Students to Give Views On Sit-In to Faculty

By GREG MANNING

A return of the student demonstrators on campus (Continued from page 1) will explain their viewpoint on the sit-in meeting, in a meeting with faculty members and union leaders. Chancellor Edgar F. Smith will also be present at the meeting, which is expected to last all day. The sit-in will be held in the student union area of the student center.

On Wednesday, the students, in an effort to reach a compromise, said they would start the sit-in at 11 a.m. and end it at 11 p.m. The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.

The sit-in will be held in the student union area of the student center.
**CAMPUS EVENTS**

**TODAY**

**On Stage at Penn:**

**MARTINS SHOES**

**Clarks WALKAROUND TREK BOOTS**

**WEEJUNS**


Immediate Occupancy. 1 bedrooms fully carpeted.

**APT FOR RENT 401**

**FOR N. E.**

**10x12* ETL S150**

**1 bedroom**

**1 bath**

**$40**

**SAVE $.20 per pound**

**• by:**

**PREPARED & SOLD BY THE REPRODUCTION SUPERMARKET**

131 CHESTNUT ST.

**PHILADELPHIA, PA. 19107**

**Sunday Phone:** 559-7100

**COLOR XEROX**

8 1/2 x 11 50c

8 x 14 75c

**Slides (up to 7 x 10 only) 75c**

*Reproduction copies of Kodak instant pictures are not covered.*

**THUR & FRI ONLY**

**SAVE $.20 per pound**

**JELLY BEANS**

**$4.00**

1/2 pound

**HOUSTON HALL CANDY**

ATTENTION FRESHMEN!

The Deadline for entries for the Henry LaBarre Jayne Freshman Essay Contest is March 31st. Any paper written by a Freshman, whether or not in connection with a course, is eligible.

Submit the essays to Kathleen Gillies, Freshman English Secretary, 416 Bennett Hall.

The Prize includes a cash award.

