As president of the University amid intense criticism, UA approves new restructuring plan

By ADAM GOLDSMITH

The University of Pennsylvania's faculty association yesterday overwhelmingly approved a new constitution last night after weeks of discussion and debate. The complete restructuring of the University's governing body and its new constitution, as amended by the UA at its meeting yesterday, passed by a vote of 326-117.

The new constitution...
Van Pelt College House Speaker Series Presents:

Prof. Ram Joshi of the University of Bombay speaking on

"The State of Higher Education in India"

Thursday, Feb. 2, 7:30 pm, Van Pelt Piano Lounge (3909 Spruce St.)
Reception to follow - 3rd floor lounge
In this performance, the audience takes part in Intuition's tragedy "Bacchae in '84." Glee Club rejuvenates Sherwood Forest

**INTHEATRE**

BY JEFF GORDON

A work of Russian cartoonist Eric Pervukhin is on exhibit in the East Gallery of the Philomathean Society Art Gallery. Pervukhin has continued his array of satirical cartoons about life in the U.S. and Russia. He has been a successful cartoonist for more than 25 years. His drawings have appeared in European and American publications, including The New Yorker, The New York Times, and The Wall Street Journal. His works are known for their biting social commentary on contemporary issues. The exhibit features a range of Pervukhin's drawings, from political cartoons to humorous illustrations. Pervukhin's work is known for its satirical and critical approach to contemporary issues.

**HAPPENINGS**

**Friday**

**CAFE REOUD.** Serving fine cakes and coffee. Signatures on view, 6-9 p.m. Admission is free. **PENN GLEE CLUB.** Opening night of "Y couturier." Admission $3.25 and $2.50.

**MUSEUM CONCERT.** Piano recital by Paul Fried. Admission is $3 and $2.50.

**INTUITIONS.** Opening night of "Bacchae in '84" at 8:30 p.m. Admission is $3.50. **PENN GLEE CLUB.** Recital by Yehudi Menuhin and Menahem Pressler. Admission is $3.50.

**Sunday**

**MUSEUM FILM.** "The Fifth Avenue of Black Women," 7:30 p.m. Admission is $3.25.

**MUSEUM GALLERY TOUR.** Tour of the Paintings on the Fourth Floor of the Museum, 10:30 a.m. Admission is free.

**MUSEUM TOUR.** "Bacchae in '84." Admission is $3.50.

**INTUITIONS.** Recital by Yehudi Menuhin and Menahem Pressler. Admission is $3.50.

**CHILDREN'S FILM.** "Bacchae in '84." Admission is $3.50.

**Monday**

**PEN GLEE CLUB.** Opening night of "Bacchae in '84." Admission is $3.50. **INTUITIONS.** Recital by Yehudi Menuhin and Menahem Pressler. Admission is $3.50.

**Tuesday**

**Café Reo.** Open 10 a.m. to 3 p.m. Admission is free. **PENN GLEE CLUB.** Opening night of "Y couturier." Admission $3.25 and $2.50.

**INTUITIONS.** Performance of "Bacchae in '84." Admission is $3.50. **PEN GLEE CLUB.** Recital by Yehudi Menuhin and Menahem Pressler. Admission is $3.50.

**Wednesday**

**CAFE REO.** Open 10 a.m. to 3 p.m. Admission is free. **PENN GLEE CLUB.** Opening night of "Y couturier." Admission $3.25 and $2.50.

**MUSEUM CONCERT.** Piano recital by Paul Fried. Admission is $3 and $2.50.

**INTUITIONS.** Performance of "Bacchae in '84." Admission is $3.50.

**Thursday**

**CAFE REO.** Open 10 a.m. to 3 p.m. Admission is free. **PENN GLEE CLUB.** Opening night of "Y couturier." Admission $3.25 and $2.50.

**MUSEUM CONCERT.** Piano recital by Paul Fried. Admission is $3 and $2.50.

**INTUITIONS.** Performance of "Bacchae in '84." Admission is $3.50.

**Friday**

**CAFE REO.** Open 10 a.m. to 3 p.m. Admission is free. **PENN GLEE CLUB.** Opening night of "Y couturier." Admission $3.25 and $2.50.

**MUSEUM CONCERT.** Piano recital by Paul Fried. Admission is $3 and $2.50.

**INTUITIONS.** Performance of "Bacchae in '84." Admission is $3.50.

**Saturday**

**CAFE REO.** Open 10 a.m. to 3 p.m. Admission is free. **PENN GLEE CLUB.** Opening night of "Y couturier." Admission $3.25 and $2.50.

**MUSEUM CONCERT.** Piano recital by Paul Fried. Admission is $3 and $2.50.

**INTUITIONS.** Performance of "Bacchae in '84." Admission is $3.50.

**Sunday**

**CAFE REO.** Open 10 a.m. to 3 p.m. Admission is free. **PENN GLEE CLUB.** Opening night of "Y couturier." Admission $3.25 and $2.50.

**MUSEUM CONCERT.** Piano recital by Paul Fried. Admission is $3 and $2.50.

**INTUITIONS.** Performance of "Bacchae in '84." Admission is $3.50.
unugo    lose   Viharro   would   counter   comments   that
I II have a primarily graduate staff (10 of 12 RA's) but
together in the residences themselves, there is the exam-

ple.

reference to Tuesday's article on Pccn's college houses,
not
On the

cidents arise even amongst themselves if a victim for

Diversity

violence at every turn. It appears as though they
these heroes of Penn causing some form of

without


Help Prevent

f**iupc   and all inquiries .orve'rnng thai .oniem

BLI.OW.

Bonos

PHOTOORAFHI

SAUBMJUMOU

( )11 //)

I

itasa  Mm

SIM

feosmBonoa

/IRI

- ss,«   Bi

4

ALEXANDER.

Nn»s Bonn

Director, Kings Court   I- nglish House

Quotation of the Day

"There's a nagging feeling around

Penn's suburban campus that

students who reflect biases against

homosexuals. How many of us have

homosexuals. How many of us have

therefore been denied the chance to

be a part of the college's academic
community.

ELIOT WOOLDSMITH

College Houses

Off Diversity

To the Editor:

The controversy surrounding the

issue ofiversity and the armed forces

against the University has followed a

pattern of alternating activity and

apathy. The issue is no longer in the

headlines. But of course, just because

it's not in the news doesn't mean that

the University's policies are any more

respected by those who are affected

by them. In fact, the number of

extraneous issues, myths, misconceptions

and myopic visions associated with

this one isn't getting any smaller.

The stupidity in this argument,

who's in charge here?

The law School doesn't want

any other parity are

"other". But of course,

allowing

why have a non discrimination

policy haven't been supported

opposition to LGAP itself. In other

words, the University department

students who voted against the LGAP

that the recruiters still could

of driving up tuition costs by

ment of the LGAP suit and vowed

expressed his shock at the announce-

Discrimination policy lo Army of-

First off, much of our federal

law or no

still waiting to reach the courtroom.

most Army discrimination cases are

on their premises. But of course,

permit homosexual students for some

those of us who've been around the

consequently, making asses of

decision to the administration and,

against the University has followed a

Now, a new generation of

students, faculty

opposition to LGAP is growing
to be a political issue. The law

students have agreed to sign the

policy quickly became a

"The Who's in charge here?"

and there really thinks that

Army of

In between, students, faculty

Students

students and faculty do not

The Army Fiasco

The controversy surrounding the

issue ofiversity and the armed forces

against the University has followed a

pattern of alternating activity and

apathy. The issue is no longer in the

headlines. But of course, just because

it's not in the news doesn't mean that

the University's policies are any more

respected by those who are affected

by them. In fact, the number of

extraneous issues, myths, misconceptions

and myopic visions associated with

this one isn't getting any smaller.

The stupidity in this argument,

who's in charge here?

