Students Recall Mayer’s Domineering Personality

By STEPHANIE MANN

On the last day of a sophomore class a year ago, Lawrence Mayer had loudly asked his students what they would do if they were in his position during the academic year. Mayer was their advisor. He had been called the "Bulimic Professor," which he strongly denied.

For a moment, the surprised class of 60 students was speechless. Then the students started to laugh. Some of them even shrugged. But the majority of them were very surprised. Mayer was the most popular teacher at the College.

Mayer was 53 and had been teaching at the College for 20 years. He was known for his demanding personality and his strict grading policies. He was also known for his dedication to his students.

"I think he was a great teacher," said one student. "He was very demanding, but he cared a lot about his students."

Mayer was a strict disciplinarian, and his students often found his lectures boring. But he was also known for his ability to keep his students on their toes. He was very good at making his students think and work hard.

Mayer had been asked to resign by the administration, but he had refused. He had argued that he was being mistreated by the administration and that he was being held back because of his political beliefs.

Mayer was a member of the Democratic Party, and he had been active in political campaigns. He had also been a vocal supporter of the administration, and he had often clashed with the administration over issues.

"I think he was a good teacher," said another student. "He was very demanding, but he cared a lot about his students."

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Ann Hart: Violence on Campus

On the Record

"I see this as humanity at work. I would hate to see someone in a job like this who didn't care about what happened to people."
From Russia With Memories

By Dick Stevenson

"I shall learn what it is to be a Russian," wrote Allen Ginsberg in 1962, upon making his way to Moscow, "at least as a tourist." The experience of Ginsberg, who was a young Beat poet of the time, is echoed by many visitors to the Soviet Union, including the noted Beat writer Jack Kerouac. One of the reasons for this is that Russia, with its rich history and culture, holds a special place in the minds of many who travel there.

Ginsberg's journey to Russia was part of a larger exploration of Eastern Europe, which included trips to Poland, East Germany, and Yugoslavia. He was drawn to the country's political and cultural landscape, which was undergoing significant changes at the time.

The Soviet Union was a complex and often intimidating place to visit, with its strict border controls and limited freedom of movement. However, it was also a place of fascination and wonder, where the past and present collided in unexpected ways.

In Ginsberg's time, the Soviet Union was still a communist state, with a particular emphasis on the role of the state in the promotion of culture and the arts. This led to a rich and varied cultural landscape, with a strong emphasis on literature, music, and visual arts.

Ginsberg's observations of the country's people and culture are still relevant today, as the Soviet Union has evolved into the modern Russian Federation. His work serves as a valuable reminder of the richness and diversity of the country's history and culture.

The Soviet Union was a place of contradictions, where the past and present coexisted in often surprising ways. Ginsberg's observations of the country's people and culture are still relevant today, as the Soviet Union has evolved into the modern Russian Federation. His work serves as a valuable reminder of the richness and diversity of the country's history and culture.

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**GAMES, FOOD, and Fun In Store for Eager Flingers**

**B. DAVISON MEYER**

Once again, it’s here. No, it’s not the siren of the seven seas to bring all Philadelphia college students over to the University at 4 a.m. It’s Spring Fling, which began one year ago, was designed as a relaxing weekend of fun to precede the approaching Games, Food, and Fun In Store for Eager Flingers.

This year’s Spring Fling is a celebration of the arts. According to the year’s art chairman, Joanne Spero, a seven to nine feet high Pegasus, made of canvas and wire and weighing a hundred forty-five pounds, will fly over the entire Spring Fling area. The面包 of the Pegasus will be two foot high free-standing figures. Gargoyles, Cigars, and other figurines will be scattered across the area.

The many events of the 1982 Fling are exciting and varied. For those interested in the arts, there will be a bonus of open studio performances to grace the Quandrangle and the campus both physically and spiritually.

Throughout the day and evening, a variety of musical groups ranging from local favorites (Third World, Captain to get your groove on, Gwen) to national stars (Patti Austin, 6:30 and 8:30 at 5:00 and 7:00) are performing in the Rain. Other events include an all-night karaoke billing on Friday at the Student Union Ballroom. The Fling will also include games such as thenPony Express, Egg Race, tag, two, water balloon fights, and tug-of-war.

College junior David Pullman thinks no limits should be placed on entertainment. "There is no campus-wide 'festival' at Cornell," said Pullman. "There are outdoor bands, foods, dancing, games, and generally a lot of fun." He believes that Spring Fling should consist of an all-day celebration.

Other events will include a day-end concert in recognition of the Pegasus, a full day of attractions and entertainment at the Student Union, and a day-end concert in recognition of the Pegasus. The Fling will feature performances by local and national stars.

The games booths will be sponsored by a number of local businesses. "One of the best features of Fling," said Pullman, "is the wide variety of games. There will be all sorts of games, from the usual to the unusual." He believes that Spring Fling is a needed outlet for students.

