Minority Data Update
To Delay Haring Plan
By Peter Casallos
Implementation of the University's affirmative action plan has been held up due to a lack of data on minority and women applicants.

University affirmative action officer David R. Haynie yesterday said that the upcoming minority data update would provide enough information to proceed with the affirmative action plan.

The minority data update is a joint effort of the Office of Affirmative Action and the Office of Equal Opportunity, and will be used to improve the University's affirmative action plan in the future.

The number of minority and women applicants to the University has increased significantly in recent years, and the updated data will help to ensure that the affirmative action plan is effective.

Alumnus and minority data expert Steven Murray said yesterday that the updated data will provide valuable insights into the recruitment process and help to improve the affirmative action plan.

Alumnus and women's rights advocate Sharon Bell said yesterday, "The updated data will help us to understand the needs and aspirations of our minority and women constituents and to develop effective strategies to attract and retain them."
Campus Events

 Today

BUDGET MEETING: Dr. Martin Feinman, Director of Financial Aid, will present the Spring 1981 Budget to the Board of Governors Wednesday, February 25, 1:30 p.m., Oliphant 208.

TOMORROW

THE LION IN WINTER - Shakespearean comedy at 8 p.m. Thursday, March 5, in the Fine Arts Center. Tickets are available at the door or can be purchased from the box office in the Fine Arts Center.

CAMPUS CUISINE: New Student Week Committee will be on hand to answer your questions about your future at Penn. Call for your free copy of How To Succeed In Business Without Really Trying.

NEW STUDENT WEEK: The next student week for the New Student Week Committee will be on Wednesday, March 25 at 7:00.

D.P. Graphics for resumes 243-6581

Volunteers earn $50.00

1. Has it been 2 years or more since you last had your teeth cleaned?
2. Do you have any natural teeth (not caps, crowns, or bridges)?
3. You may be eligible to participate in a study which well provide you with:
   a. A free cleaning of your teeth
   b. Free toothbrushes and toothpaste
   c. Oral home care instruction

4. Call 243-5170 for details and screening appointment

D.E. Invasion of Freshmen

Annenberg Center for the Performing Arts

April 7-16

The Long Wharf in New York

by James Goldman

Kenneth Franklin

"A rambunctious play...brilliantly theatrical writing with some really sparkling dialogue..." - New York Times

"A first rate production..." - Variety

The English department and the Pennsylvania Opera present a staging of The Long Wharf by James Goldman, directed by Kenneth Franklin. Music by William Schuman. Performances Wednesday March 25 from 8:00 p.m. at the Annenberg Center. Additional performances April 7-16.

Robert Najiaco 8185 8888

The Lion in Winter was Thomas More's final work. It is a romantic comedy written in blank verse. The story revolves around King Henry II and his son, Prince Louis. The King is dying and is determined to choose his successor. The story is filled with intrigue, plot twists, and betrayal.

The Lion in Winter is directed by Kenneth Franklin, who has a wealth of experience in the theater. He has directed several productions at the Annenberg Center and is known for his dynamic and engaging style.

The Lion in Winter is a great opportunity to enjoy a classic play in the company of friends or family. The performance is on Wednesday, March 25 from 8:00 p.m., so be sure to mark your calendars and get your tickets today!

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Houston Hall Offices Burglarized

By TOM LEE

The Office of Student Life and the Penn Police Department are investigating a break-in at Houston Hall, the residence hall for the first four floors of the hall, over the weekend. Students were notified of the break-in via email on Monday.

Thefts are reported to have occurred in rooms 119 and 120, located on the second floor of the hall, with the complainant entering the room around 9:00 p.m. on Sunday. According to the police report, the complainant entered the room to retrieve a product from the closet and discovered that several items were missing.

In total, eight items were reported missing, including a laptop, a cell phone, and a pair of shoes. The items were valued at a total of $1,000.

The investigation is ongoing, and the university police are working with investigators to determine the cause of the break-in.

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Hillel Council Elections

Today 8 A.M. - 5 P.M. Hillel at Penn 302 So. 36th

Summer Jobs Available

LIVING ON CAMPUS

TO: GRADUATE STUDENTS

FROM: ASSIGNMENT OFFICE

Today is the last day to retain your current room

For 1981 - 1982

WILL YOU BE THERE? 4 - 7 P.M.
WHERE? HI-NORTH. 3901 LOCUST WALK

Gino's

Try Gino's New Fresh-Style Hamburger.

Try the best for 50% less.

Save 50¢ with this coupon on Gino's great new Fresh-Style Hamburger.

4040 Locust St. (3391 LOCUST WALK)
taking the crunch out of nestle

by elissa shaw

it is a battle between big bucks and third world babies; considering their respective strengths, the wrong side has the advantage. it is nestle, the giant of the infant formula industry, who would lose billions of dollars a year in the third world if the formula issue were reduced in any noticeable way. but nestle has learned the surprising simple way to avoid this loss: they shift the battle to another front, the one that goes on 24 hours a day, 365 days a year. from the preschools of the third world to the home furnishing stores, from the third world to the united nations, nestle has assumed the job of exposing the dangers of the infant formula, forcing third world mothers to stretch the formula to feed their babies, thus reducing their chances of making the formula themselves. as nestle's president, v. phillip massey, recently said, "consumers will continue to be the test of machoism."

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by less kaulman

an unmistakable pattern in security measures

the word "security" has been bandied about so many millions of times in the past few weeks that it is almost impossible now to remember exactly what anyone means by the word. it has come to mean anything from "safety," to "trust" to "loyalty." it now has, in its present form, few meanings at all and is widely recognized as "boilerplate."

the trend continues when one considers the local examples of the security position was paraded by the manager of a grocery store. reactive are the measures. fast to pay for the security force, the manager was quick to point out that the thousand odd of student carriages, for instance, might be seen as a "boilerplate."

the trend continues when one considers the local examples of the security measures. in the past few weeks we have seen a "boilerplate."

by john r. cise

respecting the rights of creationists

students may be set to a test this year on the origin of the man. although i do not plan on anything such, i do plan on respecting the rights of creationists. i respect the rights of the man. the concept of evolution is not something that is taught in our schools. it is a concept that is taught in our homes. i respect the rights of the man. the concept of evolution is not something that is taught in our schools. it is a concept that is taught in our homes.

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Albert C. Baugh Dies

Albert Croll Baugh, a former English Department chairman and internationally-known scholar of literary history, died Saturday at the Hospital of the University of Pennsylvania. He was 90.

Baugh, who joined the English Department on his graduation from the University in 1912, remained on the faculty until his retirement in 1961. He became chairman of the department in 1943, serving for a dozen years, and was named Felix E. Schelling Professor of English Literature in 1946.

In addition to his appointments at the University, Baugh served as president of the Modern Language Association of America, as well as the International Federation for Modern Language and Literature, and the Modern Humanities Research Association, both in England.

English Professor G. Malcolm Laws, a longtime colleague of Baugh, last night that Baugh was recognized as one of the world's most distinguished scholars of literary history, and that his texts were standard at universities across the country.

"He was an absolutely monumental representative figure from the University," English Department Chairman Robert Lucid said last night. He added that Baugh was "a figure in the landscape" of all universities.

"He was a kind of presence," Lucid said. "It wasn't so much that you agreed or disagreed with him. That would be like agreeing or disagreeing with a pyramid." He added that many Ph.D. candidates came to the University specifically to study under Baugh.

Baugh, who resided in West Philadelphia, is survived by his wife, the former Nita Emeline Scudder, two sons and three grandchildren.

A memorial service will be held at 11 a.m. April 17 in Van Pelt Library's Rare Book Room.

Easter

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10% Off all
Solid Chocolate Novelty Items

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Houston Hall Basement

TheOneDay
SpeedReadingCourse®
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GUARANTEED TO DOUBLE YOUR SKILL.

Tuition $75.