The law School doesn't want

any other parity are

"other". But of course,

allowing

why have a non discrimination

policy haven't been supported

opposition to LGAP itself. In other

words, the University department

students who voted against the LGAP

that the recruiters still could

of driving up tuition costs by

ment of the LGAP suit and vowed

expressed his shock at the announce-

Discrimination policy lo Army of-

First off, much of our federal

law or no

still waiting to reach the courtroom.

most Army discrimination cases are

on their premises. But of course,

permit homosexual students for some

those of us who've been around the

consequently, making asses of

decision to the administration and,

against the University has followed a

Now, a new generation of

students, faculty

Students

students and faculty do not

The Army Fiasco

The controversy surrounding the

issue ofiversity and the armed forces

against the University has followed a

pattern of alternating activity and

apathy. The issue is no longer in the

headlines. But of course, just because

it's not in the news doesn't mean that

the University's policies are any more

respected by those who are affected

by them. In fact, the number of

extraneous issues, myths, misconceptions

and myopic visions associated with

this one isn't getting any smaller.

The stupidity in this argument,

who's in charge here?

The law School doesn't want

any other parity are

"other". But of course,

allowing

why have a non discrimination

policy haven't been supported

opposition to LGAP itself. In other

words, the University department

students who voted against the LGAP

that the recruiters still could

of driving up tuition costs by

ment of the LGAP suit and vowed

expressed his shock at the announce-

Discrimination policy lo Army of-

First off, much of our federal

law or no

still waiting to reach the courtroom.

most Army discrimination cases are

on their premises. But of course,

permit homosexual students for some

those of us who've been around the

consequently, making asses of

decision to the administration and,

against the University has followed a

Now, a new generation of

students, faculty

Students

students and faculty do not

The Army Fiasco

The controversy surrounding the

issue ofiversity and the armed forces

against the University has followed a

pattern of alternating activity and

apathy. The issue is no longer in the

headlines. But of course, just because

it's not in the news doesn't mean that

the University's policies are any more

respected by those who are affected

by them. In fact, the number of

extraneous issues, myths, misconceptions

and myopic visions associated with

this one isn't getting any smaller.
Forum to address proposed plan to group Superblock freshmen

ROBERT MAHONEY

The Office of Residential Living will consolidate two Superblock freshmen programs into one high-rises.

Under the new proposal, freshmen would be placed on nine floors of a high-rise instead of five floors of four rooms of Harvard House and four floors of Washington Square. Residential Living will hold a forum tonight to answer questions from students who wish to review changes which may be designated for freshmen. It will be held at 7 p.m. in the Reunited House at 30th and Locust Sts.

West Campus Director Tomas Leal said yesterday that the plan will be finalized until student input has been received.

"One high rise instead of five floors would be housed on nine floors of a high-rise building," Leal said. "I feel the change is a good decision because it would increase the environment of the high-rise experience over more floor than before." Assistant Director of West Campus Nancy McCue, said yesterday that putting the two freshmen programs together would address some of the impracticality of the High-rise, "It's really only for a freshman to last four years," McCue said. "For people who live here there will be more people around there who are freshmen." Students living in Superblock said they were able to retain the same floor to year to year if they are still an apartment in its capacity.

Leal said that although the new proposal may create some problems, he feels that it will be beneficial in the long run.

"I feel the change is a good decision because it would increase the environment of the high-rise experience over more floor than before," Leal said. "I feel the change is a good decision because it would increase the environment of the high-rise experience over more floor than before."

Forum to address proposed plan to group Superblock freshmen

Leal said that although the new proposal may create some problems, he feels that it will be beneficial to the University community.

"For people who live here there will be more people around there who are freshmen," McCue said. "For people who live here there will be more people around there who are freshmen." Students living in Superblock said they were able to retain the same floor to year to year if they are still an apartment in its capacity.

Leal said yesterday that no plans for the forum will be finalized until student input has been received. Leal said that all oppositions to the move will be retained until the plan is finalized. Leal said that all oppositions to the move will be retained until the plan is finalized.

Leal said yesterday that no plans for the forum will be finalized until student input has been received. Leal said that all oppositions to the move will be retained until the plan is finalized.
Applications increase by 10 percent

"We've found," said Larry Momo, Columbia's Associate Director of Admissions at Brown, "that last year we had more applications from the annual pool than in any year since. It's not peculiar to Princeton — it's a national phenomenon. It's quite gratifying that all the schools in the Ivy League are superior institutions," Reynolds said.

Columbia University also received a record number of applicants, setting a new mark for the sixth consecutive year. "It has to be a recognition that the Ivy League agree that the nation-wide reputation of the schools is right," said Larry Momo, Columbia's Associate Director of Admissions, "and that colleges are beginning to attract applicants." He added: "We've had an experienced and staffed pool of applicants this year (5 percent increase from last year)." Larry Momo, Columbia's Associate Director of Admissions at Brown, yesterday said, "I know it is not peculiar to Princeton — it's a national phenomenon. It's quite gratifying that all the schools in the Ivy League are superior institutions." Reynolds said.

But despite last year's massive increase, Columbia's pool of applicants increased by 10 percent. The university's president, Dr. Frank Dobbs, yesterday said, "I know it is not peculiar to Princeton — it's a national phenomenon. It's quite gratifying that all the schools in the Ivy League are superior institutions." Reynolds said.

All but one of the Ivy League schools posted increases in the number of applications this year, with the largest number of high school graduates applying. Only Brown University posted a decrease, with the lower levels of applications, while the other high school graduates, while the other schools in the Ivy League are experiencing an increased interest in applications.

"Whatever happens, the best of the private selective colleges will continue to attract applicants," Reynolds added.

Brown University increased its applications this year to 15 percent. "And officials at Brown University, the Ivy League institution which has always had an application in the neighborhood of an 8 percent increase," said Larry Momo, Columbia's Associate Director of Admissions at Brown, "that last year we had more applications from the annual pool than in any year since. It's not peculiar to Princeton — it's a national phenomenon. It's quite gratifying that all the schools in the Ivy League are superior institutions," Reynolds said.

WANT TO LOOK LIKE THIS? ABsOLUTELY 100% FREE!

THE JEAN LOUIS DAVID
TRAINING CENTER
Our experienced and licensed hair stylist need your help. Tried on tips, please.

For an appointment call: 214-690-1124

located at
Jean Madison Salons
1241 Walnut Street, Philadelphia, PA

Department of Resident Students
HEAD RESIDENT POSITIONS, 1984-85

• Responsible for administration/operations of residence unit
• Supervise 8-9 RA's
• Provide programmatic leadership
• Oversee counseling, discipline, student advisement
• Qualifications: Resident staff experience or 1 year and 6 months of experience, 3 years of experience; community college level

Application Deadline: February 3, 1984
We are an Equal Opportunity Employer

A NEW THRIFT STORE

214 S. 45th Street
Philadelphia, PA

(215) 662-1663

Mile Center
Open Saturday, 11 am - 5 pm

CHESTNUT STREET BAR & GRILL

1424 Walnut Street
Philadelphia, PA

Dining Saloon

10 am - 6 pm Monday-Thursday

2 for 1

THURSDAY & FRIDAY

In the neighborhood of an 8 percent increase, Larry Momo, Columbia's Associate Director of Admissions at Brown, yesterday said, "I know it is not peculiar to Princeton — it's a national phenomenon. It's quite gratifying that all the schools in the Ivy League are superior institutions." Reynolds said.

WANT TO LOOK LIKE THIS? ABsOLUTELY 100% FREE!

THE JEAN LOUIS DAVID
TRAINING CENTER
Our experienced and licensed hair stylist need your help. Tried on tips, please.

