WASHINGTON — President Reagan declared in an eloquent new year's message that the United States is now at war with the 'evil empire' of the Soviet Union, and he called for an all-out offensive to end the threat from the nuclear arms race.

Reagan's policy of 'peace through strength' is a departure from past administrations. The president's message also reflected the growing influence of the conservative political movement, which is pushing for a 'new conservatism' that is more openly anti-communist than the one that existed in the 1950's.

The new policy reflects a change in the political climate, as well as a change in the political leadership. The president, who is a member of the conservative wing of the Republican Party, has been increasingly supportive of the conservative agenda.

The president's message also drew a strong reaction from the Soviet Union, which called the policy a 'provocation.' The Soviet Union has been working to reduce the arms race, and it has been encouraging other countries to do the same.

The president's message was widely praised by conservative politicians and commentators, who welcomed the new policy as a step in the right direction. However, there were also some criticisms, who said that the policy was too aggressive and that it could lead to increased tensions with the Soviet Union.

The president's message was widely viewed as a sign of the growing influence of the conservative political movement, which is pushing for a 'new conservatism' that is more openly anti-communist than the one that existed in the 1950's.
Mask and Wig’s to fizz tonight with comedy ‘Urban and Soda’

By NANCY WAGNER

The 96th annual winter production of the Mask and Wig Club opens this evening, and the Wig gang promises that it will be a hit.

The show, entitled Urban and Soda, is billed as 'a blast of big ideas and經過 every¬thing from bag and burlap to chor¬

The show’s theme centers around the idea that “we are all human beings.” The production will consist of a variety of acts ranging from sketches to songs, dances to poetry readings, and all will be performed by the group’s talented members.

Audience members can expect a night of laughter, tears, and thought-provoking performances that will leave them inspired and entertained.

The show promises to bring together different cultures and perspectives, celebrating diversity and unity.

Tickets for the show are on sale now, with a variety of seating options available. Don’t miss out on the chance to experience this unique and amazing production. So come out and—well, you know what to do.

— NANCY WAGNER
You Call that Fair?

Item from the D.P., 18 January 1984: "The University has postponed a portrait unveiling ceremony that was scheduled to take place between the students' union building and Old College. The unveiling was postponed after the trustees decided toPending the results of the until released radiation study and will resume further review on the issue until we have completed our analysis. However, in a separate concern, we support any effort to change black fraternity and sorority housing to residential status. This would represent an immediate University challenge to black presence and visibility on campus."

Get Your Name Here

The Daily Pennsylvanian welcomes comment from the University community in the form of columns and letters to the editor. Material may be on any topic of national, University or personal significance. Signed columns, letters and cartoons appearing on this page represent the opinions of the authors and do not necessarily reflect the views of the Daily Pennsylvanian. Letters must be typed double-spaced and contain the author's name, phone number, and affiliation. Unsigned material will not be published. Please limit letters to two hundred words. The Daily Pennsylvanian reserves the right to edit.

Send all material to: Lorena Conlin, Editorial Page Editor, The Daily Pennsylvanian, 4023 Walnut Street, Philadelphia, PA 19134.

By Mike Adams

I met my wife Penny through the Community Housing Program in Philadelphia, and later through her friends. She is a generous, warm person who literally spends thousands of dollars a month on cash. I suspect she's got several thousand dollars in her bank account and a 30-day supply of aspirin.

Penny is a very community-minded neighbor. I've heard her argue with people who feel that seeing too much of her isn't bad because she's there to help them. She is always asking her why she isn't like most people and why she isn't like the other people who live in the same street. She is always asking her why she isn't like most people and why she isn't like the other people who live in the same street.

The honeymoon's over.

By David Dormont

And one bomb was dropped on Hiroshima. America lost the war. The United States was defeated. Japan surrendered. The United Nations was formed. The United States disbanded. The United States gave up. Japan surrendered. The United States disbanded. The United States gave up.

The billboard read: "Philadelphia - 300 years in the making.""I

Michael Adams is a senior in the College. He is a former editor of the D.P. Board of Managers. The Daily Pennsylvanian reserves the right to edit all letters submitted to the newspaper.
ENIAC named top achievement

Yesterday (Continued from page 4)

ENIAC was followed by a median of about $7500 which it requested. The idea for an intercultural center was originally proposed during a sit-in at College Hall. The center was subsequently was PX. "It is regrettable that the University would have been im-

The first nuclear physics problem ENIAC solved would have required

The Student Health Insurance Office

formerly located in

The University of Pennsylvania Hospital is now located at

3440 Market Street, 5th floor

662-2673

The Philadelphia Magazine

January 26, 1984

ARTICLES

Philadelphia

476-7606

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150 KEGS IN STOCK. TAPS. CHIPS. PRETZELS. PEANUTS. ICE CUPS. TUBBS. COLD BEER AT NO EXTRA CHARGE

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ST PAUL GIRL (Minnesota)

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BEER FEATURES

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2 liter bottle

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CUBA

BRENNIVIN (Iceland)

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AEGEAN (Greece)

BRENNIVIN (Iceland)

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100% quality guarantee

12 oz. NR

1 lb. bag

Pennsylvania. Among the many themes that will be explored are the role of religion in maintaining the United States Culture, and the effects of the changing social, political, and economic landscape on the nation's religious landscape.

The keynote speaker for the event will be Dr. Brenda Brainerd, a professor of religious studies at the University of Pennsylvania. Dr. Brainerd is a leading expert in the field of religious studies, and has published extensively on the role of religion in American society. She is the author of several books, including "The Role of Religion in American Society" and "The Impact of Religion on American Politics."

Dr. Brainerd will discuss the role of religion in American society and its impact on politics, culture, and social issues. She will explore the ways in which religion has shaped American history and how it continues to influence society today. The event will be held on Sunday, March 22nd, from 3:00 p.m. to 5:00 p.m. at the University of Pennsylvania's Gummere Hall. Admission is free and open to the public.

The event is part of the University of Pennsylvania's annual Spring Festival, which celebrates the diversity of the campus and the wider community. The festival features a variety of events, including musical performances, art exhibitions, and workshops. This year's festival theme is "Religion in American Society," and it will focus on the role of religion in shaping American culture and politics.

The festival will be held on the University of Pennsylvania's campus from March 19th to 26th. The opening ceremony will be held on March 19th at 7:00 p.m., and the closing ceremony on March 26th at 3:00 p.m. The festival is free and open to the public, and will feature a range of events, including keynote speakers, panel discussions, and performances. The festival is sponsored by the University of Pennsylvania's Office of Religious Life, the Department of Religious Studies, and the Division of Student Life.

Dr. Brainerd's talk is part of a larger series of events taking place during the festival, which will explore the role of religion in American society from a variety of perspectives. The festival will feature a range of events, including keynote speakers, panel discussions, and performances. The festival is free and open to the public, and will feature a range of events, including keynote speakers, panel discussions, and performances. The festival is sponsored by the University of Pennsylvania's Office of Religious Life, the Department of Religious Studies, and the Division of Student Life.

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Dining Services gets computers

**by Craig Cooperstein**

University Dining Services is called a new computer system designed to increase convenience and efficiency in dining halls across campus.

The Super-Micro Computer system, installed as a result of a recent city grant, is in the Dining Services Office at 1200 Pine Street. The system is designed to handle the daily menu, ordering and billing that takes place in each dining hall.

The system manages food production, store orders, and computerized accounting and billing. It also provides information to the cafeteria and dining hall managers.

"The system will completely change the way we do business," said University Dining Services Manager Joan Jacobs. Jacobs said that the new system will allow for a faster ordering process and reduce errors.

"With the old system, it took five minutes to make an order," Jacobs said. "Now it takes less than a minute." Jacobs added that the new system will also help to reduce waste and make sure there is always enough food.

"The old system allowed for 95 percent of our menu items to be ordered in advance," Jacobs said. "Now we can order items at the last minute." Jacobs said that the new system will also allow for better management of the food inventory.

"Our goal is to carry 95 percent of our menu items," Jacobs said. "This system will help us achieve that goal." Jacobs added that the new system will also help to reduce waste and make sure there is always enough food.

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The Daily Pennsylvanian - Thursday, January 26, 1984

Mayor's business survey draws praise
City officials hope results will spur commercial revival

By ALISON FELDMAN
Philadelphia Mayor W. Wilson Goode recently commissioned a survey of local businesses which many city leaders are calling "the most comprehensive ever done in the city.'

The two-page survey, which Goode commissioned earlier this month, will be sent to more than 33,000 businesses in the area.

City dignitaries from top business leaders to members of the Philadelphia City Council are excited about the survey. "This is something that our department has been lacking," said Charles Pizzi, the Department of Commerce.

The survey was being conducted by the A.J. Wood Research Corporation volunteert its services to the City's Department of Commerce in an effort to find out what local businessmen and women think of the city's business climate.

"This survey stemmed from a questionnaire's results. Gordon administration focuses its efforts in finding out what the community really wants," Goode said.

"The purpose of this survey is to assess the perceptions of local businesses in the community and to answer these needs," he said. "This survey stemmed from a desire to improve the business climate of the city with the perception of small and large businesses.

"It's important for SCUE to see skeptical at a part of the mayor's plan for work- ing with the city's business climate."

They said that Goode intends to continue his talks with associations and groups representing at least a dozen major segments of the business community, one of which includes the presidents of all city universities and colleges.

