Asbestos Report Sparks Debate

By NINA LIU
Environontal Health and Safety Director Danielle Finucane's updates on asbestos in on-campus buildings sparked debates at periodic University Council meetings last year. However, last fall, a panel at the School of Public Health and Urban Policy argued the virtues of the New Federalist's asbestos policy.

"The College Council of the University and Of the asbestos program," said Urdu, spokesman for the School of Public Health and Urban Policy, argued the virtues of the New Federalist's asbestos policy.

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**Salvadorans Block Foreign Medical Aid**

**Mundheim Named Law Dean**

**Asbestos Report Sparks Debate**

**Wharton Chapter of the American Marketing Association**

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CARROLL: I thought that's what I said, but I didn't mean to say that.

DP: Did you base that on something other than the amount of money that was brought in?

CARROLL: I guess I'd rather not answer that. I don't like to get into controversy, and I wouldn't like it if you saw it that way either.

DP: What do you think about all these investigations?

CARROLL: It seems to me that the most important thing is to get this thing right.

DP: Do you think the district attorney will ultimately go forward?

CARROLL: Yes, although it's not a great thing to go through.

DP: Do you think it's going to affect your sense of direction or your view on the matter?
America From Abroad

By Dick Stevenson

"I'm coming over from Bonn this weekend," the director of the University of Bonn's American House told me. "In Washington it is apparently much easier to develop that 'special relationship' between the two countries."

Indeed, it is. While the special relationship is constant, the discourse emphasizes the importance of mutual understanding and cooperation in the face of common challenges.

Letters to the Editor

A Response To A Response To A Response...

To the Editor:

I was quite surprised to read Dick Stevenson's response to my previous letter (February 11). He seems to have misinterpreted my argument and has drawn his own conclusions.

I wrote about the importance of American studies in German universities, emphasizing the need for more courses on American history and culture. Stevenson, on the other hand, focuses on the decline of American studies in recent years.

I believe that American studies are vital for understanding the geopolitical landscape and the role of the United States in the world. Stevenson's perspective seems to overlook the contributions of American studies to our understanding of modern history.

Sincerely,

[Your Name]
Speakers Debate New Federalism
150 Attend SPUP Conference

Reagan Administration's proposed budget cuts will take a large bite out of spending, Vice President George Bush said yesterday at a conference on the proposal's impact on education. The conference was sponsored by the School of Public and Urban Policy and held in College Hall at 3:30 p.m. 20 minutes before the receptive audience.

An audience of about 150 people, mostly students, attended the last of a series of five symposia and a question-and-answer session. DeShan, attending the conference to observe the implications of the new budget proposal on Philadelphia's financial position, spoke for about 15 minutes on his recent report.

DeShan, addressing the philosophers behind the budget transfers, "Reagan has divided the people of this country into those who try to protect against inflation and those who try to protect against inflation," he said. "The presidency's Nea Federalism program has the potential to organize a political structure.

Hackney Blasts Reagan
(Continued from page 1)

"In my view of the case, the most horridous thing is that they are trying to deal with the issues by means of a single presidential decision. It's undeniably the case that the Reagan budget is designed to give a low priority to the development of human capital, "he said. "Education is a philosophical target of the Ad- ministration." Hackney has been a vocal critic of the budget proposal, and has scheduled a press conference Monday to discuss the report of the budget and the education in the Philadelphia area.

ANDREA CASTRO
Phil Night Editor
STEFANNE GRAY
Art Editor
DANNY HESS
Asst. Pro Dir

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**GAPSA Assails Cuts—**

"Continued from page 1"
person and should include costs of rent, meal plan and health insurance. GAPSA believes that these costs are related to the amount of money paid in tuition, as stipulated by the University, should receive similar job benefits as other employees. "TAS are the only people employed by the University who are not guaranteed minimum employment benefits," she said.

GAPSA members also said that many graduate students were not being trained fairly by the lack of on-campus jobs. "The University has not given a fair shake to graduate workers," Frank said. "It is not supplying the minimum needed to support the trained number of graduate workers on campus who are working back further and further."

"At present, there's no protection that a student couldn't be required to teach five courses per year," he continued. "There are hundreds of students who have no guarantee things will get worse. In light of the budget, we have reason to believe the opposite will happen." GAPSA also discussed the University's lack of plans on graduate education.

GAPSA member Bruce Johnson was heard about his concern on the paper, proposal that means reorganization, which if approved, could result in consolidation of some programs and possible source of revenue," he said.

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Deborah Haggerty's amendment, which was approved by the Undergraduate English Club, offers the possibility of having a board with a large number of members, Students for both sides, added Moore. "I feel bad that's how the whole proposal to add another student to the board failed."

After the amendment failed, it was "thrown off-balance" by Fine's amendment, saying it added too many members and would only be a waste of time. "We've already had one distant here (but the addition of the community)," said Cooper. "We want a board that will actually do something for the station. At what point will we stop adding to it?"

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The weightlifting community to combat "It was important that I let-down," Ashley said. "They have a good team and we can't suffer guard.

"I'm very proud of myself and Hurried late. Fleming has

They haven't been doing as well. We're definitely not going to look for tonight's Peabody Award. Fleming received the award for his performance in the game. Fleming has

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Could provide an opportunity for the weighting community to compete and at the same time raise money for a charitable cause."
HARVARD CAPTAIN NOT THE IAB.

The 3-0 center from Lancaster, New York is a member of the Harvard women's basketball team.

For the Pennsylvania women's basketball team that is senior center Sharon Gross. The 3-0 center from Lancaster, New York is a member of the Harvard team.