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Opening: March 25th at 5 pm
Hours: 12-5 pm weekdays
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SAC Funded

Urban Studies
Program
Open House
for majors and any
interested undergraduates.
Wednesday, March 25
3400 Walnut St., 3rd floor
1-4 p.m.

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starts with a
quality cut.

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40th & SPRUCE
(Across from
dental school)

Call for appointment: 387-6803
Hours: M-F 9-6, Sat. 8:30-4
Perms available

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For Convenient Take-Out: Call:
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Open:
Weekdays 11 am-1 am
Fridays & Saturdays till 2 am
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Near the Hi-Rise

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Students Interested In

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ARCHAEOLOGICAL DIG IN ISRAEL

July 12 - August 7

Please note:
Deadline for Dorot Foundation Traveling Grants:
MARCH 27

Oriental Studies Dept
847 Williams Hall
or
Joan Campbell
210 Logan Hall

A support program for majors and any interested undergraduates.

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Wednesday, March 25
3400 Walnut St., 3rd floor
1-4 p.m.
Workshop course next Fall
April 9th
Ballard prizes of the Academy of American Poets (for graduate students) on Entries will be Judged by a nationally prominent poet who will announce the Submit entries to POETRY CONTEST, English Department, 119 Bennett
Rules: Entries may comprise up to five typed pages of original poetry. Each
The Writing Program, Department of English
Announces The Annual Graduate And Undergraduate POETRY CONTESTS
$100 In Prizes In Each Category
Graduate and Undergraduate
Undergraduate Art History Society
Career Options In Art History
A panel presenting curators, auctioneers, gallery directors, art historians, & art managers.
Wed., April 1 5:30 - 7:30 Franklin Room, Houston Hall.
Receptions will be served. Call 243-7529 for information.
Career Planning and Placement
Undergraduate Art History Society
American Picture Framing
"Serving the Penn Community"
Quality Custom Framing 5-Day Service Satisfaction Guaranteed 4246 Market Street 382-3900
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1981 Summer Teacher Training Program in Philadelphia, PA & Ithaca, NY
215-233-0141
The Pennsylvania State University, University Park
TONIGHT
TAKE A MUSICAL STUDY BREAK!
HEBREW SONG
SING - ALONG!
Thursday Ladies Nite Half Price Drinks
just your voices to a...
bring instruments or
on...
Academic Integrity Code

(Kontinued from page 5)

Joint Donahue at Smoke's with his topic *Fort Lauderdale-Sex, Drugs, Booze, Banana's, and Wet Things* Is This "Where The Boy's Are?" Wed., Night at 10:00 with 2-1 Budweiser Starring Rex Morgan Be There __________ won't you.

Undergraduate Psychology Society Presents John Dean's Memory: A Case Study by Dr. Neisser Steitleter Hall B21 4:30 Thursday, March 26

Faculty in residence positions including complimentary housing and dinners are open in Van Pelt College House from September, 1981. Fully affiliated faculty members are cordially invited to apply. Send resumes to Dr. Anna Rauen, Van Pelt College House, Box 11, 3900 Spruce Street, Philadelphia, Pa. 19104. Closing date for receiving applications is March 31st.

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Package Delivery

(Kontinued from page 5)

The audit, which will begin the implementation process, was originally scheduled to be performed on the week ending at the University, requesting him to receive the package for him. Gordon said. "They authorized the mailroom clerk to pick up his package. If the student cannot be reached, the process involves a pink slip which allows the student either to pick up the package at the front desk or authorize the mailroom clerk to pick up his package. If the student scheduled to be performed on the week ending at the University, requesting him to receive the package for him. Gordon said. "They authorized the mailroom clerk to pick up his package. If the student cannot be reached, the process involves a pink slip which allows the student either to pick up the package at the front desk or authorize the mailroom clerk to pick up his package. If the student scheduled to be performed on the week ending at the University, requesting him to receive the package for him. Gordon said. 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1981-82 PARKING

Students interested in parking for the 1981-82 academic year are encouraged to sign up as soon as possible. Faculty preference is first come/first served.

Summer parking available May 25, 1981. Apply in person, P-107 Franklin Building.
**Custom T-shirts**

**Club Teams**

**Fraternity T-shirts, Jackets, Sweatshirts**

**Fast Service/ Low Prices**

205-3855 • 18N. 3RD ST., PHILA.

**Political Science Pre-View**

**For the Fall**

Thursday, March 26

4:00 To 5:30 P.M.

Stiteler Hall Lounge

Discussion and Briefings On

- New Courses
- BA/MA Program
- General Major
- Program Major

Faculty Members Will Be Available To Meet With Students To Discuss Topics Of Mutual Interest.

**SAVE SAVE SAVE**

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8 GREAT REASONS:

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**Tracey Vause**

**Batmen**

**South of the Border at Obara’s Spectacular Margarita Party**

**TODAY**

from noon - 2am

2 for 1 Margaritas & tequilas 3 - 6pm

**Be There . . . Won’t You.**

**Smokey Joe’s**

**presents**

**Rex Morgan in The Phil “Talk Dirty to Me” Donahue Show**

Join Phil and his guests to discuss:

- Fort Lauderdale
- Fun in the Sun
- Blasted at the Button

with

**2-1 Bud Draft**

Wednesday 10:00

**Be There . . . Won’t You.**
Faculty-in-residence positions open at Van Pelt House

Several faculty-in-residence positions are available at Van Pelt House this coming semester. The positions offer an excellent opportunity to interact with students (those who are experimental and those who are the quiet ones) and to develop a positive atmosphere that actively keeps them in touch with the cultural and intellectual diversity of the University. Interested and qualified graduate students are invited to Van Pelt. The staff, at present, includes professors in psychology, philosophy, and medicine; an artist; and a professional in education. Please send resumes to Dr. Anna Reiner, Van Pelt House, Box 11, 3903 Spruce Street, Philadelphia, PA 19104. Closing date for receiving applications is April 15.

CONFESSION ON SEXUAL HARASSMENT

For Students, Staff & Faculty
(Public Invited)

Thursday, 7 - 10 p.m.
Franklin Room, 2nd Floor, Houston Hall

Film - "The Workplace Hustle"
Speakers, Discussion
Sponsored by Penn Women's Alliance & Women's Alliance for Job Equity (WAEJ)

Call 243-8611 for information

SMALL GROUP EXPERIENCES

Summer courses in group processes at the
Graduate School of Education
Given by Prof. Peter Kuriloff and Dr. Elisa Babad

ED-602.1 Group Processes
May 22 - June 7

ED-602.2 Group Processes
May 29 - June 17

ED-785.4 Workshop in Inter-group Processes
June 20 - July 9

ED-785.5 Structured Groups for Facilitating
June 12 - July 4

These are compares courses. Participants will be expected to do the reading required in advance of the workshops, and to write singletang papers after their conclusion.

Classified Ads

Place your classifieds at the D.P. office—4015 Walnut Street, 2nd floor.
Cost: 18¢ per word, per day
Deadline: 5 p.m. two days before publication.
By ROBBINS

You'd have to be a genius to unravel a baseball riddle. It's a matter of mind over matter, and over time, the answer comes into focus. It was a puzzle befitting of a great mind.

The problem centered around a certain team's roster. There were 10 players and 10 positions, but only five spots were filled. The rest were vacant, leaving the team with a dilemma. The solution was a matter of logic and deduction.

The key was to identify the five players who filled the empty spots. It was a challenging task, but it was ultimately accomplished. The team was finally complete, and the problem was solved.

By KEN ROSETHAL

Listening to women's lacrosse coach Ann Sage speak about Tracey Vause, her All-American defender, one would think that a new era of perfect relations between coach and player has begun.

"I don't think I can say an unkind word about her," said Sage. "She's been fun and a joy to coach her - a real plus. She's never have thought of going to college for a lacrosse career."

