

**The Daily Pennsylvanian**

**Vol. XCV, No. 4**

PHILADELPHIA, Thursday, February 3, 1983

**Administration grows amid charges of waste**

By Peter Canellos

A 17 percent increase in the university's operating salary and tution benefits has raised the $3.05 million total for next year's salary at the university's salary budget. Faculty members and students have grown concerned about the increase in salary and benefits, and many have expressed their concern about the increase in salary.

"This is a very significant increase," said assistant professor William Hickey, who teaches at the university. "It is a very significant increase for the university as well." The increase in salary and benefits has raised concerns among faculty members, who worry that the university is not spending its money wisely.

"We are not going to see a significant increase in the university's operating budget," said Hickey. "We are going to see a significant increase in the university's operating salary.

The increase in expenses has led to concerns among students as well. "We are not going to see a significant increase in the university's operating budget," said student leader John Smith. "We are going to see a significant increase in the university's operating salary.

The university's budget is set to increase by 9.2 percent overall. The personnel increase was supported by the personnel increase was supported by the personnel increase was supported by the university's budget.

"There are very significant reasons for the increase in funding," said Hickey. "There are very significant reasons for the increase in funding."

The Shadow

Groundhog predicts the spring has arrived

By sachal Sarens

At 11:00 yesterday, Pasteur left her burrow at the Philadelphia Zoo and appeared. She did not see her shadow. According to legend, if the shadow does not see her shadow, winter will end. If she does, then spring will still be six weeks away.

Many of the students at the Zoon reported that they were very excited. The growth in numbers is also apparent, as the students were walking around the campus, arms outstretched for the future. "She dined nor see her shadow."

According to legend, if the groundhog does not see her shadow, winter will end. If she does, then spring will still be six weeks away. Today she started the debate - 10:55. a group of fifteen reporters, Pasteur ZOO staff members and a rehearsed the day before the big event. "We have to dunk what will do the people."

Many of the students at the dental schools have their offices in the building. "We have to dunk what will do the people."

"There are very specific reasons for the increase in tuition," said Hickey. "There are very specific reasons for the increase in tuition."

Faculty Senate meets on tuition benefits

By Michael Sadows

At a forum meeting of the Faculty Senate yesterday, more than 200 faculty members attended the proposal for a new constitutional plan for the university. "We have to dunk what will do the people."

The emergency session of the Faculty Senate was held as a result of the university's decision to reduce the faculty members' benefits. The proposal was rejected by a vote of 198 to 0 in a meeting of the faculty members yesterday.

"This building is outdated. It's an ice house," said Chancellor Richard Barlow yesterday that he would not accept any further tuition increases unless he was convinced that the university is making efforts to reduce the number of classes that are being taught.

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Campus Events

El Salvador moves against guerrillas

SALVADOR, El Salvador's government yesterday ordered the armed forces to capture or kill rebel guerrillas, saying that they had killed two soldiers in a rural area. The order follows an announcement by the guerrillas that they would make an armed attack on a town of 3,000 in Usulutan province and a farming community. The site is the latest in a series of attacks by the National Revolutionary Union, the largest guerrilla group in the country. The Salvadoran government has repeatedly warned that it will not negotiate with the guerrillas.

Elections For the Penn Players Board of governors

Cast and staff of any of the following shows are eligible to vote or run for a board of governors position:

As You Like It, Spring One Acts, Wonderful Town, Twelfth Night

Voting will be held on Monday, Feb. 6, at 8:00 PM at HSP Room 490. Deadline for voting is Sunday, Feb. 5, at 5:00 PM.

NEWS IN BRIEF

El Salvador moves against guerrillas

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Administraitors charged with waste

A former assistant to a vice president of finance and administration was fired yesterday after administratoral waste was reported. The administrator was fired for his role in the alleged waste, which involved $100,000 in expenditures.

Senate discusses tuition benefits

The Senate last night approved a bill that would provide tuition benefits to students who meet certain criteria. The bill, sponsored by Senator John Smith, would provide tuition benefits to students who meet certain criteria.

Dental School

A new dental school was announced yesterday that will be located in Philadelphia. The school is expected to open in 2005.

UA constitution

A new constitution for the University of Arizona was announced yesterday. The constitution is expected to be approved by the Board of Regents this spring.

Tuition

Continued from page 1

I know fee and student concerns is a complex problem, but the administration is committed to finding a fair and equitable solution. We will continue to work with the Senate and the administration to find a fair solution.

News: The Daily Pennsylvanian 1983

SUNDAY, FEBRUARY 6, 1983
Page 2
Gary Christopher: On reshaping the UA

The PAUL VANCE "Assemble Our Chair-

MAN GARY CHRISTOPHER: The reason we formed the committee was that we want a lot of people to understand the situation and how the university operates. The committee has a clear vision that the problem of the UA is not in the way the alcohol policy has been put in place. It is not with the alcohol policy. The problem is about public safety, the general safety of people, and the general well-being of everyone who attends the university. We believe that the best way to address the issue is by being a part of a balanced and ethical solution. We believe that the solution is not in abolishing the alcohol policy, but in making the alcohol policy more comprehensive and effective.

DP: What happened between last April's debate and now that has caused such an disagreement with the UA administration?

CHRISTOPHER: Last fall at the same time we were in a similar position. There was a group of students who were extremely dissatisfied with what their student body was doing. The situation was the same. The students found it easy to get the people out, but they didn't agree with all that's exactly what they did. Now we have people in who are more moderate in favor of legal and tried to work within the system. It's proven to be as much of a failure as the Preuss UA was even though their intentions were different. So there and the sense of coming to the conclusion, to many that it's not the students. It's nothing more than a glorified Senate and it's become outdated. There's nothing on the way of something that works within the system on important student issues.

DP: How do you view the UA in comparison with other student governments?

CHRISTOPHER: I think that the role of the student government is to be the voice of the students, and the student government should be the voice of the students. We believe that the student government should be the voice of the students, and that the student government should be the voice of the students. We believe that the student government should be the voice of the students, and that the student government should be the voice of the students.

DP: Do you feel that the role of the student government is to be the voice of the students, or do you feel that the role of the student government is to be the voice of the students?

CHRISTOPHER: I believe that the role of the student government is to be the voice of the students, and that the student government should be the voice of the students. We believe that the student government should be the voice of the students, and that the student government should be the voice of the students.

DP: What makes you feel that the student government is the voice of the students?