Pizzi and Ben Brown said that the survey will be the first of four City Department of Commerce surveys which will be conducted by the research department of the Business Association, which has been contracted to do the survey.

"With or without this change, I believe the new constitution is superior to the old one. And I think this work- very strong support for the new one."

Mayor's business survey draws praise
City officials hope results will spur commercial revival

Are you—
• energetic
• creative
• outspoken
• articulate
• dedicated

Applications available now through 1984 White House
(Continued from page 1)

"In addition for SCUE are to be encountered by a political out- number. Scolnick said "When you're part of a larger group a degree of autonomy is lost." 

Recognize the benefits which SCUE has brought to the university com- munity in recent years and I hope that their frequency concerns in strengthening SCUE's ability to con- tinue this work," Goode said.

The UA meeting, which is open to all students, will be held at the Philadelphia Civic Center, Hall Rooms 107.

For more information call 387-2149 or 387-9454

BLUE SALE!

3923 Walnut St. (Next to Steve's) 386-KOPY

White 20# bond copies 8 1/2 x 11 loose sheets 2 1/2¢
in kinko's copies.

Cafe Jeudi
Spring '84

* INTRODUCTORY MEETING *

Cafe Jeudi is a student run coffee house looking for:
Waters/Waitresses
Bakers
Interviewers
and others who want to get involved.

All interested people should come and find out more.

THURSDAY, JANUARY 26 6 PM
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Ivy Research Labs is Looking For Healthy Male or Female Volunteers 18 Years of Age Or Older To Participate In Controlled Dermatology Research (Proof of Age Required)

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UA LEGAL SERVICES

Dean of the Seminary College of the Jewish Theology

Come to our Get-Acquainted Smoker,

"New Light on the History of Jewish Women"院  

By RHAMUNDUS NIELSBERG MOORE

The University will hold 80 pro-

motion language proficiency tests

in the field of study for the entire

degree requirement.

Students will work with 270 undergraduates currently enroll-

ed in University language courses. Students who perform adequately will receive credit for having fulfill-

ed the language proficiency Require-

ments.

Assisting Dean for Language In-

struction Barbara Freed said recent-

ly that the workshop is the first pro-

gram on proficiency testing that the University has insti-

tuted to train instructors to rotate and conduct a proficiency interview. Barbara Freed, who is director of the pro-

gram said program coordinators select faculty members and/or teach-

ers to train instructors to rotate and con-

duct a proficiency interview. Barbara

Freed, who is director of the pro-

gram said:

...the proficiency testing is actually a continuation of the

between the students and instructors covering a wide range of

students who have fulfilled the University language requirement

"For others it is a useful warn-

Barbara Nordeen, coordinator for the program, said yesterday that the University's language requirement is profes-

fessor who is in charge of the pro-

gram said language instructors at the level of the faculty

students have not passed

Janet Roberts Memorial lecture is themed "New Workstudy Jobs Available:

CAREER

IMPROVE YOUR JOB SEARCH BY:

"DRESSING FOR SUCCESS"

STRAWBRIDGE & CLOTHIER

will host a workshop designed to enhance your professionalism, information on dress, hair and make-up will be provided by experts to Penn students.

**Wednesday, February 1

Time: 5:45 P.M.

Location: Strawbridge & Clothier

REGISTRATION REQUIRED BY January 27th TO SIGN UP CALL: 898-3012

If you registered in the Fall, call to confirm your attendance.

Attention Graduate Students!

There is an immediate opening for a Graduate Fellow during the spring semester of 1984. Ware College House offers a rooftop lounge, computer facility, house dining, and faculty/graduates-in-residence. Those interested in applying should contact: Ed Lewis Administrative Fellow 240 Memorial Towers (215) 222-4856

The Gold Standard Cafeteria

Main Floor-Locust Walk Entrance

Lunch - 11:00 - 3:00 Mon. - Fri. 12:00 - 3:00 Sun.

Dinner - 4:00 - 10:00 Mon. - Sat. 5:00 - 10:00 Sun.

The Gold Standard at Penn, Inc.

3601 Locust Walk 387-D0NE

PALLADIUM RESTAURANT

Main Floor-Locust Walk Entrance

Lunch - 11:00 - 3:00 Mon. - Fri. 12:00 - 3:00 Sun.

Dinner - 4:00 - 7:00 Mon. - Sat. 5:00 - 10:00 Sun.

The Gold Standard Cafeteria

Baseament - 36th Street entrance

Lunch - 11:00 - 5:00 Mon. - Fri. Dinner - 4:00 - 7:00 Mon. - Fri.

ALPHA EPSILON DELTA

Pre-Med Honor Society invites

Pre-med Sophomores & Juniors to apply for membership.

Pick-up applications in CPPS (Carol Dogan's office)

Applications are due Feb. 10, 1984

Any Questions, call Terry 387-4014 or Dan 386-2500

The Daily Pennsylvania — Thursday, January 26, 1984

SAVE THE DATE

TUESDAY, JANUARY 31

JEWISH WOMEN: ANCIENT DREAMS, NEW VISIONS

"NEW LIGHT ON THE HISTORY OF JEWISH WOMEN" by Paul Hyman

Dean of the Seminary College of the Jewish Theology

Come to our Get-Acquainted Smoker,

"New Light on the History of Jewish Women"}

Dean of the Seminary College of the Jewish Theology

Come to our Get-Acquainted Smoker, "New Light on the History of Jewish Women"

THE PHILOMATHEAN LITERARY SOCIETY IS...

-Poetry/fiction reading
-Art gallery -Tradition

-debates -Library -Unstructured philosophical discussion

-fun -Philomel -Poetry/fiction reading

During the 89-90 year the society will focus on Trachtate Pesachim, Chapter 10 Texts supplied. Open to Penn students.

Independent study, discussion and fun. We'll use as a starting point Trachtate Pesachim, Chapter 17. Texts supplied. Open to Penn students.

Friday, January 26 from 5:45-7:45.

The Bold Fox

For your convenience starting Wed., January 25th

The Gold Standard at Penn, Inc.

3601 Locust Walk 387-D0NE

PALLADIUM RESTAURANT

Main Floor-Locust Walk Entrance

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creases with top adminislralors, in-
and Provost Thomas Ehrlich. at a
to discuss next year's tuition in-
may not provoke as much outcry
HIT Co-Chairman Bruce Ettelson
Halt Increased Tuition.

established by the F.A. Davis
strange combination, but that mix-
Medical School student
award is entitled "Of Landscapes
students to draw on Iheir artistic ex-
first F.A. Davis Creative Arts

"Every food item is damaged
and the ashtray was found to be far-

smoking ban instituted by an ambulance after he suffered from smoke inhalation.

HIT hosts tuition hike forum
By ADRIAN GOLDENSHMIDT
Stuclents will have the opportunity to discuss next year’s tuition increase at a forum on April 17. Provost Thomas Ehrlich will be present to answer questions.

Dr. Robert McKain denied the charge that damage was caused by moving valuable items before the fire occurred. Cristofalo added, adding that he had to look for the office off sink when its call began to collapse.

The UA is planning to work with PENN • Thursday, January 26, 1984
8

"Students arc becoming accustom-
student to comment on the event.
The Graduate and Professional
"I think that without some legisla-
tival. Students need a perspective
Those proposals are also expected to
onto the affordability of medical
Dr. Rubin has replaced Her-

Herschberg realizes urban policy dream
By LISA GREEN
The Graduate and Professional
"The purpose of my office is to

"It's really a shame," the clerk
"It is essential for medical

giving him the opportunity to imple-
"That dream has moved closer to
Of loan extensions
"The first thing I heard was a
Herschberg is a former urban planning

"I was sitting in a office about 5:12 p.m. and the first alarm

We were amazed to visitation.

form to express a basic idea. It was the
the UA is planning to work with
branched out into a dumpster on 40th

U. prof heads new city office
Herschberg realizes urban policy dream
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the UA is planning to work with
SCUE discusses Dean's List

New GPA standards draw mixed reaction

By BETTY GOODMAN

Scores of the six-time Commis-

sioner of the NCAA and the head

of the NCAA’s Committee on

Intercollegiate Athletics, chaired

the meeting of the Dean’s List

committee and discussed the deci-

sion to end the list at the meeting.

The decision to end the list was

made because of the NCAA’s con-

cerns about the fairness of the list

and the potential for coercion by

students and faculty.

But Warren Undergraduate Dean

Matthew Steppe said yesterday that

the decision to end the list was not

made without consideration of the

students who may be affected.

"It’s a very difficult decision," he

said. "But we have to make sure that

the list is fair to everyone involved.

Steppe added that the decision to

end the list was not made lightly,

and that the committee took the

issue very seriously.

The decision to end the list has

been met with mixed reactions

from students and faculty.

Some have expressed disappointment

at the decision, while others have

welcomed it.

Steppe said that the university will

continue to explore other ways to

recognize academic excellence.

"We will continue to look for oppor-

tunities to recognize our students’

accomplishments," he said. "But

we believe that the Dean’s List is

no longer a fair or effective way to

do so."
Penn League Roundup

(Continued from back page)

Columbia’s Carl Schott continued
on his hot streak from the outside
with four 3-pointers and
17 points as the Lions
poured it on late to give
the Lions a 60-59 lead. Eli
scored 19 points to
help fuel the Lions’
rebound and reduced
its lead just before
halftime.