For an appointment call: 214-690-1124

located at
Jean Madison Salons
1241 Walnut Street, Philadelphia, PA

Department of Resident Students
HEAD RESIDENT POSITIONS, 1984-85

• Responsible for administration/operations of residence unit
• Supervise 8-9 RA's
• Provide programmatic leadership
• Oversee counseling, discipline, student advisement
• Qualifications: Resident staff experience or 1 year and 6 months of experience, 3 years of experience; community college level

Application Deadline: February 3, 1984
We are an Equal Opportunity Employer

A NEW THRIFT STORE

214 S. 45th Street
Philadelphia, PA

(215) 662-1663

Mile Center
Open Saturday, 11 am - 5 pm
Announces the GRAND OPENING of its NEW, CONVENIENT LOCATION 27TH & SOUTH STREETS “across the river from Franklin Field”

THIS FRIDAY AND SATURDAY ONLY!!!
GIANT 2 DAY GRAND OPENING CELEBRATION

FRIDAY
PHILA. STARS CHEERLEADERS
21st CENTURY COCA-COLA ROBOT
THE LOWENBRAU RACE BOAT (AS SEEN ON TV)

SATURDAY
THE GIANT SIX PACK CAN VANS
76ERS MASCOT “BIG SHOT”
...and MUCH, MUCH MORE!!!

featured brands this week:

* WELCOME to Miller Time *

SPECIALS FRI. & SAT. ONLY:
2 LITER COKE 90¢ - TAB $5.00 CASE, 10 O.Z.
WHILE SUPPLY LASTS  RESERVE RIGHT TO LIMIT QUANTITIES
Students, vice provost meet on attrition
Meetings produce agreement on need for exit interviews

By JEN NABBE
Undergraduate Assembly and United Minstrel Council members met separately with Vice Provost for Student Affairs Jill Stemmler yesterday to discuss causes and solutions of student attrition.
The vice provost said both groups agreed that exit interviews are an important first step in understanding why students withdraw from the University before graduating. "It is necessary that the individual college implement exit interviews before we can proceed further," he said.
A study released last semester revealed that more than 11 percent of all students leave the University without graduating. Minorities were found to withdraw at a twice double rate of whites.
UMC Chairman Jin Sung Pak and the two student groups do not plan to work together due to what he termed a "fundamental difference in approach."
"Bishop and I pretty much agreed on the need for exit interviews," said Pak last night. "I added that the exit interview process must be neutral because the goal and objective of the task force must be clarified before we can begin.
But UA task force chairman Jason Schwartz indicated that his group wants to take more immediate action to combat the problem of University attrition. "The issue can be studied deeply in a long-term approach," Schwartz said. "It will produce agreement on need for exit interviews has been conducted."
"But the implementation of the task force is a long-term approach," the pilot project said. "It will require much more time, focus and attention, because the goals and objectives of the task force must be clarified before we can begin." 
Schwartz added that future committees will be open to the public and that meetings will be open to the public and the Vice Provost for Student Affairs will work together because of the "fundamental difference in approach."

Other administrators were equally impressed with their praise of Nowell. "I would term it a "fundamental difference in approach."
Bishop and I pretty much agreed on the need for exit interviews," Schwartz said. "It will require much more time, focus and attention, because the goals and objectives of the task force must be clarified before we can begin."

The award cited Nowell's original contributions to the field of immunology. "What this honor indicates is that the development of new techniques can be used to look at cancer," he said.
Nowell has also successfully translated bone marrow between species. "This is a very significant contribution," said Pathology Department Chairman Leonard Jarett. "It is a great opportunity, because the goal and objective of the task force must be clarified before we can begin."

In various Times Of The Year.

FRIDAY...ALL DAY LONG
THE BSL
& GO present:
WHITE FLAG
DAY:
A TRUCE

Go to Dilworth House and pick up your white flag to pin on your clothes first person unless you are a member of an adaptive or alternative group. Say "truce!"

Top of another paper that gives you Charlie Brown, Snoopy, Lucy, and all those other beloved Charles Schultz characters. So make it easy on yourself andトップ up The Inquirer, don't be a Pansy. Peanuts will make you smile, chuckle, giggle and even laugh out loud.

The Inquirer.

It's tough to find another paper that gives you Charlie Brown, Snoopy, Lucy, and all those other beloved Charles Schultz characters. So make it easy on yourself and top up The Inquirer, don't be a Pansy. Peanuts will make you smile, chuckle, giggle and even laugh out loud.

The Inquirer.

It can make your day.

Return this form by February 1 & 310 Houston Hall. Delivery begins February 18. Make check payable to The University of Pennsylvania.

The Inquirer.

I'd like to get The Inquirer delivered on Sundays last $7.00.

Name:
Campus Address:
Phone:

Photo/Student Agencies 898-6811
310 Houston Hall

The Inquirer.
It can make your day.

Contact your Daily Pennsylvania Sales Representative or our Business Office.
898-6811
4015 Walnut St.
IFC to debate proposed policy on student alcohol consumption

The Daily Pennsylvanian

A proposal that would impose severe restrictions on the amount of alcohol that can be brought into the University's bars by students is currently before the group's executive board, waiting for a vote that will determine whether the proposal should be presented to the Student Assembly, the University's representative body.

The proposal, which was submitted by the Interfraternity Council and is supported by the University's alcohol policy committee, would require all students who wish to bring alcohol into a bar to purchase it from a designated vendor located on campus. The vendor would charge a fee for each drink, and the student would be required to present a valid ID before being served.

The proposal also includes provisions for the enforcement of the policy, including the appointment of a campuswide alcohol enforcement officer and the establishment of a campuswide alcohol policy committee. The committee would be responsible for developing and implementing the policy, and for ensuring that it is enforced.

The proposal has been met with mixed reactions from student organizations, with some expressing support and others opposing it. The Interfraternity Council has been supportive of the proposal, while the University's alcohol policy committee has been critical.

The proposal is expected to be presented to the Student Assembly in the near future, and it is anticipated that the vote will be closely contested.

The Daily Pennsylvanian
Bring your own dinner or Buy from Millet dining service. Please call for reservations.

Rao Oi Morton Levine Hillel Foundation
F. William McGowan Newman Center

INTERFAITH DISCUSSIONS AND DINNERS

A STUOENT LEAD DISCUSSION
1. Wuse Dot ix>t expensive

TH€ HAIR HUT
57 pip Thursday Feb 2nd
at Muni - 202 S 36th SI
for Appointment
Call 222 7063
105 5 41st St

THE DISCREET CHARM OF THE BOURGEOISIE
Director: Jean Renoir
GRAND ILLUSION (France 1937)
Director: Luis Bunuel
SHOE (France 1973)
Director: Ivan Pyriev
DONA FLOR AND HER TWO HUSBANDS
(China 1973)
Director: Yves Robert

SEC urges changes in student judiciary

Students will be able to explore options for future volunteer work in the area soon and tomorrow at the Penn Community Fair.

The fair, which is being sponsored by the Student Volunteer Center, will take place from 11 a.m. to 3 p.m. both days in Houston Hall.

The fair is being held as a proposal which is intended to change the student judiciary system. Students have been discussing this issue for some time now, and they believe it is time for a change.

The fair will feature representatives from various organizations, including student groups, community centers, and non-profit organizations. Students will be able to learn about different options for volunteer work and how they can get involved.