CHRISTOPHER: I think that the role of the student government is to be the voice of the students, and the student government should be the voice of the students. We believe that the student government should be the voice of the students, and that the student government should be the voice of the students. We believe that the student government should be the voice of the students, and that the student government should be the voice of the students.
Tacky Editor, Philadelphia, March 10, 1983. Stars are the editors; Athletic Co. News is the umbrella. This is a major point explaining the travesty of the editorial decision. Charles Hains and the Athletic Department are clearly at variance. No one on the team was present at Porto Rico. As a member of the sports team, I know that the grading system is used to determine grades for each student. Grades are assigned by the department head and are recorded in the student's academic record.

Letters to the Editor

Correction of a Misprintessing

The Daily Pennsylvania

You Can Make a Difference

The Philadelphia Inquirer's Primary

You Can Make a Difference

Taking the Courage Route

John Didioff

You Can Make a Difference

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Quotation of the Day

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We're looking to hire 2 or 3 of the best from this year's class...
(MBA or Bachelor's degree)

Are you good enough to be one of them?

MBI, Inc. wants two or three of the top individuals from this year's graduating class. We offer an unusual management opportunity to someone interested in a young and highly successful enterprise in a fast-paced, expanding and competitive industry.

**The Industry:** Direct marketing is a $100 billion industry. It accounts for more than 15% of all consumer purchases in America and more than 20% of total advertising dollar volume. Well over half of the Fortune 500 companies are engaged in some way in direct marketing, yet the industry remains powerfully entrepreneurial — with the opportunity for well-managed firms to achieve rapid growth.

**The Company:** MBI, Inc. is a medium-sized ($100 million in sales) privately-owned company engaged exclusively in the creation and marketing of fine collectibles. The business is young; it was launched in 1969 and top division managers are now in their mid-40's and 40's. MBI's track record is one of outstanding growth in a highly competitive field.

**The Products:** Through its operating divisions, MBI markets fine collectibles of heirloom quality. Products include philatelic items, metallic art, fine china and crystal collector items and leather bound books of unsurpassed quality.

**The Structure:** Organization is on the Program Group basis, with Program Managers responsible for individual programs. The structure offers a unique opportunity for direct experience in different areas of business management (not available in larger organizations where functions tend to be more specialized).

**The Position:** Entry to management is at the Assistant or Associate Program Manager level, depending upon experience. Assistants and Associates share in program development and implementation responsibilities as an extension of the Program Manager. Typically, a Program Group is comprised of the Program Manager and 1 or 2 Assistants and/or Associates. MBI is committed to the internal development of managerial talent and our growth provides for unusual advancement opportunities.

**The Rewards:** Our view is that outstanding achievement should meet with outstanding reward. Our success has been built on the excellent performance of a motivated, well-rewarded management team.

The successful candidate will be intelligent and highly self-motivated with entrepreneurial instincts and a high personal standard of excellence. A high energy level and a willingness to work hard are essential to keep pace with a rapidly growing business. Involvement in the business, keen attention to detail and a sense of managerial overview are crucial success factors. To the individual with proper motivation, we can provide the challenge that permits maximum development of each person's potential.

If you are a top individual who is interested in a truly outstanding career opportunity and would like to learn more about MBI, Inc., send us your resume and a letter of introduction. We'll get back to you.

Bill McEnery
Personnel Manager

MBI, Inc.
47 Richards Avenue
Norwalk, CT 06857
(203) 853-2000
Van Pelt hit by rash of graffiti

Students receive anti-semitic, anti-gay notes

FILM ALLIANCE
Double Feature
The Twelve Chairs and The Twelve Chairs CANCELLED

Cafe Jeudi will not be open this evening, but will reopen next Thursday night, February 8 at 8:00 pm

There will be an intro meeting today for all those interested in volunteering.

8:00 pm Houston Hall Lobby

Van Pelt hit by rash of graffiti

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8:00 pm Houston Hall Lobby
-TONIGHT-
8 - 12 Midnight
in Houston Hall

PENN UNION COUNCIL
is proud to present

HOUSTON HALL NIGHT
SPRING 1983
Dance Concert by
Rockabilly Group
ROUSTABOUTS

featuring Gary Setzer
performing Arts Events:

Bloomers Quaker Notes
Counter parts Pennsylvania 6-5000
Amorphous Jugglers
Ayalah Israeli Dance Group
Magician Fortune Teller
also:
-Fine drinks & desserts at CAFE’ JEUDI in the Art
Gallery-
-UTV Filming “Roomates” in Bodek Lounge - be on TV-
-Discounts in Houston Hall Shops Downstairs-
-Movies - “The Red Balloon,” “The Box,” “The Mr. Bill
Show”-
-Musical Chairs Tournament - Pinball’Video
Toournament-
-“Pick-A-Balloon” booth where everyone wins a prize-
-Grand Opening of “La Conversation” Cafe’-
-Open Houses - Medieval Exhibition-

prizes donated by:

Houston Hall Card Shop
The White Dog Cafe’
Cafe’ Jeudi
Margarita’s
O’Hara’s
CSBG

Houston Hall Candy Shop
News, Etc. - Houston Hall
Fruity Rudy
Smokey Joe’s
Le Bus
Doc’s

BE THERE!!
**Do You Have A Knack For Writing? Put It To Work For You!**

Mr. Michael Marshall of the Society for Technical Communications.

Ms. Constible Danie of Educational Communications.

Dr. Marshall Lede, of the Pennsylvania Gazette.

**TECHNICAL AND FREELANCE WRITING**

Monday, Feb. 7, 4:30-6:00 p.m.

Ben Franklin Room, Room Hall

**Interested in Careers Involving Organizations, Not-For-Profit Foundations, and Grantmanship?**

Ellen Enrich of Planned Parenthood.

Julie Soda of the J.C. Penney Foundation.

Dr. Robert Meul, the Education Fund Director of SANE.

**discuss these careers on**

Monday, Feb. 14, 4:30-6:00 pm

Ben Franklin Room, Room Hall

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**Houston Hall art gallery opens**

**Exhibit to display campus works**

**by Jane Dobson**

The Houston Hall Art Gallery opens today with "Hospitals," a look at the heritage of cross medical art. The exhibit, which will run from Feb. 7 through March 12, will be curated by the University's Art Committee.

The exhibition, which will run from Feb. 7 through March 12, will be curated by the University's Art Committee.

Two other exhibits will be shown simultaneously in the art gallery: "Guerilla Girl," an exhibit of the work of "Guerilla Girls," and "Art and Medicine," an exhibit of medical art from the University's permanent collection.

The Houston Hall Art Gallery is located in the basement of Room Hall, and is open daily from 9 a.m. to 5 p.m.

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**Students enjoy life in Europe**

The program consists of two courses: "Artistic and Cultural" and "History and Politics." The program is designed for students who are interested in the study of art and culture, and who want to experience life in Europe.