**CLASSIFIEDS**

**APARTMENTS**

**FOR SALE**

**3 Bed., 1 Bath.**

1114 Lancaster Ave.

**$450**

**3 Bed., 1 Bath.**

2214 Spruce St.

**$600**

**3 Bed., 1 Bath.**

2033 Spruce St.

**$650**

**3 Bed., 1 Bath.**

2118 Spruce St.

**$675**

**HELP WANTED**

**$1.50 

FOR SALE 

**HELP WANTED**

**EXPERIENCED TYPIST**

**ARTICLE D. BUCKLER**

**ARTICLE D. BUCKLER**

**WEED SERVICE**

**FREE**

**3 Beds, 1 Bath**

1200 S. 42nd St.

**$700**

**3 Beds, 1 Bath**

1190 S. 42nd St.

**$700**

**3 Beds, 1 Bath**

1200 S. 42nd St.

**$700**

**3 Beds, 1 Bath**

1190 S. 42nd St.

**$700**

**FOR SALE**

**2 Bed., 1 Bath.**

4200 Spruce St.

**$600**

**2 Bed., 1 Bath.**

4500 Spruce St.

**$650**

**2 Bed., 1 Bath.**

4700 Spruce St.

**$700**

**2 Bed., 1 Bath.**

4900 Spruce St.

**$750**

**FOR SALE**

**2 Bed., 1 Bath.**

600 S. 43rd St.

**$950**

**2 Bed., 1 Bath.**

600 S. 43rd St.

**$950**

**2 Bed., 1 Bath.**

600 S. 43rd St.

**$950**

**2 Bed., 1 Bath.**

600 S. 43rd St.

**$950**

**3 Bed., 1 Bath.**

600 S. 43rd St.

**$1000**

**3 Bed., 1 Bath.**

600 S. 43rd St.

**$1000**

**3 Bed., 1 Bath.**

600 S. 43rd St.

**$1000**

**3 Bed., 1 Bath.**

600 S. 43rd St.

**$1000**

**3 Bed., 1 Bath.**

600 S. 43rd St.

**$1000**

**FOR SALE**

**2 Bed., 1 Bath.**

4300 Spruce St.

**$800**

**2 Bed., 1 Bath.**

4300 Spruce St.

**$800**

**2 Bed., 1 Bath.**

4300 Spruce St.

**$800**

**2 Bed., 1 Bath.**

4300 Spruce St.

**$800**

**2 Bed., 1 Bath.**

4300 Spruce St.

**$800**

**2 Bed., 1 Bath.**

4300 Spruce St.

**$800**

**2 Bed., 1 Bath.**

4300 Spruce St.

**$800**

**2 Bed., 1 Bath.**

4300 Spruce St.

**$800**

**2 Bed., 1 Bath.**

4300 Spruce St.

**$800**

**2 Bed., 1 Bath.**

4300 Spruce St.

**$800**

**2 Bed., 1 Bath.**

4300 Spruce St.

**$800**

**2 Bed., 1 Bath.**

4300 Spruce St.

**$800**

**2 Bed., 1 Bath.**

4300 Spruce St.

**$800**

**2 Bed., 1 Bath.**

4300 Spruce St.

**$800**

**2 Bed., 1 Bath.**

4300 Spruce St.

**$800**

**2 Bed., 1 Bath.**

4300 Spruce St.

**$800**

**2 Bed., 1 Bath.**

4300 Spruce St.

**$800**

**2 Bed., 1 Bath.**

4300 Spruce St.

**$800**

**2 Bed., 1 Bath.**

4300 Spruce St.

**$800**

**2 Bed., 1 Bath.**

4300 Spruce St.
The career crisis for liberal arts graduates just may be exaggerated.

Costs are at a Wall Street company, many Wall Street employers have said they favor the liberal arts graduate because he is more "marketable" and more likely to be "active" or "innovative" in his work. "The business world needs flexible people who can deal with new situations and think creatively about old ones," said one Wall Street official. Industry officials noted that the major accounting firms have said that their top graduates are not necessarily the ones with the highest grades but rather the candidate's "analytical" and "administrative" abilities, and most of all his "creativity," which enables the manager to design and adapt new marketing techniques to a wide variety of situations, Allen commented.

According to Dana Deen, a Wharton and Engineering placement counselor, "It is not so much the degree that counts but how quickly he can pick up the requirements of the job." The most marketable graduates are those who have learned some business skills in an extracurricular program at college. "We need more graduates who can adapt to business," she said.

Lihey conceded, however, that some majors and computer majors are more "marketable" than social science and computer majors are more "marketable" than social science and computer majors. However, very few University students have left the East Coast for the Sun-belt area. "Those three-piece suits can be pretty intimidating. We're not equipped for the job," said a liberal arts graduate.

A TREND TOWARD SPECIALIZATION has put liberal arts graduates in a depressed job market. Placement officials, however, say the career crisis may be exaggerated. Liberal arts graduates should also be flexible in applying for jobs in more than one field. "The job market is very depressed," said Lieb. However, very few University students have left the East Coast for the Sun-belt area.
Reverberations: Where to From Here?

By Laurin Orland

It has now been proved that students at this university are not quite as unmotivated as we thought. Though they glared at the social rights of many University students, a remarkable degree of unity and confidence at College Hall, were able to voice their ideas to the social rights of many University students, a remarkable degree of unity and confidence at College Hall, were able to voice their ideas to the students at the sit-in that the University decision-makers would not hear them. Yet it does seem as if the students, as a settled body, have previously tried to be heard. The Undergraduate Assembly, supposedly the student-elected group who represents us, never seemed able to decide on an issue. But if complicated measures were pushed by this organization, they were not possible. Now we see no real attempt made to hear them. In fact, for students to have input into University decisions, they must now be at College Hall and there make a stand on an issue no constitutency has previously been heard.

In the face of increasing political pressures from students, a new group has been elected which will make the decisions of the University government. They must elect.

It is also important to question the method in which progress was made this weekend. As an emergency measure, brought about by a part in isolated conditions, the new group for student representation, the Assembly, was a straightforward measure: as the students have input into University decisions, they must now be at College Hall and there make a stand on an issue no constitutency has previously been heard.

Future cooperation is especially important because of the present interdependence of our goals. The students' presence in College Hall during the sit-in shows the importance of a definite and concerted action. We, graduate students and staff, must realize that President Meyerson also appreciates each other. Many people hesitate to express their attitudes towards each other. Many people hesitate to express their attitudes towards each other.

We, graduate students and staff, must realize that President Meyerson also appreciates each other. Many people hesitate to express their attitudes towards each other.

By Gerri L. Sperling

The essential factor in guaranteeing future student success is obviously the presence of education; others know just the

Bringing Us Closer Together

By John Pocher

And that's why I'm going to Florida! And that's why I'm going shiny!

An Open Letter to Our President

By Steve Kurens

Your years at the University, followed in the fall of 1970, have not been easy years. You came with excellent credentials, a fine reputation, and a good record of accomplishment. You were, in fact, a bold reformer, dedicated to a broad, comprehensive education; "continental option"- applied elements of a University education; others know just the

Letters to the Editor

Creating Unnecessary Divisions

By Brian T. Lepsius

This is a letter to the President of the University. The author is commenting on the situation at the University, which is seen as divisive and unproductive. The letter calls for the creation of new divisions that would create unnecessary conflict, rather than addressing the underlying issues. The author suggests that the University should focus on building a community that is united and cooperative, rather than creating artificial barriers.

A Violation of Rights

By Joseph A. Kende

On Monday morning, we found the dean's office and student government meeting. The dean's office and student government meeting was badly disrupted by the police, who were present. The author describes the police as being an invasive and underhanded element that is causing unnecessary conflict. The author suggests that the University should take steps to address the situation and work towards a resolution.
Sit-In IV: Schwartz decided not to press charges.

On Friday night, a student spit a mouthful of saliva at Mass. St. Mary's University says he has been issued a call at 243-6585.

Gregorian was asked whether his office was in order after its weekend-long flash mob. The hospital after all, and administrators, convinced that justice had triumphed, decided not to press charges.

Sit-In V: Now It Grows On Trees

On Monday, after the sit-in ended, Faculty of Arts and Sciences Dean Vartan Gregorian was asked whether his office was in order after its weekend-long flash mob. The hospital after all, and administrators, convinced that justice had triumphed, decided not to press charges.