Many said the most outstanding event of Fling is the "Spring Fling Queen," who will be chosen from among the week’s participants. She will be chosen by a panel of judges who will select the queen from among the candidates. The queen will be chosen from among the candidates.

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Reformed Bulimic Describes the Battle

"I didn't want to be that fat kid again who nobody liked..."

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The Daily Pennsylvania - Thursday, April 15, 1982

Reformed Bulimic Describes the Battle

"I didn't want to be that fat kid again who nobody liked...


"It got out of control and it controlled my life...."

What they want instead--maybe a different direction to go in. If you don't, what are you going to do? The longer you struggle, the more you feel frustrated and disappointed. The more you feel frustrated and disappointed, the more you seek the savior. As long as a bulimic looks to other people for a savior, she is going to be there. She is going to have to learn to take care of herself. She is going to have to learn to handle problems rather than run to the next person who is going to save her. This person who is going to save her, she was there.

"Another one who helped me was a buddy in high school. He knew what was going on and he was not going to be the one to tell. He said, 'I know you're in a lot of trouble.' He had me keep a dairy record when I binged and what I normally ate. If I didn't get enough calories she'd run.

"That person who was going on and yet he never criticized me. My mom would say, 'I don't understand you.' But I just did it any way. When you are home and that's what you are supposed to do, you are supposed to do it, and you look at your caloric intake and say, 'This is how I feel.'"
Heraldng 'The Boys'

Emotion Pervades in Masterful 'Harold'

By HOWARD BERNSTEIN

Playgoers and professionals alike will find in Athol Fugard's newest play, Master Harold—and the Boys; a work that is at once conservative and emotionally stirring.

The play, which opened last night at the Anenberg Center, is set in a hotel in the Transkei, a province of South Africa. While their boss is away, two black waiters, Sam and Willie, remain in the hotel. While the two Philander 'The Boys'

AIDS patients is transferred to his room in Pori Elizabeth, South Africa.

hours, the play manages to develop destruction of their friendship.

poetic rather, Sam, in an escalating ballroom dancing magnitude, "the early days of their union,"

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visiting Net sick husband in the hospital, two black waiters, Sam and Willie, remain in the hospital. While

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by the racial system thai restricts him.

creates in Willie an admirable man

fathers and the pains ol growing up,

lonny Price captures the melancholy tone to the character ol Hall,

s for Willie while taking time to comment on the harsh conditions. To Fugard, life is a ballroom dance, but the humans who are on the floor are often magically stagnant or the steps.

The cast is exemplary. Don B. Glover, with a minimum of dialogue, creates in Willie an admirable role whose actions are strangely isolated from the day-to-day concerns of Hally. Lonny Price captures the melancholy tone to the character of Hall, and the pains of growing up.

Price, who has replaced the explosive Zakes Mokae from the original Yale production, brings a gentle and morose feel to the character of Hall. With a minimum of dialogue, Lonny Price presents both a compelling personal portrait and a revealing glimpse of the essence of a human being.

The cast is exemplary. Don B. Glover, with a minimum of dialogue, creates in Willie an admirable role whose actions are strangely isolated from the day-to-day concerns of Hall. Hall is a young and misguided protagonist. Hall is a young and misguided protagonist.

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U. Counseling Head To Retire From Post

By ALEC HARRIS

A search is underway to find a replacement for John Free, founder and director of the University's Counseling Service, who will retire this June.

"After 30 years of teaching and counseling here, I'll be retiring for the first time," Free said this week. "I'll stay part-time counseling and probably doing some research. I'm not particular."

But he added, "I had some hope for the length of time I must have enjoyed what I'm doing."

Free announced his retirement last February, three months after Free announced his intent to retire this summer. The committee was formed in February. Three months after Free announced his intent to retire this summer.

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All Are Welcome
Doctors Fight To Control Spread of Bulimia

(Continued from page 1)

They also cut their teeth on environmen,
Dr. Margaret Robinson explained that "there are causes for Bulimia of a purely psychological origin. They are linked to some aspect of depression, which is more or less a way of dealing with angry, a way of doing the rage. Then there are people in the environment, and probably a way of controlling weight.

"A bulimic might say, 'Ah ha, I found the easy system,' but the system runs out of control in a period of time," Robinson said.

Bulimics were particularly common in people who face high-stress en-

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The Wharton student described a specific area of concern: "I eat like I drink, it's a solution. It may not work at first, but its effect from beat- ing. Death."

"The stomach tolerates being in that state for a very long time, but there's also a risk of esophagitis," Perischuck said. "Testosterone is a risk factor for it as well, especially in women.

The next area they focus on is the heart, "the most important area to start is to combat all of the vagaries, somewhere you can work with the heart patient," Robinson said. "There's no limit to getting there."
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Glen Cove, New York 11542
Cabaret Opens Tonight in Irvine
Fling Musical Turns to the Serious

Dr. William M. Campbell

Cabaret will differ in tone from the type of Quadramics musical associated with spring Fling, but group members insist it won't be a disappointment.

