Charges Mount Against Wharton Analysis Center

By PETER CANGIALOS

Few issues are more contentious on campus than the "whistleblower" case that has engulfed the Wharton Analysis Center. The allegations are that the center's director, Lawrence Marsinko, engaged in illegal activities involving the University and the government.

The case has drawn national attention and has sparked a series of lawsuits involving the University and the center. Marsinko has denied the allegations, and the University has refused to comment on the matter.

The case has also raised questions about the role of the University in the investigation and the proper role of the University's Office of Federal Contract Compliance.

In addition, Marsinko has filed a lawsuit against the University, alleging that the University has violated his constitutional rights.

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Wharton Charges

If convicted of six perjury charges related to her credentials and background, Ms. Wharton could face up to 10 years in prison.

"She co-sponsored the House Rules Committee, yet did not have a degree in law," said the source, who asked not to be identified.

"She is a fraud. She is a con artist. She is a charlatan. She is a liar," the source said.

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Letters to the Editor

PENN PRIDE: More Than Just a Cliche

The Editor,

It's the rare thing in this day and age-a phenomenon that we all too often forget, the phenomenon of Penn Pride. In a world where Pageantry is merely a symbol, in keeping with the any respect for oneself and sense of the word, there's a sense of pride and individuality that is the University of Pennsylvania with the prestige and intolerance.

We need to heed the recent "censure statements," to the very end of the season often marked in whipping winds or torrential rains. We were back to "I'm just a traditional guy, I'm a human being, not less than any other," and that's that. It's not just the tenor of the day, it's a mentality that permeates and conditions our lives. It's not merely the story of an individual with unhealthy attitudes and beliefs, it's not merely the story of the anorexic's present but of aorexia's very existence.

The Psychology of Anorexia Nervosa

Eating disorders are considered to be one of the most prevalent and dangerous conditions afflicting women today. The anorexic's attitudes on food and body image are problematic and may lead to severe physical and psychological consequences. Many women suffer from anorexia nervosa, an eating disorder characterized by an intense fear of gaining weight or becoming fat, even though they are underweight. This fear is often accompanied by other behaviors, such as excessive exercise or compulsive dieting. In addition, anorexics may have a distorted body image, perceiving themselves as overweight even when they are actually underweight. Eating disorders can be caused by a variety of factors, including societal pressures, family dynamics, and psychological issues.

The Greater Column/Wendy Smolonds

The Motherhood Myth

Hello. Believe it or not, I'm a single mother of two. I'm a businesswoman, a lawyer, a mother, a wife, and a daughter. I'm a woman who has no time for nonsense. I'm a woman who values her family, her career, her friends, and her community. I'm a woman who lives her life to the fullest, and I'm proud to be one.

I recently, I had been under the impression that our minority students at Penn had the courage that our black population in this country has lacked. Perhaps this transformation in race relations could be made easier if more of our minority students at Penn had the courage of that one brave friend of mine. I know that many of our students feel that they have been put down by their professors and that they have been treated unfairly. But it is important to remember that we are all part of the same community, and we must work together to make it a better place.

Letters to the Editor

A Rare Day

By Michael Bamberger

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Symposium:
Medicine & the Liberal Arts
Part III
Penn Faculty to discuss the liberal arts as an important preparation for medicine
Thursday, November 5
7:00 PM West Lounge Houston Hall

THEATRE DESIGNERS
We need you!
GENERAL MEETING
on Sunday, November 8
Studio Theatre, Annenberg Center at 1:30 pm
Meet the Boards of Governors of the student performing arts groups.
Make appointments to interview for design positions.

Come Alive!
TODAY
Just Plain Fun Night
BUCK-O DRINKS & LIVE ENTERTAINMENT
9pm-2am

ALASKA CRAB LEGS
All You Can Eat for $3.25
Burger Splurge
Your Choice: Select any burger $1.50
Plus the with any salad, side dish or entrée.

Valid Monday - Saturday 4pm - 9pm

Come Alive! The New Houston Hall Mall Has Available 2 Boutique Spaces For Rent On A Weekly Basis By Penn Students - Student Organizations Applications Available in Office of Student Life 1100 Houston Hall
Eye Exam
1. Lenses
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"Complete package!"

$29.99

Soft Contact Lenses

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(Up to one pair per patient)

OPEN MONDAY THROUGH SATURDAY & EVENINGS

Minoty Sophomores

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"Week In Business"


Applications Are In The
Career Planning & Placement Office
And Must Be Returned By
Thursday, November 12.

Dramatic Price Breakthrough!!!

EYEGASSES

"Complete package!"

1. Frames
2. Lenses
3. Eye Exam

Complete!!

from

29.99

Single Vision
No appointment necessary for eyeglassfit

Export managem

The Wharton Applied Research Center is now accep

applicants from final-year MBAs to serve in export man

Management Assistant (EMA). This part time position

requires completion of MBA or equivalent and some

experience in international marketing.

The EMA will develop client contacts in conjoin

with the Philadelphia Export Network, the new

Wharton-based export development program aimed

at firms in the Philadelphia region. The successful can

didate will also act as teaching assistant to MBA teams

involved in export consulting projects as part of export

management.

This position begins January 1983; compensation

includes tuition and a stipend.

Please submit resume by November 13, 1981, to

Dr. Eula Vergara

Wharton Applied Research Center

Science Center

1501 Market Street

Suite 101

Philadelphia, 19104

Few judiciary code

violators are women

Dr. Valarie Swain Cade, Author

Director, Commonwealth Programs

This poem was endorsed by the staff of the University of Pennsylvania
Commonwealth Programs:

Darcy Cummings, Associate Director ACT-101
Alan Forman, Counselor Upward Bound
Larry Manning, Counselor ACT-101

Sharon Moorer, Head Counselor PENNCAP
Jackie Onwu, Associate Director Upward Bound

Yvette Stevenson, Administrative Assistant
Cheryl Pringle, Graphic Artist

And our students...
Heat Woes Beset Three Low Rises
Firm To Study Problem

By GROUNDLESS STRESS
The lack of individual room heating controls, many students are
finding themselves crowded into cold rooms and contem-
plating of expensive heat.

"I just want to get ready in my room," Villa Polit College's resi-
dent Doug Urob said last week. "The only way to keep ai night is to have
the heat on a higher level.

