Faculty Senate Calls For 12 Percent Salary Hike

D. ROBERT E. SHAPIRO
The faculty Senate executive committee called for an increase in faculty compensation because of a financial crisis, largely as a result of the question of tuition benefits for faculty children.

The faculty salary resolution, proposed by the Senate’s Committee on the Economic Status of the Faculty, passed unanimously with no debate. The question of tuition benefits for faculty children was not considered.

The Senate resolution requested that administration agree to increase faculty compensation by 12 percent. The resolution noted that last year’s increase was 1.5 percent, which was insufficient to keep up with rising costs, particularly those related to benefits.

The Senate resolution also requested that the Board of Trustees consider the question of tuition benefits for faculty children. The Senate resolution suggested that tuition benefits could be provided to faculty children through a special endowed fund.

In general, the administration did not support the faculty Senate’s proposal. However, it noted that the Senate’s proposal was not intended as a bargaining position, and it did not commit to the Senate’s proposals.

In a statement, the College’s Provost, Dr. Thomas Ehrlich, said: “The Senate’s proposal is not a bargaining position. It is a recommendation to the Board of Trustees.”

The Senate resolution was also opposed by the College’s Faculty Senate, which voted against it.

The faculty Senate resolution calls for a 12 percent salary increase, which is the same as the last year’s increase.

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In a statement, the College’s Provost, Dr. Thomas Ehrlich, said: “The Senate’s proposal is not a bargaining position. It is a recommendation to the Board of Trustees.”

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5:30 Services (with singing and explanation)
6:00 Dinner (if come to dinner afterwards, please let us know)
9:00 FootOreg is a Chasidic get together

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Faculty Salary Resolution

In response to the petition of the Council, Professor Gomberg proposed that a separate Senate committee look into the matter. Dr. Hirsch agreed, saying that the proposal would help the faculty members understand the full extent of what the Senate's measures would entail.

Hewryk said that he had a move which would allow the Senate to consider the matter from the Senate's perspective.

Kohn stated that he had received a proposal from the Senate, which included the establishment of a Senate committee to consider the matter.

Hewryk agreed, saying that the Senate would need to consider the matter further.

Other additions to the building will be made to accommodate the needs of students and faculty members.

In conclusion, the Senate agreed to the proposal and recommended that the Senate committee look into the matter further.

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Friday, November 20, 1981 8:30 PM
Tabernacle Church 3700 Chestnut Street

How to recognize the real taste of beer
at 17,000 feet

Give That Student a Blue Ribbon!
To the Editor:

ANDREW ARTHUR, The University of Pennsylvania, University of Pennsylvania

BLOOM COUNTY, Berkeley Breathed

WILLIAM KIRKLAND, The University of Pennsylvania, The University of Pennsylvania

HOMEGROWN/Rob Weber

THE NEIGHBORHOOD

The sign welcoming me to Spring Hill is hardly
noticeable. It says simply, "To the right of the
lawn in the background is the entrance to Spring
Hill."

The neighborhood is also not all that prominent
when you are driving down City Avenue. It is
not until you enter the neighborhood that you
are aware of its presence.

The neighborhood has been the subject of
many articles in The Daily Pennsylvanian. Many
of these articles have been critical of the
administration and its policies. However, the
administration has been unable to do anything
to change the minds of the people who live in
Spring Hill.

I have been fortunate enough to live in Spring
Hill for the past two years. During this time,
I have been able to see the changes that have
occurred in the neighborhood. I have seen
the increase in crime, the decrease in property
values, and the decrease in the quality of
services provided by the city.

I am writing to you today to express my dis-
satisfaction with the administration's policies
and to suggest some possible solutions.

I believe that the administration should be
more proactive in its efforts to improve the
neighborhood. It should be more willing to
work with the residents to find solutions to
the problems that they are facing.

I also believe that the administration should
be more willing to listen to the residents' con-
cerns. It should be more willing to listen to
the residents' suggestions for solutions.

I hope that you will take my suggestions into
consideration. I believe that they will help
to improve the neighborhood and make it
safer for everyone who lives there.

Sincerely,

[Your Name]
The English Department is designing a New Writing Program to provide better writing instruction to non-English majors. Lucid said the program will begin in the fall semester.

During the summer, Lucid said, participants in the program from other departments will go through a training session, and the program will begin in the fall semester. Lucid and Martin said they hope to have teaching assistants from other departments participating in the program.

Martin said, "Instead of hoping to reach people if the Irishman doesn't sound good, we're going to set up the inquiry. The department is responsible for teaching and reaching them."

I ucid said the English Department plans to include designing writing courses in other departments as well as English, of which Lucid and Martin said they declare designing writing courses in other departments participating in the program as well as English, of which Lucid and Martin said they declare designing writing courses in other departments participating in the program will begin in the fall semester. Lucid and Martin said they hope to have teaching assistants from other departments participating in the program, including a resident for the nonmajors funds, for the Provost's Office earlier this semester.

I ucid said explaining that the money will be used to pay for consultants and for the stipends of the graduate students who will enroll in the undergraduate courses next semester.

Lucid said he was optimistic that enough money will be appropriated to receive the program. The added long-term plans for the program in the English Department's long-term plans for the program in the English Department's long-term plans for the program will be announced over the coming weeks.

Despite the menu which changes every week, the meat, fruit and vegetables are of uniformly high quality and I have never gone wrong ordering something that "sounded good". It is one of the best restaurants in the city. - David Rosein

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about "making the hearing people a man torn between loyalty to his technical effects are de-emphasized in interpersonal communication, the these strains. Hence, the audience is these narratives as a significant event in the nar- the play within a play loses its identi- more troublesome when the point, the author need not have beat notice us."

I thought an important appropri. [Continued from page 20]

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Two Suspensions Came Out Of Inquiry

Gridders to Adjust 'D' In Light of Shake Up

In the Pisgah defense will have a number of changes in its defense this spring due to suspensions and injuries. The Pisgah defense faced the task of replacing 12 seniors from the Pisgah defense which included All-Canadian Bob Hately, safety Jake Snow, and defensive tackle Jim Wolf.

"The defense was not hurt just part period. They have a lot of young players who are available to play after spring practice," said Hately. "But the drop-off in manning will be there. We will have to be creative and use our backups." Hately added that the defense will have to adjust to the new system.