"We're not what people will expect," said director Ritchie Kau. "This is serious, thoughtful musical. I think the show is going to be spectacular."

Campbell said he's been here since April 1. "I'm always nervous about it," he said. "It's such a big show, a big effort. But I think that it's about as close to perfect as we can get it."

Thank you for recycling this newspaper

Plan Ahead for upcoming Special issues of The Daily Pennsylvanian

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Friday, May 14, 1982
Ad deadline Fri., May 7

Freshmen/Summer Issue
July 1, 1982
Ad deadline Fri., May 7

Welcome Back
Friday, September 3, 1982
Ad deadline Tues., August 31.

Contact the DP Business Office at 243-6581 for more information.
Late Villanova Comeback Surprises Batwomen, 4-3

By ALAN S. MILLER

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All in All, Weinhauser Would Rather Be in Temple

Bryan Harris

La Salle Nips Batmen in See-Saw Marathon

Eddie Noonan

Tigers' Three Goal Third Buries Slumping Luxembourg

Bob Rohde

** EFC Power Meet **

Heavyweight

83 lbs. D. Jenkins

108 lbs. B. Brown

187 lbs. D. Conti

218 lbs. R. Zeng

240 lbs. L. DeLago

141 lbs. J. Dwyer

165 lbs. M. Walker

175 lbs. D. Mizer

220 lbs. S. DeLago

147 lbs. J. West

160 lbs. L. Scrooge

170 lbs. D. Guzzino

180 lbs. V. Dellai

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175 lbs. D. Mizer

220 lbs. S. DeLago

147 lbs. J. West

160 lbs. L. Scrooge

170 lbs. D. Guzzino

200 lbs. V. Dellai

208 lbs. S. DeLago

220 lbs. R. Zeng

239 lbs. B. Brown

240 lbs. L. DeLago

The concept of a physical examination is certainly not a new one for most people. Golf clubs, and softball and baseball equipment are all regularly checked for safety; the chances of injury are also considered to be quite low. The same cannot be said for individuals who are not necessarily in good physical condition. The athletic program at Temple University, for instance, has found that almost 40% of its athletes have had some type of injury during the past year. However, the problems associated with these injuries are not limited to sports; they can also occur in non-sports activities such as weight lifting and track and field.

Recently, a study was conducted at Temple University to determine the extent of injury among its athletes. The study involved 200 athletes from the Temple University Athletics Department. In total, 150 of these athletes had some type of injury during the past year. The injuries ranged from minor injuries such as sprains and strains to more serious injuries such as fractures and concussions. The most common type of injury was muscle strain, which occurred in 40% of the athletes. The next most common type of injury was knee pain, which occurred in 28% of the athletes. Other common injuries included ankle sprains, shoulder injuries, and concussions.

The study also found that the athletes with the highest risk of injury were those who participated in contact sports such as football and hockey. These athletes were more likely to suffer from concussions, fractures, and other serious injuries. Conversely, the athletes who participated in non-contact sports such as track and field and swimming were less likely to suffer from serious injuries.

The study concluded that the high rate of injury among Temple University athletes was due to a combination of factors. First, the athletes were not receiving adequate training to prevent injuries. Second, the athletes were not receiving adequate medical attention to manage their injuries. Third, the athletes were not receiving adequate psychological support to cope with their injuries. The study recommended that Temple University implement a comprehensive injury prevention program that includes education, training, medical care, and psychological support for its athletes.

The results of the study have important implications for other athletic programs. In particular, the study highlights the need for a comprehensive injury prevention program that addresses the various factors that contribute to injury. The study also underscores the importance of providing adequate medical care and psychological support to athletes who have suffered injuries.

In conclusion, the study at Temple University has provided valuable insights into the extent of injury among its athletes. The results of the study highlight the need for a comprehensive injury prevention program that addresses the various factors that contribute to injury. The study also underscores the importance of providing adequate medical care and psychological support to athletes who have suffered injuries.
34th Street magazine

Why Philadelphia Is Anti-Fashion
The bombardment began at an early age. She often wore her mother's many college sweatshirts, scanned the scrambled Christmas update from the college roommate, and listened to endless where-are-they-now stories. Her friend's parents lovingly recounted school reunions across the country and frequent gatherings close to home. The writing was on the wall, in blinking neon. These are THE BEST YEARS OF YOUR LIFE, the letters silently flashed. The implicit corollary message came across as well—the friends you make in college are the best friends you will ever make. You will keep them always.

Now that she has arrived, she often tussles with the neon sign. Fifty percent of THE BEST YEARS OF HER LIFE have slipped by, and yet she's not sure if she'll find that large circle of enduring friends by the time she survives the remaining half. Inferiority raises its timid head. Is she doing something wrong? Is everyone else going around making hordes of close friends they'll cherish happily ever after?