The program is divided into two parts: the first part focuses on the study of art and culture, and the second part focuses on the study of history and politics.

The program is open to all students, and is sponsored by the College of Liberal Arts.

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**Accounting**

**MARK OF A LEADER**

By merging computers and telecommunications, Northern Telecom is changing the way the world communicates.

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**February 6 - 13**

Zellerbach Theatre

**February 7, 8, 10, 11, 12**

Berkeley Theatre

**February 9**

Student Union Theatre

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**February 6 - 13 Zellerbach Theatre**

**February 7, 8, 10, 11, 12 Student Union Theatre**

**February 9 Student Union Theatre**

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**Tribune**

**Exhibits**

**The 17th International Conference on the Arts**

**Exhibits**

**The Apollonia Fable of Charles M. Zellerbach Art Gallery**

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**MAKING THE GRADE**

**WASHINGTON POST**

**WASHINGTON POST**

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**The New PENNSYLVANIAN**

**Thursday, February 3, 1983**

Franklin Room, Room Hall

**all welcome...**
DISCOVER BULGARIA: THE LAND AND ITS PEOPLE

Information seminar on travel and study opportunities in this rarely explored region of the Balkan peninsula
Thursday, February 2nd at 4 pm, Weis Lounge, 4th floor, Williams Hall. Wine and cheese refreshments.

Everyone Welcome
Kings Court/English House
Games Hour

- Traditional board games
  (Chess, Scrabble, Monopoly, etc.)
- Some not so traditional board games
- Table Tennis, darts
- Good food, good company, good competition

Thursday, Feb. 3 from 4-6 p.m.
Duncan Lounge

All Welcome
W. Swimmers show no signs of letdown in rout of Swarthmore

The women’s swimming team, as expected, defeated Swarthmore 98-0 on Tuesday.

By LARRY HAYES

"One isn’t the worst workout swimmer," Lauren added. "We do have some weaknesses, especially in the backstroke and breaststroke, but overall we’re really strong in every event. That’s why I think we can compete against any team in the nation." Swim coach Halpern was more than pleased with his team’s performance. "I’m very happy with our team," he said. "We’ve been working hard in practice and it paid off today. Everyone swam well and we won every race."}

"There are a lot of things I’m happy about," Halpern said. "For one, I think our training has paid off. Our swimmers are in great shape and they’re ready for some competition."}

Unfortunately, Halpern’s predictions were not borne out in the meet. Swarthmore won 89-50, handing the Quakers their fourth straight loss. "I’m disappointed with the results," Halpern said. "We had a lot of good things happen in practice, but we just couldn’t carry it over to the meet."}

Swarthmore, on the other hand, was thrilled with their performance. "We’re really happy," said Swarthmore swimmer John Doe. "We worked hard in practice and it paid off. We won every race and we were really strong in every event."}

"They have a really good team," Halpern said. "But we’re not going to let that discourage us. We’re going to keep working hard and we’ll be ready for the next meet."}

Later that afternoon, the Quakers hosted a fundraiser for their swim team. "We’re trying to raise money to help us stay competitive," Halpern said. "Any support we can get would be really helpful."}

The fundraiser included a silent auction, a raffle, and a bake sale. "We’ve got a lot of great items up for bid," Halpern said. "And we’re hoping to raise a lot of money."}

"I’m happy with the way our team is swimming," Halpern said. "And I think we’re going to keep improving. We’re really close to being a top 20 team in the nation."
D.A. Rendell always has time for the Quakers

Ken Rosenthal

"He is not afraid to fail"

Halpern does more than just swim

By PHIL GEMAN

Everyone who grows up in a place where swimming is the only sport knows about Darren Burnett, right? The Pennsylvania men's gymnast, who has been a member of the Quakers' team since 1985, has been a consistent performer for the University of Pennsylvania men's gymnastics team. Burnett's achievements at Penn are remarkable. As a senior, he has been a two-time All-America selection and a four-time All-Ivy League selection. He was also a two-time recipient of the Ivy League Men's Gymnasts' Choice Award.

"Nobody in the Ivy League is as good as he is on his own terms," Dave Mather, the head coach of the Penn men's gymnastics team, said. "He's got to have more live than any other man in the universe. There are a lot of people who are good at what they do, but there's just this one man who is able to do what he does."

In 1993, Burnett did not happen over his naval injury. His improvement has been remarkable throughout his four years at the Lions. So much so, that in 1992, he was voted "Ivy League Male Athlete of the Year." His performance in the 1992 Ivy League Championships was instrumental in the Lions' success.

Burnett has a gift for the sport. He is able to carry the ball into the game even when he is not in a zone. When you watch his game, you see how he is able to use his body to control the ball and keep it in bounds. He is a true leader and a great athlete. His dedication to the sport is second to none. He is a true example of the type of athlete that Penn prides itself on.
IS ART DEAD?
ON THE COVER: We always know the Mona Lisa was a fat pig. But after a case of anorexia, artist Ray See saw her in a different light. No bones about it.

INSIDE

Features

Going Where No Man Has Gone Before: Beam me up. Scotty; there is no intelligent life on this planet. An inspiring exploration of the strange new worlds – and the inhabitants – of a Star Trek convention. It's a living nightmare on page 5.

Sav - MOR Co. The Discount Store

39 SOUTH 40TH ST. NEXT TO FIDELITY BANK MAIN TAIN THROUGH SATURDAY 9 TO 6 OFFER EXPIRES 2/1983

Bausch Lomb Saline Solution 8 oz. $3.49

Tenax Redken Cumartress Tube 4 oz. 4.49

Sassoon Shampoo 8 oz. $1.59 (with coupon only)

Vitamin C 500 MG 100's 99c (with coupon only)

Nexxus Therappe 16 oz. 5.99 (with coupon only)

Robutussin DM 4 oz. 1.79 (with coupon only)

Efa Shampoo 8 oz. 1.79 (with coupon only)

Boil & Soak 8 oz. 1.69 (with coupon only)

ABOUT OUR BOOKS

A Booklover's Bookshop
Thousands of weird, curious volumes. New & Used, at remarkably cheap prices.
House Of Our Own Books
3520 Spruce Street
Tues.-Thurs. 12-8; Fri.-Sat., 12-6

34th Street's Funny Photo contest is coming soon. So get out those Brownies and start shooting your romances and relatives. You'll thank us for it. More details in this develops.

A Complete Overhaul $45

Get Ready!

34th Street's Funny Photo contest is coming soon. So get out those Brownies and start shooting your romances and relatives. You'll thank us for it. More details in this develops.

Live Dance Party

Wkdu Thurs., Feb. 3 10:30 pm

A Booklover's Bookshop
3520 Spruce Street

Get Ready!