Harvard Mothers Captions Not the Ladies Lights'Em Up

Sharon Gross

No Real Flash But the Ladies Lights'Em Up

By ROB SAPORTA

It's been a frustrating semester and a half for Harvard's Bob Flaming. The men's team has a number of the best of the best in the Ivy League once stepping foot into a gym.

Then this year he finally gets his break. Or so he thought. The preseason with these business of travel and travel restrictions, but now

Harvard Captain Not The Cheerleader Type Of Guy

At the heart of any Princeton basketball team there is always a place that goes unnoticed. Day in and day out their player goes 100 percent, always playing consistently. This year, the backbone of the team is senior captain Ken Frankel.

Ken Frankel is a strong leader and one of the best players on the team. He is a quiet, unassuming player who always gives 110 percent. He is always playing consistently, and he has never disappointed anyone.

The next task at hand for the team is to make sure that they continue to dominate in the Ivy League. They must assume the leadership role to ensure that they continue to be successful.

Victorious M. Gymnasts Handle Rams With Ease

By AARON LEVINE

There are the best words to describe the performance of the Harvard men's gymnastics team yesterday.

If you thought the team was amazing in the past, you are in for a treat. The performance was truly breathtaking. The team worked hard and sacrificed a lot to achieve this level of excellence.

The team's goals were to perform a routine that was at least 9.5 in the floor exercise and 9.25 in the rings. The team did just that, and more. They were not only good, but also consistent. The performance was truly something to behold.

The team's dedication and hard work paid off. They were able to set a new standard for gymnastics at Harvard University. They are truly a testament to what can be accomplished with hard work and dedication.

The team's success is due in part to the strong leadership of the senior captain, Ken Frankel. He is a strong leader and one of the best players on the team. He is always playing consistently, and he has never disappointed anyone.

The team's success is also due in part to the strong coaching of the head coach, Ashley. She is a strong leader and one of the best players on the team. She is always playing consistently, and she has never disappointed anyone.

Overall, it was a fantastic performance by the Harvard men's gymnastics team. They proved that hard work and dedication can lead to success.
POSSING NUDE
Why Models Take The Stand
Page Six

Tales from Tinseltown
Page Five

Television Theater:
Does It Work?
Page Ten

No-Frills Thrills
Page Nine
**Stepping Out**

*By Margot Cohen*

America's car fetish never made an impression on me. "What?" the average burbs dweller blurs. "You don't know how to drive? How do you live?" The acknowledgment of normalcy quickly follows. "Oh, you're from the city. Yeah, I guess you don't need a car there." Then comes the obligatory chatter about tight parking, expensive garages and New York City's decrepit but trustworthy public transportation system.

After offering various excuses for failing to conform to The American Way Of Life. I am allowed back into the ranks of society.

There's no need for the burbanites to put me on the defensive all the time. It's really very simple. I like to walk.

My penchant for short-term pleasure largely explains my preference for natural transportation. Driving seems so future-oriented. The driver hops in the car, turns on the ignition, grabs the steering wheel, and vrooms off. (Pretty good description from an automobile ignoramus, no?) The driver and the passenger concentrate on the destination rather than the ride. Conversations can never be too relaxed, because driver and passenger are on different wavelengths. One watches the road, careful not to crash into any school buses, and the other keeps getting distracted by unrelated images which flash before the window. Finally the travellers arrive.

The car ride is barely remembered. The experience which follows is all that matters.

Walking is a continuous experience. The destination is merely the last stop on a local itinerary - there's always some detail whispering for my attention along the way. When I walk there's no separation between myself and the world, whereas automobile travel seems to be a sterile and elitist concept. The passenger sits removed from the action, but I am in the thick of things, nothing into the environment, absorbing the smells, touching cast-iron bannisters. Walking demands subjectivity, sensitivity, emotion; it's easy for the passenger to sit back dispassionately and judge reality with an overly critical eye.

Walking promotes a certain amount of equality, not just between myself and my environment, but between myself and the person who might be strolling with me. We are on the same wavelength, unlike the driver and the passenger.

We are both performing exactly the same function - putting one foot in front of the other - and must watch out for exactly the same obstacles. We can easily get caught up in conversation, or we can both lose ourselves in the happenings around us.

The driver and the passenger encapsulate themselves in a machine which precludes my opportunity to learn. Their environment is familiar (the same ragged maps shoved into the dashboard stickiness), and so their eyes become dulled to perception.

In the world of breezes and sunlight, each pedestrian trains the eye to become more attuned to the environment. Rambling allows the mind to wander, to seize upon a detail and then take off on a tangent. I become extremely self-conscious when I ride in cars - I feel forced to plan my words, and then I feel guilty for their stale ring when they finally emerge from my mouth.

Spontaneity is perhaps the key element of walking. No need to depend on gas. No need to depend on the accessibility of the machine. No need to tote the car keys.

The only thing I have to do is remember to put on my shoes. Of course, sometimes I like to take the bus.

**LETTERS**

We miss our letters section. Nobody ever writes to us. Before we sink into deeper depression, please send all complaints, congratulations, and corrections to 34th Street magazine, 4015 Walnut St., Philadelphia, PA 19104. We're counting on you.
Nailing Down Cuticle Corners And Manicure Maniacs

What? No Bears?

Not all park rangers spend their days communing with nature in an effort to preserve America's scenic resources — some devote their energy to preserving America's historical legacy. Approximately 75 rangers have opted to roam Philadelphia's Independence National Historic Park rather than forge into the wilderness.