The ball rebounded to Harris, who
again missed. This time the ball
bounced into the hands of
freshman Chris Dublak and
he raced in for a layup. But the
referee ruled that Dublak had touched
the ball before the players, giving
Penn a 2-0 lead (2-0, 3-0 overall) in
the first 11 minutes. Following the
game, Eli coach

What’s hot, in

Philadelphia this month?

The 36th thick
delicious homemade
coffee is the dessert.
A new soup for
each day of
the month.

A sampling of soups.

Soup of the day

Borscht
Soup

Cheddar
Soup

Chili
Soup

en

Gotta Dance!

Where Do You Go From Here?

A Jewish situation for the unmarried. You could get a job in a Jewish factory, but those aren't so plentiful. You could get a job in the Jewish part of town, but that's not so attractive. You could get married, but then you'd be married. So what do you do?

In case you don't know, you could get a job in the Jewish part of town, but that's not so attractive. You could get married, but then you'd be married. So what do you do?

In case you don't know, you could go to the Jewish part of town and get a job. But that's not so attractive. You could get married, but then you'd be married. So what do you do?

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Quaker fans have chance to prove themselves

The future stars of Penn sports will be watching Saturday's Penn-State basketball game at the Palestra, but they will also be scanning the crowd - the hallowed arena for the future collegiate student-athletes. And they know that our fans can be worth eight to ten points in a game. Especially when they're speaking up.

"The Quaker fans have to realize that Penn fans have been around for 136 years - they can't take them lightly," said coach Craig Littpage. "They're represented by students who are going to be at the game. They're basketball fans, but they will also be scanning the crowd - the Palestra. Many will be in the hallowed arena for the first time.

"We have a bad-draw of key people who are going to be at the game," Littpage added. "For some of them, it will be the first time in the Palestra because they are Quakers, but their effect is going to be at the game."

But their effect lingers.

One point of a Penn fans' basketball player wrote: "The behavior of the Penn fans has seriously detracted from the atmosphere in the Palestra. Many fans are there just to see the athletes, but their behavior are unacceptable to the University. I am supporting my friend at Columbia University who was at the Palestra during the losing season - it's a sickening and deplorable experience. It is very disappointing to reference Penn in an article to anyone else about the Palestra."

A Penn fan was even more harsh.

"If these kids, who did their homework, are typical of the present student body, or even a subset of it, then the athletic program will be in serious trouble. I was relieved when I found out the accompanying odor also has faded. Four Penn hand multiplayer, Bill Fallon, had this to say on their support: "It's fun."

"The Penn University President Sheldon Hackney has disappeared."

W. Swimmers win, 79-52 as freshman Wren stars

By DOUG BELGARD

The Penn women's swimming team added another victory to its resume yesterday against the La Salle Explorers and it proved to be a malarkey. By the time the meet was over, it proved to be a victory for the Quakers.

Penn swimmers enjoy one of the strongest traditions on campus and it was accompanied with the fit. This was why coach Kathy Wren decided to have Colby Roberts, who is representing, to see the opening ceremonies and relay on the victory.

Two of the best performances of the night were by Kenny Moys and Geno norms. In the women's 200 and 200 breast and backstroke, in the 200 the men's 200s. All these events were more than her last time last Saturday which qualified her for the Easterns. This is the second time in a row that Wren has been able to qualify for the Easterns.

"Kathy Wren decided to do the jobs on the wall," Penn assistant coach Paul Giliee, who is from Wren's, relatively weak starting technique. "All the others we do is practice by technique, and her turns will be doubled".

"In the usual events, she swam personal bests in the 100 and 200 breaststroke. In the 200 she was the man who was more than her last time last Saturday which qualified her for the Easterns. This is the second time in a row that Wren has been able to qualify for the Easterns."

"It was very good with both performances and the team."

"We're really pointing towards that event," Littpage said. "We're going to think about winning, because that's what's most important."

"He's a competitor in his own right and in whatever way he decides to compete, whether in the classroom or on the court, and in the stands."
Landscaping Penn

Northeast Philadelphia
Broadway Woody Allen
Esquire's Egotistical Anniversary
Repaving the street

New directions on a familiar road

There are more changes on 34th Street this semester than our cleaner, updated graphic design.

Now there are three main editors instead of two; the three of us are here to produce the new magazine, which has expanded to sixteen pages weekly. Since more pages means more features, our beefed-up feature coverage will include a wider variety of in-depth stories of University, city, state and national interest. In future weeks we'll be examining (among other things): Centralia, a Pennsylvania town that has been burning up inside and underground for years; the conflict between Philadelphia's play producers and William Collins, theater critic of The Philadelphia Inquirer; the marketing of the Philadelphia Stars; and the resurgent call for compulsory military service.

34th Street will also continue to provide comprehensive coverage of the Philadelphia arts and entertainment scene, with weekly critiques of films, plays, music and books. Coverage is expanding within each department; classical and jazz music will be reviewed alongside of rock and new wave, and critical commentary on a broad cross-section of the newest books will appear weekly. Notable events in art, dance, and the media will be focused on with equally insightful and informative viewpoints. And, despite the demise of our beloved Goldman Theater, the Going Out Guide will continue to list weekend events in an irritable, irreverent and often fictional fashion.

34th Street needs new writers to carry on its award winning tradition. The new editorial structure is designed to increase feedback and cooperative work in the magazine's production, so that anyone can join our staff by coming to our offices and asking to write.

We've spent a lot of time on 34th Street. We hope you'll enjoy the time you spend with it, reading it, or better yet, writing it.

The editors: up close, personal, and brief

DAVID GOODHAND was the city editor of the DP last semester and a beat reporter earlier. He professes to know notoriously little about the world of entertainment, and insists on editing everything to read like a news story. Majoring in history and international relations, the College junior expects to be hired by The New York Times upon graduation. His high school in Shillington, Pa., is named for Governor Thomas Mifflin, a 1762 College graduate.

SABRINA EATON is a graduate of Mamaroneck High School and hails from neighboring Larchmont, N.Y., which is thankfully not on Long Island. She joined 34th Street last year and served as both associate and interview editor last semester. Over the summer, she wrote for Spring magazine and is currently looking for "anything that pays" this summer. A junior majoring in psychology, she hopes to get a job with a real magazine, write The Great American Novel, and become a millionaire.

HOWARD SHERMAN has served as the film and theater editor of 34th Street at various times in the past three years, receiving the magazine's award for "Most Valuable Contributor" in 1982. In addition, he has worked for PRISM Cable, the Annenberg Center, and the Philadelphia Festival for New Plays. He is notoriously dull at parties, since all he wants to talk about is movies, books, T.V., and theater. He also refuses to eat fruits and vegetables, is hypoglycemic, has a lactose intolerance and expects to die of malnutrition before 1990. A College senior, he will graduate with an English degree in May — barring an act of God.
Authority spokesman Dave Murdock said that the most recent unexplained opening occurred on Nov. 30.

"We had another incident last week," he added. "But we've accounted for it." Of the 16 reported cases, 8 remain unsolved.

The plot thickens. "We documented one case where a non-SEPTA employee was seen opening an electrical control panel inside one of the trains," Murdock said. "That means somebody out there had a key which could open up a cab." Murdock didn't say why anyone would want to.

After an investigation by SEPTA employees, it was determined that SEPTA officials decided drivers were flicking the wrong toggle switch. That would solve the mystery, but SEPTA unions claimed their drivers know the difference between the door-opening button and the adjacent intercom switch.

The mystery continues, since they claim the doors on the 'Made in Japan' cars are opening by themselves.

But SEPTA wants to be sure. Aided by a panel of transportation experts from around the country, transit officials are currently working to establish a fail-safe system. Efforts so far have included relocating toggle switches and placing steel guards over them to prevent accidental activation. Other solutions include sealing unused cabs and disconnecting all doors that are directly used by the train operator.

Despite the changes, don't think for a minute that the mysterious force has given up opening doors on 60-m.p.h. trains. Murdock cautions: "Doors are made to be opened and closed and therefore should not be leaned against."

The mystery has a mirror image, as well. The doors on the 'Made in Japan' cars are opening by themselves.

"I'm worried it will get you there on time," said one train operator. "That's all the SEPTA unions want." Murdock paused. "But a few of them have not... so that the mystery still remains."

Christine is nothing compared to a 20-ton underground train.
Like any large city over 200 years old, Philadelphia is a consolidated conglomeration of millions of people living in hundreds of neighborhoods — neighborhoods which differ racially, economically, and ethnically. But unlike its sister cities — New York or Boston, for example — this city has just one level of extremely centralized government. One City Council, one councilman for every 100,000 people, one school system, one water system, one fire department, one trash collection system.

There's nothing wrong with that concept, except when it stops working, when unique local needs are overlooked by the bureaucratic whole. And some Philadelphians, especially Northeast Philadelphians, believe that's happening now and has been happening throughout the city's history as a consolidated government.

Northeast Philadelphians are mostly white, blue-collar Irish descendents living in neighborhoods which look more suburban than urban. Their part of town is one of five large sections of Philadelphia. The others are South, West and North Philadelphia and Center City.