34th Street's Funny Photo contest is coming soon. So get out those Brownies and start shooting your romances and relatives. You'll thank us for it. More details in this develops.
**Trim, Shave, and Sonata**

The impresarios gaze down at their audience. Chum in the air, hair imperiously coiffed, he raises his hands and holds them in suspended animation. The air is filled with the rolling pitches of a soft operatic melody. He lowers his hands, slicing the air with his fingers.

But air isn't all that Dominic Santangini is cutting — he's trimming a customer's hair.

The owner of The Operatic and Symphonic Barber Shop, Santangini combined the two interests to create a shop and opera and his skill as a barber — to open Philadelphia's most unusual hair-culture.

Walks adorned with representations of over 250 opera stars and composers, the 20th Street facade resembles a chateau art gallery or a finished attic more than the domain of apostate coiffures that line the streets of Center City. Beverly Sills, Maria Callas, Enrico Caruso are there in sepia and triplate. Gold busts of Mozart, Schubert, Bach, Liszt, Chopin, Verdi and Donizetti surround the two old-fashioned roof brackets in chairs.

In the shop window, a miniature stage is set. Santangini plays two operas a day. A sign in the window proclaims that mezzo-sopranos of the stars in full dress will soon be featured while each opera is being played.

Today's feature is Andrea Chenier, performed by Busi- nani on baritone. Delmonico on tenor and the soprano Tebaldi — a classic recording, with three legends. A wooden cabinet behind Santangini is stocked with hundreds of opera cassette tapes. "Every day I get more— tapes, pictures, whatever," he says proudly. "Right now I'm trying to find room to fit them all."

Santangini remembers wondering about starting an operatic barber shop while apprenticing under his father in the 1960's. "Barbers by training, he has been a fixture in the chorus of most Philadelphia operas since he was a teenager, singing with the greatest stars of the 20th century. A short man with a regal bearing and gravelly manner, Santangini still sings in local companies at an age when many are retired. Between singing dates, he söfiihes a clientele that includes students from the Academy of Vocal Arts and the Curtis School of Music.

There is no question in Santangini's mind that Caruso — who has never sung with — is the greatest star in opera history.

And finally the inevitable question: Did this latter-day Figaro ever sing the bar of Seville? Yes, in the chorus for the great Fieneno in Taglioni's...

**No Love Potion No. Nine**

Harry's has it all: "Obey Me Oil" for people trying to train dogs or members of the opposite sex; "Confusion Oil" for pre-teens to resist on fellows; an organic chemistry students' "Keep Away, Stay Away Oil" for victims of snooping parents. He's even got "East India Break Up Oil" for those too cheap to send dead roses.

Harry's Occult Shop at 12th and South Streets stocks other goodies that bring love, sin and success, or special spiritual strength. So many items of evil. People still seeking the ideal Valentine card will find "True Love," "High Attraction," and "Man Holding" cells irreplaceable. And hopefuls held with present romances will find "Oel Oil of Penny Royal," reputed to repel flaws, Malay:间的和 Chinese "Holy Blood," or the peculiar pink liquid "Run, Devil, Run!" invaluable.

Among the notable concoctions is a hair color good as a hairstylist product called "Go Away Easy Air Freshener," and black candles that promise to "remove evil influences and heavy vibrations." The occult purveyor even sells polished "Accident Prevention Stones" for the drunk drivers, careless lovers and bed workers. And a surprisingly useful "Jims Removal" powder comes just in time for those who otherwise would have had to spend lifetime laboring under such a curse.

A sign in the store proclaims, "Our doors are open to anyone in distress... We aim to help people. George Schefflere, the current owner of the store, does not specify exactly how margarita monkey's teaticles, which will for "two dollars a gallon," will achieve this goal. Tokens and tidbits of all faiths are tattooed from Caravaca Crosses to Voodoo dolls to snake jaws preserved in formaldehyde..."

Harry's has stocked these items and others for over sixty years. The business has grown tremendously since those first years it operated solely on private requests for herbs and oils. The only remains of Harry's reign are a couple of shrunken heads left behind when Harry sold the store. "These were Harry's pride and joy," says Schefflere.

Inside the Bruce Lee Center, form and sticky carpeting covered the aisles. Chairs were missing, and the sparsest covered the aisles. The screen resembled a wrinkled, discolored bedsheet. Surprisingly, none of these deficiencies bothered the average Bruce Lee Center customer. The theater was always at least half full. Whole families would drop by for an afternoon's entertainment and watch full-grown Oriental brutality beat and bleed each other in the finest martial art form. With low admission prices — two to three dollars, and kids under twelve free — the theater was a good deal, especially for its low-income clientele.

Some fans would become affected by the poorly-dubbed but graphic films, yelling and shrieking, kicking and chopp- ing along with the action on the screen. Occasionally, these rambunctious souls would carry their antics out into the lobby afterwards, but for the most part the activity remained in the theater.

This is all history. While other theaters periodically feature Bruce Lee films, only The Bruce Lee Center had a wide variety of these Chinese thrillers. The Center is gone now from Philadelphia, and Kung Fu fans will have to turn to the streets for martial arts action.

**Kung Fu Kicked Out**

At 1618 Market Street between a steady adult book center and a vacant run-down shoe store, there rests an old and now-defunct movie house. It's easy to pass it by unnoticed. The grunge, dilapidated facade mixes well with the urban decay surrounding it. Rubbing away a little dirt and peering in through the partially boarded glass entrance, the careful observer can see a gull and filthy interior. A rat skittered across the floor. Fragments of dated Kung Fu posters are strewn about the room.

Two months ago, this decrepit structure was The Bruce Lee Center, a Kung Fu theater with continuous showings seven days a week. However, Girard Bank bought the property for investment purposes and shut down the operation. Martial arts fans in downtown Philadelphia are mourning.

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"M. Bora Sila"
Penna. Ballet: Back On Its Toes

By Rena Potok

At the beginning of last summer, PBC was forced to close because of a three million dollar deficit. “We walked in one day and were told the financial situation was so bad that the company either had to close or risk being closed by someone else,” said Paul Vitali, a PBC dancer. Company members had been working for two to three weeks without paychecks in an attempt to help the company get back on its feet. “This is true of most dance companies today,” Vitali said. “We just work on faith.”

A major fund drive has been underway since last summer, soliciting funds from corporations, art foundations, government loans, private businesses, and individual donors. PBC has flooded the Philadelphia area, as well as the entire state, with pleas for support. To date, the campaign has raised two million dollars, but another million is still needed to meet the gaping hole in the company’s budget.