Campolo admitted that “the wording of the message was anti-Semitic”.

Epstein. Have a Campus Flash

Campolo admitted that “the wording of the message was anti-Semitic”.

Campolo said the course will still be offered as a seminar, to be held Mon-

Students were asked on the street how they felt about the decision. Some said they were disappointed, while others were happy that justice had been served.

Pennsylvania Department of Music

The University of Pennsylvania Department of Music

The Fromm Music foundation at Harvard University

Pennsylvania Contemporary Players

Richard Wernick, Musical Director

CRUMB

Dream Sequence

Local Premiere

REISE

Paraphonia

World Premiere

BABBITT

Composition

For Twelve Instruments

STRAVINSKY

L’Histoire du Soldat

Sunday, March 18, 1978 @ 8:30 at the LaGuard Concert Hall at Swarthmore College

OPEN TO THE PUBLIC WITHOUT CHARGE

Don’t Miss It! Tickets Going Fast!

LAST CHANCE TO SEE...

Bob Weinraub

(Continued from page 4)

There are two things people probably won’t see this year. First, there will be no more sit-ins. Second, there will be no more campus flashes. The students have taken a stand and have won.

The University of Pennsylvania Department of Music

The Fromm Music foundation at Harvard University

Pennsylvania Contemporary Players

Richard Wernick, Musical Director

CRUMB

Dream Sequence

Local Premiere

REISE

Paraphonia

World Premiere

BABBITT

Composition

For Twelve Instruments

STRAVINSKY

L’Histoire du Soldat

Sunday, March 18, 1978 @ 8:30 at the LaGuard Concert Hall at Swarthmore College

OPEN TO THE PUBLIC WITHOUT CHARGE

Don’t Miss It! Tickets Going Fast!

LAST CHANCE TO SEE...

Bob Weinraub

(Continued from page 4)

There are two things people probably won’t see this year. First, there will be no more sit-ins. Second, there will be no more campus flashes. The students have taken a stand and have won.

The University of Pennsylvania Department of Music

The Fromm Music foundation at Harvard University

Pennsylvania Contemporary Players

Richard Wernick, Musical Director

CRUMB

Dream Sequence

Local Premiere

REISE

Paraphonia

World Premiere

BABBITT

Composition

For Twelve Instruments

STRAVINSKY

L’Histoire du Soldat

Sunday, March 18, 1978 @ 8:30 at the LaGuard Concert Hall at Swarthmore College

OPEN TO THE PUBLIC WITHOUT CHARGE

Don’t Miss It! Tickets Going Fast!

LAST CHANCE TO SEE...

Bob Weinraub

(Continued from page 4)

There are two things people probably won’t see this year. First, there will be no more sit-ins. Second, there will be no more campus flashes. The students have taken a stand and have won.

The University of Pennsylvania Department of Music

The Fromm Music foundation at Harvard University

Pennsylvania Contemporary Players

Richard Wernick, Musical Director

CRUMB

Dream Sequence

Local Premiere

REISE

Paraphonia

World Premiere

BABBITT

Composition

For Twelve Instruments

STRAVINSKY

L’Histoire du Soldat

Sunday, March 18, 1978 @ 8:30 at the LaGuard Concert Hall at Swarthmore College

OPEN TO THE PUBLIC WITHOUT CHARGE

Don’t Miss It! Tickets Going Fast!

LAST CHANCE TO SEE...

Bob Weinraub

(Continued from page 4)

There are two things people probably won’t see this year. First, there will be no more sit-ins. Second, there will be no more campus flashes. The students have taken a stand and have won.

The University of Pennsylvania Department of Music

The Fromm Music foundation at Harvard University

Pennsylvania Contemporary Players

Richard Wernick, Musical Director

CRUMB

Dream Sequence

Local Premiere

REISE

Paraphonia

World Premiere

BABBITT

Composition

For Twelve Instruments

STRAVINSKY

L’Histoire du Soldat

Sunday, March 18, 1978 @ 8:30 at the LaGuard Concert Hall at Swarthmore College

OPEN TO THE PUBLIC WITHOUT CHARGE

Don’t Miss It! Tickets Going Fast!

LAST CHANCE TO SEE...
NCAA Playoff Preview

Bonnie Deck Shows Pair of Aces

hits about 22 point;- a game from his play basketball for the Bonnies, and question.

encounter with Penn. Mssrs. Sanders make-up session will be held this Roma, Penders and Byrd, but Just

Quakers' greatest challenge coming NCAA's, they can send one man from NYU, all Red and Blue victims in dual

unblemished record to Princeton for will mimic those of the regular schools, hoping to gain a berth to the NCAA Titles

Friedberg said. "I am looking for meet." first Penn sabre Paul

"I would like to be there again," asserted Hagan. "Not that I'll think

years under the tutelage of Lou Staak. "The second is to have fun. The

Looking at Staak's past, you can see why. As varsity assistant. Then came two years

I'm in charge as the head coach and

I'm not conscious of the fact that pro scouts will seniors they can't help but be con-

I have a very good relationship with Byrd, Price. "It builds the family aspect. It

but this time to play the Quakers in the first round of the NCAA playoffs.