Parents make it sound as though they did not face as desperate a struggle to grasp stability in college. They, too, had choices to make, but their world appears to have been more static.

Now, the elements of a college student's life are like minions in a shallow pond. Things stay still for a short while, then a shadow darkens over the smooth water and stability surrender. Splash. Everything changes. New semester, new classes, new professors, new dorm, new friends, new job, new political cause, new lover, new lifestyle. And of course, new resolutions on dealing with changes. Or maybe new resolutions to enforce the old resolutions. Reverse reincarnation occurs every three or four months—an altered soul inhabits the same body.

In the frenzied scramble to adjust to this turbulent existence, our deceptively lapses for consistency, searching for relationships which will make her feel as though she is more than a fragment of colored paper in a tumbling kaleidoscopic. She needs friends to tell her that yes, she is basically the same person she always was, and will stay that way no matter how many changes smack her around.

And so she enters the age of the Instant Relationship, throwing herself into new friendships with immediate intensity. She wants to get close to new friends, fast, because they might not be around next year. They might graduate, or go to Europe, or become deeply involved in a thesis. The urgency she feels often leads her to make mistakes. She has spent large blocks of time with people, only to later admit incompatibility. Meanwhile, she feels frustrated for not having developed more promising buddies of camaraderie. Not enough time, not enough time.

Eventually, an impossible schedule imposes even greater constraints. Severe selectivity becomes a necessity, and friendship becomes more of an effort. Let's meet for lunch. Let's eat dinner together. Let's get together for an hour and a half, and really talk. A Small Circle of Friends becomes A Smaller Circle of Friends. But will it end up as a Circle of Friends for Life? She's not sure. She's not living up to the neon letters, but maybe the message isn't worth the anxiety. The guidance counselors and the catalogues told her, "You're not going to college to learn facts. You're going to college to learn how to learn." Maybe she won't leave with an enormous number of life-long friends. But she won't forget the different perspectives her friends have offered her, even after the friends themselves are gone.
A Hippo in the Bag Is Worth Two in the Zoo

It's that time of year again, when people can be seen shooting at vans, obese people, or anything else that even remotely resembles their madly sought-after prize. That's right, it's hippo season in Philadelphia.

Frustrated hunters who've had a hard time landing the big ones (plugging the hippos at the Zoo is strictly prohibited), can cheat fairly easily in this city. All they have to do is impress the folks at home is go to the D'Angelo and Sons exotic butcher shop at 909 S. 9th St. There they can hang their prize, a pound or two of hippo meat.

The hippo comes from a New York distributor who buys it from the Zambian government. "At least it was Zambia the last time I checked," says owner Sonny D'Angelo III. "Our supply tends to fluctuate with the couple's activities such as afternoon tea lunches to spend an afternoon where old people come with bag lunches to spend an afternoon with the dead rabbits hanging by their feet from a rack on the wall. "Poor bunnies!" she wails.

The hippos don't get nearly as much sympathy as quail, buffalo, or pheasants. D'Angelo's grandfather, who introduced more exotic meats, was quail, buffalo, and hippo.

D'Angelo helps a woman at the counter, her daughter breaks out in hysterics over the dead rabbits hanging by their feet from a rack on the wall. "Poor bunnies!" she wails.

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The business was started by D'Angelo's grandfather, who sold rabbits. His father took over the store, adding venison and pheasants. D'Angelo and brothers Anthony and Mario introduced more exotic meats, such as quail, reinder, buffalo, and hippo.

"My father still comes in and helps, and so does my mother," says D'Angelo. "Father's have a way, you know..."

As D'Angelo helps a woman at the counter, her daughter breaks out in hysterics over the dead rabbits hanging by their feet from a rack on the wall. "Poor bunnies!" she wails.

According to D'Angelo, hippo meat looks like beef and tastes like pork. "It has sold pretty quickly, but for some reason most of the people who have bought it have been lawyers." he says, obviously alluding to the fact that lawyers take a liking to anything that wallows around in rhetoric or mud.

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Take the Painting and Run

For Ages 8 to 88
Milton Bradley: "This is one heck of a board game."
Parker Brothers: "It's a real yuck, no doubt about it."

On the night of April 3rd, 37-year-old Center City doctor Frank Waxman was arrested and charged with art theft. Police seized over 150 artworks estimated to be worth a cool million, and neighbors were shocked that this "highly personable young man" with such a fine private collection could be suspected of such an enormous crime. Waxman is now out on $50,000 bail, and since he attended Penn as an undergraduate, 34th Street was inspired to create the board game you see before you. Enjoy.

RULES

WHO CAN PLAY: Anyone who makes a $5,000 donation to 34th Street.

WHO CAN REALLY PLAY: Four or more players. One of these should be an art history major or someone who has walked through an entire art museum without looking at his watch.