Their state representative, Republican Frank Salvatore, thinks it's time to end Philadelphia's centralization experiment. Calling it "something that has been on our minds for over a decade," he has introduced a bill in the state General Assembly which would enable Northeast Philadelphia to secede from the city and establish an independent government.

Salvatore said when he submitted the bill late last year that his proposal would allow the Northeast and other parts of the city to establish their own local governments, although the areas would remain under an umbrella Philadelphia municipal government.

"This type of bill is very necessary — not only in the area of unrepresentation in City Hall, but trash collection and the city school systems as well," he said.

Craig Truax, a staff aide to the state Republican leadership in Harrisburg, agreed with Salvatore that Philadelphia's city government cannot deal with specific problems facing the Northeast. "This bill is not designed to cause a break-up in the city, but a re-examination or modification of our present governing structure, so the elected officials can meet the needs of Philadelphia's various neighborhoods," Truax noted.

The Greater
By Lawrence Shover

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Corporated districts. 6 boroughs and 13 townships united Philadelphia in one county with 9 in the legislature passed the Consolidation Act, which pumped by the city from Fairmount Falls. This was not the case when today's various neighborhoods in the city were independent of their geographic area and with exception of a 0.12 square miles acquired from Montgomery County in 1916, the city remains the same size as the County of Philadelphia created in 1854.

On one hand, some saw consolidation as a way to initiate fire and police protection on a salaried basis, while others from the very start felt that as long as there were political differences among the various communities, they would never be able to unite as a political entity.

The consolidation was implemented to unify and professionalize the police while lowering taxes. But Salvatore and his staff and many of his constituents have concluded that this consolidation has fallen short of its original projections and has outlived its original intentions.

City expenditures have increased dramatically, pushing property owners and wage earners to their limit. Even inexpensive municipal services, like subsidized housing or public transportation, have become unaffordable for some.

The ability of Philadelphians to influence their government has also been lost. According to an in-house state General Assembly journal published by the House research staff, the voting power of Philadelphians is limited by its centralized government. "What is worse," the document says, "is that the residents today have little direct control over how the city spends its tax money other than the one vote of the City Council representative from that area."

"This was not the case when today's various neighborhoods in the city were independent towns and boroughs, with their own locally elected governing body which was more responsive to the needs and interests of its local residents. Instead of borough or township officials local residents knew personally, working together on what's in the best interest of a smaller geographic area, residents of Philadelphia's neighborhoods today have to sit back and watch the power struggle between a mayor and council who at times appear to be indifferent to the needs and desires of neighborhood residents."

The ineffectiveness of the elected government led to the establishment of an underground, unelected government based on Democratic Party ward leaders and precinct committeemen.

Mary Anderson, president of the Olney-Feltonville Neighbors Coordinating Association, a group which aims to keep the citizens of the Northeast updated and aware of legislative action, voiced views which coincided with Salvatore's. "Salvatore is sincere -- although the majority of the Northeast can't see it happening in the foreseeable future," she said. "It is obvious that many sections of the city are maligned in one way or another, but because of the Northeast's logistics, it seems we suffer more."

Anderson added: "The foremost problem seems to be taxes. Not just the high and increasing cost of them but the inadequate services provided with those tax dollars. The services offered by the city are few and inept and the people of the Northeast don't feel they are getting what they deserve."

To the Olney Association, other problems include the school system and the transportation situation, a "long overdue problem" according to Anderson. "If there was more representation in City Hall for the Northeast many of these..."

Continued on page 6
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Northeast
Continued from page 5
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Salvatore's has been interpreted as an attempt by the mostly white Northeast to separate itself from the predominantly black North Philadelphia and Center City areas which it borders. Salvatore's submission of the bill just prior to the election of Mayor W. Wilson Goode reinforces this view, but Anderson disagrees. She said that most people are unaware that the bill of secession would apply to the entire city. "What people should realize is that Salvatore is only trying to restructure the government so there will be more representation in City Hall."

If Philadelphia as a result of consolidation is too large to effectively deal with the municipal problems, government on a smaller, more local scale might be a solution. House bill 1683 would allow the creation of a new city or county within the existing boundaries of present-day Philadelphia. Even if the bill fails, an outcome might at least include de-centralization of some services.

Salvatore said: "While there are many good aspects of the centralized system of government in Philadelphia, there are many weaknesses. The largest weakness is that citizens, in viewing their city government and their public school system, too often feel unimportant and left out. I decided to make an attempt to have the present system of government challenged and examined. To gain public attention to what I believe is a need for a full-scale examination, I introduced House bill 1683."

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Defying Gravity

By Sabrina Eaton

It's often perceived to be a masochistic flurry of kneading, pounding and pummeling. The latest thing in holistic health-nutriery from the schizo state that spawned Charles Manson, Gidget, Valley Girls and Hollywood Boulevard. But Rolfing isn't as far out on the fringes of quackery as many people believe.

"There are a lot of misconceptions about Rolfing," says Janice Pesco, a physical therapist at the Hospital of the University of Pennsylvania who was Rolfed early last year. "And most of them come from people who don't know what they're talking about."

There's no doubt that the Rolfing movement is highly misunderstood. First of all, the "pain for pleasure" notion is a myth perpetuated by lurid-minded sickies. Robert Toporek, an Advanced Certified Rolfer who works in the Philadelphia area explains that Rolfing doesn't put pain in a body, it takes it out. "Most people find it soothing and pleasurable," he says.

"Some report that the pain stops after I take my hands away. Sometimes people leave sessions hostile and angry, but come back next week like the world has been taken off of their shoulders." College junior Lauren Goldstein concurs. "It's not like 'Hi-yah at all.'" she says, miming a karate chop. "It's more of a gentle deep body massage. I found it relaxing. I'd walk in to a session as stiff as a steel rod and walk out calm, alive and refreshed. Tension disappears in the process. At times it can be painful, but the pain disappears as soon as the rollor removes his hands. There is no pain afterwards."

The Rolfing technique of structural integration was developed over 40 years ago by Ida Rolf, Ph.D., formerly an organic chemist with the Rockefeller Institute in New York. Looking for a remedy for her own arthritis, Dr. Rolf concluded that gravity puts major strain on the body. In order to be in harmony with gravity, the body's weight must be distributed along a central vertical axis. Using a method of deep body massage to manipulate the body's naturally supple connective tissue, or fascia, Rolfing aims to restore a person's proper vertical alignment, relieving muscular tension and restoring full limb movement.

Injuries can also throw the body out of kilter. For instance, an ankle sprained while skiing will cause a limp. Favoring one leg causes the rest of the body to compensate for the redistribution of weight by making other muscular adjustments. This bends the fascia out of shape, damaging the physique's alignment. Distortions also result from emotional trauma and bad postural habits acquired throughout life. The unbalanced body loses fluidity of movement due to inefficient organization, causing physical discomfort like backaches and neck pain.

"Connective tissue bonds together, immobilizing an injured area to facilitate healing." Toporek elaborates for the biologically minded. "But it doesn't fully let go after the damage has been fixed. Rolfing tries to undo what the body does to hold the injury, giving people a better relationship with gravity."

The Rolfing process consists of ten one-hour sessions, the first seven of which focus on parts of the body like the chest, legs, or head, while the last three integrate the work done in previous sessions. The time gap between sessions doesn't matter, although ideally they should be spaced a week apart. Afterwards, advanced sessions are available for continued work on "problem spots." Sessions with Toporek, who studied directly under Dr. Rolf for four years until her death in 1979, cost a hefty $85 each. But most people who have been Rolfed think that it is worth it.

Anna, a Philadelphia grandmother, believes that "the whole world should be Rolfed." For her, it was a cathartic event. "If you've had much emotional trauma in your life, it all comes out during the Rolfing," she says. "Many years ago, when I was a small girl, I almost drowned. While my mouth was being Rolfed I suddenly got a salt water taste in my mouth and experienced a drowning sensation. Afterwards, all my anxiety about the incident was gone."

Anna's husband John described his own Rolfing experience: "He actually puts his fingers into your body. The physical manipulation goes deep, but it doesn't hurt. I hurt my pitching arm when I was 25. After being Rolfed at the age of 40, I could actually throw a bit again. Over the years I had been on crutches fourteen times, and had trouble running because of my old injuries. Now I have no pain at all, and have run in six thirteen mile races. Before I was Rolfed, I damaged my face in a bad car accident. Now I have no tightness there, and it doesn't hurt during bad weather anymore."

Results of Rolfing that Toporek said he has observed include reduction of pain, more energy, increased strength, less tension, greater well being, and the relief of old injury troubles. But he warns that Rolfing has nothing to do with the treatment or diagnosis of disease, and is no substitute for medical treatment when it is needed. "Rolfing won't cure illness, but it will put the body back in balance so that gravity supports the frame instead of tearing it down," he says.

Many people attribute lasting positive effects to their Rolfing. HUP therapist Pesco claims that it improved her poor posture. "For many people, slouching is more comfortable than standing up straight," she says. "Since I've been Rolfed, I find that having correct posture is actually more comfortable than slouching -- the reverse of what it was for me before."

Lauren Goldstein reports similar postural improvements. "Rolfing gave me a new consciousness of how I hold my body, how I move. I can stand and sit straighter because of this awareness. As with anything, if my attention to it slips, so does my posture. But the difference is that my body is in line, so that the bad habits don't return with as much force."