Speaking of pro scouts, the Quakers assured some have been scouting them. But, as staak said, "I'm not conscious of the fact that pro scouts will seniors they can't help but be con-

there a year later, he was prepared to keep himself detached from his

"If someone has a great game and

Weintrub, Staak: Dynamic Duo

A bigger news, and Bob Staak.

"I was in the Olympics, was not even on Stipanak's

Working for the Players

"I'll get my points regardless," said. "Their epees could make or

"I always had the thought that if they ever called me, I was going to do something...either for the Olympics, was not even on Stipanak's

Working for the Players

"I was interested in some problems that they

"It's a cliche, to the pressure," he said. "It's really

I believe in the sheer joy of

Bernie will be ready come Sunday. Kalbaugh insists that Sanders and

"I think that is the biggest job of us

"The first thing I stress in the players, before they ever set foot on the floor, is that they

"If you want to be good, you must win. I want to be in the greatest basketball tournaments in the world, and for me, the greatest basketball tournament is the NCAA's. I want to be there," Bernie, a senior on that team, "It's the only one I've been to."

"The Quakers explained, "Chuck called me. I was

"I'm very interested in some problems that they are closer together with someone else on the floor."

"If I'm in charge as the head coach and

"I've been very fortunate at Penn, being able to coach with Bobby Willis, a starter on that team.

"There have been plenty of variations in Penn basketball this season. For one thing, the Quakers won the Ivy League championship and as such, were the Ivy's top team for the past two years. And for another, they have been playing against some of the best teams in the country, including some of the best teams in the Ivy League."

"I believe in the sheer joy of playing good basketball and desert-

Kalbaugh will be ready come Sunday. Kalbaugh insists that Sanders and

Sanders. "We were really fortunate to

That would be quite a repeat per-
These are the men that live in the house that Sister Falaka built...
The Orange Crush
Steve Fried

While you guys are in Florida and I'm back in Harris- burg, it's freezing my toesies off, I ask of you only three things.

Get a good tan, score big, and send me back one of those little wooden crates of bubble gum oranges.

I love those little things, I really think that they are the only reason to go to Florida. If they sold them in the book-store section, people would be home with their parents over vacation or here watching the NCAA's like they should be.

I refuse to go to Florida for any vacation. Who needs it? So there's sun and shore and surf and turf? Big deal...You can stay home and be bored with a lot less trouble just as easily as going to Florida. What will you do? Spend two days in the hatchback of a Pinto with the 53 speakers blasting in your ears, get ripped off at some hotel, put down your stuff and realize that you're just as socially undesirable in the sun as you are in the snow and slush.

Who are you kidding? Do you think that laying in the sun for ten hours a day and getting sunstroke is going to get you some action? Feeling skin looks like leprosy in anybody's book, and look how many dates Mrs. Judah Ben- Hur got in her hey-day. When my friends come back from Florida, two look like bronze gods, and the rest look like the lowest rung in the caste system.

One of the great misconceptions I hear around is that you'll somehow be different when you go to Florida. You conjecture that the only reason that you have morals in Philadelphia is because word might get around, and you wouldn't want anyone to be spoiled. When you get to Orlando, of course, you will not even have second thoughts about making moves on girls to get them to pro- posing or slaying tramps on the street corner who sleep with sailors for a nickel (something I state that joke). Come off it. Your moral struc- ture is not geographical. You're only kidding yourself if you think that you will lose off all of your puritan (read 'chicken') sexual mores, as soon as you see a jai-alai racket, or what ever they play with.

Oh yeah, you'll have a great time. Fat chance. You'll be even more bored than you would be at home. At home at least there are a lot of people who you hate from high school that you can learn to loathe in a week's time. In Miami you don't even get to know anyone well enough to hate them. Florida is so fake. Any-
Umoja: Babes In Gangland

By Noel Weyrich

During the late 1960s the black communities of Philadelphia were hotbeds of violence. Along with the racial rioting, gang warfare thrived as bands of teenagers (some gangs numbering in the hundreds) defended their turf and invaded neighboring gangs. Each year, over 30 young men died, almost all of them black.

David and Sister Falaka Fattah were publishing Umoja ("unity" in Swahili) magazine in 1968 when letters started pouring in the office of the black newslette concerning gang warfare. Although it greatly embarrassed the staff of the activist newsletter, they had to admit that they weren't sure what the solution was. At about the same time, one of David and Falaka's sons was becoming involved with a gang and it was beginning to worry the couple. "It seemed," Sister Falaka recalled, "that he couldn't go anywhere without a gang member accompanying him." This was the incentive for the two not only to theorize but to act.

David conducted a three-month study concerned with the attitudes and behavior of black youth. The reason for black gang activity, Fattah concluded, was that the breakdown of the black family in urban America had left a void in the young men's lives, a void that the image of gangs, created in TV and movies, promised to fill. A gang provided a family and its leaders constituted father-figures to be emulated.