WHAT YOU NEED:
A die
Plastic pieces from an equally clever board game
Index cards
Glue (for both utilitarian and hedonistic purposes)
Wine and cheese

OBJECT: To reach your condominium with as much loot as possible before the cops find out.

HOW TO PLAY: You are a wealthy doctor whose goal in life is to have a private art gallery in your own home. In order to build up a really impressive collection that will astound your friends and make other collectors turn green with envy, you must borrow great works of art from famous galleries. You can't tell the galleries because that would spoil the fun.

First, cut out the squares below and paste them onto index cards. Place the cards face down next to the board. Then you're ready to begin. The player who can name three Jasper Johns paintings goes first. If no one knows, whoever gets the highest roll of the die goes first, followed by the player on his left, etc. Players start on the START square and go forward (if you go backward, the game will make no sense). The first one to reach the condo without being arrested, released on bail, profiled extensively in The Philadelphia Inquirer, and get to be the subjects of their

THIRTY-FOURTH STREET MAGAZINE
APRIL 15, 1982
History is slowly strangling fashion in Philadelphia. As the fourth largest market in the United States, the city should be full of innovative fashion houses spewing out new designs. But as Philadelphia prepares to celebrate the beginning of a brand new century, it clings to an historical self-consciousness which has stunted the growth of its fashion industry.

Philadelphia seems to feel dominated by the city's two-hundred-year-old image as a seat of colonial respectability, old money and conservatism. Residents have managed to give up powdered hair for the dry look, and wooden teeth for Efficient, but their attitude toward fashion has changed little since the days of Ben Franklin.

This attitude has been described by Philadelphians' allies and enemies alike as being blue-blooded, classic, and business-oriented. In this city, professionalism and conservative fashion go hand-in-hand. One gray Center City building after another temporarily conceals stockbroker after lawyer after doctor, from 9 to 5, every Monday through Friday. At noon, lines of identically-clad, dark-suited men and women file down Chestnut St. looking like some kind of professional army. The conservative camouflage rarely varies, and the area stores and designers know it.

Serious, no-nonsense aura is reflected in the fashion names whose roots are in the city. J.G. Hook is a prime example. Hook is highly popular with Philadelphians, due to its penchant for what its publicity director, Gail Orme, terms "consistency." The designer's ads reflect this quality. They portray the stereotypical woman who lost her identity in the fifties. Replete with a flip hairdo, espadrilles, blue blazer, and perhaps a gray skirt for excitement, she is ready for the office or a subdued dinner at the club.

"We do respond to trends," says a representative for Albert Nippon, another indigenous Philadelphia fashion designer, "but we modify things for our customer. For instance, we have responded to the popularity of the mini-skirt by raising our hemlines." How much? "Well, they're rising almost to the knee."

No sense of style

Why are Philadelphians so afraid to take the plunge when it comes to changes in fashion? "It comes down to this. Philadelphians have no sense of style," says one frustrated fashion fanatic who has sold clothing here for the past ten years. "It's incredible. My customers have no conception of a fashion image. They panic when confronted with a choice as to what to wear. I'd say that three out of every ten people walk through my door and say to me, in one way or another, 'dress me.'"

Others view Philadelphia's fashion awareness more optimistically. They argue that city dwellers haven't been exposed to the trends. "Philadelphians have always been innovative dressers," says a designer at Skinz, a South Street boutique. "There just haven't been any stores that sell innovative clothing." Skinz features tight-fitting pants, shorter skirts, and a variety of other more daring styles in black and white. Although it's a relative newcomer to the Philly fashion market, Skinz has sold clothing to 200 stores in the country, South America, and Europe. But the same clothes that have ignited the cross-continental curiosity of the fashion-conscious have not yet excited the conservative dressers of the store's home base.

A lack of historicity may not be the only reason behind the relative unpopularity of Skinz's clothing in Philadelphia. The city's small size and homogeneity make the individual wary of walking down Chestnut St. wearing a black-and-white zebra striped sarong. Creative dress makes a definitive statement, like a bold headline on a black-and-white page. For some, standing apart from the crowd grabs too much attention. It's difficult to drastically change one's image in front of an audience of friends, relatives, and business associates.

Other cities promote eccentricity

By virtue of their anonymity, large cities give greater room for experiment and accept new trends more easily. In other cities whose images promote eccentricity as the norm, individuals who deviate from any established fashion feel right at home. A city with a vital, fashionable character retains its creative energy by attracting new blood, which in turn adds to the city's ability to expand by bringing in new money. Cities which attract the largest amount of new blood receive the benefits of economic and aesthetic rejuvenation. Right now foreign dollars account for the largest influx of capital into American cities.

This relationship with Europe has greatly benefited this country. While recognized as a scientific, technologically advanced nation, America has long been criticized for its crude, intellectual approach to fashion. This artistic immaturity is often contrasted with the age-old European obsession with richness and style.