In that vein, here are the 1981 Daily Princetonian women's basketball all-stars.

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Photos By Bruce Rosenblum and Matthew Saulmo

The women's basketball team opens in 1981 season this afternoon at Franklin Field against Tennessee at 7:00 PM. (Basketball photo from Top) Captains Debbie Bonds, Julie Heller, and All-American Tracey Vause will try to continue the success the team enjoyed last year when it finished the season ranked third in the country.

"I think it's important that the team be able to function together. Every year we have a different mixture of players. We have to learn to work together as a team," said Vause.

"We have a great group of seniors," said the team's captain. "I would never have thought of going to college for a lacrosse scholarship. I was basically for free. When I came here I was very impressed because I thought the level of competition was high."

"She's a very good player and she had a lot of potential," said Sage. "After you've played on a team for four years, you give your current team the potential you had on your previous one."
On Stage, On Campus
Student Performing Arts

Inside: 25 Years With Bruce Montgomery
On Stage, On Campus
Student Performing Arts

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Special Thanks to Eric Jacobs and Larry Frohman

An Open Letter

On Stage, On Campus, a special issue of The Daily Pennsylvania was created in response to the large amount of theater arts at the University at one time. This weekend, five student productions will be opening their spring shows on campus. Although the quantity of activity is apparent to most of the University community, the purpose of the supplement to The Daily Pennsylvania is to approach the activities on their individual bases.

The important element of student productions cannot be stated in a sentence, because each is different in nature, origins, and characteristics. In order for audiences to better appreciate what is involved in each production, the supplement provides an in-depth look at each group and the elements which students pride themselves on.

Performing arts is experiencing a particularly hectic and eventful year as students are honoring Bruce Montgomery, who is celebrating his 25th year with the University. As part of this tribute, the DP has devoted a large section of the supplement to Montgomery. Perhaps it is an indication of the increasingly creative and innovative moves which performing arts groups have taken.

Elaine Song
Feature Editor

What's Inside

From off-Broadway to the Harold Prince Theater, Sorrows of Stephen, the Penn Players' spring production, has been received better than many might think.

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What's all the talk about Ireland? Penn Singers takes a different turn this year with Spindrift.

Page 5.

A little extra style and variety highlight Penn Dance and Mime this year.

Pages 6 and 7.

An in-depth interview with Bruce Montgomery, director of musical activity at the University who is now celebrating his 25th anniversary with student performing arts here. Montgomery looks back on some of the most memorable events of his stay.

Pages 8 and 9.

Bloomers members promise a mound of surprises in this year's show Attention Shoppers! A look at the group's development during the past two years as one of the funniest groups on campus.

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The Law School Light Opera Company takes to the stage this weekend. A show with alumni, students, and faculty make for exciting times behind the scenes.

Page 13.

A look at the goals of Hill Players, a performing arts which is gaining a name for itself at the University.

Page 13.

Students from Stouffer College House Children's Theater Company talk of their long running program and the satisfaction they have gained from it.

Page 14.

Behind all the glitter and color of a final night's production, there lurks a dark, old room responsible for bringing students from one world to another. The costume shop has many normal and not so normal articles to suit the needs of all performing arts groups.

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APRIL 2, 1981
DANCETELLER AT THE ZELLERBACH

TICKETS $7.50, $5.00, $1.50
BOX OFFICE AT 243-6781
Shea: Every night before performance I went off by myself and played the piano and got wild and screamed and ran around. I got loose, in a good mood. I found that worked. If I was in a good mood the audience would sense it.

Berman: Do you know what it's like trying to argue with someone who's always smiling? (The role) has sort of changed my attitude in that I see how other people view it.

The Different Faces of ‘Stephen’

By Lisa Cohen

When Stephen Hurl ("that's Hurt as in pain") brings home flowers and candy to his live-in lover for the 85th consecutive day and she responds by walking out on him, we know he's in trouble. When he in turn responds to this crisis by falling in love with his best friend's girlfriend, he's really in trouble - and so is his best friend's girl and his best friend. When Stephen's story is through, and he has managed to extricate his friends from his troubles and is throwing himself headlong into more, it is difficult to decide whether the man is a loser or winner. He can get the girl, and does time and again; he just can't seem to keep her. Is this losing... or winning?

As a consolation for his misfortunes, Stephen receives title billing in Penn Players' upcoming production, Sorrows of Stephen, which runs for two weekends starting tomorrow.

The play is being directed by Mark McGovern, a New York-based actor, and stars FAS sophomore Ira Berman as the inexpert but affable Stephen.

The play is unique from others being performed in Artsfest. The most outstanding difference is that no one has ever heard of it. Sorrows of Stephen is a relatively new play, written by Peter Parnell, a young playwright not familiar to the average college crowd.

Why then?

"There are two reasons the audience will like the play," said FAS sophomore Nancy Tabor, who plays Christine. "It's very quick, sharp, and fast-paced. And it's all sex."

"I think it's great, especially for our age group," added law student Linda Sarazen, who plays Liz, one of Stephen's earlier sorrows. "There's so much I identify with, I think we all can - love affairs, running around, juggling boyfriends, awkward moments. It's hard to live at college and not know someone like Stephen. (On the other hand) my mother would not like this play."

The contemporary atmosphere is not only manifest in the storyline and characterizations, but is also apparent in the author's writing style, particularly in his use of fast-paced dialogue. This creates the feeling of everyday, real-life conversations.

That seems to be the key to the play's uniqueness. Some of the actors in the original cast of the 1979 Joseph Papp production at the Public Theater, stressed the same challenge that the script demanded of the actors. Richard Backus, who played William (Stephen's best friend) was immediately attracted to Parnell's style.

"The play is spare and you have to bring a lot to it. I liked that very much. It's a very clever play," Backus said, reached in New York where he is currently appearing as Barry Ryan in the soap opera Ryan's Hope. From the moment Backus first read the play, he was interested in performing it because he saw possibilities in developing the characters.

John Shea, who is active in theater as well as film and television, played the part of Stephen in the original production. He agreed that "the actor is able to interpret the part and then flesh it out. What's important about the play," he said, "is not the script — although it's a great script, almost musical — but the subtext that you (the actor) have to create which links all the scenes together."

Shea's current counterpart, Berman, agreed. "The amazing thing about it is the dialogue is so realistic. (Saying) things in character in your real life... scares me," he said, adding that the dialogue is so realistic he finds himself using bits of it in normal conversation.

The quick repartee so much part of Parnell's style offers the actors a challenge as well.

"The problem as I see it is that the whole play is one-liners," Berman said, "I say 'Yes' and four sentences have to be communicated in that word. That's what sets the play apart. The whole play is so subtle. It's really a play of characters rather than plot."

"At first," said FAS freshman Eric Schrode, talking about his role as William, "I thought he was a total asshole, but going through the rehearsals, well, he's more of a nicer guy. And he does change during the course of the play..."
Germantown Theatre Guild
Presents
SOJOURNER
April 2-3
at 1:00
& 8:00 p.m.
Annenberg Center
Matinee $4.00
Evening $5.00
$1 Discount
students
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The Penn Singers present "SPINDRIFT" as part of a year-long celebration of Bruce Montgomery's 25 years of directing musical activities at the University of Pennsylvania.

"Bruce Montgomery's 'Spindrift' deserves a rousing 'A' for ingenuity...Montgomery's score -- complete with comedy, dancing, choruses, solos, and a little bit of a lot of other things -- is as Irish as Donnybrook Fair."

- The Philadelphia Inquirer

The Penn Singers

SPINDRIFT

MARCH 26, 27, 28
ZELLERBACH THEATRE
THE ANNENBERG CENTER

Tickets are on sale NOW in the Annenberg Center Box Office and on Locust Walk
TIX: Public $5.00; Students, Faculty, Staff $4.00
Funded by The N.A.C.
Singers Drift away to Ireland Seashore

By Ellen Goodman

Setting: Irvine Auditorium.
Time: March 12, 1981.
Action: A player steps to the edge of the stage.
Player: "Do you want a scream or a wail? I don't know what you want."
Director: "Well, my initial reaction was a wail, but I have a feeling she would scream, like you did."