The rest of Lauren's family has also been aided by Rolfing. "My mother's deteriorating neck disk goes out much less frequently than it did before she was Rolfed," says Lauren. "My father's back also goes out less than it did before, and when it does happen does go out, the pain is not as severe.

Rolfing may not be able to solve all problems, but practitioners and participants claim it can improve the body's relationship with gravity. Those looking for a relationship of the sado-masochistic variety won't find it here.
Carving Out A Campus

By David Goodhand

Delia Bentivoglio says that if you stand at 36th and Walnut Streets, you can see a dramatic difference between what the University's campus once was and what it is today. The north represents what it was — a city street with cars, subway entrances and a newspaper stand. The south's look is to the south — a brick and slate walk surrounded by trees and shrubs which define a pedestrian entrance to campus. The chief difference is simple: one view looks like the campus of an Ivy League school, the other does not.

Bentivoglio is a landscape architect who serves as the University's landscape projects coordinator. Her job is to conceive plans which will change the University's urban appearance so that someday one might see the same kind of contrast at standing at 33rd and Chestnut or 40th and Locust.

Bentivoglio's position was created a mere five years ago to serve a campus 112 years old. She's got a lot of catching up to do, but the scale of the task is not as much of a limitation as the cost. The 1978 landscaping of College Hall Green and Locust Walk between 34th and 37th Streets cost over $1 million. The initial planning cost $1 million more. The work now underway on Locust Walk between 37th and 38th Streets has a $650,000 price tag. Plans for improving Superblock bear a $2 million estimate, and the price for complete landscaping of the University's 20-odd unimproved blocks could top $6 million.

Since 1977, the University's designers have been guided by a general master plan written in that year, and all of the major projects have been funded by special gifts. Since there are no plans to change that practice and use general University funds, how quickly the landscaping plans are completed will be determined by the generosity of the University's alumni.

Martin Meyerson, University president from 1970 to 1981, said that the reliance on external fundraising was part of the plan. "We tried from the start to get outside funds that would not otherwise be available to the University for, say, education or scholarships."

The former president noted that the research behind the 1977 master plan, as well as the first project completed — College Hall Green — were made possible by grants totaling $2 million from Blanche Paley Levy, the mother, wife and sister of alumni. While the green and the first branch of Locust Walk were completed by 1978, Meyerson said that the administration did not intend to landscape the rest of campus as quickly. "The largest single part of the plan was thought to be necessary to be done promptly, and it was," he said. Improvements in other parts of the campus have had to await other donors.

The few buildings erected on the campus since 1977 have all included some funding for landscaping, but most construction plans went over-budget, leaving little or no funds for external improvements. Meyerson blames rising costs for the over-runs. "You must keep in mind that until recently we've been in an inflationary period," he said. He acknowledges that landscaping has "suffered some.

Six years ago, layers of mud and concrete covering College Hall Green made its renovation imperative. According to University planners, Superblock is in similarly dire straits. Bentivoglio and her full-time assistant Robert Lundregen have a lengthy list of the area's present problems:

- The walks and streets were built hurriedly and with shoddy materials.
- The mix of vehicular and pedestrian traffic is haphazard, dangerous, unsightly and unnecessary.
- The buildings and their positioning are "ugly.

Bentivoglio noted that a landscaping plan written for the University before 1920 included the precept that buildings should not be surrounded by space, but instead should be placed to make spaces. The law was obeyed on the east end of campus, but apparently ignored in Superblock. "When you get to the high-rises, they're just sitting there," Bentivoglio said.

The plans for Superblock include extensive planting around the recreational fields and between Modern Languages House and Van Pelt College House. All the walks would be surfaced with materials similar to those used on College Hall Green, and 39th Street would be closed to traffic. A first step was completed earlier this year as small parking lots were laid near Harrison House and Harnwell House.

Last year, bollards were placed on 39th Street to block through traffic, but student opposition forced their removal. Lundregen said that further improvement in the area requires closing the street. "If students have a drop-off close to their building, they'll be happy," he said. "They're used to the convenience of parking in front of the buildings, but they can get used to living without it."

Bentivoglio pointed out that University departments working in Superblock frequently violate the traffic restrictions. In short, University Police and Residential Living and Maintenance drive all over Superblock. "I think it should be closed," she said. "That conflict between cars and people is bad. But the services should work. They should work without cars."

Bentivoglio's other plans for the University's landscape include improving Smith and Hamilton Walks, the interior of the Quadrangle, the land between the Quadrangle and Stouffer Triangle and the areas surrounding Franklin Field and the Palestra. She noted that a re-landscaping of Hill Field, including a major walkway between 33rd and Chestnut Streets and 34th and Walnut Streets, is also on the drawing boards. If completed the projects would provide a continuous pedestrian route through the center of the campus. "Hill Field is really the last large area to deal with, and it's a major entrance to the University," Bentivoglio said.

The guiding principles behind the work of Bentivoglio and her staff were first expounded in the 1977 master plan. Sir Peter Shepheard, dean of the Graduate School of Fine Arts at the time, directed a study group of students and faculty who conducted nine months of research of the campus.

"Our thesis in 1976 was that an awful lot had been spent over the past 15 years on buildings — I think over $200 million," Shepheard said. "We thought we should spend some money on the streets." He was the chairman of the planning board. The board was asked to look into the condition of the streets; to determine what kind of improvements were needed; to get estimates of the cost and to develop a plan. The board did this. They recommended that the University do something to improve the streets and that, if they didn't get the funding they needed, they should get it from somewhere else. They also recommended that the University's landscape plans include provisions for landscaping Superblock.

"We didn't say the University should spend $200 million on the streets; we didn't say that we were going to spend any money on the streets; we said that the University should do something about the streets," Shepheard said. "We recommended that the University do something about the streets, that they should do something about the streets, that they should do something about the streets."

The board recommendations are still under review. Bentivoglio said that they are being reconsidered and that the University is now in the process of designing a plan for Superblock. She said that the plan will be completed by the end of the year.
The University's 1977 landscaping plans are far from realization. A 'block of green' (above) was proposed for the corner of 37th and Spruce Streets, but a parking lot remains (below). Resurfacing of Locust Walk between 37th and 38th Streets will include a fountain and an inlaid compass when completed (right).
Danny Rose is a dreamer. A fast-talking agent for no-talents, Rose dreams of success along with his blind xylophone player and stuttering ventriloquist. What would discourage any other promoter is a challenge Rose accepts, and faster than he can say, 'Sweetheart, you're a star!' he's booked another Brooklyn bar mitzvah.

Woody Allen is a dreamer too. He can combine the slapstick of Take the Moge y and Run with the intelligence of Manhattan. And in Broadway Danny Rose, Allen manages to realize his dream.

At a New York deli, some comedians sit around and kid about the "business," telling "whatever happened to..." tales. Over bagels and coffee, the comics (Corbett Monica, Jackie Gayle, Will Jordan and others, all playing themselves) swap Danny Rose stories. Like the one about Danny coaching the balloon sculptor on how to grab his audience ("Open with the dachshund") and another about Danny trying to release a woman from a hypnotist's trance. But one of the comics has The Greatest Danny Rose Story Ever.

The story affectionately exploits the ethnic stereotypes of New York. Danny Rose (Allen) is a pushy Jew. Lou (Canova, Nick Apollo Forte) is an overweight, boozing Italian lounge singer, and Tina Vitale (Mia Farrow) is Lou's soft squeeze with a soft heart. There's even a Mafia family bent on vengeance.

Koyoonfoqatsi: is a Hopi Indian term meaning "crazy life" or "life out of balance." It is also the unwieldy title of a film by Godfrey Reggio. The name is nearly unpronounceable, but the movie is unforgettable.

Koyoonfoqatsi (Koy-an-is-SKAT-si) is unconventional, to say the least. Although a feature-length film it has no actors or dialogue. What it does have is a stunning procession of thematically linked and gorgeous visual images, backed with a complex and moving musical score by avant-garde composer Philip Glass.

The music and pictures combine to yield a rich portrait of a beautiful land (the U.S.) and its people driven out of control by technology. First, pretty, then funny, scary, and often genuinely thrilling, Koyoonfoqatsi depicts the "life out of balance" that we all live every day — in a manner that forces us to look at that life anew.

Although the musical component of this work is crucial, and Glass's grand aural canvas is absolutely integral to the success of Koyoonfoqatsi, it is the visual images of cinematographer Ron Fricke that remain long after the film is over. By alternately employing slow-motion and time-lapse photography, Reggio and Fricke transform commonplace sights into scenes of humor and beauty, and they make beautiful subjects absolutely breathtaking.

In all one of his staked goals — demonstrating that technology is inherently evil. First of all, technology is the very thing that makes Koyoonfoqatsi possible; the film is actually more high-tech than most. Secondly, Reggio and Fricke lend a little beauty to everything they look at, including the products of the industrial revolution. Through their lens, automobiles, weapons, and the caverns of Wall Street all are stunning; in fact, a long slow-motion shot of a moving 747 is perhaps the grandest image in the entire movie.


**Casting call**

‘Theater’ of few words

**A Life in the Theater**

**By David Mamet**

**At the Wilma Theater**

**By Frederick Price**

A life in the theater is both terse and easy going. Tracing the differing fortunes of two representative company actors, it rumbles with human friction yet frequently stands back to satirize its theatrical subject with wry humor and amusing situation comedy.