"There can be no comparison," says Bob Palidora, owner of the men's boutique Allure. "For Europeans, dressing is a way of life. It's something that just doesn't exist here." Allure is modeled after the ideal of the small European boutique, but Palidora is finding it difficult to combine European high style and high quality fabrics with the no-nonsense business look demanded by his Philadelphia clientele.

If foreign influence is the key to innovation, it is a phenomenon which has failed to take place in this city. Old blood, which has virtually dominated the city since 1777, is also tired blood which refuses to accept and promote fashion's new vitality.
closets

By Sharon Glassman

Innovation. Philadelphia is a big tourist town, but Boy Scout troops and couples from the Midwest don’t exactly start or support trends.

St. Laurent, Cacharel, and Kamali

Some European fashion innovations have made headway in Philadelphia. In the past eighteen months, Yves St. Laurent and Cacharel have opened boutiques in the Bourse Building. The two have been well-received by members of the Society Hill set, who have the desire, the leisure, and the means to shop for European names which may not be printed in capital letters across a pair of jeans. This fashion circle, however, remains closed: Cacharel specializes in low-key dressing, and St. Laurent’s creations, while certainly innovative, are not likely to be paraded in Center City in numbers great enough to be noticed by the general public.

Using the media to get his message across, Cacharel utilizes video fashion shows from Europe to promote his latest collections in Philadelphia. The video show technique has made significant strides in local department stores, where it is used to show new pieces both separately and in outfits, to give customers an idea of a “look.” Another form of making fashion come alive is the informal fashion show. Models dress up in the newest styles and present themselves to each customer individually. Norma Kamali is one designer who used this technique recently. Her sweatshirt dresses and miniskirts have been well-received by the younger age groups in Philadelphia.

There seem to be two markets in Philadelphia: the conservative old money, and the younger, more radical, trendy market,” says one Center City retailer. Those in the second category tend to purchase temporary chic, not enduring a style. Until recently, Philadelphia’s retail stores were clearly targeting one market or the other. But now that the retail industry has been hit hard by the recession, both sides have had to make concessions. This may be the key to implementing fashion innovation in Philadelphia.

In the past, such mainstays as Brooks Brothers, Nan Duskin’s and Bonwit Teller’s represented the more conservative market. Nan Duskin’s catered to an older, more affluent woman, featuring only very expensive, dressy clothes. When the economy began to decline, it became necessary to stock less expensive apparel in order to build a fresh base of customers from which to draw upon in the future. Hence, Duskin’s opened a floor of sportswear which has brought down its median prices and has encouraged younger women to patronize the store.

Supporting the prep look

Brooks Brothers and other bastions of conservatism have remained intact, largely because old money families have maintained the style now known as prep chic. “When preppie became in vogue five years ago due to the media, our clothes were called preppie,” says Ornorato. “Actually our Philadelphia classic customer is not preppie, because preppie was just another trend.” But Society Hill is no misnomer. The upper-class families who live there tend to conform to society’s rather strict dress code. The blue blazer regime prefers tried-and-true styles, year after year.

The overriding sense is one of complacency and security,” says one Center City retailer who caters to this crowd. The traditional dresser with so-called classic tastes is not concerned with trends because he is satisfied with his status level, and sees no need to change, no need for improvement.

In a healthy fashion industry, individuals who frequent trendy shops have been known to make it a full-time occupation, stepping into the same store four and five times a week to see what’s new. Very often, these individuals change with the season, picking up the latest fad, and discarding it when something newer comes along. This customer is essential to the fashion industry, enabling the designer to afford to change styles from one season to the next. At the same time, to ensure that the true trendy customer buys a completely new wardrobe every season, designers radically change cuts, lengths, and themes of clothes from one season to the next. The pace quickens, and the prices rise faster and faster.

A solution?

What’s needed now is a meeting-ground of the extremes. Philadelphia has a unique character, and a progressive fashion market should tailor itself to the needs of its consumers. If trends have proved too flighty, too unsubstantial to sustain Philadelphia’s confidence in fashion innovation, and the conservatism of its past has lent no new dimension to the city’s personality, what is needed is a fresh fashion perspective. This should be promoted from within the city itself.

In the fifties Philadelphia almost became a source of fashion innovation. The city was a major site for the mass production of apparel, sustaining house and dress factories. But by the late sixties, the fashion factories had given way to smaller companies, such as Hook and Nippon, which concentrated on the creation of a specific style to be carried through a complete line of clothing. Although this approach had its heyday in the seventies, the me generation demanded that individual designers be nurtured.