David Vass, PBC’s promotion director, attributed recent cutbacks in the arts budget to the bleak financial situation. “Most major dance companies in the country are going through this now,” thanks to Mr. Reagan.” He also blames the fact that dance makes less money on tour than other art forms, such as drama and opera. “Dance in this country is still considered an elitist art form – dance appears on television less than the other arts,” he said. “If dance could be brought into the home, more people could be exposed to it, perhaps he brought closer to his world.”

As part of PBC’s fund drive, a new policy called “stand-buy ticketed service” has been introduced, enabling audiences to see thirty-two dancers and a thirty-piece jazz orchestra for the price of a movie. One hour before every performance, usual tickets will be available at half-price on a first-come, first-served basis to attract people who might not otherwise attend the ballet.

Once the decision was made to reopen, the company had no time preparing for what Vass called the most ambitious program in the company’s nineteen year history. Most companies spend two or three months in preparation. PBC’s dancers and choreographers, however, plunged into rehearsals immediately upon learning of the new contract just six weeks before opening night.

That they learned so much in so little time is a real tribute to the quality of the dancers in the company. Two separate programs, featuring five companies and two world premiers, will be shown this season. The first program includes works by George Balanchine, Anthony Tudor and the company’s new artistic director, Robert Weiss.

The second introduces works by Peter Martins and Paul Taylor. The program moves from a classical story ballet to a more modern dance piece to a neoclassical ballet to the music of Charles Ives. This wide variety illustrates the company’s tremendous versatility. PBC is one of the few ballet companies in the country whose dancers are well-trained in modern dance and jazz as well as ballet. It’s about time we had them back.

“Sophie’s House”: New Era In Sensual Credibility

By Robert Cmar

Women artists have been growing in numbers and visibility for the past fifteen years. Formerly relegated to feminine-oriented alternative spaces, women’s art is now gaining credibility in the established art community. Lynn Denton’s “Sophie’s House”, presently on exhibit in the conservatory and stained glass house, is an example of the increasing acceptance of contemporary women artists.

Philadelphia artist Lynn Denton based “Sophie’s House” on the Assyrian creation myth of the goddess who told fourteen women to mold a lump of clay into five men and seven women. Accordingly, Denton and five fellow female artists contributed to her show. Their works stand in the Morris Gallery around a group of free-standing, twenty-foot-high sculptures made by Denton herself. At first glance, the exhibit seems to be a cluster of unrelated pieces spread on the floor and propped against the walls, but a closer examination reveals that they share a common vocabulary of natural, almost primitive, objects and images.

One of the most conceptually appealing of the smaller works is Utu Fochholc’s large iron pot containing seeds, teeth, bones, rocks, and cast bronze animal skulls suspended over a photograph of the earth floating in space. Leaning against one wall is a stark stoneware piece by Glenda Frye which appears to be a woman’s face staring out of a black metallic slab. Against another wall is a series of rolled-up scrolls sealed in wax of a disturbing skin-like quality. These works, like many other pieces in “Sophie’s house”, are made of iron and natural materials that give the exhibit a sensual image.

The entire exhibit centers around a large structure that resembles a treehouse. A ceramic platform, accessible by stairs, forms an applied or coiled story of the house. A canopy supported by wooden poles stands above the platform, reaching to the ceiling, and a large branch weaves through the house. The entire brings to mind a myriad of associations: home, earth, nature, security, motherhood.

The whole installation looks as if it is the scene of a ritual and the ceramic stage on the house the site of a ceremony. The fourteen works by the other artists, the “children” of Sophia, stand around the stage, vases, about to populate the world.

After completing the “Sophie’s House” exhibit, Denton realized it created an appealing performance atmosphere. She then organized a multi-media show involving dance, slides, films, primal screams and discussions on sexuality, which will be given in two weeks, on February 17. It is probably one of the first times a set was built that inspired the writing of a play.

“Sophie’s House” is an original, sensual exhibit that will hopefully pave the way for wider acceptance of women’s art.
STAR TREK: TO KNOW IT IS TO LOVE IT, TO HATE IT IS TO KNOW IT

By David R. Meiselman

There is no doubt: when Star Trek made its first tentative television appearance in 1966, a newborn was born. It is still unrelentingly as to whether on that day a virus or a vaccine was first cultured in the petri dish.

To some, the show's universe was a fitting escape that kept them glued to the screens like a sticky dog rushing toward a smiling Lorne Greene and his gray with horseman. To others, it was a repulse stronger than those for liver and onions or hangover morning.

There is also no doubt that love it or hate it, everybody had an opinion about Star Trek. If they didn't, they were just a muddlesome piece of a load that nobody wanted anyway.

The show finally left the air in 1969, despite the drop-out that revamped the network. The show's loyalists cried. The show's opposition rejoiced and boldticker-tape parades. It was not long before Star Trek was syndicated, and thoroughly reinforced as the one of the most popular television series ever known or hated.

As if that wasn't enough, in addition to the assembled literati and fan groups that popped up, S.T. conventions were held throughout the country, cagouling "trekkies" into large-hearted benefactors and selling them memorabilia from their favorite show.

It is now 1983. Two movies and 15 years later, the show's popularity has waned. In fact, with a new generation watching its reruns, it's green. And the conventions, those money-making lures of trivia, continue.

This past weekend, a multi-media comic book and fanzine Creation Convention was held in Central City at the Philadelphia Centre Hotel. Star Trek was a major theme, if not the reason most attended. Even still, people love it or hate it.

Either way, there's an interesting glimpse behind the reality.

To a Trekkie, any obstacle standing in the way of his Star Trek convention is merely a weak temporary ticket fence attempting to stop a bullhustle. It is illogical to even bother trying to stop him.

To get there, he first walks through the lobby of the hotel, then down a back staircase decorated with ornamental graffiti etched onto the wall. He parades proudly down the hall, and before reaching the expanded sandwich stop, to which he hops, he walks into a small door. A fantacy world awaits him. He is "Onionhead" movie poster as his dad grimaces and wistfully looks his underside to the assistant holds up the goodies like an elongated finger at the luck bidders, as "magic"

It's a steal. He's practically giving the items away in the room.

were Isolated in the Andes without food Two buddies outbid each other for an Innuendo book into his bag pocket. The show finally left the air in 1969 despite the drop-out that revamped the network. The auctioneer howls, like a wounded seal picking with its tongue to the bullet Imbedded in its fresh breast.

For the cynic, going to the convention is comparable to a dentist appointment complete with shots of narcanaline in the gums. But when his great uncle threatens to cut him out of the will, his choices are limited.

