Decline in Engineering Applications

Lowers Freshmen Class Size Target

By RICHARD GORDON

The rate of the incoming freshmen class will be smaller than predicted due to the first decline in the size of the Engineering School’s applicant pool from the budget of Vice-Provost for University Planning, he said. The Class of 1978 had been targeted for 600 freshmen, but, after being revised downward from an initial figure of 300 to 250, it is now expected to be 200.

Johnson said that the target figure for this year’s freshmen class will not change, but that the Undergraduate Assembly wants to see a larger freshman class next year.

Dresner defended the fact that the Engineering School’s applicant pool is smaller than expected.

"It is not a problem," he said. "It is a matter of getting more people to apply to Penn."

In a March hearing, Municipal Court Judge Alan Silberschein, who is hearing the case, said that Patty and the court are trying to do what is best for the current freshman class. "The facts are that we have had turnover in the Engineering School’s applicant pool and freshmen class has increased very large and unexpectedly.

Engineering School Dean Joseph Rothberg said that the Engineering School’s applicant pool is smaller than expected. "Our freshmen class is not as large as we had hoped it would be," he said.

In addition, Berenson said, "We’re happy to make the cost of coming to Penn. More and more of our good students who really wanted to come to Penn are going to public universities."

"The Engineering School’s applicant pool and freshmen class has increased very large and unexpectedly, the class of 1978 was admitted in April. During the last two years, the average applicant pool increased from 526 to 486, while the freshmen class enrolled from 180 to 186.

(Continued on page 7)
Controversial DNA Research May Be Conducted at U.

By DAVID SMITH and JOEL SIGGEL

Five years have elapsed since the discovery of DNA and its universal use as much as the current controversy surrounding recombinant DNA research. Much like the atomic physicists of the 1930's who became involved in the development of nuclear energy, the biologists today are wary of their increased ability to alter the natural growth and development of living organisms through DNA research.

"Like all other leading life science research institutions, the University is planning to perform the role in this rapidly expanding field, although on a much smaller scale than may be found in some other institutions," said Donald Langenberg, Vice Provost for Graduate Studies and Research.

DNA (deoxyribonucleic acid) is the basic genetic unit of life. The genetic material of all cells, it is the prime element in determining and controlling the unique characteristics of all living organisms. The presence of an offspring from its parent, the development of various characteristics, and ultimately, survival, are mandated by DNA.

Although DNA has been studied in the past, only within individual, newly-developed gene-disease techniques have gone beyond the potential to combine genes from different cells, and more importantly, to combine them from different species.

By examining the role of DNA in the growth of cancerous tumors, scientists may be able to uncover many as yet unsolved mysteries of the disease. But by examining the DNA of various species, it is possible that many of these gene-disease causing agents, the likes of which have never before been encountered by mankind.

DNA appears in a double helix structure which can possibly be spliced and recombined to create new forms of life.

COMMUNICATIONS

New and Related Courses

Open to Undergraduates

Summer Session I

COM 518 Theater Laboratory I J. Gerber

Students learn about various phases of theatrical production, with emphasis on acting. (One-semester course. No permit required.)

M., T., W., Th. 2:45-4:20 p.m. Annenberg School Auditorium

COM 231 New Directions in Telecommunications Shayon

Fall Semester

COM 126 Introduction to Communications Behavior Gross

Individual, social, and cultural interaction through messages; articulation and interpretation strategies; attitude formation and development; opinion and collective behavior; the consequences of exposure to messages; mass communication and socialization.

T., Th. 3-4:30 p.m. Annenberg School 126

COM 220 Sources of the Modern Cinema Vogel

Poetry, dream and illusion as the essence of modern cinema through the techniques of cinema, plastic, kinetic elements in specific films, from Eisenstein to Hitchcock. M., T., W., Th. 10 a.m.-12 noon. Recitation.

Annenberg School 228

COM 518 Theater Laboratory I. J. Gerber

Students learn about directing, acting, and other phases of theatrical production, with special emphasis on the message and its ultimate stage. A spring production concludes the year's work. (1-2 semester course. Permission of instructor required.)

M., T., W., Th. 10 a.m.-12 noon. Annenberg School Auditorium, 228

COM 520 Methods of Film Analysis Vogel

Principal approaches to film analysis (sociological, structuralist, ideological, historical, literary, auteurist) are investigated by close "reading" and "shot analysis" examination of widely differing works. (Prerequisite: COM 100, 166, or permission of instructor. Gelb stamp required.)

V. 7 a.m.-12 noon. Annenberg Center: Studio Theater
by a long time, but we’ve hardly begun to see what it takes to win up this campus.

For the past several nights, students in the residence halls have been flocking together, screaming, pounding doors, trashing windows, and sealing Corbett, University's main office building, and the dean and faculty and you tell us.

This time there comes a delightful new pastime: shouting at the top of your lungs and not telling each other what you said.

They’re tired of driving through the halls at night, screaming, and feeling that we’re going to have to pay a lot more for more hours a week on your behalf in order to keep up the cost of a semester’s worth of revenues.

All this is necessary to break up the student’s and the students turn in full force. You’ve never been the same unless they’ve been the same.

Perhaps these students of the students are furious just a little bit at least. At least during these times of the night, they have been the same.

And so it begins. The undergraduate assembly, beyond noticing that they are running out of their personal budgets, is being run out of its mind.

Enter the candidates for the undergraduate assembly. Anyone who organizes for this group is the judge of the kind of people who want to lead the campus. The candidates are expected to present themselves as candidates for the campus. They are expected to present themselves as candidates for the campus. They are expected to present themselves as candidates for the campus.

Remember the undergraduate assembly is the only body that can act on behalf of the campus.

As it stands now, the student body just doesn’t care. They’ll simply say that we’ve got to pay more for more and that the things we want are too expensive for most of us.

When he didn’t know the answer to a question he simply said, “I don’t know.” Now he has to be a politician and that takes time.

Perhaps WMRT should advise the chemistry department to spend enough time in the lab to get at least a little bit of real knowledge.

It’s been a long time, but we’ve hardly begun to see what it takes to win up this campus.