Park rangers who work in an historic area come packaged in the same rugged green uniform worn by their counterparts who brave the turf at the Grand Canyon or Yellowstone. Here in Philadelphia, rangers are most conspicuous when leading groups around Independence Hall, the Liberty Bell, and Franklin Court. This may not be wildly adventurous work, but rangers regard themselves as more than mere tour guides. In fact, they resist the title, preferring to be called "interpreters." "Interpretation is our job of relating the park story to the visitor," says Pete Bentley, public affairs officer for Independence Park.

Since repeating the story of how the Liberty Bell cracked can be monotonous, rangers rotate from site to site within the park to break the routine. Ranger David Shockley avoids getting stale by abandoning the set speech, gearing his talk to each particular audience. "I try to keep it informal, to judge the background of the visitor — age, educational level, etc." Shockley says. "Of course, with a group of 100, that's impossible."

For coke snorters, sitar players and those prone to fashion consciousness hallucinations, long nails are obligatory. Now the tempting talons are scratching at your door. A few manicuring salons in the area specialize in nail sculpturing. Cezanne (1735 Walnut St.) will sculpt your nails to any length upon request. They will also do your fingernails in black and white stripes, good for a quick trip to the East Side Club. Other trends include appliquéd toenails, black and white, and magenta thumbs with "Chorus Line" glitter on top of it all. A complete manicure goes for about $7.

Fingernails, at 2051 Walnut St., specializes in hand-painted nail designs. Nouvelle-abstract designs, a stained-glass effect, or polka-dotted patterns can be created at $2 a nail. The nail can even be plated in gold and embedded with rhinestones, but the procedure is not recommended. Fingernails is the only shop in the Delaware Valley that specializes in nail tipping — the gluing of an artificial nail tip onto a natural nail reinforced by a layer of nylon which protects natural nails and discourages nail biting. The job costs $35 and guarantees at least two months of chip-free nails. And if you tend to nibble on your feet before exams, your toenails can be tipped as well.

Both Cezanne and Fingernails have a large number of male clients, mostly lawyers and investment bankers, who come in to have their nails filleted, decked, and polished. However, the male clientele is expanding to include men from all walks of life, such as bridesgrooms and even private investigators. "Men are starting to be more aware of how they look," says Ann from Cezanne. "They're taking an interest in themselves."

Nail consciousness permeates our society, with Luke and Laura, President Reagan, Barbara Walters all careful to present a cared-for front. And now nail art is raising some of the more exclusive circles. With stripes on your fingers and appliques on your toes, you will attract cafe society wherever you go.

—Christine Brentani

Ring Around The Nosey

Ringo Starr was once asked why he wore so many rings on his fingers.

"Because I can't fit them through my nose," he said.

If Ringo had met Henri David, things might have turned out differently. As the owner and proprietor of Halloween (1310 South St.), David is Philadelphia's resident expert on nose rings.

Calling his store "the most unusual jewelry shop in the world," David says that about fifty people a year come to Halloween looking for nose rings. They vary from "semi-religious" to "fetishistic" and include everyone from punk rockers to "jewelry junkies."

No matter who wears one, the most important features of a nose ring, aside from aesthetic considerations, are stability and comfort. In addition, says David, it must survive the traumas of "washing, picking and blowing" without falling out or causing too much pain to the very sensitive tissue of the nose.

There are two standard types of nose rings — the hoop and the post. The hoop is simply a ring which is stuck through the septum. The post is a little more complicated. The most reliable type of post ring is like a screw: it is threaded and it has a smooth, flat back. Insertion is achieved from the inside out, and then the stone is set. This is much more comfortable than a clutch clasp (like an earring) and more stable than a hooked post. It is also a more permanent fixture.

All nose rings are made to order, according to the aesthetic desires and biological needs of the customer. Most rings are of a simple design, such as a ruby or a diamond set in gold. David has sold diamond nose rings for as much as $1,000. Other rings are more intricate, such as a letter or a number made of silver or gold.

As David would agree, nose rings are not for everyone. But they are certainly no longer confined to the noses of uncivilized peoples. Whether they will ever become fashionable for more than a minority is doubtful.

One never nose, do one?

—Ben Allenoff
‘Red Ryder’ Fails to Gallop; ‘Madame Butterfly’ Soars

Mark Medoff (Children of a Lesser God) won an Obie Award for his script, which is rich in both representational form and symbolic texture as he wraps up the end of the sixties and curiously usherers in the me generation of the seventies. Although his content is metaphorical, Medoff’s style is acutely realistic, stripping the first act of dramatic convention in favor of authentic diner ambiance. The characters wander in and exchange trite dialogue while the title character is virtually ignored.

As an acting ensemble, the company offers a promissory but uncontrolled approach to Medoff’s brand of dinner (no, not dinner) theater. Each character is clearly defined and developed, yet the relationships between them are not apparent. Jamie Hassett’s phlegmatic Stephen (or Red Ryder) is an oddly youthful relic from the fifties, out of place in the world around him. His spirit is strong, yet his will is weak as he is trapped in the diner until Teddy moves him to action. Other characters are surprisingly similar in form and action, unable to face themselves.

When You Comin’ Back, Red Ryder?, like its characters, seems trapped by its own reality, its attraction for most audiences depleted. Although the play may be flawed, the Philadelphia Company’s slick professional production is a solid introduction to Company director Paul Hastings (formerly of Circle in the Square) and to a new creative element in Philadelphia theater.