The production is Bruce Montgomery's Spindrift. It is Penn Singer's spring musical, opening tomorrow night at the Zellerbach Theatre.

The setting for Spindrift is the small fishing village of Killegan, on the west coast of Ireland. The time is 1877, and the story centers around Patch. He is the last of five sons and a father lost to the sea, and he is the last hope of a population that is ebbing, man by man, with the tide in Ireland. The time is 1877, and the story centers around Patch. He is the last of five sons and a father lost to the sea, and he is the last hope of a population that is ebbing, man by man, with the tide in Ireland.

The Irish background and brogue have presented new challenges, said the director. "I'm trying to get into the Irish language," said Montgomery, author of the music and lyrics and director of the show. "Where it's going to fall or go becomes the question."

"It isn't a plot as much as it is character studies," Montgomery said. The story came quite soon after my first trip to Ireland," he said. "The land gripped me in a way almost no other part of the world has. There is something very special, very idealistic about the land, that makes something very idealistic about the people."

The characters have presented a new challenge to most of the actors. "It took a couple of rehearsals before anyone realized how much time it was going to take," said FAS junior Gregg Lynch, who plays the part of the priest. "Accent-wise and character-wise, it's one of the most difficult roles I've done at Penn."

The Irish background and brogue have been particularly challenging. The entire cast spent a day at Cape May, role-playing on the beach, and a number of the actors went on an evening in an Irish pub speaking in the brogue of Irishmen. This was all done in an effort to further develop the characters.

The extra effort seems to have paid off. For FAS junior Barry Scott, it helped him gain an understanding of his character, Patch.

"He's a big fish in a little pond," Scott said of the character. "He has all the big grandiose ideas, but doesn't realize that he is, himself, is too irresponsible to carry them out. He's bright, but doesn't know where to channel his energy."

"Patch is to be loved and hated," Scott concluded.

Of course, in Spindrift, there is the girl-Kathleen, who is to marry Patch. She is played by Debbie Schiller, a second-year medical school student, and the only graduate student in the show. Schiller described Kathleen as "a very strong young woman, who's been forced to grow up at a relatively young age."

"She's very much in love with Patch," she said. "He tempts her in putting into words all her dreams. Kathleen is idealistic, and she is forced to become more realistic."

Andy Shoyer, who plays Flannery, an old man who "still has enough spunk to go out drinking with the guys," described his role as "more real and serious" than those he previously played for Penn Singers productions.

"You can't get away with just facial expressions," he said. "I have a pipe and beard, but I have to do a lot more."

Also in the cast is the stoic," as Amy Pearlman describes her character, Maurya. Pearlman describes her as the "hardened woman who has been hit so hard so many times," and is finally broken in the struggle to hold Patch in Killegan.

This Penn Singers' production is, significantly, not the Gilbert and Sullivan type done by the group. "We're not a Gilbert and Sullivan troupe -- we're a high opera troupe," Shoyer said. That was one reason for the departure from the standard Gilbert and Sullivan scripts. The second is that 1981 marks Montgomery's 25th year as director of musical activities and performing arts at the University. It seemed an appropriate time to revive his work, which has only been produced on stage once prior to this performance.

Students, however, see a different show from 1963, when the show was first staged at the University. "Bruce has a lot of ideas from '63, so he can base it on what he thought when he wrote it, and how it's worked before," Shoyer said. "But he always leaves a lot to you. He doesn't spoon feed you."

"I, personally, have been very conscious not to make a carbon copy," Montgomery said, stressing that with a different cast the final product should and will be different.

Montgomery calls his own work "a serious statement filled with craziness."

In other words, it is a spindrift whose drops should reach all the seats in the house.

Setting: Zellerbach Theater
Time: March 26, 27, and 28, 1981, 8 p.m.
Prices: $4
Action: Well, you'll see!

A most important element of the musical production -- the chorus and dancers
**Dancers Revive Individual Style**

**And Innovative Techniques**

---

**March**

**25**
- 8:00 PM  ATTENTION SHOPPERS!
  - The Egyptian Mummy: Secrets and Science

**26**
- 8:00 PM  ATTENTION SHOPPERS!
- 8:00 PM  Spindrift
- 8:00 PM  Sorrows of Stephen
- 8:00 PM  How to Succeed in Business

**27**
- 7:00 & 9:30 PM  ATTENTION SHOPPERS!
- 8:00 PM  Spindrift
- 8:00 PM  How to Succeed in Business
- 8:00 PM  Sorrows of Stephen

**28**
- 7:00 & 9:30 PM  ATTENTION SHOPPERS!
- 7:00 & 10:00 PM  Sorrows of Stephen
- 8:00 PM  Spindrift
- 8:00 PM  How to Succeed in Business

**30**
- 8:00 PM  Penn Dance and Mime

**31**
- 10:00 AM  African Dance and Drum Ensemble

---

**By Marsha Pik**

Think back for a moment to Student Activities Day in the fall and perhaps memory will conjure visions of students in leotards dancing on Locust Walk. These students were members of the Penn Dance and Mime Club — a group low in visibility but rich in spirit and talent.

The group is six years old, and those unaware of its existence will have a chance to witness a unique entertainment experience when the group performs as part of Artsfest Monday.

Variety is the keynote of the group. Combing dance and mime numbers into a single performance is itself a different and challenging approach. Stylistic diversity is also created. The 20 members of the mime group will be "telling" many sorts of stories chosen by director Manfred Fischbeck. Fischbeck teaches mime classes in Annenberg, and the mime in the show are students in his classes.

The dancers pride themselves on having...
diverse talents. The group boasts 20 dancers with areas of interest including jazz, modern dance, and ballet. Thus, each
person contributes an individual style and the mode of expression varies to include both solos and group members. The group
also has much flexibility in its choreography. Some of the numbers are
choreographed by Fischbeck, while others are choreographed by the students.
"Group energy," characterizes the group best, according to club president Marcia
Kislin, who stresses that the group's
closeness comes from true camaraderie.
The group works on a very special philosophy. As Kislin said, the group is "not
so much performance-oriented as oriented
toward helping you to really learn to ex-
press yourself through your body, so that
dancing becomes a way to get to know
other people as well as yourself." Through
the group's flexibility, almost any sort of im-
aginative idea can be realized.
The club has succeeded in overcoming
one major obstacle. Two years ago, it was
forced to relinquish its studio, in
Weightman Hall to the Sports Medicine
program. Soon, however, the group will no
longer have to shuffle about in search of
rehearsal space as it will again have a
"home" — the dance studio in High Rise
East.
The Penn Dance and Mime Club will per-
form one time only, Monday at 8 p.m. in the
Zellerbach Theater.

Zellerbach Theatre
April 1 at 8:00 PM
Tickets: $8, $10 (10% student discount)

SOJOURNER — Germantown Theatre Guild
Sojourner is an original documentary drama based on the life of the abolitionist Sojourner Truth. The play covers her childhood, her
anguish as a slave, the confusion of her growing years, and finally
the victory of her freedom.

Annenberg School Theatre
April 2, 3 at 1:00 and 8:00 PM
Tickets: Matinee $4.00 ($3 students)
Evenings $5 ($4 students)
Group Discount — 10 or more

INTERACTS DISCUSSION
After selected performances of Sojourner, members of the company and
expert panelists will discuss the production in a 30 minute question and
answer session with the audience. These InterActs discussions are open
to the public at no charge.

Annenberg School Theatre
April 2 2:30 PM
April 3 9:30 PM
FREE

DANCETELLER
One of the leading dance companies in the region is making its Philadelphia premiere. This seven-member troupe blends voice,
drama, and music into a rich and entertaining performance appealing
to both dance lovers and theatre goers.