The Mellow Generation? 

It’s been a long time, but we’ve hardly begun to see what it takes to win up this campus.

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It’s been a long time, but we’ve hardly begun to see what it takes to win up this campus.
WXPX License Review

(Continued from page 1)

their several applications. The station expired in August of that year.

In December, the University

paid $3000 to the FCC for two

months without broadcasts. At that

time, the FCC required the University to present public hearings in order
to prove that the station

continued to serve the "interests of the community" and to

succinctly fill a need that was not served by any other station.

In addition, the station

had to continue its "educational and cultural" functions.

The station had to continue its "educational and cultural" functions.

Because the station was not being

sufficiently utilized, the FCC revoked its license.

3. The station's broadcast activities by the Vice-Provost's office

were approved by the UA Budget Committee without

recommendations by the UA Committee for the Entertainment

of the People.

4. Membership fees to the newly-formed

Pennsylvania Independent Student

Association (PISA), a statewide

organization, were approved by the Public Relations Office.

5. The UA allocate $2000 in

fines by the FCC for two

broadcasts.

WMU will no longer air

their renewal applications.

Wednesday, March 9, 1977

THE DAILY PENNSYLVANIAN

109 E. North St.
Johnstown, Pa. 15902

JIM MEDER
Night Editor

ALDEN FRANCE
Copy Editor

STEPHEN EVANGELIDES
Photo/Day Editor

RICH HOFFMAN
Copy Editor

MICHAEL JABLANSKY
ULISE BRACOS
Copy Editor

LINDA SAFRAN
GRAD. STUDENT.

CONGRATULATIONS

OLGA BROUMAS
WINNER OF THE YALE
YOUNG POETS AWARD

Will Read From Her Poetry

Thursday, March 31 at 4:00
Ben Franklin Room
2nd Floor, Houston Hall
Co-sponsored by Women's Studies &
The Writing Program

THEATER ARTS MAJOR

There will be a meeting for prospective Majors

to discuss the program and the courses

for next fall on Thursday,

March 31, 1-2 P.M. in Room 1

of Houston Hall (3rd floor, west).

PENN GRADUATE

Contact Lena

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ANNOUNCES THE FOLLOWING NEW COURSES

FOR FALL 1977

Education 360 Human Development T, Th, 10:30-12:00

Ed. C-12

This introductory course will be a life span approach to the

study of human development. While much of the course

will be devoted to aspects of psychological development

(including Freud, Peaget, Erikson, etc.), serious

consideration will also be given to biological, sociological,

anthropological and educational perspectives on human

behavior. A sampling of topics in this course includes

biological bases of infancy; cognitive and social development;
cultural perspectives; adolescence; schooling; family, adulthood and aging.

Education 564 Issues in Teaching Reading to Speakers of Non-Mainstream Dialects.
Ed. A-36

Explores the literature on teaching reading language arts to speakers of non-mainstream language varieties (Black English, Hispanic English, Native American English, Appalachian English) and languages.

Education 566 Education in the Seventeenth Century: Historical Development in Comparative and International Perspectives.

An interdisciplinary analysis of educational thought and practice, mainly in Europe and North America, during "the century of genius."
**news in brief**

RUSHMS REJECT DREAMSCAPE PROPOSALS—dissent leader Leonard Brusel said Thursday that President Carter's dreamscapes proposals presented to newspapers are an illusion. “It is not true that New York Times was specially chosen,” Brusel said at a press conference. “President Carter’s proposals are not specific to any one country.”

**The Politics of Population: YOUR ROLE**

Presented by Penn Earth Lobby and Greater Philadelphia Zero Population Growth

Thursday, March 31, 8-10 p.m., Rooftop Lounge

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**SLAVIC MUSICALE**

featuring

PENN BALALAIIKA ORCHESTRA

Chernom Ukranian Hutsul Dance Ensemble

Polish Intercollegiate Club Dancers

WEDNESDAY, APRIL 6, 8 P.M.

Zellerbach Theatre

**Coffee trays, luncheons, cocktail parties, dinners, cheese trays, and diabolical desserts. Call for a menu.**

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featuring

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WEDNESDAY, APRIL 6, 8 P.M.

Zellerbach Theatre

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Thursday, March 31, 1977

choose 250 students."

recruitment. Ultimately, he said,

again next year by expanding

increasing the freshman class size

Bordogna said he hopes to begin

difficult to transfer into Wharton from

He added that it will be much more

Wharton is too high, averaging 100.

transfers within the University into

graduated."

more and more parents want their children to be

more professional schools are becoming

"my aim to have is 1200 to 1500

freshmen because the number of

transfers.

though Wharton plans to accept about

within the University this year, even

approximately six percent. The FAD

applicant pool is down from 590 to

college Engineering is down from

Scholastic Aptitude Test scores for

those who submitted them are

identical to those of last year's

applicant pool, at 590 verbal and 650

math. The average Achievement Test

were declined ten points from

Wharton is the only school whose

last year, the University's applicant pool was

from 1570 to 1676, a

percent increase, from 1570 to 1676, a

percent decrease. Wharton shows a

The Scholastic Aptitude Test scores of

those who submitted them are

identical to those of last year's

applicant pool, at 590 verbal and 650 math,

compared to last year's figures of 540 verbal, 650 math,

and 800 average A.T. scores, compared to last year's

figures of 590 verbal, 650 math, and 800 average A.T. scores.

"These scores don't mean too much to me," Bordogna said. "I'm not

ready to say that quality indicators have dropped until I see the make-up

of the class."

Pagano's

(Continued from page 1)
The 6.1 percent increase in

Freshman class size is being

There is a 5.4 percent increase, from 570 to 590, in

the applicant pool in

approximately six percent. The FAD

applicant pool is down from 590 to

college Engineering is down from

percent decrease. Wharton shows a

percent increase, from 1570 to 1676, a

percent decrease. Wharton shows a

The Engineering School's

department faculty and advisors.

When the two most important weeks of

the school year have finally arrived but you have to

spend them catching up on the previous ten

...it's no time to get filled up.