Madame Butterfly
AVA Studio Theater
1920 Spruce Street

BY HOWARD SHERMAN

Puccini’s opera Madame Butterfly has been performed throughout the world since 1904, when it was first produced, David Belasco’s one-act play, on which the opera is based, is rarely performed. But the Academy of Vocal Arts has paired the same two productions, presenting them on alternate nights on the same stage.

The production values of both shows are superb, particularly in light of the theater’s small size. The sets, costumes, lighting, and even hairstyles successfully evoke 19th century Japan, marred only by unimportant anachronisms such as plastic cups.

Belasco’s hour-long play tells the melodramatic tale of an American sailor who deserts a geisha girl still in love with him. Despite its trite dialogue, the play is entertaining, highlighted by Ronda Jarrell’s Butterfly.

The following evening’s presentation of Puccini’s opera is performed in the original Italian and is a fine small scale production of a grand opera. The theater allows more subtlety and intimacy than is common in most operas. As Butterfly, Phyllis Medoffs brand of diner (no, not dinner) theater. Each character is clearly defined and developed, yet the relationships between them are not apparent. Jamie Hassett’s phlegmatic Stephen (or Red Ryder) is an oddly youthful relic from the fifties, out of place in the world around him. His spirit is strong, yet his will is weak as he is trapped in the diner until Teddy moves him to action. Other characters are surprisingly similar in form and action, unable to face themselves.

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It's Friday night when the seventy-five junketeers finally gather in the Wilshire's dim red-carpeted Champagne room to interview the Quest For Fire cast. The industry's shadow is hard to shake. With all the postcards? Now that's Hollywood.

"You can take Hollywood for granted like I did," wrote F. Scott Fitzgerald in The Last Tycoon, "for you postcards'? Now that's Hollywood.

Like F. Scott said, we see Hollywood only in glimpses and fragments. "It could be understood, too, " Fitzgerald added, "but only dimly and in flashes." And if the money is still there, it's not always easy to find. The power and money tied up in the three projects, the film is a threat to the entire industry. It's Friday night and the seventy-five junketeers finally gather in the Wilshire's dim red-carpeted Champagne room to interview the Quest For Fire cast. The industry's shadow is hard to shake. With all the postcards? Now that's Hollywood.

The industry's shadow is hard to shake. With all the postcards? Now that's Hollywood.
Dear Mick,

How goes your sex life? Here I stand, in front of this class. Yes, sir, naked as a jaybird again. Professor Jones is a pretty wild person. The class is pretty nice, too. The majority is female, which is a shame. I'd like to see a cute bod once in a while...

Tish Thomas signs her "letter" to Mick and glances at the time. Ten minutes more, and she can break her pose — cross her legs, move her arms, maybe even blink. She plays a full side of Art Garfunkel, meditating throughout each pose. I try to calm down, relax my body, focus on one thing, go into my own little world.

It's "world" transcends the paint-splashed walls and bare windows of the Philadelphia College of Art, at least for the duration of the pose. Then his thoughts return to where the artists' thoughts have been — his body. His nude body. A slight clarification, yet one that makes his world difficult for people to understand. The four-letter word draws a few raised eyebrows, an occasional dropped jaw, a long string of "Why's," and the inevitable, "Aren't you embarrassed?" The models have learned to expect it.

In a room without easel, canvas or paint, a few models gather and talk. Some are in bathrobes, on break. Others in streetclothes pass through to say hello, or to models. "It just wasn't worth the money. Now, when I come to paint, I have a lot of energy. I draw. I paint. Before, I couldn't do that."

Bon Heur is an exception to the rule of artist turned temporary model. At the age of fifteen, she was an aspiring student of fashion design. Yet she pushed her clothing aside as a first choice, rather than as a temporary alternative. "Occasionally, I would sit for classes. I found I liked it better. So much better that she kept on doing it — for over thirty years."

"I tried a salesgirl. I tried as a short order cook. I even pumped gas, kid!" But she kept returning to the model's stand, building a solid and respected reputation in nearly every art school in the city. "If it's in your life? and they won't lose their jobs when the "look" changes. They're wonderful."

For Uhor, the thrill of modeling lies in the finished product. "It's very exciting to be sitting in class and all of a suddenly this portrait develop. Of you. It's a special feeling, and it all goes to your head."

Whatever the motivation or the sensation experienced, most models feel that the key to successful life modeling is an understanding of the life model's role. "You're a form in space," says Underwood. "In a way. You're an object, but in an aesthetic way."

"I had to learn," Thomas says. "They weren't looking at me, per se. The fact that I was cute, modest, humble, sincere, and good looking didn't matter! They were looking at a model. A blank figure, more or less — arms here, a leg there.

"It becomes a whole different thing," Underwood adds. "People look at you in a totally different context.

There's a difference between naked and nude."
Posing
For a Day

They tell me they'd like a sitting pose, so I sit. On top of a box covered with black and white cloth. Of course, I take my robe off first. I just drop it, and jump on the stand. I'm surprised it's that easy.

The first thing my eyes focus on is a window in an old building on Broad Street. There are no curtains, no lights, and no signs of life.

"Notice the contrasts at the left of the figure. Pay attention to the highlights at the right." The figure, the professor says. Not the thigh, the earlobe, or the birthmark on my left knee, but the figure. I like it.

I don't take my eyes off the window, yet I think of the people walking on the street below. I imagine a man on the corner who whistles at a passing woman. She's wearing clothes, but all he sees is a body. I'm nude, and yet I'm not exposed.