Shawn Trenove
Brother Ready to Receive Ivy League Title

The two suspensions of all team members were dropped by the Ivy League coaches. "We are happy that we will be able to continue competing for the Ivy League title," said Trenove. "We wanted to make sure that our players were not penalized for something that was not their fault."
Philadelphia Orchestra
Strikes a New Note
Get It Shaped Up For The Holidays
Remember Just Shake It and Let It Fall NATURALLY into place
The Precision Cut Shampoo Blow Dry

Cover Photo By Louis Hood Philadelphia Orchestra

CONGRATULATIONS to all the Romans

To all those who went to Boston: Thanks for showing me what road trip was like - if it weren't for the honor of it, though, I'd just as soon have skipped the shower. A.

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2
"BEAUTIFUL!" - Vincent Canby, N.Y. Times
"MAGNIFICENT PERFORMANCES, SENSITIVELY DIRECTED!" — Bernard Danes, Gannett Newspapers

"A SEXY, SOPHISTICATED COMEDY" - Variety, N.Y. Times

3
HEARTLAND
BEAU PERE
2.00, 4.45, 7.30, 10.10

On the cover: The Philadelphia Orchestra may have been labelled the 'Solid Gold Cadillac,' but in these inflationary times, many people see it only as a gas-guzzler. With an energetic, young Riccardo Muti at the helm, however, the orchestra may be looking ahead toward its finest years. Page 6.

Clinton Street is one of the oldest streets in the country, and the Philadelphia Olde Town Historical Society would like to renovate it and close it to traffic. But there is plenty of resistance among many of the residents, who fear that what they have already may be lost forever. Read about the controversy on page 3.

On page 8, meet a man who dresses in women's clothing for a (lucrative) living. He's female impressionist Lynne Turner, and he's about to embark on something new — playing a serious role as a transvestite.

Barbara Cook may just have one of the greatest singing voices ever, but she says that it doesn't mean anything without feeling. On page 10, find out how she keeps that lovin' feeling despite physical and personal setbacks.

Photos Courtesy of The Philadelphia Orchestra

Howard Gensler Aphrodite Valleras Editors

Elaine Song Contributing Editor

David Henkoff Music Marsha Pik Theater

David Gladstone Photo Editor

Susan Schuval Photo Associate

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On A Street Of Dreams

By Margot Cohen

David Stewart whipped out Webster's dictionary and for three full minutes recited the lengthy definition of the word "dream.

"Ah, here we go," Stewart said, coming to the conclusion of the list. "Anything extremely beautiful, fine, or pleasant. Joy, gladness, music."

Leaning back with a smug expression, he snapped the book shut. "One thing we don't do is use words idly.

Stewart is the Executive Director of the Philadelphia Old Town Historical Society, located on Clinton Street, and the historical renovation of Clinton Street is the "dream" which has become his obsession.

The plan for the two block-long street, which lies between Spruce and Pine and 9th and 11th Streets, is a complicated one. The Historical Society wishes to close off the street to traffic, removing sidewalks and parking spaces to make way for ornate gardens. At 9th and 11th, 23-foot high gates would be constructed in the Greek Revival style as pedestrian entrances, and wrought-iron gates will stand on either side of 10th. In addition, the plan calls for the placement of gaslights, fountains, pieces of sculpture, an amphitheatre, and the renovation of Louis I. Kahn Park.

It is the first time in America that a purely residential street may be closed to traffic to preserve an historical atmosphere. "It will be like stepping back in time," Stewart says, his eyes flashing in anticipation. "The street will be restored to a romantic version of the way it was from 1836 to 1850."

The dream is currently far from becoming a reality. The whole project is estimated to cost a whopping $14 million; four million for construction, and $10 million for maintenance and management. The Executive Director says he has not yet begun to "push," but so far has raised only three quarters of a million dollars through private foundations. Stewart's desk is cluttered with books like The Art of Winning Government Grants, The Foundation Directory, and Publicity And How To Get It.

The first step, however, is convincing Clinton Street's diverse group of property owners that the street is meant to be an historical oasis. The Historical Society staff has staged numerous meetings, but so far some of the residents remain unconvinced. Clashes over the plans have caused passions to flare on this sedate little street. Some neighbors say the project has knit them closer together, yet opponents of the plan claim the Clinton Street proposal has created walls of hostility between people who used to live peacefully side by side.

The elaborate gates at either end of the street, which strike the Philadelphia Historical Commission as "historical" because they never existed on the block before, are a source of conflict. "It makes the street seem elitist," Douglas Fischer, a resident strongly opposed to the project, argues. "The gates set people apart from the neighborhood. It says 'look here, we are the upper class of Philadelphia.'"

"Our new name for the gate on 9th is the 'Berlin Wall'" renter Marilyn Class, a fierce opponent class of Philadelphia. "The gates set people apart from the street, and make it dark. Every mugger in the city of Philadelphia is going to berenting out space behind it."

"Our biggest obstacle is educating people as to what the entrances represent," Stewart counters. "The gates are forbidding, but they are not meant to forbid. They are meant to keep the negative environment out, and keep the emotional and aesthetic environment in." He emphasizes that the gates would not deter passersby from entering the street; they would act as an invitation to experience the historical enclave.

Neighbors are also concerned about the ramifications of closing off the street to traffic. Many of them park on the street, and are uneasy over the prospects of finding another parking space in tight Center City.

As the plan now stands, ambulances, fire trucks, sanitation trucks and moving vans will have access to the street. Tenth street will still be open as a cross-street, so residents will be able to back in and out through it. But some, especially the elderly residents, are worried that they will not be able to unload their groceries in front of their homes, or be able to take taxis to their doorstep when it rains.

"Everybody has back exits on either Cyprus or Pine," scoffs resident Pat Cavanaugh, dismissing these concerns, while pointing out that she is not personally affected since she lives on the corner. "The biggest fear which has been voiced by most people is the reassessment of the houses.

If the $14 million project is completed, property values on Clinton Street will probably rise. This may mean higher taxes on those perfectly preserved, 19th century Greek revival rowhouses the residents are so proud of.

"We're looking forward to retirement on a fixed income," an elderly resident who asked not to be identified, said. "We just wouldn't be able to afford higher taxes."

The chances of any elderly person being injured by high taxes in their lifetime are minimal, Temple University Law professor and project advisor Alan Lowery reassures. "It will be years before any negative impact will be felt. Taxes don't rise until sales take place, and that takes a long time."

