

**Editorial
opinion:**

The halls of Hartranft are quiet now after several weeks of vandalism and destruction.

This summer Hartranft housed a variety of students. Participants in the Veterans' College Preparatory Program occupied the first and second floors. The third, fourth and fifth floors housed speech and hearing therapy students, some regular undergraduates and 45 late admissions to the Equal Opportunity Program.

Residents of the third, fourth and fifth floors have been relocated, leaving only the vets in the dorm.

Just before relocation, the vandalism in the dorm involved almost nightly incidents of harassment, culminating in a major fire on the unoccupied sixth floor.

Various reasons have been offered for the trouble — the unusual combination of students, differences in age and possible outside interference.

Although no one has a clear explanation, one thing is certain: the trouble in Hartranft cannot be dismissed as ordinary dorm pranks.

On paper locating special groups of students together appears feasible. The interest

house program in North Halls also combines special groups on separate floors and has been very successful. The program will begin its third year this fall.

But there are several major differences between the situation in Leete in North Halls and the situation in Hartranft this summer.

In Leete, the programs are similar in nature and the participants close in age.

In Hartranft, students and pre-students of radically different ages and backgrounds were brought together. Perhaps the gap was too great to bridge.

If the problem was outside interference, as some students contend, it must be determined why Hartranft was singled out for harassment.

One solution should not be considered: the individual programs should not be abandoned simply because they did not work well in combination. However, the University should consider the advisability of integrating the programs in one dorm.

The Hartranft trouble is over for this summer. The University should learn from this experience and plan ahead for next year.

**Plan
for next
year**

the Collegian

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Successor to the Free Lance, est. 1887
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Editorial policy is determined by the editor.

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Members of the University community who wish to file formal grievances over any content of The Daily Collegian should address correspondence to The Collegian's Committee on Accuracy and Fair Play in care of the executive secretary of Collegian, Inc., publisher of The Collegian.

Grievances may be sent to Curtis Reeve, c-o The Daily Collegian Box 467, State College, Pa. 16801.

Forum

The Daily Collegian welcomes responsible comment from interested townspeople, faculty members, alumni, undergraduates and graduates. Anyone interested in submitting a column should contact the Editorial Editor, Box 467, State College, Pa. 16801. Telephone 865-1828. Offices in 126 Carnegie.

Letter policy

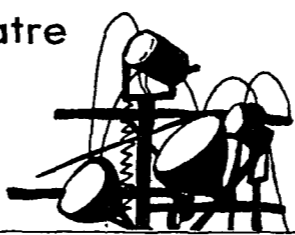
The Daily Collegian welcomes comments on news coverage, editorial policy or noncampus affairs. Letters should be typewritten, double spaced, signed by no more than two persons and no longer than 30 lines. Students' letters should include the name, term and major of the writer.

Letters should be brought to The Collegian office, 126 Carnegie, in person so proper identification of the writer can be made, although names will be withheld by request. If letters are received by mail, The Collegian will contact the signer for verification.



*If you want me,
you're gonna have
to come and get me!*

theatre



REVIEW

'Little Murders'

By FRED RAMSEY
Collegian columnist

Lock your doors! Trust no one, not even yourself! Let's have paranoia for fun and profit.

This is the tone of "Little Murders," the current production of the Festival of the American Theatre, now playing at the Pavilion.

"Little Murders" is vicious, it's funny and in all probability it's sick. And it's the best production of this weary summer. When Jules Feiffer wrote his saga of city life a few years ago, he was accused of overkill, but now it reads like The New York Daily News. It's the funny tale of a family — trapped in New York.

Snipers fire and the mother rushes to the window crying, "Black or white, black or white?" The father is happy because he didn't get mugged today. Their son (Ralph William Alfred) is gay. Their daughter is so self-reliant that she can't catch a man, and the apartment is unlivably modern. Their oldest son, a war hero, of course, was killed by a sniper on Seventh Ave. In short, the typical urban family.

Into their life comes Alfred, an apathist and a photographer of award-winning studies of shit. Alfred is big enough to have decided long ago that, since you can't stop a small person from hitting you without hurting him, let him hit you. Really, it doesn't hurt if you hum.