Lite Beer from Miller.

Everything you always wanted in a beer. And less.

Page 7

The Daily Pennsylvanian
Optimistic Quaker Laxmen Shooting for Net Gains

By DAVE GILBERG

Don't say it too loud. In fact, don't say it at all. But the Penn lacrosse scene is brighter this year than it has been in a couple of seasons. Coach John Macaluso has a legitimate reason to be up and out and, even though they have to admit it, the players themselves think the team which has consistently been in the winning column has begun to lose its aura of mediocrity. "Absolutely," says Macaluso. "We've been predicted to finish around 4th or 5th. We've set our goals a little higher this year. We've actually set a goal of a number-one seed for the NCAA tournament."

The Quakers did not look good in their first two games—when they lost to Babson College and against Harvard, the whole whipping. Evenlasso, though, would have trouble faulting the Crimson for blinking. "We're always optimistic at the beginning of the season, because you can't predict how things will go," Macaluso says. "Babson, we'll admit, was a poor team last year. But Harvard is much, much better this year."

Most of that improvement must come from the defense. "We're not as young as we were last year," Macaluso says. "They're all ready to make the move, in the sense that they've been played in the last man, game situations, enough to go against the best of them and hold their own."

"We've got a lot of depth, a lot of good leaders in the middle who can control the game. We've got a strong line up in the midfield. That's the key. I'm talking primarily about Frieden, Gregg, and Brenner."

Outlook—Barring a seismic catastrophe, Ithaca will once again be in the running in the Ivy League. "I think we're definitely a contender," Macaluso says. "The defense, led by Bob Katz (second team All-American) and the midfield, is anchored by Bob Katz (second team All-American) and the midfield, is quite solid. With John Meister, Dick Jones, and Henry Pippins.

"We've got room to improve." said head coach Jim Adams, "We're just looking for all around improvement. We've got a lot of strong players, but we can never be really sure about any one game."

"We've got a lot of depth, a lot of good leaders in the middle who can control the game. We've got a strong line up in the midfield. That's the key. I'm talking primarily about Frieden, Gregg, and Brenner."

Looking Good—Quaker attacker Peter Hroliak (number 13, right) is very good against all the defensemen. "Hroliak is definitely the key to our team, but we have other good players around him."

LOOKING GOOD—Quaker attacker Peter Hroliak (number 13, right) is very good against all the defensemen. "Hroliak is definitely the key to our team, but we have other good players around him."

"Not too many players from the defense can give us lots of problems.""Not too many players from the defense can give us lots of problems."

"But the Penn lacrosse scene is brighter this year than it has been in a couple of seasons. Coach John Macaluso has a legitimate reason to be up and out and, even though they have to admit it, the players themselves think the team which has consistently been in the winning column has begun to lose its aura of mediocrity. "Absolutely," says Macaluso. "We've been predicted to finish around 4th or 5th. We've set our goals a little higher this year. We've actually set a goal of a number-one seed for the NCAA tournament."

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"We're still a pretty young team," added Adams. "But the players are much more experienced this year. They've been in the lineup, so they've got some experience."

"And yet, the team is not totally without veterans," he added. "Our personnel is fairly stable, the same as last year."

"The defense will be anchored by Bob Katz (second team All-American) and the midfield, is anchored by Bob Katz (second team All-American) and the midfield, is quite solid. With John Meister, Dick Jones, and Henry Pippins.

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From Philadelphia With Love

See page 6
By Eliot Kaplan

We're all creatures of fantasy. We dream of being famous, rich, handsome. Of saving a beautiful blonde from a gang of savage mudgers. Of the blonde repaying her thanks—in full.

Take myself. Please. I live a life of fantasy. I'm 5-7. People probably look at me and figure, 'What a dwarf. I bet he wishes he was tall.' But I admit it. I'd like to be a little taller. Like, say, 6-7. But there are other things I wish for more. For example:

I wish I were 6-7 and black. Yea, Sidney Wicks. Sidney Wicks. I'd have that cool afro, the close-cropped afro, the deadly jump shot. I see myself as Sidney Wicks gliding upcourt, taking off near the foul line, swooping in for an offensive rebound, scoring higher and higher into the stratosphere above the rim, and violently jamming the ball back in over a land-locked white defender. If I wanted to, I could even claim, 'In yo' face!' at my gaping, blubbering opponent. But I wouldn't have to. I'd be that cool.

I wish I could play guitar. If I were really good, I'd play like Carlos Santana. Santana with those scorching licks, each note sharp and clean, his face contorting in some kind of orgastic expression with each piercing strain, as if the sounds came from him more out of him than the guitar.

If I couldn't play like that, I wouldn't mind just being able to pick up a guitar at campfires and stuff. You know, sitting around toasting marshmallows, lightly strumming 'Row, Row the Boat Ashore,' while the girls sort of croon there in the glow of the fire. Yeah, that wouldn't be bad at all.

I wish I were a writer. I mean a real writer, not some book looker who said, 'Lookit, Joe. It's the beginning of something—something special.' The most popular dish was a roast suckling pig with a garnish of cranberry sauce on a glass tray, far from the days of barnyard squeals. Its eyes were red and glazed. They were maraschino cherry halves. The little tail stuck straight up into the air. It was tragic.

There were a couple more pigs. The sucking pig Galantine had a front end and a back end, separated by a foot of empty space where the midsection had been amputated. Little slices of congealed pigness were attractively arrayed in the space, just waiting to be savored. The pervading emotion was perhaps best summed up by an onlooker who said, 'Lookit, Joe. It's the beginning and the end.'