To quash the project, only one property owner would have to object. City Council must approve the plan, and due to the inherent difficulties of closing off a street, would be unlikely to do so unless it had full community support. Though Stewart expects Clinton Street to be finished in April of 1983, the Planning Commission is not so optimistic.

"Once the bill gets to the City Council, it's at least a six month process, and it could take one and a half to two years," Center City Area Planner Hadley King says with assurance. The closing probably won't have much impact on traffic, King adds, but the gates and other facets of construction will affect the sewers, telephone lines, gas, sanitation, and other city services. The Streets Department notifies every city agency of the possible closing, and prepares an exhaustive report on the impact of the project for Council.

But the plan has yet to reach these concrete stages. Stewart is still lobbying in the communi-
Clinton St.

(Continued from page 3)

...by, making compromises, holding preliminary conversations, trying to muster support for the ambitious endeavor. In his enthusiasm for the project, he occasionally tends to overstate the amount of encouragement he has received from others. Nevertheless, he keeps plugging, convinced that his cause is an honorable one.

"I have a sense of inner history and I want to share that with other people," Stewart confides, wearing a belt that looks like an antique door knocker. "It's totally empirical, not something I've read. In fact, I've never read a single history book about Philadelphia — I find them stultifying, totally boring."

"But I think I may have lived on this street 200 years ago," he adds, professing a belief in reincarnation.

Stewart says he has struck up a correspondence with Jacqueline Onassis, who has expressed interest in Clinton Street because her relatives are originally from the neighborhood. The Executive Director hopes that Jackie O. will travel to Philadelphia to cut the ceremonial red ribbon, but the glamorous jet-setter doesn't make commitments more than six months in advance.

Some of the residents are afraid that the project will turn them into celebrities, fearing that "gawkers" will overrun the street.

"I'm not sure I would want to live on an exciting street like that," Redevelopment Authority Project Manager J.E. Mitinger declares. "I wouldn't want to be on the stage all the time."

Residents do not want Clinton Street to turn into another Elfreth's Alley, a small block near the Delaware River which is the oldest street in Philadelphia. Clinton Street is the only area other than Elfreth's Alley which has been designated a National Historic District, and anything he has received from others. Nevertheless, he keeps plugging, convinced that his cause is an honorable one.

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"I don't think that will happen on Clinton Street," claims Architecture Professor Alvin Holm, a member of the Board for the project. "Elfreth's alley is so old and so cute — you really are on display there. Clinton Street will operate on a broad, grand, hospitable scale."

"It will be a marvelous place to live," Cavanaugh exults. "There will be lots of trees and beautiful and having it make concentric rings," Stewart agrees. "We hope to motivate Pine Street and 10th Street to realize that they can be part of the community development. We want to be the catalyst in improving the quality of life."

He smiles wistfully, cocking his head like a little boy who is about to give his mother a Christmas present.

"We want people to go away feeling that they've experienced a dream."

THE TIMELESS WISDOM OF TWO MILLENNIA BY THAT LOVABLE GERIATRIC WONDER

The 2000 Year Old Man

By Mel Brooks and Carl Reiner

Every immortal word of the recorded 2000 YEAR OLD MAN legend is preserved for Eternity — and whatever happens after that, THE 2000 YEAR OLD MAN, transformed from records which have sold 1 million copies since the first album was released in 1963 to an illustrated book, is the result of a perfectly meshed partnership that began at a Hollywood party when Mel Brooks and Carl Reiner were recent alumni of Sid Caesar's Your Show of Shows. That partnership continues today after each has earned his individual claim to superstardom.

In THE 2000 YEAR OLD MAN, readers will learn the authors' amazing secrets for long life, like slow growth ("I breathed for 200 years") and a natural organic diet ("Clouds. Stars. Rocks. We are big things.") Best of all, readers will enjoy the timeless wisdom of two millennia. On the deep heartbreak of fatherhood, for example: "I have over 42,000 children, not one comes to visit me."

And the shortcut to happiness: "Listen to your mother and your father. Listen to your grandmother and grandfather. Listen to an aunt and uncle. Listen to a smart nice. Listen to a good looking cousin. And mainly listen to your heart. And listen to your watch. And listen to your fountain pen. Listen to your inkwell. And listen to your fountain pen. Listen to your inkwell."

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Reiner: What was the means of transportation then?

Brooks: Mostly fear you would see an animal that would growl. You would go two miles in a minute. Fear would be the main propulsion.

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By Rich Campbell

Michael Tremblay should have called Western Unreal instead of writing Hosanna. Few plays ever contain the amount of confusion and contrived theatrical devices present in a single act in this play. Unfortunately, it's the only memorable quality of the piece.

Hosanna, with no plot to speak of, is the story of two homosexuals, Hosanna and Rocky, who discuss their roles in life after an embarrassed Hosanna runs away from a Halloween party. It is a character play, with the characters not only unbelievable, but also developed to a level of stereotype rarely seen today.

Hosanna, played by female impersonator Lynne Carter, is an aging transvestite in Greenwich Village whose life has become meaningless. He (she?) spends the first act trying to remove his Cleopatra dress and the second (in a new dress) fantasizing about being Elizabeth Taylor playing Cleopatra.

Rocky, Hosanna's lover, represents the other extreme of the gay stereotype - a formerly handsome, bearded, macho biker dressed in Levi's and leather. He has a passionate hatred for inanimate objects, and spends his time talking about how

(Continued on page 8)
'Tattoo' Gets The Needle

Dern it! Tattoo fades away tonight as you won't be able to see it unless you hurry to the Duchess. Needles to say, it will still be available for viewing in Hollywood. And how will you get to Hollywood? Zee plane! Zee plane!

By Paula Rice

'Tattoo,' a provocative new film by Bob Brooks, is the story of the desire of a man (Bruce Dern, as the owner of a tattoo parlor) to possess a woman (Maud Adams) and to indebly mark her as his own. The film, a somewhat sensationalized version of John Fowles' 'The Collector,' tries to derive its erotic effect from the notion that Bruce Dern's great love leaves its mark. Unfortunately, the mark that Tattoo leaves is boredom.

Dern is Karl Kinsky, a tormented loner and voyeur, and Adams is Maddy, a beautiful fashion model. In the opening scene, Kinsky is an American serviceman stationed in Japan where he discovers the ancient classical art of body tattooing, and soon becomes mesmerized by the designs that completely cover the bodies of the Japanese cultists. His obsession with the tattoo later materializes with his need to show Maddy, a sign of his affection. Kinsky'n 's propensity to purify Maddy's liberal sexual attitudes and transform her into his ideal woman, so he steals her away to an isolated beachhouse where she awakens to find her body becoming a canvas for his fantasies.