"Most residents facing south in the "Hi-rise" have a problem with
their ceiling opening windows even on cold days. The north sides of all
the buildings tend to have the opposite problem, because they do not receive
the heat from the sun during the day.

"The overheating problem is an energy waste," Energy Management
Director Horace Bomar said last week. "Our buildings have heating controls
on the 9th and 8th, they were not used right.

"In order to keep the whole building comfortable, the heat must be turned on enough to keep the colder
side of the building comfortable, and the heat must be turned off enough to keep the warmer
side of the building comfortable because there are no in-
dividual room controls," Bomar said.

"The individual controls were not put in originally because it would have meant the cost of the extra
mechanical controls for 25 percent," Bomar said. "But this is a solution was
not available to us ever.

"I added that when the buildings were being made, and not used to
what they do now.

Some residents on the north sides of the Low Rise buildings have also
complained that their rooms are getting too cold, especially in
the winter, and it was really chilly," a Villa Polit resident who asked not to
be named said. Similar problems have been reported this year.

"Last week when the weather started to get really cold, my room
was really chilly," the resident added.
"When I first went into this building, it was really chilly," Bomar added.

Housing officials have taken some steps to alleviate the problems. "We
will be bringing in an outside engineering consultant this winter
to look at the mechanical problems in Low Rise," Horace Bomar, Maintenance
Director Lynn Horner said last week.

Low Rise North was chosen because it has the worst overheating
problems, though all the Low Rises are affected, Bomar said. Bomar added
that it is not clear why Low Rise North is hotter than the other two
buildings. "We suspect it is a flow and control problem which is leading to comfort problems," Bomar said. "We want to
check what is causing the problems.

Bomar said the outside engineering consultant would be on campus in
the middle of the month or identify the cause of the problems in Low Rise North. It will take about one
and a half months to identify the cause.

"If a solution is found for the one problem, it will be applied to the other two," Bomar said.

"You hear about everyone's favorite time 'till you write
restaurant reviews, and some
might have better have stayed. But this recommendation was
accurate. It's not expensive, and the food is really good."
University Symphony Orchestra
EUGENE NARMOUR, conductor

SAINT-SAËNS
Organ Symphony
POULENC
Concerto for Organ
E. ROBERT IRWIN, organist

BEETHOVEN
Prometheus Overture
Friday, November 8, 1981
8:30 PM
Irvin Auditorium
34th & Spruce Streets

Join us at 6 for a light cocktail reception in the style of the era.
Admission is $5. Students pay $3.50. Tickets available at the door.

Penn students get it cheaper!
$2 off ticket
½ price Student Rush ticket Day of Performance

Just Between Ourselves
a comedy by Alan Ayckbourn
author of Norman Conquests

This week - Annenberg Center - Tues. Sun. only

FRANK SINATRA
JANE FONDA
THE PERSUASIONS
YOU ARE INVITED TO VISIT ISRAEL

STUDENTS

YOU ARE INVITED TO VISIT ISRAEL
FOLLOWING FINALS IN DECEMBER 1981
December 22-January 6, 1982

Designed particularly for students studying abroad for the first time.
Excursions: hearing, sightseeing, visits to Tel Aviv, Jerusalem, a night in Jerusalem, etc. It is a people with friends, and make new friends.
Learn about major issues confronting the Jewish State, Israel, and terrorism.
Dine with Israeli chefs and restaurants.
Space limited.
Final registrations are being accepted now.

McCarter Play—
If available from other shows throughout the play.

In the context of the show, the love for life comes from the newness of life, which has been cured to be the same old bed and Pan. As we are observing to be a part of the show, we are observing to be a part of the show.

Wednesday, January 24: Poulenc's Don Juan, The newness of life, which has been cured to be a part of the show.

During the last two weeks of the show protruding over a roof.

The play can be seen in series of altitudes, each scene taking place from a different character's viewpoint. Ayckbourn's insight into middle-class society is seen as captured by the underlying tensions.

Though the individual levels of the plays' celebrations are humorous notions, which the characters are not aware of. Sometimes they are trying to control a dangerous, the characters prevent the status quo without acknowledging it.

The play is a comedy and contains for the play—also extremely accurate in depicting an English suburb's history. Sex and lighting are particularly realistic and

Dental Frat—
On the whole, Jove Between Ourselves is enjoyable and in some parts, enlightening worth seeing for

Urban Outfitters
In The Warehouse, 4040 Locust St.
The Belauans
University Museum Hosts
Pacific Isle Photo Exhibit

By ANY BINDER

The Belauans, or the "people of the land," are a group of people with a rich culture, having a 2500-year heritage. Reed said that the Belauans' culture is one of the last remaining truly indigenous cultures in the world. Their culture is maintained through stories, legends, and traditions passed down from generation to generation.

Reed, as he explained in a statement to the university students, said that the Belauans use their culture as a means of communication and expression. They use it to tell stories, to teach lessons, and to teach their children about their past.

The Belauans' culture is also a way of life, Reed said. They live in small villages, far from the modern world. They have a close relationship with nature, and they use the land to survive.

Reed said that the Belauans need to be understood, and that they need to be respected. They need to be recognized as a people with their own culture, and their own way of life.

Reed said that the Belauans' culture is threatened by the modern world. They are losing their language, their traditions, and their way of life.

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The Frosh Quarterback Shuffle

The Associate Director of Athletics, Martha McCollum, has resigned her position effective December 1.

McCollum has decided to leave the University of Pennsylvania Athletic Department to focus on her family and personal affairs. A search for her replacement has begun.

"We are looking for the best qualified person to replace Ms. McCollum," Athletic Director Charlie Harris said. "The finalists were narrowed down to four, and the final interview will take place on December 1st."

"We expect the new Athletic Director to have the same qualities as Ms. McCollum, but with a different perspective."

Martha McCollum leaves an impressive legacy at the University of Pennsylvania Athletic Department. Under her leadership, the Penn Quakers have achieved numerous accomplishments, including winning several Ivy League championships and setting records in various sports.

During her tenure, McCollum has been instrumental in developing the Athletic Department's mission statement, which focuses on providing opportunities for all students to participate in athletics. She has also been a strong advocate for gender equality and the importance of providing equal opportunities for all athletes, regardless of gender.