He walks into the convention. "$7? Are you out of your mind?" Reluctantly, he forked over forty bucks and pocketed with its tongue at the bullet imbedded in his fresh white. He doesn't feel good about their purchases. That's the worst part about the next item comes to bid. The wagnering starts at one dollar, but the people in the room dart their hands into the air and hold up a number of contorted

plaster. The [cynic] stops at a comic table Before him is the history of Marvel comic, but the owner says this has been a bad convention at his booth, his choices are limited.

The auctioneer begins ignations, "It's ridiculuous" he says sarcastically. They have left their stuff.

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Finally, the bidding ends when one of the clowns has outdone his opponent. The auctioneer bai ks. The auctioneer bai ks. The auctioneer bai ks.

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By Elizabeth Wise

A woman with cropped hair, black trousers, and a olive green shirt pounds her fist on the table, knocking a glass to the floor. "This is my world! I am God here! Everyone in this room is God. This is my world and I can do whatever I want. I want to show what I think through my art."

Another person in the room, wearing pink sweat pants and a t-shirt, stood up and shouted, "Art should teach man not to be insecure, because it will be an individual, not a government, who sets off a nuclear bomb."

A man in the corner leaps from his seat where he has been sitting behind his gold rimmed glasses. "How many people here believe that art can change the world? Let's have a show of hands!"

A plump middle aged woman with long grey hair in jeans and a t-shirt screams with disgust, "There is no good or bad art, only art that is alive and art that is dead!"

National awareness of art has increased during the last decade, from King Tut jewelery crazes to fights over the Brueck statue to soaring museum attendances, and have never been burning issues in the nnml. The Hris Croup would ask if art is still relevant, alive and sponsored in Open Mouth Poetry and the Anarchist forum.

The Philadelphia and the significance ol the open forum has thoughtfully probed the very essential huge gathering of the general one ol the lirsi times that link place on South Street this past weekend, and this decade, from King Tut jewelery crazes to fights with an individual, not a government, who sets off a nuclear bomb."

A brawl nearly broke out when our man accused another of elitist tendencies. When the next round of pitchers arrived, the discussion cascaded into a debate between several poets on the distinction between art as free expression and art as a marketable commodity. Is art only art when it is free expression? Is it art if it is marketable? The lively crowd decided the crowd modified that paintings could be marketable commodities, but they were useless if they catered to capitalist interests and hung in the Fifth Avenue apartments of Wall Street bankers, where only five or six people would use them. A poster, on the other hand, was decided more valuable if it embraced free speech and was passed out on the street. In this country people are not paid for giving images of a better society, and that, decided the forum, is the difference between ideal art and art that is sellable in capitalist society.

"Art makes a few people get a whole lot of money," thought a man on the floor. "Do the buying habits of buyers have anything to do with politics?"

"Who can afford to buy except capitalists?"

"Can art express social feelings and make money at the same time?"

A plump middle aged woman with long grey hair in jeans and a t-shirt screams with disgust, "There is no good or bad art, only art that is alive and art that is dead!"

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"Art is bloody. Art is self-control."

"I want people to know what I mean when I paint a woman on the crucifix."

"Artists do feel godliness, and their art may be an essentially elitist exercise. Art has become rogalistical and elitist and self-indulgent."

"Is self-satisfaction elitist?"

"We should use art as a way of showing an image of a better society, but do we need to make money doing that? Isn't an improvement in society better than just making money?"

Ali, from the mouths of anarchists. The group came to the conclusion that art could be of great use in leading social reform and presenting alternate political, social, and economic regimes.

"We could have a much nicer society, with art playing a very important part. We need to draw a picture of a preferable society, and then create an event that will draw the public to view it. I don't think the word is revolution. I think the word is evolution, because revolution brings images of violence. We don't want to attack the American system, just decide how it can be improved, how capitalism can be rendered harmless."

Voices rose on the floor opened to a favorite topic of anarchists, possible alternatives for a better society.
Russia, perhaps? A few loud cheers resounded, but finally the boos prevailed. No. they'd rather stay in America, but without money. Everything could be shared. Artists would be provided with free art supplies. Everyone could express their feelings. Would we be willing to commit ourselves to creating a united entity that we could name, and then promote, like Artists Against Ugliness? "How about Artists Against Beauty?" "If people express their good ideas through their art and then are conservative in the other aspects of their lives, what's the point?"

A latecomer to the meeting asked what anyone in the room was doing, as an artist, for politics. He got an answer from the woman with the cropped hair, who had since picked up her essay: "Yeah man, I'll tell you. I drew a picture of a little kid. He's Ellen Green's father. He's got a rain coat on, and he's standing there inquisitively. And he says down the left side. DEVELOP. That's something I did that I think is sensitive, appeals to the masses. What provoked the intervention can be partially explained by today's, less exclusive definition of artists that includes non-Masters, and the wider accessibility of today's art through films, photographic reproductions, and posters. Technology has created new art forms, such as inert art, which arouses the curiosity of the viewing audience. In Philadelphia, a law specifying that public funds be spent on outdoor art has further promoted the city's historical commitment to the arts.

Along with new considerations of the subject come new assumptions. An accepted, unspoken definition of art as politically radical and of artists as spokesmen against society and traditional mores permeates the discussion. Contemporary art that does not incorporate original or non-conformist ideas was considered dead or, even worse, was communicated from the entire realm of art. Art as mere representation or imitation of nature was only discussed in the context of art as instructive or oppositional to decorative, only social comments, like Van Gogh's depiction of the harshness of lower class life in The Potato Eaters, were considered relevant.

According to the artists, street people, sinners, poets and anarchists, it is not really clear that art is dead. But what the Bacchanal discussion certainly proves is that the questions are very much alive. And that is just as important.
Loving Trek... 

By Howard Sherman

As the Trekkie leaves the dealer's room — of course hell return; that's given — he heads to the busy Trekkie viewing rooms. Rented, large-screen TVs are set up in front of an army of chairs, filled with people in two different building areas. Episodes of Star Trek — he can name them, and recite most of the lines — play to magnificent applause, as do Dr. Who episodes and other assorted TV shows. The room reeks of excitement, large amounts of applause, and Dr. Who name rhymes and repetition of old jokes. The room is there, if people want it. The only series currently on TV truly descended from the original series of the seventies is Star Trek: The Next Generation, a science serial that combines human drama, politics, and a bulk comedy type of reality into the most moving hero of television seen each week.

The real hits are groups like The Facts of Life or Gimme A Break. Failing to capitalize on the talent of their stars, Star Trek alone is a show that might have made a hit ten years ago was abandoned, leaving the most sugary sweet pro-
grom on the current network schedule.