And what of the eighties? To be effective, style must reach the individual, and capture a piece of his own personality. Until the next wave of Philadelphia-oriented designers arrive, Philadelphians may remain sunk in the abyss of fashion anonymity. But if history is any guide, as it has been for this city since the beginning, fashion in Philadelphia will evolve. And with any luck, the process will begin before the planning starts for Century V.
Haircut 100 Demonstrates Sheer Talent and Strength

Haircut 100
Pelican West
Arista Al6000

These six Englishmen will not excite those who follow the latest trends in popular music. The cognoscenti will dismiss Pelican West as lightweight pop of no significance. Fortunately, the rest of the listening public will probably be too busy dancing to and singing along with this record to pay much attention to such criticism. Already a large success in England, Haircut 100 could well provide a much needed respite from the banalities that currently clog American radio.

In creating an almost fanatically cheerful sound, the group blends a dizzying array of idioms into a unique synthesis. Among other styles, the songs draw upon funk, jazz-fusion, Latin pop, and melodic rock reminiscent of the Beatles and the Raspberries. "Favourite Shirts (Boy meets Girl)" and "Baked Bean" feature the stuttering rhythm guitar and propulsive drumming that one expects from dance funk.

Taken out of context, these two particularly danceable selections lead one to conclude that the group plays dance music exclusively. That notion lasts only until one hears "Fantastic Day" and "Snow Girl," both from side two. The songs recall the Beatles, without becoming derivative. They feature extremely hummable melodies, and precise, natural-sounding harmony singing. Most important, both are danceable and fit logically into the group's overall sound.

Pelican West provides an alternative to the pointless search for the next big thing. The album eschews the self-conscious artiness of a Talking Heads quip, and avoids the political "relevance" that one expects from the Clash. Haircut 100 proves that pop can be intelligent, fun, and worthwhile.

— Jonathan Maltzkin

A synthesis of musical idioms translates into danceable pop

The Bongos
Drama Along the Hudson
PVC 8909

At first glance The Bongos may seem to be nothing more than a clever, effervescent pop band, a mindless observation of stereotypes. But they're more than just witty and peppery; they are the most subtle and challenging band making pop music in America today. Their debut album is brilliant—a deliberate, intelligent, and ruthlessly alive.

As a composer, vocalist-guitarist Richard Barone refuses to be pinned down to any single style. He is equally adept at bouncy rockers with a heavy beat and airy, lyrical tunes in the Paul McCartney vein. As a lyricist he is coy, constantly provoking and engaging; no song says right out what it intends, but tone is obscure. More important, Barone and band (bassist Rob Norris and drummer Frank Giannini) incorporate such adventurous elements as free jazz, feedback experiments, and even a sitar.

Each song is a portrait of genuine emotional depth, meticulously played and produced, be it a full-tilt rocker ("In the Congo" or the incredible "Three Wise Men") or an acoustic ballad ("I Love in a cold-hearted world,"

The Bongos hail from Hoboken, N.J., a factory town. When considering Donovan, the quintessential hippie flower child of the 60s, one usually recalls either a sincere childlike figure searching for love in a cold-hearted world, or a hypersensitive hippie with sickly-sweet affectations. Neutronica, his most recent comeback attempt, does little to contradict either of these images.

Updating his outlook for the 80s, Donovan is now concerned with the nuclear arms race, among other topical subjects.

"Neutron you're a real estate bond; the property's saved but the people are gone," he sings in "Neutron." "Only To Be Expected" is a powerful rocker (by Donovan's standards) decrying corporate waste. The Cars-style "Mama I Love You," is an irresistibly cute love song: searching for another verse or two.

Whereas side one uses synthesizers and other contemporary rock trademarks, side two gives way to traditional folk sensibilities. Donovan's voice sometimes stands alone with only an acoustic guitar as support. The subject matter shifts accordingly: "No Man's Land" is an ode to a dead soldier, "The Heights of Alma," a war ballad.

This lightweight, highly listenable effort adequately holds its own both against the Donovan of old, and against current releases from other folkrock artists. Perhaps the world is ready for, as Neutronica's shrink-wrap sticker puts it, "Nouveau Donovan."

— Daniel Silverman

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Donovan.

— Daniel Silverman

Spectrum
Sparse Rhythm & Melody

Philip Glass

Glassworks
Columbia F 11205

Labelling Philip Glass as a classical composer or a rock artist makes a distinction which Glass considers meaningless and which listeners should deem irrelevant. His efforts in developing the "minimalist" style rank him high within the classical avant-garde movement, but Glass's ideas have also taken root with such popular notables as Bowie, Eno, and Mike Oldfield. Glassworks should appeal to a diverse audience, though its sparse melodies and odd rhythms may render it foreign to both classicalists and art rock fans.

Glass repeats simple melodies over a complex backround of harmonic modulation and rhythmic alteration to create a serene and hypnotic sound. This is repetitious music, yet each piece retains a drive which delivers it from predictability and boredom. "Opening," for piano, begins the album with a Near Eastern flavor. It also portends more colorful explorations into the peaceful impressionism of Glass's idiom, such as "Islands" and "Facades." In the latter, structured saxophone meanderings create a graceful yardstick by which the listener is invited to measure changes in the rhythmic pattern. "Rubric" and "Floe" masterfully weave the sonic qualities of synthesizers with more conventional winds and strings in a faster-paced art rock focus. Glassworks is a united composition, as inspiring for its innovative implications for the future of classical music as for the tranquility and concentration that its haunting beauty can evoke in an open-minded listener.