GSA Film Series -- Spring 1984

TIME: Friday Nights—8:00 PM
PLACE: Fine Arts B-1 Auditorium
ADMISSION: $2.00

FEB 3rd
YOJIMBO (Japan 1961)
Director: Akira Kurosawa

FEB 10th
THE DISCREET CHARM OF THE BOURGEOISIE
(France 1972)
Director: Luis Bunuel

FEB 17th
GRAND ILLUSION (France 1937)
Director: Jean Renoir

FEB 24th
DONA FLOR AND HER TWO HUSBANDS
(Brazil 1977)
Director: Bruno Barreto

MAR 2nd
THE BROTHERS KARAMAZOV (USSR 1972)
Director: Ivan Pyriev

MAR 9th
THE TALL BLOND MAN WITH ONE BLACK SHOE (France 1973)
Director: Yves Robert

MAR 23rd
UGETSU (Japan 1953)
Director: Kenji Mizoguchi

MAR 30th
BLOOD WEDDING (Spain 1982)
Director: Carlos Saura

APR 6th
STATE OF SIEGE (France 1973)
Director: Costa-Gavras

APR 13th
MONSIEUR VERDOUX (USA 1947)
Director: Carles Chaplin
Temple expands heart transplant program

By VICTORIA B. BROWN

Heart transplant patients in the Delaware Valley have renewed hope that a new Temple University program will enable them to receive the surgery they need in Philadelphia.

Temple University’s medical center and the Philadelphia veterans administration hospital have developed under the leadership of Jacob Kolff and Dr. John Deeb the transplant program.

Kolff, Temple professor and chief of cardio-thoracic surgery, said this week that the surgical team is prepared to operate on patients if the proposal passes testing.

"We must be sure the patient has developed under the leadership of the experts, who have the capacity to take the treatment elsewhere."

And at the same time, we want the price is $5,000."

The transplant process was

The transplant process was developed under the leadership of Dr. John Deeb and the Temple University’s medical center.

Although the transplant process is not appropriate for the patient, a transplant team, experienced and must undergo a rigorous test protocol.

"A proper candidate is one who can truly benefit from the transplant in their home region, survival, and quality of life," said Dr. Deeb.

As part of the program, the hospital is seeking permission from the United States Food and Drug Administration to implant artificial hearts.

The proposal passed government inspection, it will be allowed to operate on the patient if a suitable heart is found.

Although the program of our charge patients for the operation itself, a transplant team, experienced, professional, $5,000.

And at the same time, we want the price is $5,000."

The transplant process was developed under the leadership of Dr. John Deeb and the Temple University’s medical center.

Although the transplant process is not appropriate for the patient, a transplant team, experienced and must undergo a rigorous test protocol.

"A proper candidate is one who can truly benefit from the transplant in their home region, survival, and quality of life," said Dr. Deeb.

As part of the program, the hospital is seeking permission from the United States Food and Drug Administration to implant artificial hearts.

The proposal passed government inspection, it will be allowed to operate on the patient if a suitable heart is found.

Although the program of our charge patients for the operation itself, a transplant team, experienced, professional, $5,000.

And at the same time, we want the price is $5,000."

The transplant process was developed under the leadership of Dr. John Deeb and the Temple University’s medical center.

Although the transplant process is not appropriate for the patient, a transplant team, experienced and must undergo a rigorous test protocol.

"A proper candidate is one who can truly benefit from the transplant in their home region, survival, and quality of life," said Dr. Deeb.

As part of the program, the hospital is seeking permission from the United States Food and Drug Administration to implant artificial hearts.

The proposal passed government inspection, it will be allowed to operate on the patient if a suitable heart is found.

Although the program of our charge patients for the operation itself, a transplant team, experienced, professional, $5,000.

And at the same time, we want the price is $5,000."

The transplant process was developed under the leadership of Dr. John Deeb and the Temple University’s medical center.

Although the transplant process is not appropriate for the patient, a transplant team, experienced and must undergo a rigorous test protocol.

"A proper candidate is one who can truly benefit from the transplant in their home region, survival, and quality of life," said Dr. Deeb.

As part of the program, the hospital is seeking permission from the United States Food and Drug Administration to implant artificial hearts.

The proposal passed government inspection, it will be allowed to operate on the patient if a suitable heart is found.

Although the program of our charge patients for the operation itself, a transplant team, experienced, professional, $5,000.

And at the same time, we want the price is $5,000."

The transplant process was developed under the leadership of Dr. John Deeb and the Temple University’s medical center.

Although the transplant process is not appropriate for the patient, a transplant team, experienced and must undergo a rigorous test protocol.

"A proper candidate is one who can truly benefit from the transplant in their home region, survival, and quality of life," said Dr. Deeb.

As part of the program, the hospital is seeking permission from the United States Food and Drug Administration to implant artificial hearts.

The proposal passed government inspection, it will be allowed to operate on the patient if a suitable heart is found.

Although the program of our charge patients for the operation itself, a transplant team, experienced, professional, $5,000.
Mike Weeks is at eye of hurricane

Penn Scoreboard

<table>
<thead>
<tr>
<th>IVY STATISTICS</th>
</tr>
</thead>
<tbody>
<tr>
<td>POINTS</td>
</tr>
<tr>
<td>--------</td>
</tr>
<tr>
<td>Penn</td>
</tr>
<tr>
<td>Harvard</td>
</tr>
<tr>
<td>Yale</td>
</tr>
<tr>
<td>Princeton</td>
</tr>
<tr>
<td>Columbia</td>
</tr>
</tbody>
</table>

Mike Weeks. Penn's chances are better than ever.

Clearance Sale!

Boots, Shoes, and Sneakers for Men and Women

now through Feb. 29

American Resume Service

- Over 36 hrs. of intensive classroom review
- Special Offer on LSAT & GMAT homework tapes
- Experienced instructors

Shoemaker-Kusko Test Preparation Services

Call Toll FREE - 1-800-342-2045

PAID VOLUNTEERS are needed for studies on appetite and food preferences. MIN & WOMEN who are either within 10%, or ideal weight or at least 30% above ideal weight are eligible. You must be available for breakfast, lunch, and an afternoon snack, twice a week for 4 consecutive weeks.

35th and Chestnut 348-1141
Hours 11 am - 2 am

High Rise Restaurant Bar & Pizza

Coming Soon

Personal Valentines in a Special Section of The Daily Pennsylvania

Available all next week on Locust Walk.
A conversation with Jerry Berndt about future

"Continued from back page"

"I think overall, they are..."

"...the first Penn basketball game I've watched in a while."

"I think it's hard to make progress when it is so tough to get..."

"...with service the way Penn is."

"...with the press..."

"...to two bedroom furnished apartment..."

"...all utilities..."

"...therefore computer science..."

"...and study..."

"...and social skills..."

"...with good communication..."

"...with the press..."

"...in the Ivy League..."

"...because it's tough for a..."

"...we've had at Friends."
As the time worn camera flashed and the postman
stood beside the platform at 8:03, the Penn-Penn State game, one whose balls
were trying to keep up. However, he was
not assured that true was correct, as most of the
other fans around him. He was destined in a cut
and the braves prepared her mouth.
But when the blue expanse flowed towards him, he
achieved only what he thought would be
done. "You don't have to be a ball bear to play a
even to catch a real odd of the stops paper
here. But don't destroy the dream he had
already identified his favorite colors. Red and Blue.

Dave Silk

Once ever Benoit centred Penn football's program back to responsibilities, a chasm of untried amateurs had formed that he would move up to another
another attractive football program.
Benoit is not considering discussing his current con-
tinental operations with Athletic Director Charles Harris. That is not because he is considering leaving Penn after this year, but because he expects the Press to
make that decision. But Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoit, who will be 52 years old in January, is already committed to
make that decision. Benoi
A visit to Alma Mater

By Sabrina Eaton

The hall smelled of art room paint and ravioli from the cafeteria. The place hadn't changed much. The walls were painted blue instead of beige, and the once omnipresent puleancte faces were different, but the school building had been the same for three years before. Not recognizing any of them had made me feel like a relic.

I was waiting for my sister outside of a former teacher's classroom. I knew that Phoebe would be first out the door when the bell rang. She hated Mrs. Goddard's English class almost as much as I did when I was in it. She was only more successful at brown-nosing the old bat that I had never been. Not that I tried very hard.