The setting is unsurprisingly, a theater; the action takes place both on and off stage. Two men, Robert (Charles Techman) and John (Time Winters), are earning their livings as actors at opposite ends of their respective careers. John young and improving, Robert older and declining. Their relationship is portrayed through a series of short vignettes both in and out of the public’s view, and through adept improvisation of a script that is stark and curt in places, that is lively and varied in its emotional tenor.

Their performances are dependent on the subtleties of line and quick exchange, that is bit by bit develop the two men’s rocky relationship. Under the direction of Peter Wallace, the two carefully exploit a laissez faire atmosphere and through a periodically explosive partnership give a portrayal of considerable skill, extracting both solemnity and sanity from what is said, the actors bridge the gaps by building up Robert and John’s relationship to a point where their differences are clearly and sympathetically outlined.

**Colorful choreopoem**

Shange’s statement on black women and society

**For Colored Girls...**

**By Ntozake Shange**

**The Avante Theatre Co.**

**At the Academy of Music**

**CABARET THEATRE**

**By Lisa Longo**

For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf, a “choreopoem” conceived and written by Ntozake Shange, is pretty powerful stuff. The format used, in which the characters dance out, and in deed live – rather than recite – the poems is very different from the norm of theatre. In John Giugliano’s staging, there is no traditional choreography and the acting is tense, abrupt and often abrasive, complementing the harsh theme. The effect is one of reaching out, through an encouragement of self-criticism on the audience. The method of presentation may seem strange at first, but Colored Girls captures its audience through its relevance to black women’s social and personal handicaps in a hostile society.

The production is cabaret style, although there are traditional row seats available. This setting provides more intimacy for those watching, provoking spontaneous reactions which contribute to the atmosphere of self-awareness. It is similar to being at a Baptist service; those present are swept up in the emotion. Colored Girls is successfully drawn out sympathy through its fervent and inspired advocacy of greater tolerance towards others’ feelings.

The seven “ladies” each appear in one of the colors of the rainbow: yellow, blue, red, orange, green, and purple. Their characters range from a cute little girl, bartering romantic ideals of running off to Haiti and living with the memory of the rebel spirit, to the tough, nononsense Lady in Orange, who is wary of the world and has no qualms about being blunt and outspoken. These are realistic portrayals; they are happy, joyful, curious, sad, depressed, disillusioned, bitter.

Director Wallace uses a rosettan seating plan, surrounding the two actors with the audience. This device emphasizes that what takes place is meant to be open and frank for all to receive. There is no backstage or curtain, and the audience sees all. Mamet is advocating a relaxation of personal barriers, and the circular idea fits logically into the play’s sentiments.

To achieve the frequent changes of scene, there is a short freeze, a brief realignment of the set and a shift in lighting. Spolilng the otherwise smooth transitions between the calm of one scene and the vitriol of the next is a silent “I’m ready to move on.”

Ntozake Shange outlines the difficulties of such a course: “We’ve got to dance to keep from crying,” says one of the women. “We’ve got to dance to keep from dy-
The great pretender

Chrissie Hynde rocks with maturity

The Pretenders
Learning to Crawl
Sire Records

By Jimmy Guterman

One of the more revolting monographs the New Right has produced is "The New Traditional Woman," by Connaught "Connie" Marshner, Chairman of the National Pro-Family Coalition. "The husband is the head of the family," she argues. "Accepting his authority may be more of a challenge for the woman to accept (when she is the household's main support), but if traditional values are to be preserved, it must be accepted. What is moral is the fact the wife accepts her husband's authority."

Disguising a lie as a necessity for moral living is a favorite New Right rhetorical device, but Marshner does address the important control/safety ambivalence many feminist writers ignore. It comes as no surprise that Marshner argues for sublimation of the woman for the good of the family - but even she acknowledges the difficulty of the question.

No one in rock 'n' roll embodies that conflict like Chrissie Hynde, the heart and soul of The Pretenders. Hynde's success depends on her ability to be all things to all people. In "Talk of the Town," she's as soft as a kiss; in "Precious," as tough as her leather. She walks the line. Learning to Crawl, The Pretenders' third album (and first since the O'D of guitarist James Honeyman-Scott) is a powerful argument against Marshner's neo-conservatism.

Not that Learning to Crawl is dogma. Hynde's a person before she's a woman and a rock 'n' roll singer before she's a preacher. The lyrics alone tell only part of the story. The album's first single, "Middle of the Road," opens with what seems to be a false start by drummer Martin Chambers. Then the band crashes in, unexpected and furious. Hynde's rhythm guitar leads the way, intensity dripping like sweat from her Fender.

In these days of defeatist anthems - John Mellencamp's "Pink Houses," Billy Joe's "Allentown" - "Middle of the Road" stands out as a defense, of hope. On the surface, the song seems as defeatist as the rest:

"The middle of the road is trying to find me. I'm standing in the middle of life with my plans behind me. I've got to smile for everyone I meet!"

After two verses and a crushing guitar solo by Robbie McIntosh, the song abruptly shifts gear. Hynde recites a shopping list of complaints amidst the resignation: "I'm going home/I'm tired as hell," her words reeking contempt. The irony is her admission is framed by the hardest rock 'n' roll on the radio today. When Hynde sings, "I'm not the cat I used to be/I've got a kid. I'm thirty-three," what she's really saying is "The hell I am!" The song hangs toward a conclusion with extraordinary power, leaving no doubt where Hynde stands. Defeatists aren't this forceful.

The album's real shocker is "Time the Avenger." Hynde sounds like a rockin' Laurie Anderson, in her words ("Nobody's perfect/Not even a perfect stranger") and her phrasing. In the past, Hynde chose one of two voices: hard on the fast ones, soft on the slow. Here, Hynde blows her image wide open. "Time the Avenger" rocks as hard as anything The Pretenders have done, but Hynde sings it with newfound subtlety of phrasing. While there is nothing else as exciting as these two songs on the LP, there are also less of the excesses that marred Pretenders II. Hynde's occasional love-in-pain cliches have been toned down and, for the first time, Hynde's delightfully twisted sense of humor - long an integral part of the band's live shows - has reached vinyl. "Watching the Clothes," a tale of Saturday Night at the Landgraben, is hilarious.

Not that there aren't problems. "I Hurt You" is a mess in the tradition of Jef's "Bad Boys Get Spanked." The band's gorgeous cover of The Pretenders' "Thin Line Between Love and Hate" covers much the same ground without reverting to such whining.

Learning to Crawl is a significant rebound from the hit-or-miss second album; fears concerning the band's future after Honeyman-Scott's death have proven unwarranted. Forget the album's self-effacing title - on Learning to Crawl, the band stands tall. A woman leading a great rock 'n' roll band, Chrissie Hynde is living proof that Marshner's arguments are empty. Her lyrical values are love, fidelity and honesty. And it doesn't get any more "traditional" than that.

But is it noise?

Pop maestro Trevor Horn has an eclectic new group

Into Battle With the Art of Noise
Art Of Noise
Island Records

By Scott Baker

Art of Noise makes its intentions explicit in their liner notes: "BETWEEN jest AND earnest...BETWEEN love AND war...BETWEEN now AND then..." On their debut effort, Into Battle With the Art Of Noise, they live up to their own hype by innovatively running the gamut of these extremes in under 24 minutes.

A look at the group's personnel helps explain their range of musical styles. Their leader, Trevor Horn, has been in groups as diverse as the Buggles ("Video Killed The Radio Star") and Yes, With Art Of Noise keyboardist Anne Dudley, Horn co-wrote and produced Malcolm McLaren's recent collaborations with the World Famous Supreme Team, including "Buffalo Gals." Now, Horn and Dudley have teamed with engineer Gary Langan, synth-maestro J.J. Jeczalik (reuniting a foursome responsible for the production of ABC's Lexicon of Love), and journalist Paul Morley, to form Art of Noise.

A Sousa-styled introduction leads into their club smash, "Beat Box." This aural assault hits with enough impact to clobber the listener over the head and lift him or her dancing feet. As the title implies, the beat's the thing. Following current hip-hop trends, producer Horn foregoes the use of a singer to concentrate on the rhythm, creating an irresistible bouncy montage - orchestral effects against a constant drum beat reminiscent of "Buffalo Gals."

Although no bona fide singing or rapping can be found on the EP, Horn cleverly employs the human voice as an instrument, a la George Kranz's "Din Daa Daa" and Yello's "Pumping Velvet." With its surreptitious scratching and spinback techniques applied to a variety of voices and found sounds, such as an automobile engine starting and a tennis referee calling "quiet please," "Beat Box" promises to become a ghetto-blaster classic. "The Army Now" continues the Battle theme, as well as the "Beat Box" pounding, with the lyrics "In the army now... Tra-la-la." Unfortunately, its two-minute length precludes commercial airplay except in a mix. Another cut, "Donna," an arty new wave piece with monasterial voices and Vangelis/Tangerine Dream overtones, is also regrettably underdeveloped.