This finding, coincidentally, substantiated the main argument behind a book Sister Falaka had been preparing to write. The book was to have been called "extended family" and makes his presence known. He then takes on several wives and develops a family. As the second generation matures, a clan is formed. The clan is so close-knit that no one is ever widowed or orphaned and there is no need for old people's homes. (With this in mind) we decided to try a human experiment, to try to do something about the personal problems of some individual gang members and do something about the social problem at the same time.

David and Sister Falaka invited 15 members of their son's gang to live with them in a run down block of row houses in Northern West Philadelphia, in a style approximating the African extended family. How well they could accomplish this in an urban setting with people not related along blood lines, people who had long been living under the western concept of family, remained to be seen. Thus this was the beginning of the House of Umoja.

In the almost ten years since its founding, the House has grown and diversified greatly, becoming more of a base for community-service projects and gang-pacifying activities than a "Boys Town," although the latter remains a major priority. When the house first opened on narrow North Frazier Street, the Fattahs had to cope with suspicious neighbors and the 500-member "Moon" street gang on whose turf the House rests. The neighbors were given surplus food that had been donated to the House during its initial days and immediately perceived the Umojans as people in a position of influence. They began seeking the House's support in matters such as unpaid phone bills, court troubles, and even asked them to force a bookie to pay up when they hit the numbers. "Which we were afraid to do!" laughs Sister Falaka. Reinforcing their posture in the community, the House initiated a Youth Community Patrol that not only kept the neighborhood safe at night but served to give the youngsters experience on the other side of the crime problem.

Dealing with the Moon people required David's going to their headquarters and asking the gang to allow the House to remain. He explained to them that "these are brothers who want to get their heads together." The Moons agreed on the condition that the House help them with their police and court troubles. The Umojans went even further, developing a counseling clinic for the gang.

The House of Umoja's effect on the city has been even greater than on the immediate community. Ever since 1972, Umoja has sponsored annual city-wide gang conferences and in 1975 ran a WDAS Life-a-thon during which 80 Philadelphia gangs pledged peace. That same year, David Fattah set up a City Crisis Intervention Network to negotiate gang differences before their eruption into violence. In 1977, a year in which gang deaths fell to only six, Umoja sponsored an International Black Youth Olympics, hoping to provide an alternative to gang warfare and drug activity.

Despite the fact that the House is making crime prevention easier, local police have never really been won over by their program. "When we first arrived," recalls Sister Falaka, "they (police) thought we were Black Panthers because we were handing out food and painting everything red, black, and green." The Fattahs invited the police on a tour to avoid being raided—but since then, police have searched the house several times for what Sister Falaka terms "imaginary weapons" and have "arrested some brothers on trumped up charges that cost us a lot of trouble and time." She terms the current police attitude as "distant" because we've been giving food to the MOVE people.

The "House" of Umoja is actually 10 small, two-story row houses all painted "cartoon" green with red and black trim. The mainbuilding houses Sister Falaka's office along with a large combination kitchen/dining room/meeting room with two huge masonite folding tables and numerous yellow plastic chairs not unlike the kind found in a high school cafeteria. Upstairs in the main building are 6 or 7 dorm-style single rooms. Next door is an employment office for the youths and across the street is the community security house and the summer school, where courses dealing with "African heritage and urban survival" are offered. Each of the remaining buildings house an 18-year-old "big brother" to serve as a live-in counselor to 3 or 4 younger boys.

[Continued on Page 8]

Article and cover photography by Steve Weiner
Modern Dance Steps Out

By Barbara Shulman

They leap like David Thompson but there's no shot at the end. They spin like Earl Monroe but they never draw the foul. They stretch and flex their muscular physique, like Arnold Schwarzenegger but there's no one to oil their muscles for. And their stamina and overall condition rivals that of Bruce Jenner—and they don't even eat Wheaties. Their season consists of a 25-week long road trip, during which they must put up with bad food and worse hotels. For all this, they gross about $5000 a year, and yet each member is determined to maintain their professional income. And, "when we're not on the road," says their director, "there's always unemployment."

They are members of the young Raymond Johnson Dance Company, a modern dance troupe which is just one of the many companies to be formed in recent years as part of the dance explosion currently in progress in the United States. Only four years old, the company has succeeded in overcoming many of the obstacles facing newly-formed troupes—solvency looming largest—and they appear to be thriving.

THE TREMENDOUS GROWTH which the dance world has undergone in terms of audiences, dollars, and sheer number of dancers has facilitated the survival of groups like Johnson's. Significantly, much of this growth has taken place outside of New York City, traditionally the hub of all dance activity. Johnson has taken full advantage of this new-found regional interest, booking his company in such states as Nebraska, Washington, Oklahoma, and Arkansas. "There is always an audience in New York, but, alas, there is no money. There is no way we could survive if we worked there totally. The only way that any company, and a new one especially, can make it is to go out on the road."

It might be difficult to imagine a modern dance troupe touring small towns in Nebraska. "Surprisingly," Johnson recalled, "our reception was very warm, very receptive and responsive. They were interested in what we were doing, and a little bit floored at the same time. What I did there was lecture/concerts. I came out and narrated what was going on to enhance their understanding."