"Martha McCollum has been an inspiration to all of us," Harris said. "Her dedication and commitment to the Penn Athletic Department will be greatly missed. We wish her all the best in her future endeavors."
Little Girls

Sitting

Pretty
on the Yankees-Dodgers series.\(^{(\text{ind. how ever been thrown out of the Christian \(\text{Christian\) that caused Donald to instinctively look particularly violent and incensed expletive make them hell.}}\)

The scenario - a moppy, deflated Yankee in Yankee stadium. "Serves their fans another copy of In-111' Donald dove into the hated Yankees!.

He turned to the police officer, who was rounding up the street and carrying it under his arm, along with the thrown-in free-thinking and strode into the crowded in a perfect ending to the perfect student sob story.

But he wasn't ready to die yet. His dollar in the back pocket of his torn jeans (where was mom and her sewing needle when you needed her?) would buy a last meal - a piece of pizza at the C.A. "At least I'll die on a full stomach," he thought. He walked into the last bastion of 60's-era free-thinking and strode to the pizza line, where a guy with Jerry Garcia-like hair was dishing out the gloppy, pizza. Beside him was a copy of that day's D.P.

"Racist Phone Calls Spark Hackney Condemnation," it screamed. Donald picked up the paper and carried it under his pizza, along with the Bulletin sports section on the Yankee-Dodgers series (God, how he hated the Yankees!)

He sat down on a hard bench in the C.A. to two freshmen-looking guys who were poring over another copy of the D.P. Donald dove into his pizza and read the sports section, relishing the thought of a Dodger victory in Yankee stadium. "Serves their fans right," he said to himself, contemplating the scenario - a moppy, deflated Yankee crowd of 60,000 watching 25 Dodgers joyously screaming their heads off. Donald despaired the Yankees' obnoxious elitism. He thought their losing would make them better people.

"Fuck Minorities! Out of the words the words burst, a particularly violent and unexpected expletive that caused Donald to instinctively look up. They were his parents in the C.A.?" he asked himself. "The innings have taken over the church." He looked over to where the words had come.

The two guys sitting next to him didn't notice Donald.

"In fact, fuck all minorities."

Donald summoned up the meanest, sternest glare he possibly could from his babyish face and looked over, prepared for a fight. He wondered if anyone had ever been thrown out of the Christian Association for punching a jerk in the name of God. They didn't see him, launching into a discussion of the merits of the Dodgers' pitching staff, and why the Yankees had to take care of anyone who were the obviously superior team. Donald's immediate burst of courage promptly left him, and he slunk out of the C.A. newspaper in his arm. What the hell, he thought as he walked toward the Rittenhouse lab. But he still regretted the unreturned punch.

Janie was working late at the library. She didn't have to, but she was on a roll. Never had she had such an easy time with a paper - the words seemed to roll off her pen onto the blue-lined paper. So when the alarm went off in the library that signaled its closing, she jumped up in surprise, knocking off all the books as well as her knapsack from the tables. She sought out two friends who had come with her. Luckily, they were the socializing type, and they immediately reached them on her first foray into Rosengarten.

Feeling a little lazy, Janie suggested they hitch a ride home with Campus Security police - it would be good to sit back and relax and watch someone else work for a change. Besides, she was wearing new shoes with particularly high heels, and could feel her shins about to splinter.

The escort drove up, and they all piled in, laboring under the strain of their books and the cramped seating. The police escort barely glanced at them - his eyes were fixated in front as he warily radioed headquarters. He was younger than most campus policemen that Janie had seen, good-looking in a Clint Eastwood kind of way. But his face was what drew her attention - it was as hard as a rock. His lips barely parsed as he asked the three where they were going. Frankly, he was making her creep, Janie thought, and it didn't help that she happened to get the front seat.

"Did you hear about the bomb threat at DuBois?" said one of Janie's friends. They all had, and launched into a discussion of possible motives and motives.

The security policeman broke through, his deep voice carrying far above all three other voices.

"Those people, they can't make up their fucking minds. They tell you something one day and change their minds the next. And they get more dramatic with each version."

There was silence. At first, Janie thought it was out of embarrassment, but she soon realized that this man was definitely unsettled - and not all there.

He launched into your basic ignorant racist attack - Christ, Janie thought, it's really Lester Maddux in disguise - even implying that someone from DuBois had phoned in the bomb threat for publicity. He then bemoaned their proliferation, along with other minorities, on the Penn campus.

"I feel like an endangered species. I'm the only straight, white guy around anymore."

Janie would have laughed had she not been so unnerved. Her friends were conveniently looking out the window at the passing Penn scenery, listening but unable to comment. All Janie could do was muster an occasional "Oh really?"

The words continued, all of them foul and insulting and frightening in their bitterness and irrationality, until the car thankfully reached her apartment. Janie walked up the steps, she could still hear him faintly drone on as he drove away with his friends, not even waiting to see if she reached her door safely.

And all she could think of was "Oh shit."
A microphone in the hand of Maury Povich is a living thing. It sniffs cynically at the sleazy, sways to the rhythm of applause, revolves slowly just before the commercial, and hangs low when the red light goes out.

But most of the time, the enormous microphone that Povich wields stands at attention between his two fingertips, motionless and listening — until it catches a whiff of shock, indignation, or humor. Then it begins to clock back and forth, slowly at first, then faster and faster, until it leaps forth into the collective face of the audience and Povich asks in a husky, urgent voice:

This is People Are Talking and children are being assaulted in the schools. Whaddya think?

This is People Are Talking, the sleek, colorful, balloon-bursting happy-talk hour that may be the closest thing we know of to a poor man's Phil Donahue Show. And yes, this is Maury Povich, the University graduate who five years ago walked away from the Washington D.C.-based Panorama, a two-hour hard news firing line which the Washington intelligentsia adored and which some critics called "the best local television show in America."

For this?

For two-day interviews with Eddie Fisher, bi-

monthly visits with psychics, and Frederick's of Hollywood revues? For probing looks at massaging your pet and intense consultations with Steve Tormar, interior designer to the stars?

For this?

Maury Povich says yes. Unequivocally.