A cooking demonstration was given in the afternoon. Fred Cammarino of Kelly's Court, attired in a tuxedo with velvet lapels, demonstrated flambe cooking. Some of his helpful tips were: Don't flambe in a home kitchen. If you value your eyebrows, and butter always tastes good no matter how much you use. His piece de resistance was Coffee Frederick (humbly named after himself) made with Kahlua and Galliano which goes for $3 at his restaurant. He explained, 'This is mainly for the ladies. It's something to sip on that lingerers for maybe a half hour.'
**March 31, 1977**

**Dan Jenkins**

By Daniel M. Gold

```
N
obody goes into the business to get rich. You go into journalism because you either want to be a writer or a newspaper man, or maybe you're just a natural born gossip. It's a good way to live well without making any money.

That there was a Mister Dan Jenkins talking, one of your in-crowd Sports Illustrated journalists who lives high on the hog via your basic expense account. Besides writing some of the best football and golf copy this country has ever seen, Jenkins is now what you call a pseudo-celebrity among sports junkies of all ages by virtue of a little number he turned out about five years ago called Semi-Tough. All this novel did was stomp the hell out of some bestseller lists; it stayed on the one the New York Times published eight months, sold 100,000 hard cover and over two million in paperback. Since then, he's had to put up with hordes of demanding fans, a whole bunch of semi-stars asking for his autobiography, and the easy life of a major celebrity.

Well, not quite. Jenkins is not really known to the public at large, but within his circles, his name might be mentioned approvingly. "I'm known among a few sportswriters and my family. See, a celebrity is someone that people instantly recognize without their names. There are only three people in the world you never have to ask who they are: Walter Cronkite, Barbara Walters, and Howard Cosell. Cause they're on TV. Oh yeah, maybe Johnny Carson. I can get a table in a couple of restaurants, but that's because I've eaten at them for so long. That's about as big as I go." JENKINS ALWAYS WANTED to waste his time bringing the word of sporting events to the masses. From the time he was just an impressionable youth at beloved Paschal High in South Dallas, Texas, through the period where he pounded out copy for the Fort Worth Press and the Dallas Time Herald, and right on through to these days of fame and fortune on the Sports Illustrated staff, the man followed through with what you call your basic love for golf, football, and anything else you could bet on.

"I wrote Semi-Tough because I didn't know what else to write about--had to be about sports 'cause I'd never been to war."--Dan Jenkins

He came to New York in late 1962 after accepting a job offer from S.L. that took all of three seconds to decide on. When he got to Manhattan, he found that he was the only guy dumb enough to admit he knew something about college football, which was okay with the gods at S.L. He took over S.L. which was okay with the gods at S.L. and right on through to the fabulous world of literature and deathless prose. But, fortunately for Sports Illustrated subscribers, he ain't about to take a pass on his prose. But, fortunately for Sports Illustrated subscribers, he ain't about to take a pass on his prose. But, fortunately for Sports Illustrated subscribers, he ain't about to take a pass on his prose.

Meanwhile, Jenkins is getting all kinds of money and feedback from Semi's publication. David Merrick, one of your basic producing heavies, dumps some lovely green-wedge money and buys the movie and stage rights; seems Merrick's original idea was to make Semi-Tough into a musical, of all things. Jenkins says he spent a year and a half writing the outline for a theater production. After that attempt by Merrick prove a royal fiasco, casting for the inevitable film began.

"Burt Reynolds had been a fan of the book for a good long time, and wanted to do it. In fact, he was interested in doing the stage play; he was gonna take voice lessons. He was, he felt, Billy Clyde Puckett. He'd always thought that. Once we decided it was gonna be a movie, we had Reynolds. But he had several movies of his own he had to do first, so we waited another two years for him to get free.

Meanwhile, Jenkins is smack in the middle of writing Dead Solid and is not about to break away. Since he couldn't do the screenplay, Walter Bernstein, a fine professional screenwriter whose credits include FailSafe and The Front, is hired to handle the adaptation. Michael Ritchie signs on as director; he's been in charge of a couple of flicks before, little things like The Candidate, Downhill Racer, and The Bad News Bears. The cast is rounded out with names like Kris Kristofferson as Shake Tiller, Jill Clayburgh as the fabulous Barbara Jane, and Robert Preston as her daddy, Big Ed. Suddenly, we got a live one here!

Next comes the question of adaptation. The book's semi-perfect by itself; what's gonna change? "All I cared about was that they kept the spirit and the flavor of the book, which Bernstein has done," Jenkins noted. With any kind of luck, that means the screen's gonna fill up with semi-stars throwing off their dandy sets of lungs; that the language ain't gonna read like no Bible or New York Times: that a few rowdy party scenes might just work their way in; and that it's basically gonna be a helluva picture to see with a six-pack in one arm and your best girl on the other.

"THERE WERE TWO major problems to the film. One was that when you have Burt Reynolds, Kris Kristofferson, and Jill Clayburgh, well, they are obviously too old to play people who are twenty-five years old. So if has to be a period later in their lives. How much later you don't have to say. It's just that they're more mature and other things have happened in their lives than what's gone on in the book. So, for that, you have to update it a little bit.

"For example, what would a character like Shake Tiller do six years from now? He might well be in test or Rolling' or something like that, cause he's a dope-head hippie scum. He's sort of serious about it. Billie Clyde never is; he knows that it's a buncha crap anyway, and that's the way they play it in the movie."

"The other point was that the NFL wouldn't cooperate: the only owner to help out was Joe Robbie of Miami. Well, we had a break at the time; we could have the Orange Bowl. So to have the Orange Bowl and Robbie's cooperation we had to change the teams. Now Billy Clyde and Shake play for the Miami what-erevers-NFL won't let us use Dolphins--instead of the Giants, but that's okay." "But," Jenkins notes, "the basic thing is the two guys and the girl who were a love triangle in the book still are a triangle in the film. 'Semi Tough is slated to premiere in November."

"BETWEEN ALL THE MONEY flowing in and the big-time mother lode Semi has struck and the filming and the new book he's writing, it might be easy for Jenkins to forget about journalism entirely. It is, that give up the sports beat and dive into the fabulous world of literature and deathless prose. But, fortunately for Sports Illustrated subscribers, he ain't about to take a pass on his golf turf."