On my break. I look at the canvasses. Each artist perceives me in a different way. yet no one draws the mirror image that I've seen for twenty-one years. I'm looking at myself through the eyes of each artist, and I like what I see. Emotions that I've never quite noticed before. But my body is perfectly still.

The artists tell me they like the pose, and ask me if my muscles hurt. They do. It's physically straining to keep still for so long.

And mental strain? Yes. There were ten seconds of mental strain. That's the total time that elapsed between each pose and each break — the time that it took to get from the stand to my bathrobe, or back again. For each of those seconds, I wasn't a figure anymore. I was anxious to get back in the pose, and relax.

I listen to a bit of Beatles in my head, replaying a line from "Strawberry Fields:" Living is easy with eyes closed, misunderstanding all you see. The artists' eyes are open, and they understand what they see.

When I leave the building, I'm wearing jeans and a flannel shirt. Broad Street is real, and so is the man on the corner. He whistles at me. Now I feel naked.

— Lisa DePaolo
‘Hard Day’ Easy To Take

A Hard Day’s Night
Starring the Beatles
Directed by Richard Lester
At the Regency

BY THOMAS RICH

I don't remember the first time I saw A Hard Day’s Night, but when I learned that it was being re-released I was more than happy to see it again. After viewing this film for the umpteenth time, I was hardly surprised to find that it is still the same movie the first and best of all of the Beatles’ cinematic efforts. This was, however, my first opportunity to see it in a theater, and to quote producer Walter Shenson, the Beatles do indeed "bounce off the screen." The experience was further enhanced by the fact that the soundtrack has been remixed with Dolby noise reduction, and the resulting sound quality is much improved over the 1964 version.

The plot of A Hard Day’s Night is rather loosely constructed around our four heroes and Paul’s grandfather, who seems to have a knack for becoming engaged to be married and then backing out before the bells toll. The old man (Wilfred Brambell), described throughout the film as being “very clean,” continually gets himself into trouble from which the boys must extricate him. The looseness of the plot leaves plenty of room for some very funny gags and plenty of music by the Fab Four. The film also takes the opportunity to cast a satiric look at the Beatles’ fame. The boys are always having to run from hoards of screaming fans, and will do virtually anything to avoid them. Through it all, the four have a great deal of fun while driving their manager crazy. The plot may not be especially intricate, and the humor may not be the most sophisticated, but the film works, mainly due to director Richard Lester’s fast-paced editing.

If you have never seen A Hard Day’s Night, this is the perfect way to see it for the first time. If you have already seen it, chances are you have never seen it on the big screen. So go ahead, see it again. You won’t regret it.

A Disney Doozy Takes Off

Night Crossing
Starring John Hurt and Jane Alexander
Directed by Delbert Mann
At the Duchess

BY HOWARD SHERMAN

For the past few years, the people at Disney Studios have talked about revitalization, but such recent films as The Black Hole and Who Framed Roger Rabbit have still been clunkers. However, with Night Crossing, Disney seems to have found the right track. Although the film falls short of complete success, it is easily the best Disney film of the past ten years.

Based on a true story of two East German families who escaped to the west via a homemade hot air balloon, Night Crossing is a straightforward account of their adventure, avoiding much of the Disney cuteness that has plagued recent efforts. The film’s only real problem is John McGehee’s script, a collection of cliched platitudes which detracts attention from the families’ efforts.

Director Delbert Mann (Marty) ably transcends these lectures with more exciting and revealing action sequences. The violent, automated death suffered by a neighborhood youth in an escape attempt says more about the need for freedom than any of McGehee’s dialogue.

As for the acting, it is marvelous. Disney people are finally realistic, and though they are saddled with insipid chatter, capable performers such as Beau Bridges, Glynnis O’Connor, and Jane Alexander imbue their characters with an emotional depth never explored before in Disney films. But the picture belongs to John Hurt, who plays the leader of the daring expedition. With a lopsided face and scratchy voice, Hurt is at once hero and everyman, striving for something more than life under surveillance.

The studio has still got a way to go, but it seems that Disney is finally headed in the right direction. And for now, Night Crossing is the best family film around.
Stein: Birthday Is A Birthday Is A Birthday

By Amy Rosenberg

Gertrude Stein will turn into a man at the age of 108. The famous writer and art salon hostess of 1920s Paris will be recreated by Philadelphia writer and musician Dennis Bass, at a birthday celebration this Sunday night at the Painted Bride Art Center. Bass' interest in Stein began eight years ago when he discovered an article in Ms. magazine commemorating the 100th birthday of Gertrude Stein. Uncontrollably intrigued, he gave up his job as a high school English teacher, turned to piano playing as a means of support, and devoted the next seven years to exploring the idiosyncrasies of Gertrude Stein. His fascination with the author became the driving force behind the development of a multimedia Gertrude Stein Birthday Show.

The 34-year-old artist has encountered some objections from gay and feminist women to the idea of a man doing this kind of show. "They were thinking I was stealing Gertrude Stein away from them, that I was in some way taking over their hero," he says. But Bass countered their opposition with Stein's own philosophy. "I used Gertrite on them," he says. "Stein was for the human mind, and for her there was no difference between men and women, between anything and anything, as far as progress goes."

For a man who terms himself "obsessed" with Gertrude Stein, Bass admits that he knew very little about Stein when he read the Ms. article. "I heard of the quote, 'A rose is a rose is a rose,' but I never knew who wrote it." Despite this unfamiliarity, Bass noticed a similarity between Stein's unique writing style, that of employing repetitions of words and phrases, and his own. "Her writing already seemed familiar," Bass recalls. "My dad repeats himself all the time and my mom likes to give advice. Old adages and old proverbs. I took it to her writing right away."