"I had tunnel vision," he says, cupping his hands around his forehead. "I had grown up in Washington, and there I was, talking two hours a day about the nation which I really knew very little about. I had to get out and find out what the country was all about."

"Besides," he adds, "over the course of 10 years on Panorama I had done 15,000 or 16,000 interviews, and I was tired. Man, I was burnt out — I had nothing to say to anybody anymore. Art Buchwald told me that I had talked to Greta Garbo for 90 minutes one day and neither one of us had said anything to one another."

But does either Maury Povich or People Are Talking have anything to say to anyone now?

In the chrome and coolness of KWV's softly-lit lobby, people are waiting for People Are Talking — ordinary people, wearing giant blue name tags to identify themselves to each other and to Maury, just in case he wants to talk when the little red light above the camera comes on. People today will be a sock hop, a '50s rock-and-roll orgy, and the Kensington looks like a goll - pro contest at the end of the show, and that "prizes" will be awarded to the winners. An intense look crosses his face. "This is some pretty serious, expensive perfume." he cautions.

Everyone ignores him.

Goldsmith explains that there will be a dance contest at the end of the show, and that "people will defy the orders of the two important-sounding women and go in front of the cameras to dance with Maury Povich."

Povich himself struggles through a promo for the show two minutes before airtime. At the one minute mark, the hot lights go down and men in cardigan pullovers and high-water pants everywhere on the set except Goldsmith looks like a golf pro, bring the 20 dancers out onto the floor.

Filled with anticipation, they slick back their hair, adjust their wide ties and lace their saddle shoes. "Are we really gonna be on T.V.?” a

(Continued on page 4)

Photos By David Gladstone
Maury Povich and his trusty microphone explore the audience

"If I was fired tomorrow, I wouldn't be surprised," he says, the cigarette dangling from his lower lip. Ash falls onto his shirt. "It's a built-in bullshit risk all television people have to take. I've always said you don't really know about the business until you've been fired."

Maury Povich is in little danger of being fired at KYW, a statement the quintessential journeyman could not have safely made in the last three years. Since People Are Talking replaced Povich's old show, A.M./P.M., in February, its ratings have quadrupled, and it now commands a 20 percent share of the viewing audience against stiff competition from A.M. Philadelphia, the perennial champion of the 10 to 11 a.m. slot. It's an astounding leap, and Povich attributes the jump to People's penchant for "giving the people the information they need."

"When people watch the network news, they're watching for news that will affect their lives," he says. "Well, some of stories we do you won't see on a network newscast."

Povich becomes defensive when asked whether People, with its sock hops, psychics, and Jewish Defense League reps, has any substance.

"When 40 percent of all married women have lovers," he spits back, "that's a big story. And that's something we should cover. People want to know about sex and violence and how to cope in their lives."

"If the people who saw me in Washington saw me now, they would probably say, 'What the hell has he turned into?' But I kinda like what I've turned into."

Povich speaks sardonically about the Washington crowd that once enjoyed him on the two-hour live Panorama. "I don't miss knowing the people in Washington," he explains. "You have to understand that not everybody watched me - I appealed to a narrow group of highly educated, highly sophisticated group. The congressmen, the senators, the president's office, and the press watched. But I never came in contact with the rest of the people."

"Now, the people from Kensington and South Philadelphia say 'Hi,'" he reports. "I know more people here than I did in 37 years in Washington. I don't think it's a bad trade."

Povich has undergone a transformation of sorts - from a straight, starch-collared, investigative Panorama posture to a soft, lighter approach. "I think lightness is needed in a talk show," he says. "If the light moments in life are shown periodically on the show, what's wrong with that? Why shouldn't a viewer see a newscaster [he also co-authors the 5:30 p.m. news for KYW] dance? I'm no different than they are. I was the same kid we all were."

But isn't Sesame Street and a sock hop on back-to-back shows a little too much? "Yes," Povich admits. "I would have preferred to do a show on all of the '50s instead of just a sock hop. Most of the time, though, the show is well-run and well-organized."

For the future, Povich sees People as growing into one of the most popular shows in the city, and as the prototype for other shows of its kind around the country. But having run the gamut from serious to trivial, he doesn't know what he wants for the rest of his television life.

"I have never yet seen where I want to go to," he says, knowing grin, and icy stare flashing for just a second. "Lately, I've been thinking that this is the last TV station I will ever work for."

"Not too long ago, one critic called Maury Povich the best interviewer in the country next to Morley Safer. With that kind of expertise, it's hard to imagine him satisfied with what he's doing now - pandering, dancing, and pretending that astrology and sex reports really mean something."

But as long as People Are Talking, Maury Povich will be around to listen, to walk back into the studio for animal shelter promos, and to watch a puppy piss on his leg.
Finding Oneself

By David Siskin

Meditation is a word that often conjures up notions of passing fads such as hot tubs and various other pop culture phenomena. Even the seemingly insignificant cultural phenomena. Even in the midst of these passing fads such as hoi polloi, there are many people who turn to meditation and find it a serious and useful technique for dealing with fatigue, anxiety, and stress.

Martin Seligman, of Penn's psychology department, describes the process of meditation as a "thought-stopping technique that makes it difficult to have any complex thoughts."

"Meditational practices have definite effects on human beings having to do with slowing breathing and heart rates, the particular combination of these physiological effects with the process of sitting quietly and letting one's thoughts flow without getting involved in them having strong effects on anxiety-related disorders in particular," adds Laura Primakoff, a staff psychologist at the Center for Cognitive Therapy here at Penn.

There are many schools of thought in both the West and the East as to the best ways to learn meditation, none of which has a complete monopoly on the way to the most profound experience. It must be remembered, however, that meditation as a phenomenon is one that developed in the East — not in the West — over a period of centuries. The result of which might be called a science of turning within. For such reasons those who are really able to get something profound out of meditation beyond what are seen as its therapeutic benefits by doctors and psychologists in the West are those who learn from the teachings of various Eastern meditation masters.

One such internationally known expert on the subject from the East is Swami Muktananda, present head of the school of Siddha Yoga. Muktananda's teachings of Siddha Meditation have gained significant exposure here in the United States over the past several years. Muktananda agrees wholeheartedly with the Western medical and psychological notion of meditation as a technique in the treatment of anxiety-related disorders but sees such a notion as only brushing the surface what he terms the profound inner experience meditation has to offer.