The film's most redeeming quality is Maud Adams, whose most notable prior screen appearance was in James Bond film 'The Man With the Golden Gun.' Adams' beauty sparks the film's tension and sensuality and her performance impresses. Bruce Dern, unfortunately, has slipped back into his typical character of a redneck, psychopathic sicko after his seemingly triumphant escape from this role in 'Coming Home.'

Although it is rich with overt and subtle symbolism, 'Tattoo' comes up limp despite its promise of torrid eroticism and suspense.

Pursuit' Is Futile

D.B. Cooper has unfortunately disappeared in the Midwest Theatre. If you want to see it, you'll have to pursue it on your own.

The Pursuit of D.B. Cooper

By Milton Lewin

Say, looking for a good, old-fashioned, family-fun movie, with wild chase scenes and great scenery? Well, if you tried one, be sure to let me know so I don't have to keep wasting my FILM time with feckless failures like 'The Pursuit of D.B. Cooper.' Actually, to be perfectly fair, it can not be called a failure unless one knows what it was attempting to be. If the target audience was the 12-18 year-old age group (or 12-18, considering some of this year's freshman class I've seen), then the film is a success. It panders to (indeed, requires) an audience not concerned with plot continuity, character development, or, in general, believability. (Heavy on that last one).

The film is based on a true story of a man pseudonamed D.B. Cooper (Treat Williams) who parachuted out of a plane with $200,000 in stolen money, never to be seen again. In reality, however, only the first five minutes of the film are based on the truth, for once he jumps, it is purely the writer's creativity (so called) which propels the events, since what the real Cooper did after jumping is still a complete mystery. What we have, then, is one man's attempted variations on the so-tired-it's-probably-dead theme of bad-guy chasing anti-hero good-guy.

The chaser here is ex-sargent Bill Gruen (Robert Duvall) who works for the insurance company that in-voluntarily contributed the $200,000 to Cooper. By a coincidence (this film lives, breathes, and excretes coincidences) he was Cooper's sarge in 'Nam, therefore each knows the others methods. So one would anticipate great mental gymnastics by each, as they try to outwit the other. But one would then prove too intelligent for this film by making such an anticipation, since the relationship is stressed initially (it was, in fact, how Gruen figured out who Cooper really was) then completely abandoned for the duration of the film. This is just one example of the inevitable confusion which results when any measure of cerebral effort is expended by the audience.

Some excellent comic-relief, though, is provided by Paul Gleason as a soldier who fought with Cooper under Gruen. He, too, figured out who Cooper really was, and joined the chase for the loot. He definitely is the bright spot of the movie, for he can talk his way into, or out of, anything. Watching him in action is thoroughly entertaining, in fact, almost as enjoyable as watching our next cast member, Kathryn Harrold, who displays no emotion despite her increasingly futile and desperate situation.

Alan Bates is equally disappointing, delivering most of his lines in a lifeless monotone. Bates' lines, devoid of passion, elicits no sympathy for Maria because she displays no emotion despite her increasingly futile and desperte situation.

James Ivory is languid in her role as a woman who, outwardly tolerating her husband's transgres-sions, is seething internally. Her duties include being H.J.'s mistress and modeling for Lois' 'disco pastime, union that lacks harmony, to mention fireworks.

By Peter Canellos

Private Lessons is a fun movie to screen at midnight on a Saturday with your arm around your date and a six-pack at your feet. A vacuous comedy about a pubescent boy trying to make it with his voluptuous housekeeper, Private Lessons is redeemed only by its own innocence. But the plot (which was probably dream-ed up by a pubescent boy) certainly doesn't help. Beautiful Nicole is hired by wealthy Mr. Philmore to take care of his apple pie of a son, Philly. Unfortunately, he is corrupted by Lester, the destarded homosexual charmer, into seducing the innocent Philly by week's end. The sweetly prostrate Philly then opens her dad's safe to Lester to keep his dad from learning about his offense.

No Class

Private Lessons

Starring Sylvia Kristel and Eric Brown

Directed by

At the Regency

By Betsy Williams

In his latest film, Quartet, adapted from the Jean Rhys novel, British director James Ivory leads us through Hemingway's Pari-sian haunts of the 1920's: the cafes and jazz bars of Montparnasse. Ivory presents a much less bounteous "moveable feast" than does Hemingway, one which does not satisfy either the poor artist or the bored, wealthy expatriate. Lois and H.J. Heidler (Maggi-ge Smith and Alan Bates) are two of the latter who befriend a beautiful and penniless Maria Zelli (Isabelle Adjani), taking her into their home when her husband is hauled off to jail for complicity in a shady art deal. The film is full of potential, most of which is dispelled by the sickly turns of plot and the pallid per-formances of these usually brilliant actors.

Jaded Ivory

Quartet

Starring Maggie Smith and Alan Bates

Directed by James Ivory

Opens tomorrow at the Olde City

(continued on page 9)
Orchestrating A New Beginning

By Bob Lalasz

It was 1900, and Philadelphia had decided that it needed an orchestra.

For a city to have an orchestra around the turn of the century was always a grand symbol of its cultural and civic progressiveness and often a focal point for any competition it would have with other metropolises. Boston, New York, Chicago, St. Louis, and even the smallish Cincinnati had founded and nurtured large music ensembles, and the City of Brotherly Love found itself uncomfortably behind the times.

But a group of prominent Philadelphia society and business leaders struck out to alter that. They brought together three amateur musical societies to beget a top-flight orchestra for the city, selecting musicians from the Philadelphia Musical Fund Society Orchestra and area theaters. Because both orchestras and orchestral music were by tradition strongly Germanic, the group tapped Fritz Scheel, German-born and himself the son and grandson of conductors, to be the infant orchestra’s leader at the podium. Scheel and the orchestra’s leader at the podium. Scheel and the orchestra’s leader at the podium. Scheel and the orchestra’s leader at the podium. Scheel and the orchestra’s leader at the podium. Scheel and the orchestra’s leader at the podium. Scheel and the orchestra’s leader at the podium. Scheel and the orchestra’s leader at the podium. Scheel and the orchestra’s leader at the podium. Scheel and the orchestra’s leader at the podium. Scheel and the orchestra’s leader at the podium. Scheel and the orchestra’s leader at the podium. Scheel and the orchestra’s leader at the podium. Scheel and the orchestra’s leader at the podium. Scheel and the orchestra’s leader at the podium. Scheel and the orchestra’s leader at the podium. Scheel and the orchestra’s leader at the podium. Scheel and the orchestra’s leader at the podium. Scheel and the orchestra’s leader at the podium. Scheel and the orchestra’s leader at the podium.