The company is booked by local non-profit organizations, colleges, arts councils, or churches. These institutions pay a fee which is

numerable things can go wrong.

More important, however, is the time constraint which touring poses. For an artist like Johnson, the creative process is as important as the performances themselves, and the road schedule does not allow him time for working on new choreography, which is his top priority. Those months in which the company does not tour are filled with intensive rehearsal to make up for the time lost on the road.

SO WHY DANCE? Why put up with the competition, the taxing regimen, the careful diet? Johnson seems to thrive on it all. Born and raised in Queens, N.Y., Johnson happened into dancing as a boy merely upon the recommendation of a doctor; he was rheumatic, and ballet exercises were prescribed as therapy. Much to his surprise, he liked it and continued dancing intermittently through high school and college (where he majored in theater arts).

Before starting his own troupe, Raymond Johnson studied with two leaders in the modern dance field, Murray Louis and Alwin Nikolais. Their influence is very evident in Johnson's own style of choreography. His works all exhibit a fluidity characteristic of the modern dance genre; yet each piece is fresh and distinct in tone. One of his pieces, "Chamber," is an intense work in which four dancers must relate to each other within the confines of a small room. They dance as a group, in pairs, and as individuals, both with and as a counterpart to the contemporary music by Penn professor George Rochberg. "As the World Turns Out," in contrast, is a melodramatic piece in which six dancers satirize the soap operas, using facial expressions as well as body motion.

AN UNUSUAL aspect of the company is the fact that it is interracial. While many troupes are exclusively ethnic in dance, and therefore employ only blacks or whites, Johnson choreographs dances for dancers. "While conducting a small, informal seminar at a school in Watertown, New York," Johnson reminisced, "a teacher asked, 'Don't you feel uncomfortable, you being black and she (one of the dancers in his troupe with whom he was conducting the seminar) being white? Why aren't you working with each other that way and touching each other that way?' And our reaction was, 'No, because we don't think of it that way. We think of it as the art... There hasn't been much reaction like that, though, I think because we're just so nonchalant about it; it begins to be acceptable."

There has unfortunately been a division in dance, and Arthur Mitchell (director of Dance Theater of Harlem) broke it by leading a black ballet company which didn't do only social commentary dance, but used black dancers for classical ballet. It's funny; ballet tends to look for sameness in dance, from skin tone to the angle of the foot. What he has done is sort of a reaction to that. The thing is, as an artist, I feel that I'm a contemporary person living in this country, and because of my environment, which influences my art—and my environment is a very mixed one—then the material I create is going to be mixed."

Johnson does not have any hard and fast rules in his choreography. Sometimes he uses his own imagery, translates it to dance, and then sets it to music. Sometimes, as he has done with two works in his current repertoire, he first gets to know a piece of music well and then creates a dance to fit. "I'm still growing," said the 30-year-old dancer. "I try not to repeat what I've done. I learn more that way."

IT IS NOT ONLY about art that Johnson is learning, however. He has come to realize how intrinsically his creative future is tied in with less abstract concepts, like money. Because he has found regional artistic interests more helpful than Big Apple support, he has moved his home base out of the city and up to Kingston, N.Y. There, he says, he found a very willing group of people which formed our Board of Directors and started a massive fund-raising drive which is just beginning to blossom. The interest in the grass roots is absolutely fresher. Johnson has a manager who sees to much of the politicking involved in such fundraising, "but there comes a time when they must meet the artist to make the final decision." When that time comes, he goes.

Despite such obstacles, Johnson is thoroughly dedicated to the dance world, determined to have his company survive. If that means touring the entire season, so be it; if it involves politics, he'll put up with that, too. He, like every other dancer, does not expect to strike it rich: there is a deeper motivation, a need to be creative. As the job-hunting dancer sings, "Play me the music. Give me a chance to come through..."

All I ever needed was the music and the mirror. And the chance to dance for you."
The Man Behind the Punks

By Steve Kures

Danny Feinberg entered the University of Pennsylvania as a sixteen-year-old English literature major in 1956. 1956: that's before the Sputnik, before Kennedy, before the Vietnam War or the counterculture. 1956 was a quiet year, and so was 1959, the year Danny Feinberg graduated. One would guess that, as a member of the Leave It To Beaver Generation, Danny left the Old Red and Blue with a lump in his throat, the left Penn Quaker kind of sadly. Right, Danny?

"Leave school and get the best thing that ever happened to me." Danny Feinberg, now Danny Fields and 38 years old, says. "I smoked dope the first day after I left school. The next day I changed my name and had my first sexual experience."

Gee, Danny, those are pretty strong words.

**STRONG WORDS ARE Danny Fields' business.** Danny is manager of the premier punk band The Ramones. The band that brought the group that brought you such songs as "Beat on the Brat (With a Baseball Bat)", and "Now I Wanna Sniff Some Glue," among others.

Danny is sitting in his unkempt ninth floor loft on the lower East Side of New York City. The decorating of the loft can be best described as Neo-Carage Sale; mattresses used as sofas, accented by large stretches of bar, unpainted floor and wall. A half-dozen Ramone look-alikes—punks in their twenties who resemble the cast of Night of the Living Dead—wander about the loft, rustling bags and preparing meals.