Muktananda approaches meditation as a process of getting in contact with an internal source of great power, strength and joy, taking note of the Western notion of satisfaction and contentment as being something derived from materialistic possessions and relationships to the external world. As he says, "to have a lasting, permanent experience of happiness, we have to go to the source of such feelings of happiness within."

Philadelphia has not missed the boat when it comes to meditation — the SYDA Foundation, a non-profit organization that coordinates the activities of Siddha Meditation Centers and Ashrams throughout the world, maintains a local asram, a term for a place where people come to learn and to practice meditation. The ashram offers a variety of programs open to the public, some on a weekly basis, while some are special seminars and workshops offered at various times throughout the year. Most of these programs focus on the process of turning within in meditation and each of the weekly programs concludes with a session of meditation.

The ongoing growth of Siddha Yoga in this country over the past decade by way of Swami Muktananda's teachings could be an affirmation of the positive nature of its effects on thousands of people in America. In fact, even Time magazine noted the many professionals such as lawyers, doctors, educators and the large number of psychologists who have taken to Muktananda's teaching of Siddha Meditation.

(Continued on page 10)
By Margot Cohen

Eight little bodies practice the fine art of sitting properly. Meticulously positioning their feet at a 45 degree angle, they gather up their skirts and press their behinds into chairs in slow motion.

Wide-eyed yet confident, one tiny figure shimmies energetically toward the microphone. Shh... She remembers to thrust her hands out from her hips, just as she was told. Her quivering voice projects to the back of the room.

"Hi. My name is Dianna Jones. I'm only three years old. One day I'll be a big star."

She struts down the runway like a new doll whose batteries are starting to run out — in jerks, with one foot hesitantly placed in front of the next. At the end of the platform she pauses, cautiously lifting her eyes for further instructions.

"Very good, Dianna." the woman holding the mike exclaims, accentuating each syllable with gusto. "Now model off. Don't forget to do the proper way of sitting."

She sashays back to her seat. Seven other little girls clap politely, in perfect unison. One by one, they each get up to do their own "introduction."

"I want to be the world's greatest designer," one 10-year-old coos. The woman on the runway interprets: "I want you to say I want to be the world's greatest designer."

"That's what I just said," the girl replies, puzzled. "Well. O.K., but say it slowly. The judges won't understand what you're saying."

"I want to be the — "

"You're slurring."

"I want to be the — the world's greatest designer," the girl, round and nervous, repeats again, separating each word from the next with care.

"Very good," her teacher says, naturally separating her own words. "Now model off. Don't forget to do the proper way of sitting."

The proper way of sitting is only part of the training, but obviously an important part. The placement of the feet, the gentle slide, the demurely-crossed legs — these are the marks of a prize performer.

These are the marks of a Little Miss America. The eight little girls attending this session of "The Little Miss America Pageant" fashion training and self-improvement school in West Philadelphia won't all go on to compete. The red carpet that leads from the grimy sidewalk into the school may in fact be the last they tread upon. But all right — from the adorable three-year-old to the self-assured 13-year-old — will learn the proper way of sitting. And putting on makeup. And getting the table.

In pageants, half the points are given for "talent" and the other half for "poise and charm." To pump their little girls with talent, parents pay for dance, gymnastics or skating lessons, sometimes all of the above. The Little Miss America school is where rebellious spirits are molded into grown-up manners.

Dianna is squirming in her seat, anxious to try out her "Shopper Stopper" and "Sportswoman" poses on the runway. "Sit proper!" the girl sitting next to her hisses, pulling the three-year-old's torso back onto the chair. The tiny figures sigh, and cross their ankles.

Their instructor strides onto the runway, turning up the collar of her blazer with the flair of a pro. A small gold charm in the shape of a blow dryer hangs from her neck. All eyes turn. She is Eliza Dance, the school's 37-year-old owner and main teacher, who also runs the beauty parlor upstairs. With diplomas from the Fred Astarie

...
A gold medal for ice-skating in the 1984 Olympics is Rona's big goal. She skates every day, and the work has paid off in three consecutive city championships.

"It has taken a lot of perseverance, a lot of determination, and a lot of sacrifice," Maxina Holmes, a single parent with three other children, says. "I don't get to share myself with them [the other children] as much as I do with her. We went through a little jealousy period, but we've talked about it and now everything is OK."

"I came from a large family - I have 12 sisters and six brothers," Rona's mother adds. "All we've ever known was hand-me-downs. I want my kids to have something where they can say "This is mine.""

The financial costs of such training can be overwhelming. Two years ago, Maxina Holmes wrote letters to 75 companies and wealthy individuals, asking them to sponsor her daughter. An undertaker was the only one who answered the letter, and now he pays for Rona's skating lessons, costumes, transportation costs and other expenses.

Dance, who directs the state pageant which Rona-Jamie won, also musters as much support as she can. Her 13-year-old son Ricardo emcees the pageant, and her daughter Kathy assists in teaching the younger students.

Kathy sits, ankles crossed and hands folded in her lap, as she answers questions. With mascara and lip gloss, she looks older than her 12 years. Her mother stands five feet away, encouraging Kathy with little nods and glances of approval.

"I don't want to be a model," Kathy says, blinking.

"Go on tell her your ambition," Eliza breaks in. "I would like to be a certified public accountant or in real estate," her daughter recites.

The 12-year-old takes ballet, tap, and jazz, as well as music lessons at school.

"You don't want to do that much anymore, do you?" Eliza asks.

"Why?"

"I thought you told me it was getting to be too much for you."

"Oh yeah, that's right," Kathy answers.

Kathy's training requires a certain amount of restraint. "Sometimes, you can't eat all the things that you want to," she explains. "My mother's always getting on me, saying 'You're getting too fat!'" [Her mother smiles from a distance] But I want to look my best, so that I can be an inspiration to my class. I want people to say, 'Hey, I want to be like you.'"

Even for those who struggle to mimic the simplest step or pose, Eliza Dance holds out hope, "I tell them that there are all kinds of models," she says, "There are models for feet, eyes, legs, hands, and even noses. They may not be the most gorgeous girls in the world, but if they have some good aspects I tell them to use it."