An imaginary interview with Gertrude Stein will be the highlight of the show. Bass plays Stein, taking his responses directly from Stein's works. Diane Eyer plays the interviewer and Chantal Kayser plays Alice B. Toklas, Stein's friend and lover for over fifty years. Kayser also makes a special appearance as Basket the White Poodle. Broadcast on the WUHY-FM program "Fresh Air" in February, 1979, the interview includes Stein's memory of her first meeting with Picasso, her thoughts on the cowardice of Hemingway, and why she thinks America is a land of poets and saints.

Bass is most excited about the part of the show he calls "the Lizzie Borden connection." He has amassed evidence pointing to Stein's procreation with the infamous axe-murderesses of the 1890's. "Gertrude Stein was very concerned with the murderers and with the idea of a woman doing this," Bass explains. "She viewed Lizzie [continued on page 10]
Theater on TV: Does the Combination Click?

By Howard Sherman

During the past year, original T.V. drama has begun to make both a critical and popular comeback. A new P.B.S. series called American Playhouse recalls the best of the early television dramas with dramatizations of stories by John Cheever, Kurt Vonnegut, and Ray Bradbury among its early offerings. These superb productions should have enough mass appeal to restore T.V. drama to its rightful place on the tube, a role television techniques to their fullest extent.

As the original dramatic art, theater has always enjoyed the indulgence of audiences for its use of "theatrical" stagings, meaning suggestively, rather than realistic forms of expression. Modern examples of theatricality are the representations of horses in Equus and the portrayal of John Merrick's deformities in The Elephant Man. Praised as brilliant, theatrical innovations such as these have kept theater attractive for many people.

In contrast, film and television have always tried for realism. In the early days of movies, the medium was used primarily to show audiences things they had never seen before and could not see on stage, such as rockslides or battles. As narrative style developed, film retained the technical ability to show the unseen, coupling it with increasingly sophisticated plots. Within its budget and censorship regulations, television has always tried to match the quality of Hollywood films.

And so the hybridization of T.V. and theater, seen recently in The Elephant Man and All the Way Home, has produced a bastard child with a peculiar failing. The fault lies in how audiences have come to view T.V., and their conditioned lack of willingness to accept the conventions of theater when presented on screen. First, in the case of N.B.C.'s offerings, it is really necessary for T.V. to air the programs live! Granted, live productions were the rule in the fifties, but now editing allows for choosing the best of many takes. Finer quality could be attained from editing together several different performances of the same work. Nowadays live broadcasts are novelties masquerading as high art.

Second, judging by the cable tapings of stage shows, can true justice be done to a work that is primarily staged for one viewing perspective? The limitations imposed by stage architecture result in a radical lensing of camera angles, which has traditionally been used by T.V. and cinema to add to a production. One play is shown on H.B.O. included shots from the back of the theater, rendering the figures on the stage almost invisible. Stage shows should be directed again if they are to be adapted for the camera.

Third, what of realism: will a T.V. audience accept "theatricality"? The film version of The Elephant Man, based on Merrick's biography and not the play, displayed all of the famous deformities. In the theatrical version, actor Philip Anglim simply contorted his body and voice to suggest these problems. When A.B.C. broadcast a re-staging of the play starring Anglim, the brilliance of Bernard Pomerance's literature shone through, but it was difficult to remember that Anglim was the deformed creature many had seen John Hurt portray. Ultimately, the production fell short of complete success, since constant realization of the horror of Merrick's form was integral to the work and was not possible on the small screen.

It is commendable that T.V. is attempting to bring theater to a mass audience, but it is a shame that the artistic qualities and capabilities of both media are being compromised in the process. While the public should strongly support the revival of television drama, perhaps theater is better off where it belongs - on the stage.

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**Bass on page 4**

Demetropolous shows off her superb voice, but Bruce Pitney, as the American lieutenant, rivets the audience's attention. There are alternating casts for the opera, but if all the performers are as competent as those who opened the show, there is nothing to worry about.

Director Dino Yannopoulos, musical director Jeffrey Eschelman, and the designers are to be congratulated. The pair of Butterfly's is fascinating and enjoyable for both opera-goers and theater-goers.

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**Gertrude Stein**

Dr. Josephson is perfect! (continued from page 4)

Tickets for the February 14th show are being sold at The Painted Bride and at the Giovanni's Room book store. The four dollar admission price includes "an authentic link with Gertrude Stein" as a door prize, taken from her Paris house during Bass' 1978 visit.

Bass sees relevance in the work of Gertrude Stein, in her struggle with imagination and rage. "I am trying to show that there is a chance to Stein than just a jolly, eccentric, bohemian art salon keeper in Paris," he says. "She's a real soldier who went through a lot of trouble for her Buddha-like philosophy.

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**Kennedy's Kids**

[continued from page 4]

Bass will also present songs (continued from page 4) for her Paris house during Bass' 1978 visit.

There are alternating casts for the opera, but if all the performers are as competent as those who opened the show, there is nothing to worry about.

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**High Spirited Fun!**

Refreshing like anything you've seen before. Makaveyev is a uniquely original filmmaker. Susan Anspach in marvelous and Erland Josephson is perfect. (continued from page 4)

"Wildly Funny!" (continued from page 4)
Johnny Otis with Shuggie Otis
The New Johnnie Otis Show
Alligator AI 4726

You can find relief from minor headache pain due to exposure to mass-produced record company product. Simply listen to any of the fine, innovative releases from small, independent record labels. One such label is Chicago-based Alligator Records, which has released a new album by R&B legend Johnnie Otis, whose career as a performer and discoverer of talent spans the entire history of rock and roll.