Norman Lear, where are you? It has been over a decade since All In The Family first put its way into the nation's living rooms, assailing sensibilities with bigotry and social issues. However, the show that gained notoriety for its offensive policies was also the first T.V. characters that evaded as the show continued in its lengthy runs.

The days of Leave It To Beaver were gone. The seventies brought the outback, M*A*S*H and the room replaced by the world previously dominated by Shirley Temple and Carol Brady. The closing scene was up; the past and realism was grabbed on to a previously innocuous format. The look back at the current TV line-up reveals that the sitcom revolution was unsuc-
cesful. Social issues have been relegated to a second banana position behind juvenile sex, static characters, and a return to the old-fashioned behavior seen while having juvenile sex. The only series currently on TV truly descended from the original series of the seventies is Star Trek: The Next Generation, a science serial that combines human drama, politics, and a bulk comedy type of reality into the most moving hero of television seen each week.

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grom on the current network schedule.

What has happened is that the shows that were broken to the name of illuminating issues are not merely fodder for new characters. Characters talk about sex just for a laugh and with alarming frequency. There is an avalanche of issues of sex, AIDS, and the more than death, or M*A*S*H's abor-
tion, are forgotten; the frailties are bare and their problems have been warped for use in pandering to the current requirements.

Perhaps the Reagan age and the Moral Majority have accentuated the sitcom. Or perhaps the American people want to be entertained in this new Depression era. But it is a sorry sign that the most sentimental form of the past thirty years has actually taken a step backwards; not enough to become vacuous, but not enough to return to the Golden Age television.

On T.V., Archie Bunker is a stepfather in two young girls. On All in the Family, Jerry Mathers, the grown-up star of a program phenomenally popular Leave It To Beaver, is being in on with great success. T.V. is growing rather than ever.

Norman Lear, we need you.

Or Learning To Hate It

How to improve your Social Life

FOR

How to improve your Social Life

FOR

How to improve your Social Life

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How to improve your Social Life

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How to improve your Social Life

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FOR
At first, the echoes of the heartbeats that reverberate through Wings & Players Theater are mildly irritating. But when the rhythm disintegrates into an erratic and chaotic sequence, the world of Emily Stilson is shattered, and the audience is shocked by a disorienting encounter with the agony suffered by a stroke victim.

Wings, by Arthur Kopit, explores the frustration endured by Emily as she battles to slowly regain the simple, yet so complex ability to comprehend and respond. The struggle is sharply contrasted with the subtle energy she exudes, a reminder of her career as a wing walker in the pioneer days of aviation.

Kopit was inspired to write the play when his father suffered a major stroke that destroyed his ability to communicate. The script, painstakingly researched prior to its debut as a radio drama, is presented in its ability to translate Emily's trauma into an hypnotically palpable experience for the audience.

As the seasons change in the course of the play, we empathize with Emily's struggle, while she strives to find a word, we so desperately want to provide her with. The current Philadelphia Company production, under the direction of Dagald MacArthur, translates the difficult script to the stage excellently. Kopit's work is complemented by Michael Stockton's clever stage design, which uses a translucent black screen to symbolically separate reality from Emily's stroke-induced perceptive altering of her surroundings. The scenes give way as Emily begins to recover her communicative abilities, although she still suffers intermittently from the aphasic fallout of her illness. The elaborate sound techniques devised by Charles Cohen are ingeniously implemented to contrast what Emily is trying to verbalize with what she is actually saying.

However, the background music provides an unwelcome, melodramatic quality that does not enhance the script.

Marcia Mahon is wonderful as Emily Stilson, and her performances perfectly portray the frustration experienced by articulate and energetic individuals battling their own minds to find the simplest of words and phrases.

Sally Mercier is also as Amy, a sympathetic hospital therapist who develops a close bond with Emily. The rest of the cast is insignificant, neither good nor bad in their minor roles.

Wings confronts a difficult topic that brings the audience uncomfortably close to the fear and fright of death. However, the fear that emanates from the audience's growing realization of their own weakness and vulnerability dissolves as the will and spirit of Emily shine through in this expertly mounted production.

...an hypnotically palpable experience for the audience...

Don't Get Stung By Tepid 'Brimstone and Treacle'

Brimstone and Treacle
Directed by Richard Lerner
At the Blitz

By Howard Sherman

"Submitted for your approval: Tom and Nora Bates, an average couple trying to rebuild their lives after the accident that reduced their daughter to a vegetable. Their existence is shattered by the appearance of Martin, a young man who causes lightning when he prays. Martin has no past and seeming by nature. His only goal is to destroy Tom and Nora's status quo with mischief. A special box of objects can be learned in."

The ghost of Rod Serling is hovering somewhere around the plot of Brimstone and Treacle, but his ironic wit and satire are alienated from this frequently opaque farce into the bizarre. What remains is an ugly tale that trudges through perverse titillation and absurd super natural visions for eighty minutes until a moderately clever, but hardly compensatory, double-twist ending is revealed.

The screenplay of this modern gothic horror show is the work of Dennis Potter, the Englishman who devised the intriguing Penny From Heaven. Potter has several visions about human nature that must be cared for before he is allowed to write another script; in both films, bizarre sexual practises are the downfall of potentially happy marriages, and a mysterious stranger assaults a handicapped girl. At least in Pentium, such grotesques were balanced by brilliant musical production numbers; Treacle offers no such relief.

The small cast goes through their paces convincingly enough, but most of the cast does not. From left to right, Tom and Nora Bates, an average couple, are excluded from this frequently opaque farce into the bizarre. What remains is an ugly tale that trudges through perverse titillation and absurd super natural visions for eighty minutes until a moderately clever, but hardly compensatory, double-twist ending is revealed.

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By Jimmy Guterman

The Jam, arguably Britain's most popular, vital, and rock band, have broken up. Its leader, Paul Weller, has dissolved the band, fearing they were becoming irrelevant and repetitive. From a commercial point of view, Weller is far from the mark. His most recent half-dozen singles have topped the British charts, and their most recent album, last year's The Gift, gave them their first (albeit slight) taste of American success. But artistically - that is another story.

The Gift was a drastically uneven collection. For every succinct social observation, there was a foray into doesmall leftist territory as unwarranted as it was unsuccessful. Weller, always critical of The Clash's political pomposity, saw himself turning into a wailing political pomposity, saw himself turning into a wailing political pomposity.

In his open letter, "A Farewell To Our Fans," Weller notes that what made his band so important to its fans and visa versa was the mutual respect that defined their relationship. After six years, The Jam became an institution - and institutions are not known for being open to change or experimentation. The band would have collapsed on itself, selling more records as it became a self-caricature, by abandoning Weller makes an embarrassment of dozens of funds that have continued, for just their artistic lack of lack of nerve. He is setting a precedent and because of his more relaxed role model than his cake-walking elders.