Joyce McCants agrees, considering her money well-spent even if her four-year-old doesn't go on to be the next Brooke Shields. "The self-discipline constantly pays off," she says adamantly. "She'll be able to take whatever comes. Life isn't peaches and cream. I want to prepare her for the hard knocks, as well as the soft knocks."

The mothers hope that the modeling skills they sacrifice for now will help pay for their daughters' college educations. Most of the girls say they only wish to pursue modeling as a "hobby," and name medicine or interior design as their "ambition." Yet the training has brought changes.

"I'm learning how to carry myself," 13-year-old Delash Walker explains. "I don't hang with people who don't know how to act."

Dance's business, however, is not exactly booming. "Basically, there's not too much profit," she says. "We're surviving. At least we don't have any extra rent - we live upstairs."

But the "Little Miss America" school will remain open, if only because Eliza Dance has a six-month-old daughter named Tiffany.

"Tiffany Dance," she says, "is a winner," destined to become Little Black Hemisphere, Little Black Venus, or perhaps even Little Miss America. It's only a matter of time before her tiny fingers learn to correctly clutch a knife and fork. Those little feet will soon be placed in a 45 degree angle, and a poised little girl will gently slide into a wooden chair. Again. And again. And again.
Halloween II
Starring Donald Pleasance and Jamie Lee Curtis.
Directed by Rick Rosenthal.
At the Sameric.

By Jim McCracken

He is finally in the house with her. Believing he is dead, she sends away her doctor from the asylum and also the body is so cunningly done. Why does that original 被害者 not come back? It is different from the best in horror by this point. The film's success can be attributed to the return of the characters, and Donald Pleasance as Dr. Loomis. Curtis has a somewhat smaller part here, and the performances are even more brilliant. The performances are enough to make this film a must-see for horror fans.

Time Bandits
Starring Craig Warnock and Jamie Lee Curtis.
Directed by Terry Gilliam.
At the Olde City.

By Howard Sherman

Somewhere in Time Bandits, buried beneath layers of forced humor and bizarre plotting, is a wonderful children's movie. Though Terry Gilliam of Monty Python fame started off with a wonderful fantasy epic idea in the Star Wars vein, he produced the awkward, bastard child similar to The Wizard of Oz and Python show and movies.

Though it touts the big names in its cast, the main characters in the film are Kevin, an eleven-year-old boy, and six midgets. The Time Bandits. The picture's premise is that since the world was made in only six days, there are holes in the fabric of space, allowing access to different eras. The midgets have stolen maps of the holes and, along with Kevin, they set out to plunder all of history's riches. They are pursued by a Supreme Being (God) and the Evil Genius, both of whom wish to have the map.

This farfetched plot is the stuff that good fantasy is made of and the film would succeed if it were not laden with pseudo-theology, the indistinguishable midgets, and intermittent Python-style humor. A bit of the film that might have been, though, does come across, aided immeasurably by the fine production design.

The performances are erratic, due mostly to the non-existence of characterization. Craig Warnock is a pleasant Kevin, playing his role without the cutiness that plagues many child actors, and David Rappaport and Jack Purvis rise above their one-dimensional bandit roles. Of the stars, John Cleese, Michael Palin, Shelley Duvall and Ian Holm flash by in stupid cameos, while Ralph Richardson, Katherine Helmond and Peter Vaughan have some fine moments in equally brief appearances. In the larger role of the Evil Genius, David Warner makes a good comic villain, sufficiently menacing yet not above turning his henchmen into mongrels. It is Sean Connery, however, who stands out in the film, in a part no larger than any of the others. In his few minutes of screen time, Connery establishes an admirable, heroic figure, and his King Agamemnon raises the film to a level it never again attains.

Time Bandits is not a good film; its lack of clarity makes it too convoluted to succeed as entertainment. One wishes that Gilliam, who co-wrote with Palin, would re-edit the film for children, discarding the superfluous elements and letting the more sophisticated touches, such as a castle seemingly built out of granite Lego pieces, serve to amuse the older audience. But as it stands, Time Bandits is a noble failure, fascinating in design and intent, but unsatisfying in execution.
KnitWit: ‘Woolgatherer’ Not So Funny

The Woolgatherer

Starring Michael Toner and Terry Fimiano
By William Mastrosimone
The Wilma Project
2030 Sansom St. 963-0345

By Marsha Pik

The Wilma Project’s opening production, The Woolgatherer doesn’t deal with wool, and in fact, it’s a bit synthetic. But that’s what happens when you combine a rather stock plot with a bunch of contrived one-liners. There seems to be a glimmer of something behind all this, but unfortunately, it never seems to shine through.

A mutually misunderstood one-night stand sets the scene for the ensuing drama. Cliff (Michael P. Toner), a truckdriver who fortuitously asks the wrong woman for non-pareils at a candy counter and finds the sweets stop there. Rose (Terry Fimiano) invites him back to her apartment but “hard to get” would be too mild to describe her. She’s a bit spacey, a bit strange, and wrapped in a sugar-coated world in which cursing is strictly taboo and sex is a four letter word. The girl is definitely a challenge but hey, Cliff’s truck broke down, and as long as he’s staying the night, he might as well make it worthwhile, right?

Wrong, according to Rose. He’s welcome to her sardines and canned veggies, but certain things are off-limits. Including her closet, which is obviously hiding something momentous. Or, more correctly, momentos — sweaters from each man along the way (hence the irony of the play’s title).

Rose lives in a small, dilapidated room and knows little of the world or of people. On the basis of a bird-stoning incident which has pathologically affected her, she judges the world as sick, and chooses to channel her vision through myopic Rosie-colored glasses.

Cliff is faced not only with a woman who will not sleep with him, but one whom the idea is totally foreign. At first he tries to get into her bed, but soon, he’s trying to get into her head, trying to figure out this screwball’s mentality. It then becomes obvious Cliff isn’t playing Sigmund Freud for his health, but for love. He is determined to gain Rosie’s trust and to give her more than his sweater. By the end, the prognosis looks good.

But looks can be deceiving, for in the beginning, this play too seems promising. The jokes seem witty, the acting seems convincing, the suspense seems to be building. But as the play progresses such hopes are dashed. As the one-liners are fired in rapid succession, there is an inversely proportional decrease in the amount of meaningful dialogue. Eventually, this dialogue seems to shift to between a reading of the best of Hallmark Cards, and a taped conversation of a mental patient.