Although Scheel and his successor, Carl Pohlig, sounded competitiveness as a primary note for the orchestra from the beginning, they undoubtedly never dreamed of what fruit their labors would eventually bear.

Some 60 years, two legends, and thousands of concerts later, the Philadelphia Orchestra was considered by all to be a member of the “Big Six,” which included the orchestras of Boston, Chicago, Berlin, San Francisco, and the New York Philharmonic. Some thought it the premier music-maker of the entire world, and famed New York music critic Paul Henry Lang had even gone so far as to label the Orchestra a “solid Gold Cadillac.”

The Cadillac was a fitting epithet – in the 1960’s. The Philadelphia Orchestra was envied by orchestras everywhere as the epitome of musical and financial stability. The sound it produced was entirely its own: smooth, silky, and undulating, resplendent with lush strings. It took no chances with the music it played, but sped down the middle of the popular 19th century musical road of Beethoven, Mozart, and Brahms with nary a swerve. Its budget was large and comfortable, balanced with little effort at the beginning of every fiscal year; its subscription concerts were sold out.

Record contracts with both CBS and RCA insured recording time and exposure when other American orchestras were scrambling to cut less vinyl at rising costs. The Orchestra’s music director and conductor, Eugene Ormandy, had been leading it for 25 years and had developed it into a musical acme.

The Philadelphia Orchestra, its board of directors, and its managers were seated on solid ground in the 1960’s, and things had never been better.

But things change, and for the Orchestra they changed dramatically. The elite and luxurious gas-guzzler metaphor that had symbolized the Orchestra for the 60’s also revealed how far behind the times it would fall in the lean, inflation-plagued, streamlined 70’s. The players in the Orchestra struck for – and won – a 52-week contract, more money, and a larger voice in decision-making that had until that time been the prized possession of a dictatorial, Main Line-based board of directors.

Skyrocketing costs and slackening ticket sales forced the Orchestra to examine both its budgetary process and its public image. And calls arose from all critical fronts at the Orchestra’s seeming refusal to play baroque and 20th century classics, which require less players than the full orchestra, and at its total ignorance of American classical music. “It was unable to move,” Daniel Webster, music critic for the Philadelphia Inquirer, said recently.

The Orchestra had slipped – certainly not in quality of playing the music it chose – but in its conception of how a modern orchestra should be run and how it should be visualized, both from the inside and the outside. And the Orchestra began to realize that it had slipped. Never since the tempestuous 1930’s, when the fiery genius Leopold Stokowski left the musical directorship of the Orchestra in a huff (and was replaced by Ormandy), had the Orchestra undertaken such close scrutiny and evaluation. Now, the managers, board, and players of the Orchestra are realizing that the institution which some have called the world’s greatest orchestra is at a signpost, an intersection of sorts, and the decision to choose one road or another may very well be the decision that determines excellence or demise.

Riccardo Muti is one of the people crucial to that decision-making process – and he is well-suit ated for the role. Named in 1979 to succeed Eugene Ormandy as only the fifth music director and conductor in the Orchestra’s 81-year history, Muti, 40, has been characterized by critics and colleagues alike as a coiled spring of musicianship, a man who holds passionate views of the music he conducts and who relentlessly demands perfection from both his own podium technique and from the musicians he conducts. The principal conductor of the London Philharmonia and Florence’s operatic Teatro Communale as well as the Philadelphia, Muti, according to Webster, is a member of an inner circle of the very best international orchestra conductors. “He is still considered a prodigy,” Webster remarked.

But this Neapolitan with the intense visage and jet-black hair has not been reluctant in his second year as the Orchestra’s music director to gout, to push and prod, and to challenge the players (indeed, the entire organization) to stretch and to grow. He is, above all, a visionary, and he relishes the thought of leading an orchestra in the transition from antediluvian to modern. “I sense movement,” Muti told the Inquirer recently.
before leaving for Italy to fulfill operatic commitments and to London for recordings.

But most of the movement has been made by Muti himself — and all of it has been in the form of ripples and subtle shifts in current, instead of sweeping, eight-foot high waves. In his recent four-week stay in the city before hopping on a plane out of the country, Muti made quiet changes in the workings of the Orchestra. For example, he opened the final rehearsals, which were traditionally closed, to serious college music students from the Philadelphia area without any strings attached. Muti said recently that he found their presence attractive and refreshing.

"I may not do this for every program," he told the Inquirer, "but these are the people who should be hearing the way we work. This is an important idea to me."

A small gesture, to be sure, but, according to Webster, it is indicative of the kind of motions that Muti is making and will continue to make.

"Muti is pushing for more concerts here (in Philadelphia), and the open rehearsals is another way of reaching out to the area," Webster said. He also explained that Muti is planning to drop the Orchestra's local touring in such locations as Wilmington and Baltimore.

Muti has also dared to tamper with the "Philadelphia Sound," the distinctive aural impression Ormandy achieved through 44 years by emphasizing the weight of the strings, without changing the music itself.

"What is it?" Muti queried after asked to comment recently on the Philadelphia Sound. "It's just publicity, isn't it?"

But Muti's immediate concerns are transcended by his announced long-range plans for the Orchestra's future. Among Muti's stated intentions:

• The building of a new theater on South Broad Street directly across from the Academy of Music, as well as renovation of the Academy itself and the Shubert Theater. According to sources close to Muti, the maestro envisions the three as forming a Center City music "center."
• This music center holding an international music festival in Philadelphia, attracting the world's best composers and conductors.
• The Orchestra's increased participation in chamber music concerts, concert opera, music competitions sponsored by the Orchestra, and a restucturing of the subscription formats to attract more diverse audiences, including university students.
• Muti is also pushing his Orchestra to musical limits it rarely touched with Ormandy at the helm. Besides scheduling long and strenuous works for this year and last such as Haydn's "Seven Last Words" and University professor George Crumb's "Star Child," he asked the Orchestra before his departure to play during his absence as hard as they had in his presence. Although Orchestra musicians are appreciative of Muti's drive, they are feeling the enervating effects of prolonged concentration.