Zellerbach Theatre
April 2 at 8:00 PM
Tickets: $7.50 and $5.00 (orchestra) and $5.00 (balcony)

AN EVENING WITH MAYNARD FERGUSON
— Featuring the Penn Jazz Ensemble
The Annenberg Center in association with the Penn Jazz Ensemble will present Maynard Ferguson and his orchestra. The Penn Jazz Ensemble
will also perform.

Zellerbach Theatre
April 3 at 7:00 and 10:00 PM
Tickets: $9 and $8 (orchestra) and $7 (balcony)
$2 discount for students with ID and groups of 40 or more

ART EXHIBIT AND RECEPTION
The exhibit will feature contemporary work by two Pennsylvania artists:
paintings by Tom McKinney and wood sculpture by Bob Scott. The artists will be present at the reception. The exhibit will continue in
Vance Hall through April 10.

Hoover Lounge, Vance Hall
Reception April 2 at 4:30 PM
Exhibit opens through April 10
9 AM — 9 PM
FREE

1900 — Penn Film Alliance
The Penn Film Alliance presents 1900, Bernardo Bertolucci's epic film
on 50 years of Italian history.

Annenberg School Theatre
April 4 at 7:30 PM
Admission $3.00 ($3.00 students)
FREE

FLORENTINE MUSIC IN THE AGE OF
BOCCACCIO — Collegium Musicum
The singers and instrumentalists of the Collegium Musicum will perform
using traditional Renaissance instruments.

Zellerbach Theatre
April 4 at 8:00 PM
$4 ($2 for students and senior citizens)

THE EGYPTIAN MUMMY: SECRETS AND
SCIENCE — The University Museum
Egyptian ideas about life after death and the health and disease
patterns of this ancient people are revealed through x-ray autopsy
studies of mummified remains. Funded by the National Endowment for
the Humanities.

September 27, 1980 — August 31, 1981
Museum Hours:
Tuesday thru Saturday 10 AM — 5 PM
Sunday 1 — 5 PM
Closed Mondays, holidays, and summer Sundays
Admission free. $1 donation requested

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31
7:00 PM Disney
Animation
Symposium

April
1
4:00 PM Dance Seminar
7:00 PM Animation
Tourney
8:00 PM Philadelphia Singers

2
1:00 & Sojourner
8 PM
2:30 PM Interacts
Discussion
4:30 PM Art Show
Opening
8:00 PM Danceteller
Exhibit
8:00 PM Sorrows of
Stephen

3
1:00 & Sojourner
8 PM
9:30 PM Interacts
Discussion
7:00 & Maynard
10:00 PM Ferguson
8:00 PM Sorrows of
Stephen

4
6:00 PM Art Show
Exhibition
7:00 & Sorrows of
10:00 PM Stephen
7:30 PM 1900
8:00 PM Collegium
Musicum

The Daily Pennsylvanian Artsfest Guide Page 7
Bruce Montgomery has been awfully busy for the last 25 years. Yet as he sits in his Annenberg Center office with his fondest memories adorning the walls, it seems as if nothing could make him happier.

After 25 years of work — beginning in 1956 with his first involvement in student performing arts as Glee Club director, later including a permanent role with the Penn Singers and frequent duties with Mask & Wig and Penn Players — Montgomery looks back with pride and unending satisfaction, and sees no end in sight.

"It's been a great honeymoon," he said, smiling proudly in a recent interview. With the sound of students chatting in the hallway outside of his inconspicuous office in the Annenberg Center, Montgomery sat upright behind his desk, explaining that he did not enter the University with a strong set of goals in mind. What evolved since 1950, he explained, was more than he expected.

"I sort of went into this not knowing what I was getting myself into, but I found such joy that I felt there were no limits that I or they could go," he said. Comparing himself and his students to a bumblebee which does not know it cannot fly, Montgomery stated, "We don't know what our limitations are and we don't recognize them. We just go ahead and do them."

Montgomery attributes much of his success to the fact that he has had "an open ear and an open mind" and added that many of his own learning experiences have come from students. "I don't know if I can cite chapter and verse but I'm sure I wouldn't be sitting here contentedly if it weren't for what the students have brought to me," he said.

Being a stable force over the years has not been very much of a problem for Montgomery because stability is one of the last things he would want.

"It's a kind of position where you can get so comfortable that you do stagnate," he said, gazing pensively into space. "but it never has happened to me because with every year, you find that you're working with different students, with different viewpoints, with different talents, and if you go with those talents and with those ideas, it's always fresh and always new."

This year, Montgomery is just as busy as any other year, directing seven shows and continuing with his professional work. His record includes a long list of compositions and credits and according to most students who have worked closely with him, his talent is reflected in his work.

When it comes to Gilbert and Sullivan, a subject on which Montgomery is considered internationally as the foremost expert, Penn Singers President Andy Shoyer said, "There's nobody like Bruce."

"He quite seriously is one of the foremost authorities," Business Manager Diane Shapiro added. If it were not for him, she said, "it just couldn't be done as well. He shows us things that we couldn't do on our own."

Since he graduated from Bethany College in Kansas with a double degree in music composition and composite painting, the University's performing arts groups have not been the sole beneficiaries of Montgomery's time. He is also a serious composer of varied types of music ranging from ballet and choral music to chamber music and musical comedies. Several of his works have been performed at major events and on television, and he also directs and plays leading roles with the Gilbert and Sullivan Players, a professional theater group in Philadelphia.

Having been "weaned" on operatic symphony by a father who was an opera singer, Montgomery said music has penetrated "every pore of my body." He could not think of anything he would rather be doing.
"Music has always been a hobby for me and the fact that my hobby happens to be my profession is a very happy coincidence and I absolutely and sincerely mean it — that if it ever becomes a job, I’m going to quit it like that," he said, snapping his finger.

Most of his happiness, however, comes from experiences at the University.

Montgomery recalled a New York Times interview from the 1960s after one of his plays had opened on Broadway. He was asked whether he would ever consider leaving the University to make it big in show business, and remembers saying, "If making it big in show business means leaving the University of Pennsylvania, I don’t."

"I would love to walk into restaurants and hear my music played on Muzak and all that sort of stuff but that’s not the thrill I get everyday from working with students," he said.

The Glee Club showed one form of appreciation in November when students surprised Montgomery with a party in which 325 former Glee Club members gathered to commemorate the anniversary. The event, Montgomery said, was "the most exciting moment in my life."

So many events and honors, Montgomery said, have forced him to "jog" his memory, but one thing he is sure about is that students have not let him down. As an example, he recalled the less-than-stable period of the late 60s.

"In the 60s when it was absolutely the last thing in the world for people to join groups — it was the time when everyone was doing his own thing or her own thing and Glee Clubs were dying literally by the hundreds all over the country — I was blessed with a bunch of students who had imagination," he said, adding with a shrug of the shoulders, "and I guess I had the openness to listen to them. If they wanted to do something that was more relevant to the times, we did them."

Glee Club President Mori Madani said Montgomery’s ability to respect the "masses of student input" was an innovation in itself. "Whether they were all his ideas or not, the Glee Club would not be what it is if it had not been for him," Madani said.

As illustrated in this year’s show Double Take, a "milestone of the last 25 years," the results were shows such as Handel’s Hair, which make use of different stage techniques. All of this, according to Montgomery, is "very un-gee-clubby. If it weren’t 119 years old, I’d change the name like that because I think most people think that a glee club stands up in its own outfit and sings songs of 1923."

As the Glee Club "weathered that storm" and was gaining in audience and popularity, Penn Singers, then an all-female chorus, was not having the same success until Montgomery worked with students to initiate a few changes.