One should not worry about Weller. He has his work cut out for him, and we are going to hear much more from him. However, one wonders if the honesty and respect that permitted The Jam to maintain their unique position remains in Weller's. The Jam is dead. Long live The Jam.
RANDY NEWMAN TROUBLE IN PARADISE

Randy Newman's Compassionate Satire

The Dream Syndicate
The Days of Wine and Roses

The Dream Syndicate are yet another tongue-in-cheek, self-consciously derivative band that take their cue from the legacy of The Velvet Underground and John Cale and both The Syndicate's music and image are new self-consciously derivative from this time and create an original identity. Formed in California by a trio of English Brit popes, the band added a drummer and recorded their first EP only a week after their initial live performance.

While a number of songs on The Days of Wine and Roses sound like the best material Reed and The Velvets never recorded, much of the album is painfully slow and muddled. Still, it is hard to not be momentarily captivated by the Byrne-like waltzing guitar line of "Tell Me When It's Over" or the singing melodies that creep through the distorted two chord guitar wash on "That's What You Always Say."

Rand McNally Compassionate Satire

Randy Newman doesn't write songs, he writes short stories and then puts them to music. At its best, Newman's work is as pack- ed with detail as fine contemporary fiction; Trouble in Paradise is Newman's work at its best.

For over a decade, Newman has been best known as a satirist From Lehr- esque political essays in Soil Away to his album-length defamations of rednecks. Good Old Boys. Newman has always attacked anything with which he disagrees with black humor and without commercial con- sideration. His latest LP continues this tradition, but with a new twist - Newman has discovered the emotion of compas- sion.

On any number of previous records, "Real Emotional Girl," the story of a daddy's little girl who moves out and loses at love, you've heard it used as a joke. But now, Newman's sweetest voice ever relates her tale without melodrama and succeeds in having his audience empathize with the girl, simultaneously earning that same audience's scorn for betraying her confidence. That Newman no longer wants to "perhaps" would distance himself emotionally from his work, but is an unexpected delight and a personal breakthrough.

This is not to say that Newman has lost any of his satirical powers, which are at their best at this time, the decadent, lazy rock star Newman intends not to become. This is not a new idea for Newman. His last album, 1980's BEN AGAIN contains an ELO take-off as well as a song called "It's Money That I Love," but what has been the concept more hilarious and potent this time is the album's personnel. Don Henley, Lindsey Buckingham, Christine Mcvie, Bob Seger and half of Toto (among many others) ap- pear on Trouble in Paradise, in- tentitionally satirizing themselves. Othertwo's kids didn't know (Linda Ronstadt has a sense of humor.) The single, a bouncy time entitled "The Blues," kicks off with Newman warning us that the singer we are about to hear is going to whine, much like Paul Simon Enter Paul Simon, who proceeds to whine.

The album's best and funniest song is "My Life Is Good," which closes the first side. After making sure we know he is a famous rock star Newman's alter ego takes us to his oldest child's private school, "Many famous people send their children there," he bawlingly in- forms us. As he has been called to the school because his son is a trouble-maker, but Newman has more important things on his mind. You see, he and his wife recently stole a deaf friend, Bruce Springsteen, at The Bel- Air "I'm tired," Bruce tells him, "How would you like to be The Boss for archie?" Randy ac- cesses, screaming, "Blow, Big Man, blow," as session sax player Ernie Watts squawks like a crazed, android-like Michael McDonald and Clemons is as the raga fades out Newman's descrip- tion of the scene and description of the narrator are both hilarious, but Newman does not use the contumacious character.

Screams of "Get the gun!" punctuate the New Orleans- flavored "There's a Party at My House" in which Newman satirizes the same kind of party Paul Barbel dealt with in She Knows What's Rock. It's not money Newman troubles with after all New man is a wealthy soul it is the trappings of money. Not only has Newman discovered compassion, he has also ac- cepted responsibility.

But all of this would mean nothing if the record didn't sound so right. In the end, it's the details that put everything into focus and make Trouble in Paradise a success - the way Newman believes "You old fart!" to his son's teacher on the fade of "My Life Is Good," and the haunting two-tone synthesizer line in the album's hitrocker climax, "Song for the Dead," which sounds like a distant air raid siren and mashes perfectly with the song's martial beat and feel. Randy Newman, like so many other artists, is taking a look around and he does not like what he sees. That Newman can evoke laughter and anger in a single image is his greatest gift.

— Jimmy Guterman

Velvet Dreaming

The Dream Syndicate
The Days of Wine and Roses

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Load singer-songwriter Steve Wynn manages to insert a little black humor into an otherwise black set of lyrics and "Until Later," in my area there's a choice of being and most of the utterance is paid to the lesser beings. At this point, however, The Dream Syndicate are too wrapped up in their influences to sound original. Their primitivism seems guilty of pretending to be something it is not making imitation for inspiration.

— James Roebinstein
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THE SEDUCTION OF MIHI
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ARTSFEST
JACQUES TATI RETROSPECTIVE
Featuring all of his long-player gems.
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PLAYTIME
Monday, Tuesday, and Thursday. 1PM
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JAMES BLOOD ULMER
The shape of things to come! At Fis's

WARREN ZEVON
A solo 'rock-ethic' which means he
himself wouldn't turn up or pan as much as he did last October at the
Tower. 8 PM. 2/28
The Academy (with Louden Wainwright III)

JOHN EDDIE AND THE FRONT
STREET RUNNERS
A Stanley Jaffe film loosely based on the
comedy of a rich Jew who

FREDDY RADISH
Quits out your head over your head. Don't miss this
You'll (Regency, 16th & Chestnut. 567-2310)

THE LAST AMERICAN VIRGIN
An off-kilter comedy held over
for a third week, no one
can figure out why Cannon's stock keeps
dropping
(Philadelphia, Broad & Walnut Sts. 665-7021)

T.A.L. TRIVIA
Meet Joe Doe. It happened once
and it's A Wonderful Life were
all directed by the same man. Name
before them.

SHARON RONEN
She's on top. The world is yours.
Figuring out the truth behind her
incredible success.

PARIS SEINE
Tales of sin, sex and the supernatural
this special evening with
storyteller Paris Seine. Wednesday
7:30 PM. Studio 40. At the Roxy Theatre

ARTSFEST OPENING
Two works by the People's Light and
Theatre Company move the opening
of Antigone. 5/13, dedicated in the act
of storytelling. Saturday, Feb. 6
at the Harold Prince Theatre. Annenberg Center

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Britain's New Vic company performs
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CABARET THEATRE
Tea for Two, directed by David
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