One cellist observed that the difference between playing for Muti after playing for Ormandy is that "with Muti, we can hold our bows right," a direct reference to the change in sound. But a violinist remarked that what Muti was demanding was "possible, but it's also very tiring." Yet another player said that "we want to do it, but this insistence on perfection is putting a lot of pressure on us that we never had before."

But pressuring is a part of Muti's character, and although he is spending a reduced amount of time with the Orchestra due to his commitments in London and Italy, he has not lost any of the visions he came with two years ago. He holds on to his dreams, and is intent on moving the Philadelphia so that its song can reach the people he wants it to reach.

But the heights which Muti has set for the Philadelphia Orchestra are only as attainable as the Orchestra's buying power.

And making sure that happens is Seymour Rosen's job. Rosen, who was named executive director of the Philadelphia Orchestra Association's board of directors in the fall of 1978, had little comment for 34th Street, saying he "couldn't be bothered." But he told the Philadelphia Inquirer recently that he "wouldn't have come here" if he did not have the ability to change things.

Rosen has changed things, tightening up orchestra management and utilizing television and radio opportunities to further the Orchestra's sterling reputation.

"We have a television contract, we have a radio contract, we are sold out in Philadelphia, we are sold out in New York; we are sold out in Washington," Rosen said before departing for this week's Orchestra appearances in New York. "It's obvious that we've shopped up the way we've sold ourselves to the public. I think the public is developing a new conception of us."

Three major portions of that new conception stem directly from the Orchestra's commitment to increased television, radio, and record exposure. The Orchestra has always in recent memory been heard on syndicated radio; it was only last year that a $1 million grant from the Atlantic-Richfield Company (ARCO) given to the Orchestra and to WHYY-TV in Philadelphia enabled it to be seen in a television series. The Orchestra had appeared on television prior to last year, but in isolated programs such as the one featuring its trip to China in 1973.

Rosen, who engineered the contract, came to the Orchestra from Pittsburgh. It was there that he was instrumental in arranging the Andre Previn and Pittsburgh Symphony Orchestra telecasts of the early 70's. He stressed that television is "an integral part of the Orchestra's plans."

Rosen also told the Inquirer recently that the Orchestra will be taking advantage of more foreign tours to promote itself and to garner more funds. Other staff members expressed displeasure with the way in which the Orchestra had mismanaged its previous foreign tours, and stressed the need to change things for the Orchestra's 1982 European tour.

"We can sell out the houses in Europe," one staff member remarked. "We should be asking for a percentage of the gross ticket sales instead of accepting flat minimum rates."

As Daniel Webster once wrote, "The Orchestra's reputation abroad is like that of a rather precious court orchestra of the 18th century, a jewel, but isolated and guarded for its own aristocratic constituency." But Muti and Rosen embody the new spirit of the Philadelphia Orchestra dedicated to excellence, almost ruthless in its pursuit of it, and given to sweeping change to make the music and the message more accessible to the Main Line crowd. It is not only an egalitarian policy, it is a financially sound one.

Muti's new slogan is "Philadelphia for the Philadelphians," but by the time the Orchestra is completely transformed from a relic to a flexible institution, it could be everybody's orchestra.

Orchestra Conductor Riccardo Muti; Above Right: Conductor Laureate Eugene Ormandy
Lynne Carter: A Real Ladies' Man

The Watcher In the Woods

By Howard Sharman

mediocrity epitomized by Disney, films from the magic Directed by Woods

her first dramatic role, that of... and other famous ladies. But

Bailey, Marlene Dietrich, playing to packed nightclubs

They are in my dressing says Lynne Carter, relaxing

after having been withdrawn

their money. Watcher is no

fusing ending.

the Navy during World War II, Carter returned to his native Cleveland, Ohio to decide on a career. It seemed to be determined at an amateur contest, in which he won first prize for an impres-

sion of the then-emerging Hildegardie. Building his act around imitations, he added the likes of Marlene Dietrich, Hermione Gingold, Ethel Merman, Tallulah Bankhead, and other famous females to his repertoire. James Cagney and Jimmy Stewart were looking for a job, but the way I was work-

rings, doing female characters, I always worked steady.

After a two-year stint in

Bette Davis Eyes

The Watcher in the Woods

Starring Lynn-Holly Johnson and Bette Davis

Directed by

By Howard Sherman

After the death of Walt Disney, films from the magic kingdom lost their magic and fell into a pattern of mediocrity epitomized by such forgettable films as Escape From Witch Moun-
tain and The Bootniks. Now Disney Studios is attempting to re-establish itself in the in-
dustry by making films with appeal for all ages while avoiding the deadly "G" rating. The new productions began with The Black Hole, a childish rip-off of 20,000 Leagues Under The Sea, and have included Condomaran and, with Paramount, Popeye and Dragonlayer.

Neuest of the new Disney films is the supernatural thriller The Watcher in the Woods, which has finally gone into general release after having been withdrawn from its New York premiere over a year ago. The film has since had an ad-
tional one million dollars pumped into it, in order to re-shoot a supposedly con-
fusing ending.

They should have saved their money. Watcher is no better than any other film the studio has made in the past decade, and, like the others it will quickly close and be forgotten.

Watcher tells the story of what happens to the present day look-alike of a girl who mysteriously disappeared 30 years ago, when the "double" moves into the missing girl's home. This stock plot, despite the studio's attempt to clarify it, is hopelessly muddled, and the simplistic finale leaves many loose ends. In fact, one never even finds out who "The Watcher" is. The acting is just about as hopeless as the plot, and even Bette Davis's portrayal of an ominous old recluse can't help the film, since she must combat the overwhel-
m Ring blandness of Lynn-Holly Johnson as the girl, and Car-
roll Baker as her mother.

If Disney is looking to build up their fortunes with a film like this, they've ob-
vously been looking in the wrong place. The Watcher in the Woods is a misadventure in boredom for anyone over twelve, and just another nail in Walt's coffin.

"You always have to try to open new avenues of crea-
tion," he says, adding, "I've done everything else. The only thing I haven't done is the legit." What he has done - vaudeville, radio, TV, movies, and concert halls - has been a long and ill-

stumbled on it by accident." One reason he has stayed with it over the years has been its economic pro-

titude, he says. "I found out that a lot of the comics that were very popular James Cagney and Jimmy Stewart were looking for a job, but the way I was working, doing female characters, I always worked steady.