"I decided that we were going to have an audience, doggonit," he said. Under Montgomery’s tutelage, the group presented a show of different music styles, beginning with pre-Bach, moving to Schubert, and concluding the first half with selections from Jesus Christ Superstar. After intermission, the group presented Gilbert and Sullivan’s Trial by Jury.

On the following Monday, Montgomery recalled, "We sat down together and I said, ‘Okay, we’ve tried very early music, we’ve tried romantic music, we’ve tried rock music, we’ve tried theater. Which direction are you going to go with Penn Singers? They had had so much fun with the Gilbert and Sullivan Trial by Jury that we decided to become a light opera company on the spot. And it’s been a success ever since.”

Success is measured in different ways, however, and in Montgomery’s case, the importance of a production is not to produce tomorrow’s Broadway stars, but to have the group gain a feeling of ensemble playing and cooperation.

"I’d rather not have one person be so terrific that he or she is going to stand out to the detriment of the feeling of a unified work. So we’ll then diminish a ‘star’ to the level of the highest level of the weakest person in the show, which may sound like I’m going for mediocrity but it isn’t that. It raises everyone above mediocrity into a feeling of real ensemble playing."

Although Penn Singers may not match up to the professional Gilbert and Sullivan players in the conventional sense, Montgomery still finds an exciting dimension to what students bring to theater.

"What the Penn Singers may lack in the way of mature voices, they more than make up for with youthful vitality," he said. "The others have been doing music for so long and are so reared up in their fine voices which they know they can maje a lot of money out of that they are sort of blasé about it. Whereas here, it’s a whole new ball game for most students. Students have not changed drastically since 1956, Montgomery said, but there are some apparent differences. "I don’t think they’re more ready to accept a challenge now than they were then, but I think they were then more apt to do things as a chorus, as an ensemble — [they] weren’t as apt to put in their own two cents to experiment, weren’t as innovative. Now I think they are very willing to work endless hours on innovation."

A strong sense of ensemble playing has given Montgomery a feeling that he too is one of the students. One of the last things he said he’d want to do is work with students who stand in awe of him. "I think we enjoy each other much too much for that," he said.

Glee Club member Jeff Stone said there is no problem in maintaining a level of respect for Montgomery while at the same time, considering him "one of the guys."

"It would be easy to think of him as a father figure, but I think he’s more of an older brother figure," added Madani.

"I’ve had an awful lot of fun with students," Montgomery said. "I find my own generation to be an awfully stuffy bunch of people. As this 53-year-old youth looks to the next 25 years, he has only one wish: ‘I hope I never grow up.”
Department of Music
Penn Contemporary Players presents
LAMBERT ORKIS
in a recital of
TWENTIETH CENTURY
PIANO MUSIC
CRUMB
A Little Suite for Christmas, AD 1979
COPLAND
Piano Variations
WRIGHT
Holding Together
preview performance
RUGGLES
Evocations
MORRILL
Fantasy Quintet for Piano and Computer

Sunday, March 29, 8:15 PM
Lang Concert Hall, Swarthmore College
FREE

Just good liquor, good conversation and good classical music.
The bar at LaTerrasse
3432 Sansom Street (Across from the Law School)

OPENING: 5-7 pm Wednesday, March 11
Students welcome
Exhibition: March 12-April 19

CONVERSATIONS:
Discussions led by the artists in
MACHINEWORKS
Wednesdays at 8:00 pm. Admission free
Vito Acconci March 25
Dennis Oppenheim April 1
Alice Aycock April 8

Gallery Tours
Tuesdays 11:00 am
Sundays 3:00 pm
Institute of Contemporary Art
University of Pennsylvania
34th and Walnut Streets
It used to be that you couldn't even buy comedy from a woman's point-of-view on campus. You had to take your chances at locating some high-priced Center City club sporting a rare appearance by a comedienne, or else settle for a dirty, poorly-lit cafe or the biannual escapades of the all-male Mask and Wig Club to temporarily satisfy your appetite for the comic.

But Bloomers changed all that. Bursting onto the University theater scene two years ago, the all-female comedy troupe quickly became a hot ticket. Riding a crest of their own musical brand of irreverent humor to sell-outs for their first two revues, Fruit of Bloomers and Late Bloomers, Bloomers, which includes such experienced Bloomers as Stacy Month and Sandy Benson.

"There's something to offend everyone," Month said before a recent rehearsal. "We have no higher intentions for our art form than to make people laugh."

Benson added that Shoppers! is very literal.

"We mix basic humor with some slapstick and some cerebral humor," she asserted. "There are also a lot of subtleties in the show. It will be a challenge for the audience to keep up with everything, but it should be a good time."

Members of the cast also credited Green, who directed last year's Late Bloomers and who wrote much of the Shoppers' script, with bringing out a comic style all her own from the production.

"She's very professional and she knows what she wants," Benson said. "She draws out our most seamy sides."

Month, a diminutive fourth-year student in the Medical School who wields a caustic wit, added that Green had "lost her inhibitions."

"She placed her personal style of humor, which is by the way very disgusting, on the show."

But Harrison pointed out that the script had undergone "great growth" since rehearsals for Shoppers! started in mid-February.

"There are a lot of ad libs in the show," she said. "The whole company has an impact on the basic material, and many things have been changed. Because it's comedy, we can be very flexible. The material is very fresh and very topical."

Although rumors of intense competition between Bloomers and Mask and Wig abound, both Bloomers and Mask and Wiggers deny any hint of hostility.

"We're friendly rivals," Harrison said. "We both like to produce the best original material that we can, but we don't look to Mask and Wig for our standards."

Mark Kuhn, president of the undergraduate chapter of Mask and Wig, said the "competition between us has been pumped up to the point where it's tedious."

"We both operate within different fields, and we both do an excellent job."

Kuhn said, "Without sounding sexist, single-sex groups like ours have a different style."

By Bob Lalasz
University of Pennsylvania
Law School Light Opera
presents
Gilbert & Sullivan's
H.M.S. PINAFORE
March 26, 27, & 28

Thursday $2, 8:00 PM
Friday Saturday $3.00
Tickets and t-shirts on sale in Law School Lobby, 34th & Sansom, every day this week, 11 AM to 3 PM
Drexel University
Main Building Auditorium
32nd & Chestnut Streets

Also Featuring The PENN JAZZ ENSEMBLE
Friday April 3
7 PM and 10 PM
Zellerbach Theatre • Annenberg Center
Student Discount Tix: $5, $6, and $7
Now Available at the Annenberg Box Office

Page 12 The Daily Pennsylvanian Arts/Ent Guide
By Robin Davis

The rowdy crowd grew quite and slowly started to move into a circle. They ominously grouped second-year law student Pam Wood, and patiently waited for further instructions.

"Now, stretch," she shouted, after a sedate welcome to the crowd. She began to demonstrate, and once the crowd began to follow her, she stopped, only to begin chanting.

"Back and down, and back down, and back ..." she ordered in regimented cadence. Slowly turning full circle and scrutinizing her followers, she admonished them with a mock frown:

"Crouch! Get your knees into it! And back and down, and back and ..."

This kind of physical regimentation is probably not what University law school students expected when they applied, however it has become a major part of many students' lives.

The regimentation is not intended to build strong bodies, but to prepare the students for the Law School Light Opera's annual Gilbert and Sullivan show. Its production of H.M.S. Pinafore will begin tomorrow night and will play through Saturday at the Drexel Auditorium. The cast consists primarily of law students, and also includes alumni, two faculty members, and several of their spouses.

"It's wonderful relaxation for the people back at the school, too," law school alumnus Jay Leach said of the students' participation in the production. "It's really great to get this many people when you are at a school where you have to work this hard."

Third-year law student Claire Ohod, who plays Madame Buttercup, said she thinks participation in the production offers a chance to meet fellow students.

"It's really nice for first year law students because they get to meet upperclassmen," she said. "It gets you out of your room and away from studying. It's so different from law school."