Repercussion

"Facades." In the latter, one is probably the most important artist makes a united component of Percussion. The dB's may not be trendsetters, but they display an uncommon talent for composing a refreshing and potent form of pop. While it is difficult to pinpoint any particular element of the dB's sound which makes them both unique and accessible, their creative songwriting is probably the most important component of Percussion. The dB's may not be trendsetters, but they display an uncommon talent for composing a refreshing and potent form of pop.

—Jaimie Reinstein

Next Thursday's issue will be the last 34th Street of the semester, and the editors would like to thank our new staffers, our old staffers, and just about everyone else who helped make our street a more fun place to be. We still need writers, graphic artists, and other creative types to make next semester's mag even flashier. Call Margot or John at 243-6585 to talk about plans for upcoming issues.

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APRIL 15, 1982

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THIRTY-FOURTH STREET MAGAZINE

APRIL 15, 1982
Bitter Memories of Life During High School

Is There Life After High School?
The Ethel Barrymore Theater
243 West 47th St., New York City

By Howard Sherman

Author Jeffrey Kindley must have had an awful time in high school, because Is There Life After High School? seems very much like the work of a kid who couldn't make the football team and couldn't get a date for the prom.

First produced by the Hartford Stage Company, this unsettling, episodic musical is a series of vignettes which portray a group of thirty-year-olds reminiscing about their high school days. But rather than take a nostalgic look, these nine young people remember those past years as a series of vignettes which depict their former classmates and alma maters with undiminished ire. The audience is forced to watch the prom, the opening of prom season, the homecoming game, the prom, the graduation ceremony, and the prom. In this play, the prom is the event that defines the characters.

The set is uniformly attractive and talented, boasting established young performers such as Harry Groener from Oklahoma! and Sandy Faison from Annie. The best of this fine crop is Jamie Widdoes (Hoover in Animal House) in his Broadway debut, a gangly kid who manages to make even his less pleasant memories entertaining.

The technical expertise complements the acting skill. Dennis Parichy's lighting isolates the solitary figures as they tell their tales and Carol Oditt's costumes are simple and appropriate. John Lee Beatty's inventive set, a maze of shifting stairways and lockers, provides a slightly surreal setting.

For theater buffs, Is There Life After High School? provides an evening of well-executed musical (stuck somewhere between musical comedy and melodrama) and appropriate. John Lee Beatty's inventive set, a maze of shifting stairways and lockers, provides a slightly surreal setting.

Note: Since the performance given for the college press, the show has changed directors, with Robert Nigro replacing Melvin Berhardt. The official opening, originally scheduled for this evening, has been postponed for approximately two weeks, but the play will continue to run in previews.

CORRECTION
Last week's review of The Stranger, the current production at The Wilma Project, was written by Arthur Robinson, not Howard Sherman. 34th Street regrets the error.

Movies To Talk About

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**FILM**

**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.
- Shot/Ritz (Rittenhouse, 19th & Walnut, 567-0320)
- The one and only Goldman, 15th & Chestnut, 563-4113)
- One of the most popular films of the year, starring Ben Cross and Liev Schreiber.

**PETITNI**
- A beautifully directed film that explores the intersection of love and duty.
- Shot/Ritz (Rittenhouse, 19th & Walnut, 567-0320)
- The theme of sacrifice and personal growth.

**PORKY'S**
- A classic comedy that combines humor with adventure.
- Shot/Ritz (Rittenhouse, 19th & Walnut, 567-0320)
- The story of a group of high school students who go on a wild getaway.

**STILL**
- Mariel Hemingway is a track star in a different type of mysteries to local screen.
- Shot/Ritz (Rittenhouse, 19th & Walnut, 567-0320)
- The film explores themes of both sport and politics.

**WALLACE SHANES (My Dinner With Andre)**
- Andre was one of the first to 25 and 225-2345 on Friday between 5:30 and 6:00. The correct response wins you 2 free passes to any film, any time (except Saturday night) at Walnut Mall Cinema.

**MUSIC**

**THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC**
- Zubin Mehta will conduct the orchestra in a celebration of the 100th anniversary of Leopold Stokowski's birth.
- Shot/Ritz (Rittenhouse, 19th & Walnut, 567-0320)
- The orchestra which features cello virtuoso Yo-Yo Ma, at the Academy of Music, 8:00 PM.

**THE ROYAL ALBERT HALL**
- The Royal Albert Hall will host a concert featuring the London Symphony Orchestra.
- Shot/Ritz (Rittenhouse, 19th & Walnut, 567-0320)
- The orchestra which features oboist Aihara Takahashi, will perform Beethoven's Fifth Symphony.

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