"I can't take six months out of my life and play famous author, go on all those absurd talk shows where you're under pressure from this dumb ass host to say something funny so he'll look good. Christ, I'm too busy; I've got all these sports events to cover and this is what I love. I'm a sportswriter trying to be a novelist, that's all. I guess I'm just a wonderful human being and a great American."
Arcadia
1129 Chestnut LO 6-0928
for Don Dick and Jane with
George Segal and Jane Fonda. The
ads would have you believe this is
a laugh riot, and that's the biggest
joke of all.
Budco Midtown
Blackboard's Ghost WA 6-9593
Mohammed, Messenger of God. The
Hanafi Muslims depict the repression of
this movie showings. They must all be
film critics. With Anthony Quinn,
Cinema 19.
19th and Chestnut LO 4-4175
D.A. and Blackboard's Ghost, two Disney
creations. Bring the kids, but don't
let your younger ones catch a
Dean Jones or Peter Ustinov fan.
Duke and Duchess
18th and Walnut LO 3-9681
Duke: The Domino Principle, a
courageous flick with Gene
Hackman and Candid Berman.
Let the chips fall where they may.
Duchess: Bound for Glory, with
Warren Oates and Carrie. Fredd
Julie Christie in The Devil Seed.
The trailer films showed this to be a
pretty bad sci-fi yarn about
computer-mating.
Elm Street
18th and Market LO 4-6222
Airport '77, yet another sequel
to the original disaster film. Jimmy
Stewart and Jack Lemmon head the
obligatory all-star cast.
Eric's Place
1519 Chestnut LO 3-3086
Network, starring William
Holden, Fay Dunaway, and
Peter Finch. An uneven but very
funny satire about life behind the
bom turl. Paddy Chayevsky
wrote the Oscar-winning screenplay, and Finch and
Beatrice Straight won Academy
Awards for their performances.
Eric Rittenhouse
19th and Walnut LO 7-0330
Rocky, a boxing fantasy which
successfully tugs at the ol'
heartstrings. It won the big one
for best picture.

By Barbara Schulman

How could the likes of Cy Coleman, (composer of "Sweet Charity," "Seesaw," and other noted shows), Onna White (choreographer of "1776," "Mame," and "Oliver"), Gene
Saks (director of "California Suite," "Barefoot in the Park," and author of "Same Time, Next Year") collectively waste their
creative energies on such a show as "I Love My Wife?"
If there really such a dearth or original, viable, scrrry type, one of
Onna's great talents had to sink to working at this level?
Couldn't they have found a more suitable vehicle from which
to market their work?

"I Love My Wife," which is headlined for Broadway in mid-
April and is now at the Forrest Theater here in Philadelphia,
is the most laughable, often lacks transitions.
And yet the musical portrait of the show shines. Onna White has done a nice job with the staging of the musical numbers; unfortunately, none of the actors are dancers and it
shows. Coleman's melodies are tuneful and engaging and are
handled well by the entire cast. The unorthodox, but
hilariously effective, use of the band is a stroke of directorial
genius. The band members move in and out of scenes,
sometimes as characters integrated in the scene, sometimes as
Ludwig LO 3-2775
The Late Show, starring Art
Carney and Lily Tomlin. See
review.

By Brian Watson

At first glance it is the widest collection of
collection one has ever seen. Under
prolonged examination, it yields additional
and possibly more meaningful impressions.
Impromtable Furniture" is the name of the
current exhibit at the Institute of
Contemporary Art in the Fine Arts building.
Running through April 10, the show
displays "furniture" through the mediums of sculpture, painting, drawing, and some
not easily classified. The pieces are on loan from
museums and private collections and are by internationals artists both foremost and
unknown, living and dead. Few of
the artists work exclusively in the furniture
gene so this show may only illustrate one
type of any given artist's repertoire.
Instead, the intent is to highlight what
furniture has done and is doing for art and
vice versa.

The viewer looks first at furniture recog-
izable in form, if unusual in other ways.
Nearest the entrance sits an oversized
driver's chair, a long table resembling a
cork-chop, a high table with copper
elaborate instructions for use and cleaning, and a sofa with a surface of iridescent
banana-sized pimples. A vinyl leather-
skin chair in an advanced state of shear,
wooden chairs that were run over by a truck, and an arrangement of stools on
the wall complete the early views.

Swapping Banalities

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Impressively Improbable

Descriptively, the exhibit espaliate endless-
thematically, congruities occur. For
example, much of the furniture is sculpture,
concerned with formal organization, craftsmanship, another, sculpture has long
meant something vertical-on-a-
pedestal, often a little unreal, and always an objet d'art; furniture need be none of
these things - it contains its own potential, it is
mundane, and it represents a paradigm case of "horizontal" sculpture.

Most of the pieces prod the mind as well as the
eye. Does Shakespeare's "Chair Transformation, Number 16," with its big
wheels and pointed seat say wheelchair to you? The chair that nobody wants to be in?
Conner's "Sculpture by Accumulation #2," is a depiction of some tragedy the
observer is left to speculate on. Is
Whitman's, "Chair Transformation, Number 16," a commentary
on women goop-glamorous or an exercise in
staging environments?

Particular art phases are represented in "Impromtable Furniture." Big Daddy of the studiously nonsensical
Dada movement, "created" "Bicycle Wheel," in 1913 by fastening one to a stool and declaring it "ready-
mades" argued that just making a choice of what to display could be making art.
Salvador Dalí and Picasso display bizarro and oneric Surrealist works. Dali, known for the tortured chimeras he has produced,
wants to "materialize images of concrete irrationality with the utmost impartiality of
precision."

And the art of association and
semblage, which cuts across phases, is here.
Kienholz's "The Friendly Grey
Computer," puts a lot of everyday items
in a rocking chair to benefit from its relaxing
motions. What remains after the laughs is
for the viewer to decide.

The impact of "Improbable Furniture" is strong - each piece is a foil for another and the
materials, textures, and colors are effective in their own way. The furniture is improbable indeed (no seat-of-
the-pants judgments are possible) but frequently understandable and generally
stimulating - not to say accomplished for contemporary art.

March 31, 1977

Brian T. Watson
Ira Wells, private eye, contemporary of Sam Spade and Philip Marlowe, has retired. He dreams of writing memoirs, but has never gotten past page one. He is losing his eyesight and his hearing. He has developed a paunch and an ulcer. On good days he visits the teak box in the cozy one-room apartment, reads cheap novels and guzzles Alka-Seltzer.