"For freshmen, it's the only way to meet upperclassmen," director Wood agreed. "Freshmen never meet anyone, but when they join this they get invited to a lot of parties and they can meet people there. The spouses like to come because, face it — being the wife of a law student can be lonely and boring."

Wood said that the main emphasis is on participation. She said that although auditions are required, anyone who wants to participate can be in the cast as a chorus member.

"Some of them are truly terrible," she said of her cast. "Some are tone deaf and don't know to take direction, but I never worked with a group that picked things up faster. The main thing is to do something outside of school and studying."

Everybody who stays with the show feels very tight with the other members," Wood continued. "Really, they only would stay if they were having a good time because toward the end it is basically all work and not much fun.

It is tradition to have faculty members involved in the production, and the two participating faculty members, Paul Bender and Alan Cathcart, said they enjoyed the feeling of peer camaraderie which accompanies the practices.

Bender said Gilbert and Sullivan holds special significance for him because he met his wife, who is also in the production, in the chorus of a Gilbert and Sullivan company when he was a student at Harvard. He did not originally plan to get involved in the law school production tradition, he added.

"I am involved because my family is involved," he said. "Five years ago I took my family to see the law school production of Trial By Jury. My wife said she was interested, and the next year she was in the chorus and our youngest son was in it as a little page boy. I wasn't in it. I just went to see them."

"Three years ago they needed a rehearsal pianist to play for the auditions so I said I would do that. After the first night, someone egged me on to sing, and then coerced me into being in the chorus. I had never done anything like that before. After that, they claimed it was a tradition.

Students Endure Growing Pains

Hill Players Succeed by Really Trying

By Gwendolyn Freyd

At Hill Players' current production, How to Succeed in Business Without Really Trying, a student at the piano begins to play and two actors embrace as they break out into song. Around them, about 30 others are dressed in tights and high heels, replaying for the two and then resume talking in small groups.

"You see, in Hill Players, having a good time is just as important as having a good show," board member Gloria DiLoreto said.

"The atmosphere here is very different from other acting groups at Penn," freshman Amy Dienstag added. "This year when I tried out for some of the other groups on campus, I was frightened at auditions. People wouldn't talk to each other as they were waiting to be called. But when I tried out here, everyone took their time and people were encouraging other people."

At this point, as the group's show nears opening night tomorrow at the Annenberg School Theater, enthusiasm is growing.

"This group has so much spirit," Dienstag said. "We came back from vacation early to rehearse, and everyone's really hyped. If rehearsal gets to be a drag, we sometimes have a theme in rehearsal and everyone comes dressed up creatively. For instance we once had a sleaze party in which everyone came dressed up as prostitutes.

One of the group's problems, however, is its lack of recognition as a performing arts group on campus. "People still don't know about the group," production co-director Bob Kemper said. "I still hear people saying 'Hill Players — what are they?'"

The answer: Hill Players was formed four years ago by two Hill House residents, Mike Bellissimo and Jeff Olsen. It began one year when "a bunch of freshmen got together and decided to do a show," Bellissimo said.

"The following year those in the show decided to formalize the idea and called themselves the Hill Players with the idea that it would continue year after year," he added. "The idea was to give those who wouldn't perform otherwise an opportunity to get involved in the production and to give freshmen a chance." According to Kemper, 75 percent of the students participating in this spring's production are freshmen.

Although Hill Players would like to become recognized as a regular performing arts group, members see several differences between theirs and other campus theater organizations. "We're different from Quadrangas and Penn Players in that they use a lot of the same actors year after year for their shows," Kemper said. "Hill Players is different because there is student drive. Students run the entire show. There's an excitement from people who are still wet behind the ears — an excitement which I hope Hill Players never loses."

One thing that separates Hill Players from other campus arts groups is that the Hill group is not SAC-funded, which hurts in obtaining rehearsal space.

"With so many shows around, it's hard..."
Sunday Brunch
Saladaalley
Brunch Bar
whole fruit, fruit salads, granola, cereals,
yogurts, cottage cheese, bagels,
cream cheese, smoked whitefish fillets,
herring salad, hallah and rye breads
All you can eat • 3.95
Omelettes
Your choice of ingredients • 2.95
Combo
Brunch Bar and Omelette • 5.95

Sunday's 11:30am - 2:30pm
4040 Locust St. 349-7644

Penn Players Present
A new comedy by Peter Parnell
"Sorrows of Stephen"
Directed by Mark McGovern

MARCH 26 & 27,
APRIL 2 & 3 AT 8:00 PM
MARCH 28 & APRIL 4
AT 7:00 PM & 10:00 PM
ANNENBERG CENTER — HAROLD PRINCE THEATER

TICKETS $4.00
$3.00 with University I.D.
AVAILABLE AT ANNENBERG TICKET OFFICE
Funded by SAC

Students Helping Kids

By Cindy Hall

Charlie Brown looked forlornly from the football Lucy was holding to the audience. "Should I kick it?" he asked helplessly.
"Faggot!" screamed the students in the audience who were pretending to be children. "Tickle her!" "Kiss her!" "Go for it!"
And another rehearsal of You're A Good Man, Charlie Brown, this spring's production by the Stouffer College House Children's Theater, was underway. Since it was founded six years ago the group has performed for a number of children's hospitals and homes in the area.
"We perform for some of the sickest kids in the hospital," said Evan Snyder, founder of the group and currently practicing pediatrics at Boston Children's Hospital. "These kids badly need a chance to laugh and forget they're sick."

be added, "but most children's theater groups are neither trained nor willing to perform for them."
This reluctance may be due to some of the challenges inherent in hospital performances. Lights, curtains, and a stage are not standard hospital equipment, so the group usually performs wherever there is a piano. The audience often arrives in beds, in wheelchairs, and in "carts."

"Wherever we are becomes the stage," Snyder said. "We perform in any space — from rooms the size of parking garages to small cubicles. Sometimes it takes all our talent not to walk on each other."

The group also uses its talents to adapt dialogue and lyrics from established shows and songs to suit its audience. The students also write some original songs, and do their own choreography. These adaptations and creations are necessary because the audience includes a wide range of ages and backgrounds.

"We have to keep the show fast, funny, and visual," explained FAS senior Mary Kissell, who directs the current production. "The performers have to overact, the script needs a lot of banana peel falls, and there has to be a lot of music."

Added Snyder, "Music and dancing transcend differences in age, in ethnic background, in intellectual capacities, and in language."

Peggy Takeuchi prepares for a flight

Despite all its careful writing and adaptation, however, the group never knows how its audience will react to their show.
"Sometimes the kids don't respond to the jokes we write in," lamented FAS senior Neil Thistle. "But sometimes they consider lines hilarious that we never even thought were funny."
Snyder cautions actors not to expect traditional expressions of approval from ill or handicapped children. Four years ago, he remembers, a child began screaming during a performance. The actors continued, unfazed, and the child screamed for the entire remainder of the performance.

"This kind of touching story is our positive reinforcement," Snyder said. "We can't expect to see CHARLIE BROWN, page 15

The gang gears up for a baseball game while an uninspired Charlie Brown worries
Hill Players Fight Obstacles

BUSINESS, from page 13 to get rehearsal space," Wharton junior and co-director Jim Hasler said. "Before we were rehearsing in the Hill House lounge. That was a bitch because the walls absorb all the sound. We lost half the energy into the walls."

The group is now rehearsing in the Hill pit, which is a large, square, low ceilinged room in the basement of Hill. The set was constructed with Hill Players' own tools in its newly developed set shop. "Penn Players is already scared because before they had the only shop," Kemper said. "Now that we have our own, in the future groups will come to us to use our facilities to build their sets. We'll be a technical rival of Penn Players."

In one of the most significant changes, this year Hill Players will perform in Annenberg. In past years they have performed in the Hill House dining area, Houston Hall, and the Christian Association.