Threading through these happy scenes are such characters as Judge Stern (Gil Aberg) a God-fearing man who only fears that God will forget him. And of course there's the Breather, the asthmatic obscene phone caller with a conscience.

Gene Feist's direction moves the play at a furious pace. The set design by Robert Barnes is coldly modern and stark — a really horrible place to live. A. E. Kohout has given the actors clothes that are also terribly modern, even futuristic, metallic and unflattering.

By the very nature of the play, the two roles that leave the

greatest impression are relatively insignificant as far as total time on stage is concerned. However, their lines are the best in the play.

Foremost is the role of Lt. Practice, the broken policeman destroyed by his inability to solve 345 unrelated sniper attacks. William McNulty is incredibly good as he has an attack of acute paranoia right before the audience's eyes.

Screaming, foaming, kicking, sobbing, all the while outlining a plot of enormous proportions involving "those in high places, the names would astound you, people in low places hiding behind a cloak of poverty." A truly brilliant performance.

The other role is that of the Rev. Henry Dupas, a hippie priest and leader of the First Existentialist Church. Archie Smith carries it off beautifully, saying profoundly, "Whatever you do, it's all right," arms flapping, long white robe hanging.

Since these actors leave such an impression, they could easily have overshadowed the other actors. This is not the case.

Mordecai Lawner is very good as Carol Newquist, the police-befriending father. His cries of "Don't call me Carol!" are those of every man surrounded by the chaos of life.

Eugenia Thornton, as his wife Marjorie, shows slides of her son after he was shot by the sniper. She is superb in her bewilderment at life when she says, "Don't worry dear, I get shot at every day."

Roger Rathburn is appropriately catatonic as Alfred the nihilist.

Karen Shallo is fine as Patsy, the girl who "gets dizzy spells, she's so strong."

"Little Murders" is funny and it's serious. You may not enjoy walking home after you see it, so just remember: if they want you, they'll get you. Watch out. Paranoids of the world, unite!

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UNIVERSITY CALENDAR

Monday-Wednesday, July 30-August 1, 1973

SPECIAL EVENTS

Tuesday-Wednesday, July 31-August 1 — Festival of American Theatre, "Little Murders," 8 p.m., Pavilion.
Wednesday, August 1 — Alpha Kappa Chapter of Pi Lambda Theta second annual summer luncheon, 12 noon, Nittany Lion Inn. Initiation at 11 a.m.
Wednesday, August 1 — Festival of American Theatre, opening night performance of "Damn Yankees," 8 p.m., The Playhouse.

FILMS

Wednesday, August 1 — Commonsplace Afternoon Theatre, 12:30 p.m., Room 112 Kern. "The Detached Americans."
Wednesday, August 1 — Commonsplace Evening Theatre, 8 and 10 p.m., Room 112 Kern. "Maltese Falcon."

RECREATION

Wednesday, August 1 — Chess, 8 p.m., HUB ground floor lobby.

INTEREST GROUPS

Campus Crusade for Christ, Tuesdays, 7-8:30 p.m., HUB reading room.

EXHIBITS

Museum of Art — Gallery A, Prints and Drawings by Penn State Faculty. Gallery C, Permanent Collection.
Kern Gallery — Warren Hullo and Isabel Parks, pottery. Sandy and Philip Jurus, jewelry. Ann Demairas, prints. Louis Marotta, paintings and drawings.
Chambers Gallery — William D. David, assistant director University Art Museum, recent drawings. "Woven Art," works by Barbara Hodik, Linnea Martin, David Van Dommelen, Kent Sissel, Kathryn Mills, Nancy Harrison, Steve Grout, Annette Hobbs.
Zoller Gallery, Visual Arts — Paintings, drawings and sculpture by Jim Finnegan and David Bushman.
Pattee Library, Rare Books Room — "The History of German Literature," a rare book's perspective. Illuminated manuscripts in facsimile, works from 400 AD through 1600. Main Lobby — "Penn State and Postcards," by PSU alumni George and Dorothy Miller. Circulation Lobby — Black and white photos by Mary Phelan.