Mrs. Goddard's speaking voice was Tiny Tim's falsetto. Her hair was unnatural and improved, and she wore polyester jumpsuits to class. She called us her "little flowers" and I often fancied that, unlike in her horn-rimmed glasses, she imagined herself to be the orb of wisdom radiating knowledge upon her attentive listeners.

If the others in the class were her flowers, I must have been a weed. I sat in the back row of the class without saying ten words all year. She wouldn't call on me no matter how I vigorously I raised my hand, so I had given up reading the assignments at all. She gave me 75's whether or not my homework had obviously been scrawled 5 minutes before class. Since she focused on her entire attention on her pets, I spent each class with my eyes focused on the classroom door.

The lair of the dragon hadn't changed. And neither had the dragon. Dressed in one of her polyester outfits, she was standing in front of her desk discussing an assignment with her class while other kisses. Phoebe trotted to me in the front of the room and expertly propped me against the teacher's desk. It took Mrs. Goddard a few seconds to notice us.

"Ooohh!" she trilled, as if she were six and not as a three year old. "Is this another Eaton? What grade are you in, honey?"

The woman who had made a year of my life miserable did not even recognize me. I was thankful.

"I'm a junior," I replied. "In college."

I got a real bang out of her confusion. I could see her gropping for the right sister-name. Finally, she found it.

"Sabrina, isn't it? I didn't recognize you. You look so much younger than you did in high school." Younger? I've grown two inches since then and put on weight.

"How ARE you, honey?" she asked in her best Mr. Pumblechook locution. "How's college? It's too bad you don't look baggart!"

I asked her if I had been a "baggart" looking high schooler, and she then proceeded to be saying that she meant was with college-work. So I conveniently forgot my Chemistry grades and my appearance during finals, telling her that school was fine, and that I never worked hard enough become baggart looking.

"You were always so good in class," she cooed. "I'm so glad you can stick to this.

She must have confused me with somebody else. I let out a sigh of relief as my sister and I headed out the door.

"You're such a fool, Bri."

Phoebe turned to me and smirked as soon as we were in the hall.

"You're a fool in general, or just on this particular occasion.

"I bet that she must have had 500 students since you graduated. Why should she remember you who are, let alone about you?"

I think that she meant fool in general.

People protection

By David Goodhand

This issue of 34th Street includes a story on William Collins, the theater critic of The Philadelphia Inquirer, and the charge that he is misusing his power as a member of the press (page 4). The story is interesting in its own right, but the dissatification of local theater-promoters with their foremost critic can be seen as just one more example of the backlash against the press by the readers it attempts to serve.

Finally, the lack of public confidence in the media disturbs me, not as a journalist, but as a member of society who wants to see an environment of imaginative and improved. A weak or discredited press is disastrous to either of these goals.
Radio religion

No broadcasting, but lots of electricity

By Jennifer Whitlock

Some of you — you knowledge is in college, but your actions are way down in kindergarten!

The booming words are those of Elder Roger Rust of the Radio Church of God in West Philadelphia. The parishioners and preachers of the Radio Church take their religion seriously, and Rust’s sermons are broken by emphatic cries of “Amen!”, “That’s right”, “O yes he cares” and “Lend have mercy”.

“You gotta get yo’ business fixed with God!” Rust shouts. “I mean, you go around with this woman, that woman? Get yo’ business fixed with God!” On cue, a choir sings “Get your Business Fixed,” accompanied by a piano and an all-boy rhythm and blues section (drum, cymbal, and bugle). Kusl kepi pure, (no smoking, drinking)

The Radio Church of God is “begotten by the radio,” according to aRadio Church publication. As the story goes, Joseph and Myrtle Foreman of Philadelphia turned on a radio one day in the early 1930’s, and heard a man imitating a shepherd, shouting “Coo sheep, coo sheep!” A group of people replied, “Baa, baa!” At first the Foremans thought it was some sort of prank, but they soon realized it was a religious program. They found it to be so enlightening that they persuaded its maker, Elder Lightfoot Solomon Michaux, to establish an off-shoot in Philadelphia.

Michaux founded the Radio Church in 1919, to escape what he saw as hypocrisy and corruption in churches. Within ten years, Michaux had established five churches and was broadcasting services on the radio in an effort to keep people interested in religion. The show was so successful that CBS picked it up in 1931, the British Broadcasting System aired it from 1936 to 1938, and five stations on the East Coast are still broadcasting every Sunday.

Although broadcasts from Philadelphia are now rare, the sermon’s reliance on emotional experiences Michaux inspired. The choir sings one more Gospel song, and Elder Rust’s voices booms again. “The sermon I wanted to give this morning, I did last night, so if you weren’t there you missed it!” Deacon Russell Sheppard reads excerpts from the Bible. Rust provides an interpretation in his own style.

Sheppard: “The words of a telebarker are like dainty morsels that sink into one’s inmost being!”

Rust: “Sometimes people say things — oooohhh! — you can’t believe what they say to you. Oh my! And after you’ve been so good to them!”

Sheppard: “Who sees you and who knows you?”

Rust: “God does. But if you do, does it do you good? Are you gonna find out?”

Sheppard delivers his message with enough energy to keep the young children from even thinking of falling asleep. He flails his arms and addresses people directly to drive in his point.

“Tha’s deep!” comments a fellow worshipper.

“Know it’s deep!” He waves back.

A testimony section of the service allows the congregation to share its feelings, which are as fervent as the pastor’s.

“48 years ago I was down with a black feathered hat is so enraptured that she advances to the stage, shouting “I want to praise the Lord! I am saved! Who would go back to their nasty ways?” Exclamations of “We understand!” and “Help yourself” spring from her fellow worshippers.

The minister successfully evokes testimonies from church members young and old, male and female.

The service lasts nearly 3½ hours, but people come and go the whole time. As the crowd filters out, they shake hands and exchange blessings.

In addition to three services on Sunday, the church offers religious education and a Young People’s Union. During the week, the church is used for worship, choir rehearsals, scholarship and charity group meetings, Bible School, and activities of the Purity Club, a group which hopes to guarantee that the young remain “undefiled peaches.” In summer, families may retreat to the church’s farm, camp, and beach in Williamsburg, Va.

“My brothers and sisters, God does not get the least bit excited because you have changed if your heart has not been changed!” Rust preaches.

And he has his own radio show.

Goodbye, Philip

Will ‘The Professor of Desire’ return to Penn?

By David Fleissig

Jacqueline Susann once said of the controversial writer Philip Roth: “I’d like to meet him, but I wouldn’t want to shake his hand.”

Students of the University of Pennsylvania would be hard pressed to do either since Roth, an adjunct professor in the College, hasn’t taught here, since 1979.

Author of critically acclaimed novels including Portnoy’s Complaint; Goodbye Columbus, Zuckerman Unbound, and most recently The Anatomy Lesson, Roth has conducted classes interminably at the University since 1965. He taught his last two courses during the 1978-79 academic year and hasn’t been back since. One of them, “Writing About Fiction,” was a course in practical criticism. The other class, “Readings in the Novel,” dealt with European authors.

“I enjoyed teaching very much,” Roth says. “There’s a world of difference between sitting in a room alone with a typewriter, and teaching a class with 20 people.”

Roth began a new three-year appointment with the University on July 1, 1982. However, he isn’t scheduled to teach in the near future. “I’ve been living half the year in England,” Roth says, “so it is hard to teach both semesters.”

“Philip Roth was going to teach last fall,” says English Department Chairman Robert Lucid. “But he had to withdraw because of work on The Anatomy Lesson.”

Will Roth return to teach at the University? Not even he himself knows for sure. “I still hope to, if and when my life changes,” he said. “I’m sure it will happen.”

Meanwhile, he is still listed in University literature and on his book jacket as an adjunct professor. “We certainly want to keep him on,” affirmed Lucid.