Ira (Art Carney) late one night answers a knock at his door to greet Harry Regan (Howard Duff), an old pal. Ira invites Harry in, where he collapses and dies, shot by a .45. And Ira comes out of retirement to avenge his death.

This is the opening of The Late Show, Robert Benton's new film. The movie uses the familiar private-eye story not to make a point or deliver a message, but to provide entertainment that is up-to-date and realistic.

Benton, who also wrote the movie's screenplay, is paying tribute to the detective genre that is a staple of late-night television (hence the title) while spinning the story of Ira Wells' last case.

At Harry Regan's funeral, Ira is approached by a would-be theatrical producer who did legwork for Ira, Charlie Hatter (Bill Macy, and his girl friend, a nut who wants Ira to find her kidnapped cat. Ira, knowing a nut when he sees one, tries to brush them off. But Margo persists, pleading, "Please, Mr. Wells, give this little cat a break...."

"The private eye takes the case, and almost immediately finds himself in a series of doublecrosses that involves not only his deceased pal and Margo's cat, but a big L.A. force (played by Eugene Roche, the Axio commercial dishwasher in his first major movie role), his attractive wife, a love triangle, and a sadistic bodyguard, among others.

It is a complicated plot, but even if it were not, The Late Show would still be an enjoyable film. For the main story in the film is the growth of a relationship between Ira and Margo. They are both loners, but of different types. Ira represents the past, a past that cannot be recovered only relived, as he does with this escapade. Margo represents an ideal that can never be achieved. As she admits when she calls herself a retired actress, "I couldn't play the Hollywood scene."

Tomlin plays the role that use to be characterized as the "dizzy blondes" type and she plays it to near perfection. Carney, in his second recent film about a first (first was Harry and Tonto, for which he won an Oscar), pays as much a tribute to the private-eye as director Benton pays to the private-eye film.

The Late Show is a movie that leaves its audiences hoping for a sequel, and one that deserves such treatment.

Pat Martino, Joyous Lake
Warner Brothers BS 2977

Joyous Lake is another of those occasional albums which have the power to jump out and challenge you. There is no coincidence, as Pat Martino has long been a hugely talented, challenging guitarist. On the opening cut of the appropriately titled "Line Games," he comes out swinging with stop-and-go, angular melody lines. The slight edge of distortion that he uses on his normally clean tone here allows his guitar to sound beautifully. With the exception of "Pyramidal Vision," which burrows rather heavily from Weather Report, all of the LP's songs are fresh and interesting. Martino, of course, is his usual effortless self on guitar, and his three sidemen aren't exactly lazy bums, either. Joyous Lake is by no means an awesome album, but if savored in a certain cerebral way, it can be highly stimulating.

-Ford Lewis

Renaissance
Novelle
Sire SA-7526

Renaissance has always been known primarily for two things—its excellent instrumental writing with those overtones and the beautiful crystal-clear voice of lead singer Annie Haal'm. On Novelle, Renaissance's finest studio album in almost two years, both of these qualities can be heard in perhaps their finest form. "Joyous Lake" is a sure bet for Queen.

-Sandy Grossman
Pretzeltown, U.S.A.

By Jeffrey N. Barker

On recent mornings Philadelphians have awoken to find their newspapers, buses and subways on strike. But their famous pretzels have not deserted them.

For the pretzel vendor on the corner of 34th and Spruce Streets, there is no threat of a strike. He is self-employed and his price—$2.20 a pretzel—is not likely to rise. "Rain, sleet, snow— I'm here in all kinds of weather," he says, never taking his eye off the flow of prospective customers as they move past his stand.

As the 5 o'clock crowd turns the corner on to 34th Street, many of them instinctively stop and ask for soft pretzels with varying amounts of mustard and salt.

"Philadelphians appreciate them. They'd take pretzels over hot dogs," he says. Like many of his customers, the vendor adheres to the peculiar Philadelphia tradition of applying mustard to his pretzel before consumption. "A pretzel without mustard is like an ice cream soda without ice cream," he asserts.

The vendor's day often begins before 6 A.M. when he or one of his several partners-driven to the Pennsylvania Dutch Company in Lancaster County to pick up a shipment of roughly 200 soft pretzels baked that morning. For the pretzels he pays 7.5¢ a piece, earning a profit of 25¢ for every two pretzels he sells. He then returns to University City where he picks up his stand, which he left in a garage overnight. Shortly before 8 A.M., he lines up green vases of carnations, roses, chrysanthemums and irises and lays the pretzels—still connected in rows—in the cart. He says the flowers are mainly "for accommodation" but notes that it gives him a dual title. He is "the flower man" as well as "the pretzel man."

By darkness it is likely the vendor has seen many of his regular customers—mainly doctors and other University Hospital employees. But he has not always sold all of his pretzels. "Sometimes I'm stuck with half of them," he says, adding that unlike his Center City competitors, he always throws out the leftovers. The vendor also objects to other practices of his counterparts. He has been on the same corner for 15 years and resents the aggressive tactics of Center City "pushcarts" who move from place to place looking for customers. "They hassle people," the vendor says.

Superpretzel, calling itself "the soft pretzel king of the country," has taken this initiative, spreading the Philadelphia pretzel from coast to coast. According to Sales Manager Bob Radono, the company produces 1.3 million pretzels in a single week. "We are the largest. We've taken the basic Philadelphia pretzel and distributed and distributed it all over the country," Radono said.

As many of the smaller Philadelphia bakeries are quick to point out, large scale productions like Superpretzel do not produce hand-made, fresh pretzels. Herb Rosa owns a small soft pretzel bakery in North Philadelphia. Rosa's bakery provides an antithesis to the "factories," as the large companies are often called. "We're not into a production thing," he says adding that such large scale production "loses the value." Working with a machine which he believes to be the oldest in the country, Rosa and his nephew shape and bake all the pretzels by hand.

"You couldn't even buy this machine," Rosa says proudly. "It's been in the family for about eighty years. Tools and chains hang on the wall behind the machine. I make all the repairs myself," he says.