Continued on page 13
Monking around

A tribute band changes its spots

Flight Path
Sphere
Elektra/Musician

By Jeff Salamon

About a year ago I was rhapsodizing about the new wave of repertory bands springing up in jazz, groups that existed for the purpose of playing the music of one, usually deceased, composer. The Mingus Dynasty, Philly Joe Jones' Dameronia, and Sphere, with their respective admiration for Charles Mingus, Tadd Dameron, and Thelonius Sphere Monk ushered in an era of jazz that Sphere had a holy mission of playing the music of Monk: Ben Riley, a drummer who also worked with Monk; and pianist Kenny Barron and bassist Buster Williams, two of the most musically elegant bopists around. Sphere would have been a fine band even without the inspiration of Monk. However, the very idea of Sphere existing without Monk's inspiration is an absurd one.

Their debut album, Four In One is a wonderful collection of Monk tunes recorded under almost poetic circumstances: it was recorded in a mere two hours after Thelonius Monk, unbeknownst to Sphere, died. Because of that almost mystical "passing of the torch," Monk fans may have assumed that Sphere had a holy mission to keep Monk's music alive. For that reason, many of them may be distressed that on Flight Path the Monk tunes are almost completely jettisoned for four originals and a standard. Such a complaint is entirely out of band; even though there is only one Monk tune included in the set, the spirit of his music is all over the album. It's there in Ronse's sometimes breathy, sometimes piercing saxophone and it's there in Ben Riley's head as his cymbal shadings echo within the sharp silences Monk's playing was famous for.

It's especially evident in pianist Kenny Barron's playing; like his peer Randy Weston, Barron combines the Monk influence with something of his own. Yet while Weston often mixes his Monk with a little Mother Africa, Barron adds a fluidity and elegance Monk rarely, if ever, deemed appropriate. This all comes together on the title cut, where Barron's stunningly Monk-like theme drives the quartet into a bop performance non-pore

When the music is this fine it is unfair to harangue Sphere for no longer being part of any imagined wave of repertory bands. The only thing bothersome about this album is that it may not be linked with any other trend. It must be too early or too late (or too something) for it to signify a bop revival. It is simply some of the most beautifully elegant, passionately bluesful music recorded in a long while.

THEY THOUGHT HE COULDN'T DO THE JOB.

THAT'S WHY THEY CHOSE HIM.

Assignment: The Lupus Project

Purpose: To study Alaskan wolves and determine if they were destroying the vanishing caribou deer.

The man they chose expected to confront danger, adventure, solitude and, he hoped, the truth.

But he never expected to embark upon a voyage of self-discovery. One that would ultimately transform his life.
Esquire celebrates its 50th anniversary

By Jeff Salamon

Esquire is celebrating its 50th anniversary, and if you close your eyes and concentrate, you can pretend they've been 50 blissful years. On its regal silver and gold cover, Esquire's anniversary issue proclaims itself a celebration of prominent Americans who have greatly altered the course of this nation - 50 "who made the difference." Since they are the focus of this issue, the inference is that Esquire, too, has made the difference.

Has it? Does this in fact signify a celebration? This 600-page, $4 golden monolith is so impressive when compared with the glut of magazines on the market that this egotism may be overlooked.

If the numbers aren't sufficiently impressive, the subjects chosen and the writers picked to write about them certainly are. Gore Vidal manages to find something gold amidst the murky myths about the 42nd Street fads of Richard Nixon, and William Styron predicts that a changed man would have led America had JFK lived. Norman Mailer places Jackie O. on an altar of female worship, Ken Kesey reveals that Allen Ginsberg turned him on to Jack Kerouac surprisingly late in life, and Truman Capote tells us more about himself than he does about his subject, Katharine Hepburn (and reveals nothing interesting about either). And More! Lots More!

So why the sarcasm? Editor and president Phillip Moffitt's introduction causes early twinges of distress. In trying to give meaning to this disparate collection of essays, Moffitt makes generalizations about the subjects of this issue which simply don't hold true. Moffitt claims among these people "one common characteristic will emerge; for some time they were able to humanize the institutions man uses to control twentieth-century civilization.

Does Moffitt truly believe that Ray Kroc humanized the way we eat? Indeed, Kroc's creation, McDonald's, did exactly the opposite; it debased the way we receive and consume food, to the point of turning eating's ultimate value into something measured not in the quality of the experience, but in the number of times we do it. This point was underscored last week when, two days after Kroc's death, I asked the girl behind the counter if McDonalds was doing anything special in his honor. "Ray Kroc," the girl responded, "who's that?"

Other portraits in the volume fall prey to similar objections, but the fateful introduction has little bearing on the content of the individual essays. Each essay acquires or condemns itself on its own, with the former usually the case. Things start off brilliantly with Charles L. Mee Jr.'s essay on Jonas Salk, "The Summer Before Salk." More than any other essayist here (though Harry Stein on Dr. Benjamin Spock gives him a run for his money), Mee expresses the change his subject has wrought by vividly describing the world that existed before that change was made. Mee brings this in by blasting apart the assumptions of casualness with which we lead our lives:

"The rules were: Don't play with new friends, stick with your old friends whose germs you already have; stay away from crowded beaches and pools, especially in August; wash hands before eating; never use another person's eating utensils or toothbrush or drink out of the same Coke bottle or glass; don't bite another person's hands or fingers while playing; don't pick up anything from the ground, especially around a beach or pool, or swallow any of the water in the pond; don't have any tooth extractions during the summer; don't get overheated or strained; if you get a headache, tell your mother."

Mee knows exactly how to reach the reader's heart; graphic pictures of polio victims couldn't convey the enormity of Salk's discovery as does the revelation that it is thanks to him that we can drink from our roommate's soda bottles, swim with our mouths open, and work to the brink of exhaustion with some measure of security.

Many of the articles are based on the authors' personal contact with their subjects; some from new interviews, others from reminiscences of past meetings. Among the recent interviews, Continued on page 15
Losing genius

Narrow views erode popular art

By Howard Sherman

The image of the starving artist is indelibly etched on popular minds. Creative types are often envisioned living in a hovel in a crummy part of New York and waiting on tables in a deli before they break into “the big time.”

I have great deal of respect and sympathy for such struggling people and I don’t deny that there is great talent amongst them, but there’s another group of creative people who have an even greater problem: they’ve been discovered, achieved fame for a particular type of work and have been locked into it. The public expects a certain product from them and views any broadening of their artistic style as nothing short of betrayal.

Woody Allen went so far as to make Stardust Memories, a film about how fans of his comedy won’t let him be serious, but Francis Ford Coppola is the most visible example of this phenomenon. Before he made his name, studio heads were content to let him experiment. But once he hit it big with the Godfather films, every Coppola film, no matter how different in form or content, compared to that magnum opus.

How can any intelligent human being compare the Godfather to Rumble Fish? The former was a traditional Hollywood saga, twisting a sympathetic portrait of a gangland chieftain; the latter was an impressionistic pastiche to street violence and the pointlessness that fills the lives of urban youths. The comparisons, nonetheless, are drawn and narrow-minded views of Rumble Fish and the equally stylish and underated One From The Heart are driving one of America’s few geniuses, a man of virtually every kind of latitude that afforded him the most productive avenue, into oblivion. If his hyped and highbrowed Cotton Club isn’t another Godfather, it’s another Heaven’s Gate and send him the route of poor Michael Cimino (doesn’t anyone remember The Deer Hunter?).

Broadway is equally fickle. One of the great creative teams in musical theater, director Harold Prince and composer Stephen Sondheim, has produced several theatrical landmarks. Unfortunately, because many haven’t fit the typical musical mold, they have had such short lives that only a handful of theater-goers have seen them. Audiences stayed away from the intricate and thought-provoking Pacific Overtures in droves: the inflated Broadway production system simply couldn’t handle it. Merrily We Roll Along to die before George Furtth’s book could be brought up to par with Sondheim’s clever and lyrical score. At least unsuccessful films will eventually find their way to videotape or cable T.V.: all that is left of the Prince-Sondheim collaborations are some exquisite album cuts that leave listeners yearning for an opportunity to sit in an orchestra seat at these irrecoverable losses.

The list goes on: Peter Bogdanovich, who made his name with his first three major films (Last Picture Show, That’s Up Doc, Paper Moon) couldn’t even get his newest works like Saint Jack and The Last Picture Show distributed. Pulitzer prizewinners for drama regularly drop out of sight because they often achieve fame for their first major works (e.g. Michael Cristofer, The Shadow Box; Jason Miller, That Championship Season). And we all know what happened to Orson Welles after he made Citizen Kane – nothing else he ever did was considered worthwhile. What do you do after you’ve made one of the greatest films of all time? Keep remaking it?

It’s very promising that some philanthropic organization has given John Sayles (Return Of The Secaucus Seven) a “genius grant” to finance anything he cares to indulge in, but it’s a shame that studios will readily finance Rocky while ignoring Robert Altman. If our great talents are to be allowed to grow artistically and not pander to the masses, we need Joseph Papp’s National theater of Broadway and a high-profile American Films Institute to support our national geniuses. The lack of original and high-quality American artwork has been nourished by these support systems, whose British counterparts produced The Remarkable Thaddeus and the fascinating Amadeus. We also need audiences who are willing to tolerate an artistically complex work carefully, looking for more than a mindless, predictable good time: these artists must be afforded the same kind of latitude that afforded to serious authors.

With this discovery, he is set free. Unfortunately, Rosenbaum’s “liberation” from suburban stigma is hardly universal: some inhabitants of suburbia never liked it and didn’t need a social critic to explain why. So what does Rosenbaum’s freedom offer them? A good read and that’s it.