Otis launched the careers of such R&B stars as Big Mama Thornton and Jackie Wilson, and his touring shows of the early fifties helped expose the entire country to the momentous changes that popular music was going through. On his new album, Otis maintains a relatively low profile and leaves the older forms behind. Next time you get the urge to battle the ice-filled Philly streets in search of a late-night jazz club, don't bother. Stay home, pour yourself a drink, and treat yourself to Otis's new album, Otis maintains.

Even Corea's original composition, "High Wire," is right in step with the other tunes, proving once again that he is as versatile a composer as he is a performer. While versatility is something usually expected from the five instrumentalists, Khan's facility in this genre is a surprise. Although she has yet to develop a truly distinctive vocal style, she sounds totally at ease with this material. The compositions are strong enough to sustain the subdued approach of these splendid musicians, and the end result is an unexpected, utterly appealing album. Next time you get the urge to battle the ice-filled Philly streets in search of a late-night jazz club, don't bother. Stay home, pour yourself a drink, and treat your ears to Echoes of an Era.

—Eric Weinberg

Soft Cell
Non-Stop Erotic Cabaret
Sire SRK 3647

When you listen to Rubber Soul you notice an odd thing—the voices all come from one speaker, the instruments from the other. With minor adjustments, the album becomes instrumental. If Soft Cell used a similar recording technique, Non-Stop Erotic Cabaret might be a better album. Not that the instrumentation is so hot, it's just that singer Mark Almond is so compelling. He is a flagrant romantic, blithely stereotyping away in a breathy, gutless voice. Almond's idea of novelty can be cute, they sound grossly bombastic when burdened with ridiculous emotional connotations. Soft Cell can lay the electronics on so heavily that it sounds like self-parody.

The lyrics reinforce that feeling. Almond's idea of relevance is the indictment of various social types, none of which he seems to comprehend. When he poses as some despicable character, he convinces us of its turpitude, but in an ironic way that he probably wouldn't understand.

The hit single "Tainted Love," the album's least ambitious cut, succeeds because it has some actual emotional content. The rest of Soft Cell's work is mired in conceits.

—Jonathan Metzkin

Drink to the health of the New Johnnie Otis Show.
**Films**

**CHARIOTS OF FIRE**

The inspirational story of two English track stars who run for God, pride, and a shot at the 1924 Olympic gold medal.

(Ritz, 214 Walnut St., 925-7900)

**MY DINNER WITH ANDRE**

Louis Malle's highly acclaimed take on a meal in itself.

(Ritz II)

**RAGTIME**

Miss Farrow's adaptation of E.L. Doctorow's best-selling novel about social injustice at the turn of the century.

(Mark I, 18th & Market, 564-6222)

**THE WOMAN NEXT DOOR**

Francois Truffaut deals with love and marriage and their effects on friendship in contemporary France.

(Ritz III)

**WHOSE LIFE IS IT ANYWAY?**

A humorous look at the "right to die" movement.

(Ritz III)

**A HARD DAY'S NIGHT**

Here's an odd double feature, even by Philadelphia standards. See review of the Beatles half on page II.

(Regency, 18th & Chestnut, 972-0638)

**THE FRENCH LIEUTENANT'S WOMAN**

(Rittenhouse 19th & Chestnut, 563-0925)

**ATLANTIC CITY**

Louis Malle's look at casinoville returns to collect its Golden Globe winnings.

(Rittenhouse)

**NIGHT CROSSING**

Two more unrated films are paired Night Crossing is favorably reviewed on page II.

(Mitchell, Chestnut & Broad, 567-7072)

**RED**

Warren Beatty's romanticized look at journalist John Reed and the Bolshevik Revolution is probably the Socialist event of the season.

(Samaric, 16th & Chestnut, 564-2847)

**GOLDEN FOND**

Sonya says "Kiss me Kate," and the result is an uneven film marked by Hank's farradic technique.

(Old City, 2nd and Sansom, 627-9966)

**OPENING TOMORROW**

**THE BORDER**

Jack Nicholson stars. (The Midtown)

**HOUSE OF WAX**

Vincent Price stars in the 1950s chiller back for more quick shocks.

(Regency)

**MONTENEGRO**

Susan Anspach stars in this foreign entry reminiscent of the early work of Sam Peckinpah.

(Old City)

**MAKING LOVE**

Kate Jackson, Harry Hamlin, and the dashing Michael Ontkean star in this story of gay romance.

(Sam's Place)

**CANNERY ROW**

Hak-Nolle and Debra Winger star in this adaptation of the Steinbeck novel. (Eric's Place, 15th & Chestnut, 563-3086)

**IT'S BACK**

SCHOLM. FILM FESTIVAL

SUPER FUZZ

Not previewed, although we'll venture a guess that the film is not about hybrid peaches, or adolescent marriage.

(Duke, 1605 Chestnut, 563-9881)

**VICE SQUAD + NIGHTMARE**

(The one and only Goldman, 15th & Chestnut, 567-4413)

**CALGILIA (R) = MADMAN**

(Goldman)

**FRIDAY THE 13TH PART II**

(Duchess, 16th & Chestnut, 563-8681)

**REPERTORY**

Walden Mall, 925 Walnut, 222-2244

**THE TIN DRUM**

(Thru Sat.)