Only a handful of adjunct professors are affiliated with the University. According to the faculty handbook, an adjunct professor is a staff member whose primary career falls outside the University’s domain. “They are connected but not connected,” says English Department undergraduate advisor Alice Kelley. An adjunct professor isn’t paid when he or she isn’t working.

And considering Roth’s fame and financial status, it’s a pretty fair bet that he won’t be coming back for the money — if he comes back at all.
William Collins was quite adamant. “It seems to me that any art form benefits from the most vigorous criticism that it can get,” he explained. “I cannot cut off or tone down criticism. Asking a critic to do that is like asking a playwright to do it. You go full tilt; that’s what makes it exciting.”

Collins carries a reputation for acid comments. As the theater critic for The Philadelphia Inquirer for the past 14 years, he’s had plenty of opportunities to write about Philadelphia theater and he knows that his comments, based on demandingly high standards, are not always welcomed. Until it folded two years ago, The Philadelphia Bulletin could balance whatever he said. Now the Inquirer’s only competition is the Daily News, which caters to a less intellectual audience. As a result, Collins is probably the single most influential man in Philadelphia theater.

“Bill Collins has an extraordinary amount of power and responsibility,” says Sue Medak, managing director of the People’s Light and Theater Company in Malvern. “And I think he’s very negative about theater in Philadelphia. He lacks optimism and even imagination.”

“I am very bitter about Mr. Collins,” says Shelly Gross, co-producer of the Valley Forge Music Fair and a frequent producer of plays in New York, including the current Painting Churches. “He’s done a general disservice to Philadelphia theater.”

“I feel that he has quite a bit of influence,” says Stephen Goff, managing director of the Annenberg Center. “And the message I get is, ‘The theater in this town isn’t very good so don’t bother going.’”

Collins understands that readership does not lead to worship. Last November, Collins castigated the Walnut Street Theater’s inaugural production of A Flea In Her Ear as “an unabashedly second rate production...dumbly and patronizingly clownish.” This type of scornful review might have come from any critic, but in a city where he is so prominent, theater personnel think that Collins should temper his views. If he doesn’t, they feel, he might unwittingly stifle the city’s creativity.

“I know of producers who will not put on new plays because of the situation,” claims Goff, who labeled Collins’ Walnut review irresponsible.

People such as Goff, Gross and Medak, fear that Philadelphia is suffering from a Collins-induced introversion, that he is being needlessly harsh and deterring audiences; in short, missing his power. Gross, who encounters Collins through his Broadway work, since Collins will not review his Music Fair shows, morosely concludes that Collins has inadequate credentials. “He thinks we’re running a circus in suburban Philadelphia,” he says. “He doesn’t understand the economics of the theater and he doesn’t seem to be very well informed.”

Collins sees himself as a craftsman, giving the public a frank insight into theater. Underlying this is a philosophy of drama, culture and entertain-
ment that his detractors may not appreciate.

“There is almost no serious theater in the United States that is talking to its audience about matters of consequence in a way that entertains and also provokes discussion,” he said in an interview last week. “We have no classical theater to speak of.”

Collins is a straightforward man with a rather wistful and idealistic vision. He believes that the art of theater is declining in both Philadelphia and America; he yearns for a situation where the best aspects of drama come together in one artistic paradigm.

“For some reason this city has not nurtured creativity, has not nurtured the kind of theater that is on the cutting edge of our consciences,” he said. “Our theater is no longer a forum for ideas. If you want to know about how serious a theater town this is I suggest that you watch the box office receipts for Master Harold and the Boys. They’re very bad.”

On the one hand, he would like to see a renewed classicism and a greater emphasis on Shakespearean fundamentals. At the same time, he wants theater to reach as many people as possible - but without stooping to commercialism. He cites the Royal Shakespeare Company as an example of what is possible. “Shakespeare is done by the RSC so that people can relate it to what the hell’s going on in their lives, socially, politically or whatever. But not in America.”

Collins loathes the idea of “untroubling” shows. “Theater is a volatile thing in its best state - it threatens society,” he said. “Main stage programs mustn’t be limited to cautious sure things; a theater that gets into a situation where it does nothing but untroubling shows isn’t worth keeping alive.”

By setting demanding standards, Collins hopes to encourage quality theater not just in Philadelphia but throughout the country. But like an over-enthusiastic schoolmaster, he seems to be wanting too much. He also craves modern drama and more new plays, along with more government patronage. He wants all-round excellence, and is unwilling to lower his expectations.

Looming large in his reformist ideas is a concern over theaters’ priorities. Late last year, he fretted that artistic endeavor was being replaced by financial strategies, such as subscription series. This marketing technique gives fiscal security to a company by providing money before an audience has even glimpsed a costume. Collins thinks that such a trend might lead to less adventurous programs.

“Without subscriptions, theaters could not survive, but the line should be drawn somewhere between subscribers and no subscribers,” he explained. “If the trend might lead to less adventurous programs. Without subscriptions, theaters could not survive, but the line should be drawn somewhere between subscribers and no subscribers,” he explained. He has an egalitarian dream for theater; he wants to ensure that there are enough single tickets available at every door for lots, as opposed to a few, non-subscribers to purchase.

Bernard Havard of the Walnut Street Theater, which boasts a highly successful subscription drive, denies the possibility of such a development. “If I was dependent on the single ticket buyer, my opinion is that I would not survive,” he said. “The subscription

Continued on next page
series makes us impervious towards the critics." He feels that the influence of the press is weakened because even if it distorts and exaggerates an event, the audience will not be deterred. The result is that the cultural impact of theater is greater with a subscription series than without it. Companies such as the Walnut thrive; they encourage a consistent interest, as opposed to a visit every six months, and can accommodate adventurous programs within a secure financial framework.

But Havard still winces at the Inquirer's influence. "It's not a healthy situation," he says. And he doesn't consider Collins to have the right attitude. "Bill Collins is a product of commercial theater; he probably misses the old big time things like Mickey Rooney."

The other major company which boasts a successful subscription series is the Philadelphia Drama Guild. The Member of the Wedding and The Dining Room were hardly easy or cheap theater, and the Drama Guild's director of publicity Mary Packwood has, like Havard, a rosy view of subscription series. She explains that under the guidance of managing director Gregory Poggi, the Drama Guild is 84 percent subscribed for the current season. And Packwood says this is good both financially and artistically, because it ensures money in advance for high-quality shows.

"And next season we're adding an extra 5000 seats for each show," she added. "The subscription series gives some financial basis but not the complete basis. It's not the whole picture."

Collins is certainly not against subscription series. He just thinks that they need to be treated cautiously.

"As far as I'm concerned, they make my job easier. I can be absolutely unfettered and free swinging. As a feeling person, I would hate to be responsible for killing anything good or potentially good. But there is a general misunderstanding in this city about the power of the critics. I could not possibly kill the Walnut Street Theater. In its first season - never having produced a show - it has 14,500 subscribers." And that, he says, means immunity from criticism. He paused to think about his relationship with those he reviews. "I don't really think we're in bed together. I try very hard to stay out of bed."

In conversation, Collins occasionally displays a cavalier, even rebellious, spirit. He asserts with finality that he has no obligations towards the careers of those in the theater business.

"I have a duty to my audience..."
By Peter Wells

If it might work.

That's the feeling among Democrats and Republicans alike about the new administration of W. Wilson Goode. Optimism and confidence have reigned supreme since Goode's January 2 inauguration. Renaissance and cooperation have become catchwords in City Hall. And the new mayor has taken steps towards the completion of his numerous campaign promises. Last month, Goode himself fired the first shot in a war on graffiti, taking a paint brush to a graffiti-scarred building.

The mayor's cabinet is one reason for hopefulness and high spirits. The full six-member cabinet will be in place when Major General Leo Brooks is sworn in this week as city managing director. Comments of City Councilmen and cabinet members assessing the new administration are prudent. The cabinet has met only five times since the inauguration, and in the words of City Solicitor Barbara Mather, "At this stage, there's still some feeling one's way around." Yet a portrait of a highly compatible and competent cabinet has begun to emerge.