It’s too bad, because there is some real acting potential in spite of the script. Toner is definitely comic material and has a smooth style. In certain scenes, Fimiano is frightfully moving, but her overall characterization remains basically flat, possibly due to the lack of clarity in Rosie’s character. Maybe in another role, Fimiano would be less confused and more sparkling.

Toner and Fimiano keep on truckin’
Lofgren Almost Stoned

By John S. Marshall

"When Mick Taylor quit I just assumed Ronnie Wood would join, and after three weeks I was really puzzled that he hadn't," says Nils Lofgren, recalling his once-in-a-lifetime chance to join the Rolling Stones as rhythm guitarist. "I called Ronnie and he said, 'I can't do it.' I was stunned. He gave me Keith's number, and Keith told me they were gonna hold auditions in a couple of weeks and I was welcome to come over. But they really wanted Ronnie, and he changed his mind a week later, which I think was a real good thing for both parties."

He may not be a Rolling Stone, but Nils hasn't exactly been gathering moss, carving out a niche in the music business since 1969, first with the now-defunct group Grin, then with Neil Young, and finally on his own. A string of solo albums garnered fairly widespread critical acclaim but little airplay, leaving him without a broad national audience. But his latest album Night Fades Away, represents a change for the 28-year-old guitarist: a new producer, a new record company, a new direction.

"This is a real important record for me," says Nils. "A lot more thought went into it. I spent more time thinking about the songs, rather than just playing the first ten I wrote."

Producer Jeff Baxter assembled the line-up of studio musicians which includes ace keyboardist and Stones veteran Nicky Hopkins, most of whom had never played with Nils before. "I let Jeff take care of the sound. I was more concerned with the arrangements," says Nils, adding that basically, the song remains the same. "It's still melodic rock and roll."

Nils decided to drop out of school and play melodic rock and roll for a living after seeing Jimi Hendrix perform. In the Washington, D.C. area, where he still makes his home, he formed the band Grin with drummer Bob Berberich and bassist somebody or other, writing and singing all the songs himself. But after four albums, "nobody was buying 'em and we weren't getting enough airplay," despite rave reviews. "Good press doesn't sell records," he notes. "We were twenty thousand dollars in debt. We had to break up."

But somewhere along the way Nils found Neil. "He was playing in a little place called The Cellar Door in Washington. I snuck backstage, talked to him, and played him a lot of my songs. He seemed to really like them, and he said he'd like to help me." Neil did what he could for Grin, introducing the band to David Briggs, who produced their albums. When Grin folded, Neil was still around to help.

Nils was kicking around L.A. in 1974, trying to get his solo career off the ground when Neil asked him to play piano on his album, After the Goldrush. "I think he wanted me because he knew I would keep it simple," explains Nils. He also played on Neil's Tonight's the Night album, and went on the road with him for the promotional tour.

But the national reputation which Neil has earned has eluded his sometime piano player. Although Nils scored minor hits with "Cry Tough" and "Only Came to Dance," (both title tracks of LP's) and last year's "No Quarter" (from Nils), he has not denied the Top Forty. "I let Jeff take care of the sound. I was more concerned with the sound. I was more concerned with the arrangement," says Nils, adding that basically, the song remains the same. "It's still melodic rock and roll."

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Nils was kicking around L.A. in 1974, trying to get his solo career off the ground when Neil asked him to play piano on his album, After the Goldrush. "I think he wanted me because he knew I would keep it simple," explains Nils. He also played on Neil's Tonight's the Night album, and went on the road with him for the promotional tour.

But the national reputation which Neil has earned has eluded his sometime piano player. Although Nils scored minor hits with "Cry Tough" and "Only Came to Dance," (both title tracks of LP's) and last year's "No Quarter" (from Nils), he has not denied the Top Forty. "I let Jeff take care of the sound. I was more concerned with the sound. I was more concerned with the arrangement," says Nils, adding that basically, the song remains the same. "It's still melodic rock and roll."

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Ely, Tom Tom, Bow Wow Wow

By Bill Duchan and Jonathon Lieber

The Beat' Goes On

The English Beat were one of the 'Big 4' ska revival groups. Today, with the exception of Madness' inability to secure a U.S. label, and the Selecter's stagnation, they along with the Police and UB40, have progressed musically and have secured record deals in the future. Band members Dave Wakeling, Andy Cox, Dave Steele, and Everett Morton spoke about their present status before a recent performance at The Ripley.

34. How has the tour been going?
D.W.: Smashing. It started off really well, which is always worrying 'cause you think you're going to make a mistake.

34. Will you be concentrating more on your latest album, Who's Pale?
D.W.: No, we've actually added a few more songs from the first album ("Click Click" and "Best Friend") that seem to go over big in America.

34. How's the response on this tour as compared with the last?
D.W.: Well, we haven't really aimed to get the same sort of response. We're not coming on the back of a recently released LP. We're mainly playing for the people who've already decided that they enjoy our music. It seems that a lot of our audience is from the colleges.

34. What direction will you be going on your next album?
D.W.: I think it'll be a dance LP. We have a new single out in England called "Hit It" ("Which Side of the Bed"). "Hit It" is a fairly fast, disco-sounding number; "Which Side of the Bed" is a slow, reggae sort of thing.

34. Do you have a title for the new LP?
D.W.: No, the contract has been up since October 1, so we're up for grabs at the moment.

34. Do you think that people are still listening to you because you're a "ska" band or because of your music?
D.W.: I think if you get any decent songs then you usually outlive your fad. England's full of 'em (fads) these days. It's quite exciting if you happen to live there. It means that you don't have to wear the same clothes for years. It surprises me that some people who dressed like Bob Seger ten years ago still insist on dressing like Bob Seger today.

34. Do you guys listen to yourselves?
D.W.: A big mixture of things. Quite a lot of dub reggae. (Ranking) Roger controls the tape player in the bus.

34. I've gone off music a bit. (laugh) No, really, I don't like anybody at the moment. I listen to a lot of old music.
D.W.: They tell me Motown was good, wudn't it? (check) David Byrne is good. The Tom-Tom Club is quite good. It's great really.