**CAMEROT**

(Bon-Tues)

Late shows:

THE HILL'S HAVE EYES

LADIES AND GENTLEMEN: THE ROLLING STONES OR THE ROCKY HORROR PICTURE SHOW

Also at Walden Mall: NEIGHBORS and GHOST STORY.

(TLA, 334 South Street, 925-1010)

ESCAPE FROM NEW YORK

**FRIDAY THE 13TH PART II**

(Thru Sat)

Late show: ERASERHEAD

**34th Street-Walden Mall Cinema Reel Tease:**

FREE PASSES!

Dan Aykroyd and John Belushi appeared together in two other films besides "Neighbors." Be one of the first 25 to call 222-2245 Friday between 5:30 and 6:30, with the names of both films, and we'll pass tickets to any time (except Saturday night) at Walden Mall.

**Theater**

**DO BLACK PATTERN LEATHER SHOES REALLY REFLECT UP**

Blissful musical blasphemy in Philly's top movie house.

(Mitchell)

**MADAME BUTTERFLY**

Alternating nights of Beasler's play and Puccino's opera. See review inside.

(Thru Feb. 19)

**KAMA STUTIO THEATER, 1920 Spruce, 735-1685**

**SHEAR MADNESS**

Comedy murder mystery in a beauty salon setting. May run forever.

(Rehearsal, Shrinader, Hotel, Broad & Walnut St., 735-8906)

**WHEN YOU COMING BACK, RODDY!?**

Early work by Mark (Lesser) Modoff. See review inside. (Thru Feb. 21)

(Plays and Players, Delancey Street, 546-0555)

**KENNEDY'S CHILDREN**

Robert Patrick's acclaimed study of five of the fallen Camelot of the sixties. Review next week. Thu Feb. 28

(Walden Theater Five, 825 Walnut St., 222-2245)

**DEATH OF A SALESMAN**

Arthur Miller's modern tragedy. Review next week. Thu Feb. 20

(Vasey Theater, Villanova U., 645-7474)

**EVITA**

What a circus, what a show! Opens tonight. Review next week.

(Forest Theater, 1114 Walnut, 923-1815)

**FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE WHEN THE RAIN IN THE N I L D ES**

Nicksante Shange's chooerpoem about the experience of the American black woman. Today only.

(Salsicht Theater, 3660 Walnut, 243-6791)

**LET MY PEOPLE COME**

Musical comedy on a return visit to South Street. Thu Feb. 14

(Grandet's Lirv, 500 South Street, 923-5559)

**PENNY FOR A SONG**

Napoleonic romance with spectacular special effects. Review next week.

(Tomsonic Theater, Temple U., 13th and Norris, 781-1122)

**MADAME BUTTERFLY**

Alternating nights of Beasler's play and Puccino's opera. See review inside.

(Thru Feb. 19)

**PICTURE SHOW**

**WHEN YOU COMING BACK, RODDY!?**

Early work by Mark (Lesser) Modoff. See review inside. (Thru Feb. 21)

(Plays and Players, Delancey Street, 546-0555)

**THE WOMAN NEXT DOOR**

**SHES ON FIRE**

Blissful musical blasphemy in Philly's top movie house.

(Mitchell)

**MUSICAL**

**THEATER**

**LAB II**

**ONE ACTS**

**THESE MORNING**

**THE MAD FOOL**

**THE HOUSE OF WAX (In 3-D)**

Late show ERASERHEAD

**CAMELOT (Sun - Tues)**

(Thru Sat)

**THIRTY-FOURTH STREET MAGAZINE**

**RAGTIME**

Pianist Radu Lupu and Singing City Choir join Ricardo Muñiz and the orchestra at the Academy of Music, 8:00 PM, 2/21, 8:30 PM, 2/21, 8:30 PM, 2/21

J. GELIS-RAND

Underwater rockers will party at the Spectrum, 8:30 PM, 2/21

JOAN JETT THEHOOTERS

She who claims to love rock'n'roll will cover the Tower Theater in crimson and cowgirl. Local ska-rockers will open, 8:00 PM. 2/21

PETER NERD AND THE PHILLY POPS WITH MEL TORME (guest soloist)

What more can we say? Academy of Music, 3:00 PM, 2/26

JOHN HALL

Former lead singer of Orleans, who is not related to Daryl, will perform at the Riple, 9:00 PM, 2/15

JOAN ARMATRADING

What more can we say? Academy of Music, 8:00 PM, 2/21

OSCAR SHUMSKY AND CURTIS ORCHESTRA

The Symphony Orchestra of the Curtis Institute of Music will form an all-Jewish orchestra, featuring violin soloist Shumsky the Port of History Museum Theatre (Penn's Landing at the foot of Chestnut Street), 8:30 PM, 2/19

THE PHILADELPHIA ORCHESTRA

Associate Conductor William Smith leads the orchestra in a program of Italian music, featuring Eddy Arnold and Maria Negri, at the Academy of Music, 8:00 PM, 2/21

ROBERT GARDER & THE HEROES

If you must miss them at Houston Hall, catch these promising local rockets at The Spectrum, 9:30 PM, 2/26

THE OUTLAWS

Southern rock favorites will bring their guitar army to West Chester State College's Hollinger Fieldhouse, 8:00 PM, 2/28

ORCHESTRAL MANOEUVERS IN THE DARK

England's last 'new big thing' will bring their synthesizer pop sounds to the Riple, 9:00 PM, 3/3

MITCH RYDER

Veteran Detroit rocker might even do a Springsteen medley at the Riple, 9:00 PM, 3/3

ANDRES SEGOVIA

Renowned classical guitarist will perform at the Academy of Music, 8:00 PM, 3/10