Rosenbaum also compares the identical housing tracts that made up Levittown to early America, “that blank green plain that challenged the Dutch sailors’ capacity for wonder,” which he refers to as a “tabula rasa.” But early American history shows that America was not a blank slate: it was an active force in the development of American character. From the challenge of the wilderness to the temptation of the frontier, America has driven Americans onward. A calculated community like Levittown, though, is indeed a blank slate.

Among the articles by authors with a personal relationship with their subjects, David Halberstam’s article on Martin Luther King Jr. stands out as a missed opportunity. Halberstam ends his article with the observation that while spending time with the King family before King’s death, he realized “how middle class, and finally, how American” they were. At a time when it seems like the nation has considered a major advance for blacks to have finally achieved status in one of America’s most sexist institutions (the Miss America pageant); it would seem more appropriate to devote an entire section to the ramifications of this “American”-ness.

Even without Moffitt’s speculatively introduced, the issue inadvertently tries to pass itself off as a cohesive whole. From the pompous and somewhat arbitrary section headings (e.g. Trailblazers, Visionaries, Advocates) to the back cover, pockmarked with the names of literary stars, Esquire is trying to make this not simply an anniversary publication, but a piece of Instant History. Esquire has the audacity to refer to itself as “Man At His Best,” so it is hardly surprising that it mistakes this highly subjective collage of portraits for a rational view of history. Nor is it remarkable that such a project is insensitive enough to include only one black writer (Penn alumnus David Bradley) among the 53 contributors, though five of the subjects are black. Perhaps most alarming is the fact that some important personal was bumped to make way for an essay on Jacky O.

This issue attempts to be a monumental tome, something it achieves only in size. There is mostly fine work in it, but reading it as a unified whole is similar to how the inhabitants of Gilligan’s Island must have felt after eating those giant radioactive vegetables that floated ashore.

Esquire’s anniversary issue may be informative and entertaining, but it may also induce a little indigestion.
**ANews and Features**

**THE BIG CHILL**
If you don't know what it's about by now, come up to the lab and see what's on. (Buftco Olde City, 2nd & Sansom, 627-5966)

**BROADWAY DANNY ROSE**
Faster than Zeig to change his personality, Woody's back with another movie. Review inside. (Buftco Olde City, 2nd & Sansom, 627-5966)

**CARMEN**
In total browns. It's not a movie about Formula 1 racers. The opera is a movie. Review next week. (Ritz, 314 Walnut, 925-7900)

**EDUCATING RITA**
As indicated, a benefit for WXPN. (Painted Bride, 230 Vine 925-9914)

**EST**
Another Oscar nomination in this nightmarish nightmare of purported nonfiction. (Buftco Olde City, 2nd & Sansom, 627-5966)

**LA BALANCE**
French intrigue that makes Gorky Park look like a Nancy Drew thriller. (Sam's Place, 3925 Walnut, 222-2344)

**NEVER CRY WOLF**
See Meryl Streep chain-smoke her way to another Oscar nomination in this nightmarish nightmare of purported nonfiction. (Buftco Olde City, 2nd & Sansom, 627-5966)

**SCHLOCK FILM FESTIVAL**
It's not a movie about Formula 1 racers. The opera is a movie. Review inside. (Buftco Olde City, 2nd & Sansom, 627-5966)

**SCARFACE**
On two count 'em, two, screens. to allow more moviegoers than ever before near Al Pacino. A grandiose bloodlust in true DePalma style. (Sam's Place, 1908 Chestnut, 567-0504)

**THE GREATEST CLASSICS**
Fin. & Sat. The Seventh Seal and Smiles of a Summer Night; Sunday: The Red Shoes and The Thief of Bagdad; Mon. & Tue. La Strada and Jubil of the Spirits. (Rox Screen Room, 2021 Sansom, 561-0114)

**TEMPLE CINEMATHEQUE**
Fin. & Sat: May Streungen in Jonathan Demme's Oscar-winning Silence. Mervin and Howard: Sun. & Mon.: Akira Kurosawa's. I Live in Fear. Wed. & Thur.: Look Like Tonight with songs by Rodgers and Hart. (1618 Walnut Street, 767-1592)

**TERMS OF ENDARMENT**
Know everybody's smiling at the beginning of this movie? Cause they know they're gonna rack up Oscars galore. (Sam's Place, 19th & Chestnut, 972-0538)

**TO BE OR NOT TO BE**
Just hearing Mel and Anne sing 'Sweet Georgia Brown' in Polish is worth the admission price. (Waltam Mall, 3925 Walnut, 222-2344)

**UNCOMMON VALOR**
Believe it or not, this Vietnam commando raid is one of the Christmas season hits. (Eric's Market 1st, and Market, 564-6222)

**D.C. CAB**
48 HRS.
What a double bill! After what Eddie said about Mr. T on his HBO special, it's hard to believe anyone would let them get this close. (Duke and Duchess, 314 Walnut, 925-7900)

**MORTUARY**
Come up to the lab and see what's on the slab at the. (Midtown, Broad and Chestnut, 567-2310)

**GORKY PARK**
People get hurt left and right in this lover from the bloody Christmas season. The mystery has the requisite twists, but the novel was gullet of its human insights. A singularly humorless film for aficionados of the genre only. (Midtown, Broad and Chestnut, 567-2310)

**VERTIGO**
Kim Novak is a dizzy blond who falls for Jimmy Stewart in the second of the Hitchcock re-releases. (Ritz, 214 Walnut, 925-7900)

**KONYANDISQATI**
No actors, no dialogue. Just the good women band together to tight violence. (Sam's Place, 19th and Chestnut, 972-4413)

**YOUNG WARRIORS**
Your average slapdash youths on motorcycles seeking revenge flick. Bring the family. (Duke and Duchess, 1605 Chestnut, 563-9881)

**A LIFE IN THE THEATER**
Humorous but sad examination of the acting life. Sunday. (Wiima Theater, 2030 Sansom, 963-0345)

**GOOF**
A thoughtful look at the mesmerizing attraction of Nazism. (Cafe Theater of Allens Lane, 438-4222)

**REPERTORY CINEMA**
INTERNATIONAL CINEMA
Born in Flames: 16 years from now, women band together to fight violence. (Midtown, Broad and Chestnut, 567-2310)

**SLEEPAWAY CAMP**
The first is Allan Sherman's tale of Camp Granada, spruced up for fun of sensless gore. (Eric's Place, 1519 Chestnut, 563-3086)

**ROBERT HAZARD**
Forget the EP, the videos, and his Let's Pretend-I'm-Bowie stage demeanor. This guy wrote 'Girls Just Wanna Have Fun.' (Spectrum, Feb. 25)

**THE ROMANTICS**
The Thing That Ruined the Motown Specials. (Spectrum, Feb 20)

**LADY REPERTORY**
It was the slopes. (Academy ol Music Cabaret Theater, Thursday, 567-2310)

**SCARFACE**
Penn's David Naughton in another animal movie. Actually, it's just sex on the slopes. (Sam's Place, 1908 Chestnut, 567-0504)

**OLD DAD AND THE OKRA ORCHESTRA**
Though Dara spends most of his time recording with various schools of the avant-garde — the Soho crowd (Eliot Sharp, Material), the AACM (Oliver Lake) — he's more than happy to tell you that his trumpeting is mostly inspired by his New Orleans childhood. And the best way for him to tell you is through his horn. Playing with his wildly acclaimed and never recorded Okra Orchestra. (Haverford College, Jan. 27)

**BILLY IDOL**
Although he's responsible for spawning 'The Lords of the New Church, 'White Wedding' is too classic a chunk of heavy metal punk for him to be dismissed completely. (Tower, Jan. 29)

**36 SPECIAL with HUEY LEWIS AND THE NEWS**
Nostalgia's special. Nostalgia newsworthy. (Spectrum, Feb. 25)

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**GOOD**
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**IN SEARCH OF WOO**
A song and dance about evolution. Feb. 1, 2, 3 only. (Painted Bride, 230 Vine, 925-9914)

**LET MY PEOPLE COME**
Coming back, going nude. (Grendel's Lair, 500 South Street, 923-5560)

**MASTER HAROLD AND THE BOYS**
Return visit of Fugaz's brilliant social commentary. which may be one of the great theater works of the past 30 years. You missed it two years ago during Fliri, don't miss it now. (Shubert Theatre, Broad & Locust, 735-5505)

**SHEA MADNESS**
Cutting humor. (Burgundy Theater, Bellevue Stratford Hotel)

**TALLEY'S FOLLY**
Landor Wilson's romantic comedy, finishing Saturday. (Society Hill Playhouse, 507 S. 8th St, 923-0210)

**TINSEL TANGEL KABARET**
Satirical celebration of German-American relations over the last 400 years. (Theater Center Philadelphia, 622 S. 8th St, 923-3862)

**TRUE WEST**
Sam Shepard's comic treatment of the American dream. Review next week. (Players and Players Theater, 1714 Delancey, 592-3333)

**URBAN AND SODA**
Send up of city life by the University's. (Academy of Music Cabaret Theater, Broad & Locust, 844-4040)

**STRAIGHT CATS with THE FABULOUS THUNDERBIRDS**
They got cat class and they got cat style. Unfortunately, it's the opening band that's got all the talent. (Tower, Jan. 30)