34. How important is politics to the music?
D.W.: It's not vital to the music. It runs alongside the music.

34. Many English bands seem to be politically awareness. Is that because there's so much racial strife?
D.W.: I don't actually think there's a lot of strife. On a surface level, you manage to contain it a lot more in America. Black and White people have found a way where they can live together and mutually distrust and dislike each other. Whereas in England, they're having arguments about whether there should be unity between the races. Although it seems like there's a lot more trouble, I think there's a lot less 'cause at least it is getting openly debated, especially amongst young people.

34. What do you think will happen with this problem in America?
D.W.: It's going to explode!
34. What do you think of America?
D.W.: It's a mixture, isn't it? The low common denominator is a bit worrying. I mean, there's no common denominator, isn't it? That's why it's very nice to work there. The trees are fantastic—the mountains are.

D.S.: Anywhere there are no Americans. (laugh) No, I'm only kidding. Some of them have been very nice to work with. Anybody. But there are some bits in it that are very promising—like the trees. The trees are fantastic. The mountains are.

D.S.: Don't like it particularly. I'm afraid. It's alright. You can do anything you want, as long as you don't mind doing it with a crick in your neck from always looking behind yourself. The crowds are good enough.

34. Are you happy with the kind of life you lead in a band?
D.W.: You've gotta be fairly happy with it, 'cause you're not doing anything else... at least I don't have to work in a factory or something like that—some times you do nothing to do with your mind.

Chris Frantz which tries to find the elusive common ground among danceable rock, disco (shudder) and rap. In many ways, the album is a tribute to the black music that has inspired Frantz and Weymouth. The highlight of the album (and its first single) is the delightful "Wordy Rap- inghood" which employs synthesizers, quirky vocals, a great dance beat and humorous rapping commentary on the use of words. Most of the rest of the material is (like Bow Wow Wow's) innocuous and not terribly noteworthy.

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Tracks recorded in Texas produced by Al Kooper. Side one of the album features a hard edged blues rendition of "Long Snake Moan", Jake Taylor's piercing slide guitar heightens the impact of Ely's wild vocal as the song drives toward a wailing conclusion. "Honky Tonkins" benefits from a guest vocal by Carlene Carter, and "Midnight Shift" displays Ely's eclectic music delivers the songs of Butch Hancock.

Side two is devoted largely to the songs of Butch Hancock, including the expressively ballad, "She Never Spoke Spanish to Me".

"Not Fade Away", from the EP, reveals the band's awesome power as a hard rock group. Ely's crashing rhythm guitar meshes with Taylor's lead and a pounding rhythm section to create a nearly anarchic mass of sound. Ely's performance does justice to a song written by Buddy Holly, a fellow native of Lubbock, Texas. It is maddening that a performer with such a potential- ly huge audience is denied exposure to the masses.

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**THE FRENCH LIEUTENANT'S WOMAN**

Director Ken Russell hits Flower this fall with this highly acclaimed adaptation. Meryl Streep, as the elusive 18th century belle, and Anthony Hopkins, as the underprivileged tailor's son, fall in love amidst the turmoil of the Napoleonic Wars. Show times: 8:00 PM and 11:30 PM.

**AMERICAN WEREWOLF IN LONDON**

An American exchange student finds himself transformed into a furry beast in this slasher by John Landis. Show times: 8:00 PM and 11:30 PM.

**SOUTHERN COMFORT**

Just when you thought the old-fashioned Western was dead, along comes this tale of two bikers in the South. Show times: 8:00 PM and 11:30 PM.

**THE SHADOW BOX**

Helen Hunt Harlow Auditorium 34th and Spruce

Quadranglum presents Schlesinger's Pulitzer Prize-winning drama dealing with the lives of various segments of the American population. Show times: 8:00 PM and 11:30 PM.

**THE HUMAN TORCH VS. DOLEMITE VS. DR. BLACK AND MR. HYDE**

Terry Gilliam's whimsical mix of action and farce. Show times: 8:00 PM and 11:30 PM.

**SHADOW BOX**

Pulitzer Prize & Tony Award Drama by Christopher 8 PM

923-1515

Review next week

1714 Oeloncey St. 2030 Sansom St.

The human torch vs. dolemite vs. dr. black and mr. hyde

Could you pass such an obvious bargain

THE HUMAN TORCH VS. DOLEMITE VS. DR. BLACK AND MR. HYDE

Quadranglum presents a master's satirical take on the American experience. Show times: 8:00 PM and 11:30 PM.

**THE WOOLGATHERER**

The Wilma Haw Theater

Robert B. Bartlett's serious, yet entertaining, examination of a man's search for identity. Show times: 8:00 PM and 11:30 PM.

**SYMPHONY PASTORALE**

Theater Center Philadelphia

Berkeley! (pronounced "chee-ron-y") will be an event not to be missed. Show times: 8:00 PM and 11:30 PM.

**MUSIC**

**THE PHILADELPHIA ORCHESTRA**

Riccardo Muti conducts the Orchestra in a program featuring Rossini's Overture to William Tell and Stravinsky's Violin Concerto at the Academy. Show times: 8:00 PM and 11:30 PM.

**BOOZE BLUES**

Legendary rockers will be bringing their album tour to the Spectrum. Show times: 8:00 PM and 11:30 PM.

**THE ELIOT FELD BALLETT**

Program of ballets set to English music at the Academy. Show times: 8:00 PM and 11:30 PM.

**HALL & OATES/Carla De Vivo**

Boston based new wave act to be performed at the Tower Theater. Show times: 8:00 PM and 11:30 PM.

**PHILADELPHIA ORCHESTRA**

Your typical truck driver meets my favorite band. Show times: 8:00 PM and 11:30 PM.

**STAN GETZ**

Free jazz fan's paradise. Show times: 8:00 PM and 11:30 PM.

**ROSSIGNOL/ROUSSES**

The embattled teens to a once thriving Southern rock band. Show times: 8:00 PM and 11:30 PM.

**THE EMBLEM Band**

Program of popular songs. Show times: 8:00 PM and 11:30 PM.

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**THE MEATLOAF COMPANY**

Everyday's favorite town - weight conscientious will be gracing the stage of the Tower Theater. Show times: 8:00 PM and 11:30 PM.

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