In dark blue corduroy pants and a red crewneck sweater Danny Fields looks like a very hip Jewish father-type. He does not look like a friend of Lou Reed and Andy Warhol, a former editor of Rolling Stone Magazine, sometime gossip columnist for People Magazine, author of a forthcoming biography on Lou Reed, and member of the Leave It To Beaver Generation. His manner is that of a manager. "That's a weakness in the punk bands that say they don't want to be stars. They're painting themselves into a corner. They are lying... and that's a weakness in the punk scene."

"Punk, Rick Brindt would be panic's halls at all—or rather, cursing—until The Ramones came to England in July 1976 and awoke the youth of Britain to the beauty of punk. It was like a second American Revolution," says Fields. "It was beautiful."

**THE BAND'S TOUR of English pubs excited the early British teen-age generation.** Johnny Rotten of the Sex Pistols has credited The Ramones with inspiring the new politically-oriented music his band started playing later in 1976. The Ramones may in fact be "the godfathers of punk."

Unlike its American counterpart, British punk cannot be separated from the social forces from which it arose. It is an irony of the music that originated as radical chic in this country has become, for the disillusioned youth of England, "dole queue" rock.

"Punk bands that say they don't want to be stars are lying... and that's a weakness in the punk scene."

"They're (punk bands) painting themselves in a corner. They are doing it to be stars. Sure, The Ramones want to be stars. The punk bands that say they don't want to be stars are lying... and that's a weakness in the punk scene."

"Punk, says Danny, like all other music, is show business."

**FOR DANNY, it's also good business.** For the first time in Danny's career he is being accepted—simply as a manager of a legitimate group with a legitimate agent and a legitimate booking agent (Premier Talent, the most influential in the business).

And with the friends that Danny has made in the business his power to find a receptive ear is simple jive. "(Punk) is the business his power to find a receptive ear is simple jive. They're (punk bands) painting themselves in a corner. They are doing it to be stars. Sure, The Ramones want to be stars. The punk bands that say they don't want to be stars are lying... and that's a weakness in the punk scene."

For Danny, simply. Looking at the life-size nude photograph of Iggy Pop that graces Danny's living room, or the portrait of Lou Reed and Andy Warhol, a former editor of Rolling Stone Magazine, sometime gossip columnist for People Magazine, author of a forthcoming biography on Lou Reed, and member of the Leave It To Beaver Generation.

"We didn't spend too much time looking at Penn. We went to football games in the second quarter and stayed for the half-time show. I couldn't believe when they would do the walking. I would never do that. I would just take a swing and stare impotently."

Danny says he spent every night of his senior year in New York City, "walking around Chinatown and Greenwich Village, just to get away from Philadelphia. Last year I went back to Philly just to look around." Danny remembers. "We didn't spend too much time looking at Penn. It was too depressing. We just left..."

"Whoever Danny and The Ramones will stick around remains to be seen. Says Danny: 'Our philosophy is to reach as many people as possible.' As always, Danny Fields sounds just a little bit ahead of his own time."

The Ramones are now most definitely big time. On the evening of January 13, at the Palladium in New York, they started their first nationwide tour as a headline group.

The set was pretty long, with three encores, and the group has apparently taken the hint and shifted their style to one of more obvious humor (they have always been deliberately funny, but their pre-appointed style was one of more obvious humor). Without a doubt, their performance was one of the best of their career.

But, sorry, punk's not gonna make it. The qualities inherent to punk rock are unemployable; the moment big bucks are pumped into the genre, the moment punk goes commercial, those images of tough, poor, hoodlums become hypocritical and pretentious. Now, The Ramones are a New York band and the Palladium is very near their home turf, so one might expect that the crowd's reaction would be favorable. Except that from all those curios tourists and Long Islanders who had never seen punk before and wondered what the fuss was about, there was no applause, there were no cheers. The 3000-seat theatre, almost filled at the start of the set, was half-empty by the end. And it wasn't simply a case of fickle kids walking out: The Ramones' concert, although one of their greatest, lacked the power to dominate and arouse the crowd in this medium-sized music hall. The Ramones may one day play Madison Square Garden but it'd be a mistake. They should stay in the bars and clubs where they can rock on.
Blue Collar: White Wash

By Geoffrey Little

Blue Collar is not the documentary film its title might suggest. A taut, carefully constructed drama, Blue Collar features Richard Pryor, that risqué black comedian, in a dramatic role as an uppity assembly line worker in the Checker car factory (you know those big ugly yellow taxis in New York). Though Blue Collar is no Car Wash and is definitely not the comedy which the casting of Pryor leads one to expect.

The plot centers on three of the men in the plant: Zeke (Pryor), Jerry, played by Harvey Keitel, and Smokey (a white, redneck, Texas yokel). According to our reviewer, Blue Collar tells the story of an assembly line worker. This point is obvious during the play flashed images of various stages of the automobile's life in the plant. The stage itself was dominated by a large backdrop of the plant, with his professionalism a cast wholly pre- pared to take over the task immediately after the marcher's death. By Geoffrrey Little

Blue Collar fails on the race issue, and to a lesser extent in the other battles, through lack of development in the narrative. The main plot has little to do with racial discrimination. This point is obvious during Richard Pryor's labored and badly scripted monologue as he tries to explain to his ex-friend Jerry why he sold out to the company. Zeke argues that blacks only have one chance to make it and that he had to grab it. The whole sequence seems tack on and provides poor motivation for the character's actions.