The suppliers for most of the vendors are large Philadelphia pretzel companies. The Federal Pretzel Baking Company and the Philadelphia Soft Pretzel Company are the two largest in the city. The Philadelphia Soft Pretzel Company, however, does not distribute more than roughly 20,000 pretzels a day. The company has capitalized on its product's local popularity and has begun offering tours of its impressive baking facilities to school children and scout troops each morning. Each child receives a free pretzel at the end of the tour.

In order that their pretzels arrive at the University, grade and high schools and to vendors for the day, the company begins work at 3 A.M. By noon the company is virtually done.

Other pretzel companies are far more covert about their operations—not offering tours or even admittance to their bakeries. The Magic Wand Bakery, apparently wanting to protect their recipe that "has been in the family since 1904," does not allow visitors. At Michels Bakery, one amicable worker claimed that liability laws prevented outside visits. "We can't have people standing around," he said.

With the outstanding success of the soft pretzel in Philadelphia, it seemed inevitable that the recipe would reach broader horizons. As one baker commented: "The first person who decides to start the soft pretzel business in California will become rich."

The actual pretzel production—close to 1000 a day—begins in the morning when Rosa feeds the dough into the machine. "We add no vegetable oil—only water and yeast," Rosa says, adding that larger companies add many other ingredients. "I don't believe in making a doughy pretzel. I don't see how people can eat them," he says. Rosa adds that it is important to work in the morning—particularly in the summer—"because when it is humid the dough comes out too sticky." Rosa adds with a smile, that under proper conditions "the dough comes out beautiful."

Shortly after the dough has been fed into the machine, it appears on a conveyor belt in straight little chunks. At this point, the pretzels are twisted to the shape that they will appear when completed and the doughy masses are ready to be cooked.

A pretzel can be baked in under ten minutes. Before being placed in the oven, the pretzels are lowered into a vat of "90 percent water, 10 percent soda." Rosa's nephew, who shares many of the bakery's tasks, claims this solution gives the pretzels "their shiny coat" and "keeps the inside fresh."

Herb Rosa is not immune to the seasonal impact on his customers. He claims that the store does a good business in the summer although, he added, last summer the Bicentennial was a disappointment "for everyone but the city." Rosa, however, remained undaunted and did not consider taking his recipe elsewhere. "It's a family business here," he says. "It all started in Philadelphia." And that is where Rosa is going to stay.
Approaching Sea Level

By Gordy Schoenfeld

After the Allman Brothers Band broke up last year, former Allman Chuck Leavell [keyboards], Lamar Williams [bass], Jai Johnny Johnson [drums and percussion] along with guitarist Jimmy Nails, got together to form a new band. The product of their talents is Sea Level.

In Philadelphia last week to perform two nights at the Bijou Cafe, Sea Level is currently enjoying the unexpectedly high success of their debut album, entitled simply Sea Level. Mixing together elements of jazz, rock, funk, and rhythm and blues, the album is marketed to appeal to the heavily rock and blues-based sound of the Allman Brothers Band. Keyboardist Chuck Leavell agreed to discuss his own story as well as that of Sea Level and the Allmans for 34th Street.

Q. Why exactly did the Allman Brothers break up?
A. Have you got about two weeks to talk about it? It was a musical breakup, there's no doubt in my mind. It just got to a point where the band didn't rehearse very often, we started the solo projects, and that started to pull things apart, not intentionally, though. We got back together for Win Lose or Draw, and it was a little tough, like pulling teeth, to get that album, but we got it done in about six months. Then we went on the road, and it was a really bumpy tour, up and down.

There would be nights when the band never played so good, and there would be nights when it would be ridiculous, and Dicky (Bets) would walk off stage.

In the midst of all of that, me and Jaimoe were friendly and smiling, but when the first set was over, we all went out. When I came back in the dressing room, they told me, "Hey, we need another piece in the song and we need something else." So we started talking about doing the album. We had to put a lot of years into a short period of time, and it was a great learning experience, you know. It was really like it with the Allmans? Do you consider it a worthwhile experience, in any different number of ways?

A. Actually, it was a phenomenal experience for me. I joined the band when I was 19 years old. I had been on the road for about three years before that with different bands, never making more than $175 a week. All of a sudden I was thrown into this very successful band, very popular band, very good sound. It was a little weird at first, because it started out just as the recording session for Brothers and Sisters, and they asked me to join after about two weeks. It was really Gregg's idea, I think, to add another instrument. I was surprised in the beginning, I thought I was just hired to play on a Gregg Allman solo album. The first night, all the guys in the band came down to play. It was the Allman Brothers Band, not a solo album.

Q. How did the idea for Sea Level come about?
A. It started even way back then. Jaimoe would call us up to play, when we weren't touring or rehearsing. In our spare time, Jaimoe and Lamar and I started to play together as a trio. We had a little thing called We Three, and we played mostly at Jack's house, except for a couple of public gigs. It was just music for the fun of it, and maybe a little bit of frustration out of not being able to play all the stuff we wanted to play with the Allmans. To make a long story short, when the Allmans finally broke up, we just got together and simply decided to do it. We didn't know whether or not we wanted to go full-scale with it.

Q. How did you find Jimmy Nails?
A. We tried a couple of guitar players, and we weren't sure what we wanted to do, so I called up Jimmy. I knew him cause we had played together with Alex Taylor and Dr. John. He had a gig at the time, but he said he'd give it a shot, so he came down and we played for two weeks, and then we started talking about doing the album.

Q. Were you sure that you wanted to add another instrument to the trio?
A. Well, we felt we needed another piece. The trio was fun, but we felt that in order for people to get into it, we needed a fuller sound. We thought about other instruments, a horn or something different, but we decided to go as a basic rhythm section, because that's what we've always been on all our records.

Q. Do you enjoy Sea Level more than the Allmans?
A. I enjoy them both. I enjoy this more now, because there's a lot of freedom, you know, there's a lot of music that's been in us for three years that we've been playing for the last eight months. We've been going nuts with it! Now it's starting to settle down a little bit, we're trying to think about the future a little more, that kind of thing.