After a two-year stint in

the Navy during World War II, Carter returned to his native Cleveland, Ohio to decide on a career. It seemed to be determined at an amateur contest, in which he won first prize for an impres-
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Lynne Carter: A Real Ladies' Man

By John Marshall

If Disney is looking to

Nearsighted

Farsighted

Astigmatism

Nearsighted

Continuous Wear

New Special

10% Discount with student ID

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Eye Exams-Fashion Eyewear-Optical Repairs
Williams and Horrald make splash in film that didn’t

Pursuit

(Continued from page 5)

character seems to change every few minutes. With all respect for this sylph, it seems as though she used her scenes in this film to try out her different acting emotions and skills, probably in preparation for an upcoming real role in a real movie. Finally, one must acknowledge the scenery utilized here. There are some really gorgeous scenes

filmed in Wyoming, including a somewhat entertaining white water chase. But the real beauty of this movie’s footage is the panoramic and always captivating Arizona desert. The surroundings of the final chase segment, as well as various other scenes, serve to remind the viewer once again of this awesome spectacle of Nature’s grandeur.

Williams and Duvall each play their parts as well as they can. Williams’ role at least allows him irreverent fun, while Duvall is plainly wasting his talents with this juvenilie simplistic part. The entire film, in fact, is either a half-decent made-for-TV movie, or Walt Disney meets the 70’s. In either case, unless your little brother (Penn class of 1989 or later) is visiting, save your parents hard-earned money for some quality entertainment.

‘Lessons’

(Continued from page 5)

Private Lessons bares a striking resemblance to those kiddie mysteries that Disney used to grind out in the early 70s. The only difference is that the Kurt Russell character is a horny little kid, the Joe Flynn character is an offensive pritz, and the Julie Andrews character wears ruffled panties and strips on demand. The movie’s gee-whiz attitude towards sex is refreshingly real, especially in a film year [Body Heat, The Postman Always Rings Twice, Endless Love] which has cleansed the original sin in a sea of panting, sweating and drooling.

As Nicole, Sylvia (Emmanuelle) Krystel emotes in her best Brigitte Bardot/Like Sommer sex kitten purr (the accent that sounds like French but isn’t), and bears her beautifully formed boobies often enough to keep her audience awake.

Her unendowed co-stars, Howard Hesseman and Eric Brown, should be so lucky. Hesseman, who has attracted a large fanbase from his role on TV’s WKRP in Cincinnati, should have known better than to sign on as Lester, arguably one of the least redeemable parts in cinema history. Brown grins his bashful grins and gulps his aw-shucks gulps as well as can be expected.

Private Lessons is so simple, so unruffled, and so light-headed that it’s almost fun. Add a little booze to help forget the inane script, and Private Lessons becomes a hilarious party movie. When good-natured Mr. Philmore comes home to save the day, and we are asked (in the best Disney tradition) to believe that no one has to be responsible for all the shenanigans, you might actually smile. With the batch of films that have opened in the past week, that alone would be worth the admission price.

Happy Thanksgiving & Merry Christmas soon

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Stewart’s Cool World

Al Stewart
Live
Indian Summer
Arista A2L 8607

In order for a live album to be successful, an artist must take advantage of the energy created in the non-studio environment. This energy takes the form of audience interaction, extended songs, and spontaneous musical performances. Live shows allow an artist to define songs without the constraints of the recording studio, reflecting a freer, more energetic environment.

Al Stewart, however, never realizes he’s left the recording studio on Live...

MUSIC

Indian Summer. Stewart becomes like many of the characters in his songs: unable to recognize - let alone deal effectively with - his surroundings.

Stewart’s problems begin with side one, which contains five songs actually recorded in the studio. The production is in the lush vein of his minor hit songs, which makes this album an incomplete statement of his past. Overall, the album does not seem to serve any purpose except to generate profits for Stewart and Aristas Records. Regardless of the culprit, someone should have realized that the tight record-buying economy does not allow for such albums.

— David Albano

Look for a WQHS record review every week in 34th Street, and listen to the 34th Street Music show every Sunday night on WQHS.

Karla DeVito
Is this a COOL WORLD... or what?

On her premiere album, is this A COOL WORLD... or what? Karla DeVito — who toured with Meat Loaf and followed lead guitarist Gary Moore (Thin Lizzy), keyboardist Tommy Eyre (Gerry Rafferty) and guitarist Gary Moore (Thin Lizzy), keyboardist Tommy Eyre (Gerry Rafferty) and singer says. “It’s her desire to communicate, her willingness to let you in now that’s so exciting. Every element of performing she does so fully — the humor, the movement.”

Her own movement on stage is a prime area for improvement, Cook admits. She is no longer the young, flexible actress who flung herself around the stage for Broadway showstoppers. She fell victim to hypoglycemia after playing lead roles in a number of shows, but has now managed to keep her weight under control. If she succeeds in moving more during her act, Cook says, it will help her convey that emotion she has worked so hard to concentrate in her voice.

And judging by the reviews, her voice is quite a marvel. Critics have had no qualms in breaking out the superlatives for Cook. Something of a cult figure, she has a hard core of unfailingly appreciative fans who help make each concert successful.

“Your fall in love with her, and you can see her a million times, publicity agent Harry Freedman says. “I keep a tape of her in my car, I have her records at home. I think there are a lot of people like me.”

Her promoters are hoping that she will be received as warmly in Philadelphia as she has been in New York, San Francisco, Los Angeles, and the other cities she has hit.

Cook tends to play small clubs as a matter of choice. “Singing as I do, it asks a lot of the audience. It means participation, and a willingness to change. You can’t really do that in casinos. In a cabaret people really come to hear the music — not to do business or pick up women.”

Stewart’s Cool World

Al Stewart
Live
Indian Summer
Arista A2L 8607

In order for a live album to be successful, an artist must take advantage of the energy created in the non-studio environment. This energy takes the form of audience interaction, extended songs, and spontaneous musical performances. Live shows allow an artist to define songs without the constraints of the recording studio, reflecting a freer, more energetic environment.

Al Stewart, however, never realizes he’s left the recording studio on Live...

MUSIC

Indian Summer. Stewart becomes like many of the characters in his songs: unable to recognize - let alone deal effectively with - his surroundings.

Stewart’s problems begin with side one, which contains five songs actually recorded in the studio. The production is in the lush vein of his minor hit songs, which makes this album an incomplete statement of his past. Overall, the album does not seem to serve any purpose except to generate profits for Stewart and Aristas Records. Regardless of the culprit, someone should have realized that the tight record-buying economy does not allow for such albums.