Hill Players' How To Succeed In Business Without Really Trying will be performed at the Annenberg School Theater at 8 p.m., Thursday through Saturday. Tickets are $2.50.

Law School Light Opera

PINAFORE, from page 13 so I did it again. "It's really good for meeting the students," Bender added. "You get to know them on a first name basis; it's not like a teacher-student relationship. The captain is in my first-year constitution class. I like that feeling; it's a way of knowing people in a much more meaningful way. It's really rewarding."

Children

CHARLIE BROWN from p 14 the laughter and applause that most actors thrive on."

Thea agreed: "These kids don't lead happy lives. It makes you feel good to brighten things up for them."

Another way children express their appreciation, Thea continued, is to comment loudly about the show as it progresses. "They wore green tights for his role as a jester in last year's performance, much to the apparent disgust of one of the patients in the audience."

"He was the tough kid on the ward," Thea recalled, "and all through the show he kept saying 'What a faggot - he looks like Peter Pan' and I don't believe we're watching this. But when we stayed afterwards to meet the audience, this kid stuck around the longest."

The Stouffer Children's Theater Group, which won the 1979 Gibe Corporation award for exemplary contributions to the medical community, will begin performances of You're a Good Man, Charlie Brown Saturday morning.

The Philadelphia Singers and Michael Korn present

Off-Beat Broadway

Songs by George Gershwin and Kurt Weill

Wednesday, April 1 at 8:00 PM at the Zellerbach Theatre

Tickets Available at Annenberg Center Box Office or by calling 732-3370

Student discounts available

The University of Pennsylvania
Department of Music
collegium musicum
Mary Anne Ballard, Director, presents

Florentine Music in the Age of Boccaccio

Saturday, April 4
8:00 pm at the Zellerbach Theatre, Annenberg Center

$4.00 admission ($2.00 students)

Tickets available at: Annenberg Box Office 243-6791

Music Performance Office 243-6244
Digging Deep for Irvine's Treasures

By Marilyn Selby

When the lights dim and a theater audience nestles in for an evening of entertainment and fantasy, little do they realize that one of the key elements making their evening believable — the costumes — came from a small alcove underneath Irvine Auditorium.

For University performing arts groups, the challenge of turning Joe Average into a Greek god, a turn-of-the-century townee or a mass murderer from Victorian England is met in the Costume Shop in the bowels of Irvine — a place affectionately called the Batscave or "Stitch and Bitch" by those who spend long hours there.

The shop is currently under the direction of Performing Arts Council Costume Mistress Loyce Arthur. "When I was a freshman three years ago, there was no costume shop," she said, explaining that Kitty Leech, currently a graduate student in theater at New York University, decided that there should be a shop. It started as the Penn Players' costume shop, but last September the Performing Arts Council made the shop available to all SAC-funded performing arts groups.

Arthur was appointed by the Council to keep track of stock and equipment. She is responsible for maintenance, organizing stock, setting shop rules, and loaning costumes.

"Most of the costumes are from the 30s and 40s. We're still in the building stages," she said. "Everyone's costumes go back into the shop.

For more modern characters, costumes are pulled from stock and altered, but for most shows, they have to be made, she said. The shop itself makes for an odd combination: amid crumbling plaster, leaky pipes and graffiti-scarred walls is a virtual fantasyland of fabrics and costumes of every color and shape imaginable. Feather boas, Roman helmets, hundreds of pairs of shoes, horse heads from Equus, wedding gowns — in short a history of recent performing arts at the University — are located there.

"Ideally, we should have culling tables, cutting tables, but as for Quadramics' shops, but as extracurricular college facilities go, it's pretty good. It serves the purpose."

Arthur said she would like to move the shop to a more efficient space, one that is more like a professional shop. "Ideally, we should have cutting tables, four sewing machines, an edge finisher, wooden floors, and white walls (so there is no reflection on the fabrics)," she said.

"We make quite a bit, and find a lot of work in thrill shops," said Sarah Kimball, costume designer for Quadratics' "Midsummer Night's Dream and Bloomers' Attention Shoppers. "There are better equipped shops, but as extracurricular college facilities go, it's pretty good. It serves the purpose.

Arthur said she would like to move the shop to a more efficient space, one that is more like a professional shop. "Ideally, we should have cutting tables, four sewing machines, an edge finisher, wooden floors, and white walls (so there is no reflection on the fabrics)," she said.

Doing costumes is a commitment. "It takes more than just wanting to sew. Our crew works eight to 16 hours a day getting ready for a show. Those who do it are serious about costumes," Arthur explained.

Seven main designers work on every show, either as a crew member or as coordinator, because of the difficulty in finding other truly dedicated people to help.

"It would be nice to have more crew people. It's the people that are all into it who are most helpful," Arthur said.

"I'm here every night for the two weeks before a show," Kimball said. "You have to make a commitment. My schoolwork has suffered, but it's worth it."

Kimball said that if she could change something, it would be the shop's security. "It would be nice to have a shop that you could stay in at night," she said.

Happenings

Today

TAKE 2 FILM. 400 Blowz by Truffaut, Christian Association. 7 and 9 p.m. $1.00.

EXPLORATORY CINEMA. Behind the Scenes of the Peking Circus and The Drugstore, two views of the world to lots of laughs and surprises. Houston Hall Auditorium. 7 and 9:30 p.m. $1.50.

ATTENTION SHOPPERS! Houston Hall Auditorium. 7 and 9 p.m. $3.00 General Admission. $2.00 Students.

SATURDAY

AFTER THEATER FUN AND ENTERTAINMENT. After the million and one plays are over Saturday, take advantage of a little after theater entertainment at the Casino Night in High Rise East. But this is not any normal casino night. Come to a cabaret instead with entertainment by some of the University's finest including the Penn House Revue, the Dividend Jazz Band, Pennsylvania 5-5000 and others. Admission is only 50 cents but if you keep that always precious ticket stub from any of the evening's campus plays, admission is free. All profits from the night will benefit the People's Emergency Center, a full-time shelter for needy women, families and couples located at 3311 Chestnut Street. Fun begins at 9 p.m. and continues until 2 a.m. The event is being brought to you by about 100 hard working students.

Friday


XANADU FILM. Time After Time. Fine Arts B-1, 7, 9, and 11 p.m. $1.50.

ATTENTION SHOPPERS! Houston Hall Auditorium. 7 and 9:30 p.m.

SPINDRIFT. Zellerbach Theater. 9:30 p.m.

SORROWS OF STEPHEN. Harold Prince Theater. 8 p.m.

HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING. Annenber School Theater. 8 p.m.

M.S. PINAFORE. Drexel University Auditorium. 8 p.m.

Saturday

PUC FILM. The Muppet Movie. Irvine. 8, 10 and midnight. $1.25.

SORROWS OF STEPHEN. Harold Prince Theater. 7 and 10 p.m.

H.M.S. PINAFORE. Drexel University Auditorium. 8 p.m.

HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING. Annenber School Theater. 8 p.m.

ATTENTION SHOPPERS! Houston Hall Auditorium. 7 and 9:30 p.m.

SPINDRIFT. Zellerbach Theater. 8 p.m.

Sunday

ISRAEL FAIR. A potpourri of entertainment and activity will highlight this event to benefit Ramat Shikma, Philadelphia's Project Renewal in Israel. Booths with varied items and gifts will be set up in Houston Hall Auditorium between 12 and 4 p.m. Music, dancing and felafel will round out the afternoon.

ISRAELI FOLK DANCE. New experiences never hurt anyone. Workshops on folk dancing, led by a well-known Israeli choreographer Shlomo Bachar will be held Sunday afternoon. An advanced workshop will be held between 1 and 3 p.m. and a beginner workshop will be held between 3:30 and 5:30 p.m. Houston Hall Room 245. Admission $2.50. Sponsored by Hillel.

Monday

PENN DANCE AND MIME present a program of improvisation. Zellerbach Theater. 8 p.m.