Thatcher Longstreth, an at-large Republican City Councilman, praised Goode's decision to divide the position of director of commerce and city representative. Longstreth said having the city representative will perform the public relations duties of the office, leaving the director of commerce free to concentrate on the city's economic development. He calls Dianne Semingson, Goode's city representative, "a perfect choice" for the job, where her responsibilities will include city promotion, cultural development, and public information programs.

Semingson comes to the city with three years of management experience at ARCO Chemical Company and four years of public relations and management experience as representative of the Department of Commerce in the mid-Atlantic region under the Carter administration. When he announced her appointment to the position, Mayor Goode said of Semingson, "I am convinced that as a result of her work, Dianne commands the respect of the business community. She also has a wide range of contacts that will be essential to the successful promotion of our city."

One distinguishing characteristic of this cabinet is the strength of the experience its members bring to their jobs. Commerce Director David Brenner has management experience in both the public and private sectors, having served as chairman of the Philadelphia Chamber of Commerce, the Pennsylvania Ballet, and the distribution committee of the Philadelphia Foundation. Richard Gilmore, finance director, worked at Girard Bank for 11 years, ultimately serving as Executive Vice President and Treasurer.

General Brooks comes to the cabinet from the Army's Defense Personnel Support Center, where he had responsibility for buying and managing food, clothing, medical supplies and equipment for all U.S. armed forces. As chief legal counsel to the administration and City Council, City Solicitor Barbara Mather joins the cabinet after 15 years with the city's second largest law firm. Completing the cabinet is Julia Robinson, former executive vice president of the Philadelphia Housing Development Corporation, who has served on just about every housing commission in the Delaware Valley. Robinson serves as the Director of Housing.

One crucial aspect of the cabinet's performance, according to City Council Democrat Lucien Blackwell, will be its working relationship with the Council. "There was too much confrontation in the last administration," he said. "More dictation than cooperation. If we are to be successful in the city, we must have cooperation. The mayor has tried to set that tone. If he is successful, I see good times ahead for Philadelphia." Blackwell represents the city's third district, which includes the University and most of West Philadelphia.

The cabinet and City Council have had one full day meeting, which Goode arranged in. Council Republican Longstreth said of this meeting: "In the more than four years I have been in the City Council, that was the only meeting of its kind. I wish it would happen more often."

Cabinet members also optimism in the meeting's success. Robinson called the meeting "very productive and informative," and expressed a desire for future meetings.

"I think it's clear from the public posture that the relationship with City Council is considerably less acrimonious," Mather said. Gilmore described his own interaction with City Council, which has consisted primarily of briefings on the budget, as "modest and wholesome."

Brenner is optimistic. "For a number of reasons, Philadelphia has a really unique opportunity to make itself a world-class type of city," he said. "By the end of the decade, I believe we'll see the city in a position it hasn't been in for years, perhaps since the time this country was founded."

Richard Gilmore, finance director

Leo Brooks, managing director

Dianne Semingson, city representative

Julia Robinson, housing director

Barbara Mather, city solicitor

David Brenner, commerce director
Dedicated amateur cyclists like Cliff Porzenheim (above) and Kieran Cody (left), drill hundreds of tracks scattered across their small gyms. Most are destined to remain amateurs unless they can make the transition to European races.
Imagin a sporting event that runs all day, over a course that's almost 200 miles long, attracts 300,000 or more fanatic spectators, and has a television audience that's always measured in the millions.

If you're trying to think of an event in America that draws this kind of attention in the wrong track.

The sport is bicycle road racing. The setting is decidedly Europe, where from February until October, the professional road racing circuit runs events in virtually every part of the continent, on every type of terrain, and in every type of weather. The names of its superstars are household words, and their salaries rival those of many professional athletes in the United States.

On the side of the Atlantic, the sport is almost unheard of. Americans are as blissfully ignorant of cycling as they are of many other so-called minor sports.

Until Greg LeMond. On September 4, the 22-year old Reno, Nev., native became the first American to win the most demanding and prestigious event in the sport: the Professional Road Race in the World Cycling Championships.

Old in Switzerland late last year, the road race covered 166 miles (19 laps over a nine-mile course), and featured steep climbs, long 10-degree grades, and narrow curves. The 47 finishers chased the elusive Rainbow Jersey—the symbol of cycling's World Champion—and the prestige and monetary success that accompanies it. LeMond's world championship might have been worth as much as a quarter million dollars.

In a style befitting the significance of his victory, LeMond couldn't have made his win any more exciting or convincing.

As the race entered its 16th lap, Swiss rider Serge Demierre was clinging to a slim 48-second lead. When the riders began the steep, half-mile climb to the summit of the course, the field exploded behind the Swiss cyclist as many of the riders made their move for the lead. After one pack leader cut off the charge of an experienced Scotsman, LeMond sprinted out of the field to rapidly close the distance between himself and Demierre. Only two other riders—Italian Mario Argentin and Spaniard Faustino Ruperez—were quick enough to follow him.

The trio caught Demierre as they came over the second hill of the course. In a tight pack the four roared through the finish area and began the second-to-final lap.

In the break-away, LeMond forced the pace of the group immediately. Argentin and Demierre quickly lost contact with LeMond and Ruperez. Entering the last lap of the race, the two lead the rest of the pack by an amazing 1:09. But the last lap was all LeMond.

"I wanted to get away from the Spaniard," Greg said at a post-race press conference. "With a little less than a lap and a half to go, I could tell that [Ruperez] was fatigued."

Then LeMond made his tempo—cycling slang for setting his own pace—and left Ruperez behind him. For the first time in history, the stars and stripes jersey of an American cyclist led the rest of the world's best professional riders.

The tactical brilliance of Greg LeMond's race was not lost on any of the 300,000 spectators. He had forced two of the best riders on the pro circuit to drop off his pace. After almost 100 miles, he was actually widening the gap between himself and the other cyclists. By the time LeMond crossed the finish line, a full 1:11 ahead of the second finisher, he had cemented himself as one of the world's greatest riders. In a sport where the difference between finishers is measured in thousandths of a second, LeMond's margin of victory was amazing.

When LeMond crossed the finish line with his winning time of 7:01:21, probably nobody could appreciate or understand the magnitude of the American's victory anymore than Eddy Merckx, one of the sport's greatest legends.

"Never did I win a World Championship by so much," he remarked.

Surprisingly, Greg LeMond started riding in 1975, and began competing the following year—after he met some of the younger riders from Nevada who took him to a local cycling club. By the time Greg was 16, he was spending his summers racing as an amateur in Europe. At 19 he turned professional.

Greg LeMond has what people frequently call boyish good looks. He wears his blonde hair cropped short, smiles often, and by all accounts is perpetually enthusiastic and cheerful. In other words, he has none of the attributes that are frequently associated with professional cyclists.

Of course, nobody's life is perfect. LeMond's right kidney only functions at 10-20 percent effectiveness. One of his feet is so much shorter than the other that he has to buy two different pairs of shoes. And he suffers from chronic allergies that often leave him bedridden with a bad cough, severe headaches, and throat blisters.

Doctors have told him that the kidney problem will not adversely effect his racing. He has undergone two years of treatment with an allergist, and a new two-year deal with Le Coq Sportif apparel solved the shoe problem. Despite these afflictions, LeMond continues to be one of the most dynamic forces in a sport where many Americans don't seem to know exists.