Q. If you had a chance to do it all over again, would you do it the same way?
A. Yeah, I'd do it the same way, more or less. All of the bands I've been with were interesting learning experiences and good music. They were all not without problems, but you learn from problems and try to make the next group better than the one before it. That's what we're trying to do with this band. We'll make mistakes, but we're certainly having a ball, having a good time, playing good music, and we just wanna grow with it.
Bonsoir Mademoiselle et Monsieur, today we have for your gastronomic pleasure a sampling of Philadelphia’s finest dining. Our city has come a long way in its culinary delights since the days of W.C. Fields. There are many ritz restaurants to choose from, of mostly French or continental cuisine, in various price ranges. The variance however, ranges only from expensive to unbearable expensive.

La Panetiere (difficult to pronounce and impossible to afford) 16th and Locust is the most elegantly decorated restaurant in town. The service is impeccable, the waiters act as they say children should be seen (when needed) and not heard. The menu does not have English under the French, so don’t hesitate to ask the waiter to explain. He may give you a look as if to say “you uncouth ignoramus, it’s all there in front of you”, but most likely he will just think that, and graciously tell you that tonight we have Quenelles de Brochet, a nice pike dumpling. Listen closely and take notes on what he is saying, mentally highlighting in yellow what sounds especially good. You will be tested when ordering; remember that those who don’t study properly always pay for their mistakes. At these prices don’t leave anything for chance, you may end up paying $20 for a blowfish fritter. The desserts leave much to be desired as does the check, which is brought as the last course. The check will burn a hole in your pocket quicker than the dessert will burn one in your heart. Try roleids and safecracking. Le Bec Fin is the best example of haute cuisine in town and compares favorably with New York’s most exclusive. This is not a place to just drop in for dinner, or even the type of place to go on an expensive date—unless you are investing in the future. At two times $30 per person (price plus liquor, tax and tip), you won’t even have a dime to call a cab to take you and your friend to see your etchings.

A dinner at Bogarts, 17th and Walnut, would not be complete without trying the mediterranean salad. The salad, however, will cost you more than a forged visa out of Casablanca. If you do decide to dine at the Latham Hotel’s Bogarts you will be sorry—maybe not today and maybe not tomorrow, but soon and for the rest of your life.

The Frog, at 264 South 16th, has no sign outside, only a ceramic frog surrounded by green plants (one of which should be a money tree). Those who belong know, and those who don’t know is to afford.

Therefore find yourself some handsome prince in possession of the crown jewels (that will cover the tip) to escort you. La Truffle, 10 South Front Street, has two outstanding features—the pretty country atmosphere as you walk in and the outrageous check as you walk out. Unfortunately you cannot eat the pretty setting and you do have to pay the check.

The Fish Market at 124 South 18th serves better seafood than both of the type of place to go in. Bookbinders. The crepes and salads are also tasty. The problem is that you tend to get a minnow of a meal for a whale of a price.

La Camargue, 11th and Walnut, is my choice if you want to spend a month’s allowance in just three short hours. The atmosphere is set by the classical guitarist, who is always happy to serenade you. The lobster appetizer is delicious. If you insist on dining out in style, or if Daddy’s coming to town, La Camargue is a good bet.

If you want to venture out of the fast food circuit, lunch can be an opportune time to experiment with expensive palate arousal. Although quality is the same, the portions are smaller than at night, and so are the prices.

Bon Appetit.

—Lesley Jane Stroll

Have you grown tired of the boring, mundane existence of the typical Penn peasant-penny-pinching, bargain-hunting, budget-balancing? Sick of sacrificing quality and prestige for the savings of a few measly dollars? Ready to forgo next year’s tuition for glittering baubles or fashionable additions to your wardrobe? Then you’re ready to enter the more exclusive, elite (and expensive) stores of Center City.

First stop on the road to the care-free, money-is-no-object life of the more financially endowed is Bonwit Teller on 17th and Chestnut. At this modest establishment one can purchase such items as Joy perfume (by Jean Patou) at only $100 an ounce. “It’s very popular,” the salesgirl at the perfume counter says. Why do so many buy it? “Well, its prestigeousness may have something to do with it. Also, the crystal bottles the perfume comes in are collector’s items. Little old ladies love to save them.”

Now that you’re properly scented, you can go upstairs to the designer salon to become properly attired for the elite life. The small, quiet parlor is adorned with chandeliers, long orange drapes, Victorian furniture, and oil paintings of medieval maidens sitting in gardens. There’s usually about three salesgirls for every two people (unless business is slow). Ah, but even here may be found an occasional clearance sale where you can snatch such bargains as a brown corduroy blazer and pants suit for $387 (marked down from $775).

Bonwit’s not classy enough for you? Perhaps Nan Duskin, at 1729 Walnut is more suited to your taste. At its Gucci shop you can pick up a leather letter box for $75, or a Valentiino shirt (with little “v’s all over it) for $195. The beautifully decorated beauty salon upstairs is the perfect place for one with truly discriminating taste (and an indiscriminate pocketbook) to have her hair styled.

After you have obtained a truly quality perfume, wardrobe and hairstyle, it’s time to add some sophistication to your humble abode. At Bailey, Banks, and Biddle (16 and Chestnut), a lovely ceramic sculpture of two yellow-bellied sapsuckers (frozen in mid-flutter), can be bad for $2700, and a humble glass ashtray (shaped like a stop sign) can find a home on your desk for $95.

A tiring day of exploring the ‘better’ stores of Center City can be ended by picking up a bite to eat at the William Penn Shop (1520 Chestnut). An excellent variety of wines, cheeses, and other gourmet items are available, but if you want the best fresh caviar, you have to put in an order for it. At $164 for 14 ounces, it makes a valuable, but tasty between-meal snack.

Even for the typical, penny-pinching, bargain-hunting Penn student, a day spent exploring these enclaves of better living can be fun. However, the motto for most students window-shopping at these places should be: it’s a nice place to visit, but I wouldn’t want to buy there.

—Joan Greco and Ira Wallace