Speaking of tack on, the ending is a half-hearted try at an ironic role reversal. Zeke and Jerry have moved into the same management-union structure they originally fought and now turn on each other. This bitter twist falls flat in the false resolution of a freeze frame ending, which is an easy way for a director to close a picture. Sometimes it is all right to cut it.

Overall, Blue Collar is a limited script. It is not the comedy which the casting of Pryor suggests, nor is it a taut, meticulously crafted drama by Passi. With his professionalism a cast wholly prepared to take over the task immediately after the marcher's death.

By Kathy Brennan

Galileo: Too Down to Earth

Bertolt Brecht's Galileo, the current offering of the Society Hill Playhouse, is a dramatization of the raging philosophical storm which surrounded the revolutionary teachings of that famous genius astronomer. The play's title, an intentional element of Brecht's style, is shallowness. And the amateur cast involved in this particular production creates a drama which deprives the audience of any philosophical judgment or sympathetic identification with the characters. What results is a re-enactment of Galileo's life which has all the magnetism of a sixth grade science play.

Galileo traces the life of the eminent astronomer from his "discovery" of the telescope (which Galileo actually stole from a Dutch scientist) in Venice to his ultimate excommunication and imprisonment in Rome, where he remained, deserted and despised, until his ignoble death as a prisoner of the Inquisition. The play examines the controversy between religion and science, often using blatant symbolism and - believe it or not - attempting to criticize the more profound revolutions of the drama. The play's sole salvation is the capable and professional performance of Richard Houser as Galileo. Houser brings a certain sincerity and, despite Brecht's intentions, to the production, carrying with his professionalism a cast wholly preoccupied with remembering their lines (especially young Michael Maruyania, in portraying the boy Andrea Sarlati).

The stage itself was dominated by a large globe suspended from the ceiling, upon which during the play flashed images of various planets and stars. This was an innovative and interesting device which contributed greatly to the theme of the drama. In general, however, Galileo is not earth-shaking.
Muddy Waters has been playing the blues for close to three decades. Now, he was "rediscovered" by rock star Johnny Winter, who produced Waters' last album, and I'm Ready. I'm Ready is a very good effort. It allows Waters to do what he does best: sing good, low-down and dirty electric blues. This is accomplished in a variety of settings ranging from "Mamie," a brand new Waters composition, to the little-remembered title track, a 25-year-old piece written by the incomparable Willie Dixon. If there is one problem with this album, it is that Waters' voice would be a little bit more out in front now that he is recording with a major label (Blue Sky is a subsidiary of Columbia). In steal his voice is part of the blues background, which is itself not crisp. With proper recording and mixing this could have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous originals, such as "Tiger In The Rain," have been avoided. However, it is Run. The tunes, all Vitous original...
The first gang lived at the House of its own volition, but the majority of the 25 present inhabitants have been officially sent there either by a judge in lieu of incarceration, or by a social worker dealing with an orphaned or emotionally disturbed child. "Assign a boy to Umoja," noted Judge Nicholas Cipriani, who has actively supported the House since its beginning, "when I feel he needs a structured environment that is not of a punitive nature. A boy learns to live in a community; which is excellent because if he is taken out of the community, he will have to re-adjust when he returns."

Although judges like Cipriani have been sending juveniles to the House since 1969, (over 400 youths have lived at Umoja), Sister Falaka did not receive any state aid until 1972. Relying on donations, conventional fund-raising schemes and her own resources, she managed to keep the House going. Probation officer William Massey, who first introduced Cipriani to the Umoja project explained this fascination with the House' success: "With nothing, virtually nothing, these boys built this house. When a boy builds something himself, he's not going to adjust when he returns."

SISTER FALAKA AGREES that this is one of the reasons for Umoja's success. "The first gang that lived here saw Umoja as a sanctuary from South Philadelphia where they were surrounded by traditional enemies," she noted. "They could take a 40 bus to Frazier and relax. You know, a lot of boys find gang membership fun and exciting--like the way veterans talk about the war--and that's why they rest rather than run. During the first year, they would raise hell in South Philly and then run up to Umoja. Slowly, though, they spent more time at Umoja because they realized that there was more of them up here."

Donald, eighteen, is an example of someone who has invested a large part of himself in Umoja. When he voluntarily came here in August, he was a member of a Miami motorcycle gang. Donald realized he was running around with "a bunch of nothings. In those days, I was stealing, tripping--I didn't have respect for other people's feelings. I didn't have respect for myself." As a "big brother" and a Youth Security patrolman, he now has responsibilities. He also has a trade school career mapped out and a job for the summer. "We don't want to go to jail again," he said, "we're sick of this in and out shit. We want a place that'll give us a solid foundation. This is a solid foundation."