— David Albano

Look for a WQHS record review every week in 34th Street, and listen to the 34th Street Music show every Sunday night on WQHS.

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**MUSIC**  
It continued from page 10.

**RED ZONE RECORDS**

411-40th St.  
**34th STREET MAGAZINE, November 19, 1981**

***Hal Brichter***

**MUSIC**

Tonight. Interestingly enough, all of the songs on which Lake collaborates with Tony Benyon and Tom-tom Eyre — "Retribution Drive." "Long Goodbye" and "The Lie" — contain superior lyrics to those composed solely by Lake.

Bob Dylan contributes his talents as co-writer to the repetitive and pointless "Love You Too Much," which bears a remarkable resemblance to an obscure Beatles’ song from 1964 entitled "You Can’t Do That." Retribution Drive," on the other hand, manages to do justice to the style it imitates, that of Alan Parsons’ "Damn-eD If I Do." 

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**For Those Who Dare** is perhaps the album's finest selection. Backed by a powerful arrangement and provocative lyrics, Lake brings the album to its climax.

As a member of Emerson, Lake & Palmer, Lake was noted for his touching melodies and profound lyrics. But both lyrically and melodically his ballads on the new album are but poor imitations of such classic songs as "C'est L-Vie" and "Lend Your Love to Me Tonight." Interestingly enough, all of the songs on which Lake collaborates with Tony Benyon and Tommy Eyre — "Retribution Drive," "Long Goodbye" and "The Lie" — contain superior lyrics to those composed solely by Lake.

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Neural Blaher

**Joao Gilberto**  
Brazilian artist Joao Gilberto is the headliner of this show.

The songs, which total six, are all in Portuguese. This is the kind of melodic magic that instantly uplifts and transplants you to your favorite spot in the South Pacific, Caribbean, or wherever else you like to float off to. But don’t get the idea that this is a boring album. The songs change in tempo from gentle ballads to slightly spicy, characteristically Latin American numbers with a touch of jazz.

Whether you are inclined to listen to this sort of stuff or not, it is definitely the music you’ll want to hear on your honeymoon. While the disc is a short one — 28 minutes — you should enjoy every second of it. Hurry and purchase a copy. It will definitely seduce you, and possibly your date.

— Alan Lewis
ARTHUR
Bach again for another trip at the ticket well.
(Midtown, Chestnut & Broad, 567-7201)

AN AMERICAN WEREWOLF IN LONDON
Hair-raising comedy in thislycoprophagous thriller about a Penn student spending a semester abroad.
(Walnut Mall, 3205 Walnut St, 222-2344)

BEAU PERE
French fare about fatherly love.
(The Ritz, 214 Walnut St, 925-7900)

PRIVATE LESSONS
See review.
(Regency City)

QUARTET
See review.
(Delco City)

STER CRAZY
The six adventures of Julia Child and Graham Kent after they're arrested for chlorating needles to death while making an amorette. Our critic praised it.
(On Fire Place, Paradise Lost, don't understand)

SCHLOCK FILM FESTIVAL
WHEN TO LAUGH
% /
(Philadelphia, Chestnut, 563-9981)

PAY OR DIE BLIND RAGE
Could you pass such an obvious bargain up? Two terrible films for the price of one. Courtesy of.
(The one and only Goldman, 15th & Chestnut, 567-4419)

STRIPER S RICHARD PRYOR IN CONCERT
Not really slick films but anything that plays at the Goldman automatically qualifies.
(Where else?)

FRIDAY THE 12TH PARTS 1 & 2
(Foord, 1606 Chestnut, 563-9981)

CARBON COPY THE HOWLING
(Midtown)

WATCHER IN THE WOODS
See review.
(Enci Place, 15th & Chestnut, 563-3086)

REPERTORY
FLOATING WEEDS BALAD OF ORMON (Ship/12/1)
DRESS CHARM OF THE BOURGEOIS DIARY OF A CHAMBERMAID (11/22 — 11/24)
(Walnut Mall, 3205 Walnut, 222-2344)
Late shows: KENTUCKY FRIED MOVIE FILMORE THE ROCKY HORROR PICTURE SHOW

THEATRE
AN EVENING OF BECKETT-ROCKABLY NOT 1, PLAY, COME AND GO, AND FILM
Prince Theater
3860 Walnut St, 243-5781

Introns presents four Beckett plays — including the Philadelphia premiere of Rockabye. Plus a special bonus — a silent film with Buster Keaton. Tonight, Friday and Saturday.

GEMINI
Annenberg Center
3860 Walnut St, 243-8781
Philadelphia Drama Guild presents this heartwarming comedy set in the South of our fair city. To December 6.

THE WHITE HAWK
Annenberg Center
3860 Walnut St, 243-8781
World premiere of a new play using sign language along with words and music to tell the story of a deaf actor's struggle to make it in the art world. Till November 20.

BETWEEN THE COVERS
Mask and Wig Club
310 S. Quince W3-4229
The Wiggers do it up in the traditionalAlternative music — beer, and lots of Penn Pride.

HOSANNA
Studio 3
Walden Street Theater
9th and Walnut, 574-3580
An unfortunately stereotyped and in looking at the loves of two homosexuals. See review for more. To December 13.

ANNE
Shubert Theater
220 S. Broad St. 743-6746
Little Orphan Annie and the whole gang come alive on stage. You're never too old. Till January 3.

BENT
Society Hill Playhouse
807 S. 8th Street W3-5210

THE WOOGATHERER
The Wilma New Theater
2030 Sancen St. 853-0346
This truck driver meets candy-couter girl saga is just a bit too synthetic. To November 21.

SHEAR MADNESS
Burgundy Theater, Bellevue Strabord
Broad and Walnut Streets 736-8904
This comedy whodunnit breaks all records in Boston. It also had the opening of a new theater in Philadelphia's most famous hotel. Hilarious. Open-ended run.

THE PHILADELPHIA ORCHESTRA

SOUTHSIDE JOHNNY AND THE ASBURY JUKES
New Jersey's number 1 rock act will be doing one show at the Brandywine Club. 9 PM, 11/19.

BARRERE, CLAYTON, HAYWARD, GRAYBNE
Former Little Feet members will be performing two shows at the Brigsby with a catchy line like most like this that they can't miss. 8:30 & 11 PM 11/19.

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