Greg's training regimen is exhausting. On January 1, when most people are watching football games and recovering from the night before, he officially begins his training for the up-
Deadly Disney animals

'Never Cry Wolf shatters nature film restraints

Never Cry Wolf
Directed by Carroll Ballard
At the Rodeo Palace

By Randy Fairbanks

Never Cry Wolf is a nature film from our friends at Walt Disney -- in other words, a rip-off candidate for box-office failure. But not all Disney films need be cute little romps into la-la-land and not all nature films must be cuddly wildlife extravaganzas. There is nothing inherently timid about the nature genre; uninspired writing and directing just make it seem that way. Never Cry Wolf shows what the nature film must have been like before The Wilderness Family came along and spoiled it. In fact, it has been done before. Never Cry Wolf shows how the nature film must have been done before: it has been done with conviction and with a sense of wonder.

What does Never Cry Wolf do that Grizzly Adams doesn't? For starters, it has an interesting premise and well-developed characters. The film chronicles the exploits of Tyler (Charles Martin Smith), a nerdy biologist on a six-month Arctic expedition to find out whether blood-thirsty wolfpacks are killing off the vanishing caribou. Alone in the vast, white wasteland with 26 frozen cases of beer, clumsily reflecting on his own ineptitude, Tyler at first seems more like Jerry Lewis than Marlon Brando.

After studying the wolves for a short time, Tyler discovers that they are actually peaceful family animals, instinctively cooperating with the laws of evolution (they kill only inferior, diseased caribou). As Tyler gains respect for the design of the world, he begins to respect all creatures within it, including himself. The film falters slightly near its end by becoming overly judgmental, crying out against the 'bad' men who are reaping fortunes at the expense of the environment. Still, the positive attributes of Never Cry Wolf are too many to be critically diminished by this minor problem.

Unlike most nature films, Never Cry Wolf does not demand that its viewers already be wildlife enthusiasts. Instead, it attempts to turn viewers into nature lovers by having them identify with Tyler. As his awe of the world around him increases, we grow with him, learning to appreciate nature in all its glory and mystery as he does.

Smith, probably best recognized for his portrayal of Terry the Toad in American Graffiti, delivers an effective performance. He is tailor-made for playing the insecure, introverted Tyler, a likable bookworm who are reaping fortunes at the expense of the environment. Still, the positive attributes of Never Cry Wolf are too many to be critically diminished by this minor problem.

Unlike most nature films, Never Cry Wolf does not demand that its viewers already be wildlife enthusiasts. Instead, it attempts to turn viewers into nature lovers by having them identify with Tyler. As his awe of the world around him increases, we grow with him, learning to appreciate nature in all its glory and mystery as he does.

Smith, probably best recognized for his portrayal of Terry the Toad in American Graffiti, delivers an effective performance. He is tailor-made for playing the insecure, introverted Tyler, a likable bookworm who are reaping fortunes at the expense of the environment. Still, the positive attributes of Never Cry Wolf are too many to be critically diminished by this minor problem.

Unlike most nature films, Never Cry Wolf does not demand that its viewers already be wildlife enthusiasts. Instead, it attempts to turn viewers into nature lovers by having them identify with Tyler. As his awe of the world around him increases, we grow with him, learning to appreciate nature in all its glory and mystery as he does.

Smith, probably best recognized for his portrayal of Terry the Toad in American Graffiti, delivers an effective performance. He is tailor-made for playing the insecure, introverted Tyler, a likable bookworm who are reaping fortunes at the expense of the environment. Still, the positive attributes of Never Cry Wolf are too many to be critically diminished by this minor problem.

Unlike most nature films, Never Cry Wolf does not demand that its viewers already be wildlife enthusiasts. Instead, it attempts to turn viewers into nature lovers by having them identify with Tyler. As his awe of the world around him increases, we grow with him, learning to appreciate nature in all its glory and mystery as he does.

Smith, probably best recognized for his portrayal of Terry the Toad in American Graffiti, delivers an effective performance. He is tailor-made for playing the insecure, introverted Tyler, a likable bookworm who are reaping fortunes at the expense of the environment. Still, the positive attributes of Never Cry Wolf are too many to be critically diminished by this minor problem.

Unlike most nature films, Never Cry Wolf does not demand that its viewers already be wildlife enthusiasts. Instead, it attempts to turn viewers into nature lovers by having them identify with Tyler. As his awe of the world around him increases, we grow with him, learning to appreciate nature in all its glory and mystery as he does.

Smith, probably best recognized for his portrayal of Terry the Toad in American Graffiti, delivers an effective performance. He is tailor-made for playing the insecure, introverted Tyler, a likable bookworm who are reaping fortunes at the expense of the environment. Still, the positive attributes of Never Cry Wolf are too many to be critically diminished by this minor problem.

Unlike most nature films, Never Cry Wolf does not demand that its viewers already be wildlife enthusiasts. Instead, it attempts to turn viewers into nature lovers by having them identify with Tyler. As his awe of the world around him increases, we grow with him, learning to appreciate nature in all its glory and mystery as he does.

Smith, probably best recognized for his portrayal of Terry the Toad in American Graffiti, delivers an effective performance. He is tailor-made for playing the insecure, introverted Tyler, a likable bookworm who are reaping fortunes at the expense of the environment. Still, the positive attributes of Never Cry Wolf are too many to be critically diminished by this minor problem.

Unlike most nature films, Never Cry Wolf does not demand that its viewers already be wildlife enthusiasts. Instead, it attempts to turn viewers into nature lovers by having them identify with Tyler. As his awe of the world around him increases, we grow with him, learning to appreciate nature in all its glory and mystery as he does.

Smith, probably best recognized for his portrayal of Terry the Toad in American Graffiti, delivers an effective performance. He is tailor-made for playing the insecure, introverted Tyler, a likable bookworm who are reaping fortunes at the expense of the environment. Still, the positive attributes of Never Cry Wolf are too many to be critically diminished by this minor problem.

Unlike most nature films, Never Cry Wolf does not demand that its viewers already be wildlife enthusiasts. Instead, it attempts to turn viewers into nature lovers by having them identify with Tyler. As his awe of the world around him increases, we grow with him, learning to appreciate nature in all its glory and mystery as he does.
Dance fever

‘Carmen’ treads on Bizet

Carmen
Directed by Carlos Saura
At the Ritz III

By Val Sherman

Several films have dealt successfully with the often tragic consequences of conflicts between the personal and professional lives of artists. Such is the premise of the Spanish film Carmen, directed by Carlos Saura. The off-stage relationship between a talented director/choreographer and his lead dancer closely parallels the events supposedly restricted to the stage.

The premise is promising, since it uses the Georges Bizet opera Carmen, about an almost-demonic gypsy and her love for two men, as its source. Unfortunately, Saura’s main goal seems to be how much he can manipulate the audience; one never knows if the events on screen are actually happening in reality or as part of the dance performances. He succeeds in this mind game—at the expense of the rest of the film. The essential elements of strong characters and plot are missing.

The film’s Carmen is not the opera, but a dance company’s mostly flamenco version of the story of Carmen. Its focus is the romantic relationship between Antonio (Antonio Godes), the director/choreographer, and the dancer playing Carmen, conveniently also named Carmen (Laura del Sol).

One major flaw is that Antonio’s and Carmen’s real-life characters are not clearly drawn. Nothing about either's background is revealed to contrast with what they later become. Had both personalities been established from the start, the resulting events would have been far more interesting.

The role of Carmen requires an actress of greater range than Laura del Sol. She is striking, with captivating European features, but del Sol does not display the mystery nor the inner strength under the guise of vulnerability her character requires. Moreover, much of the cinematography relies on close-ups of the actors’ faces and again, del Sol is lacking in the necessary range of expressions to illustrate the raw emotions of love and hate.

As Antonio, Godes makes a considerable effort to bring life and energy to his role. But he is at odds with a script that does not allow him full use of his abilities. It is obvious that Godes possesses immense talent as a dancer; he effortlessly makes flamenco dancing seem like ballet. One small yet pivotal role belongs to Cristina Hoyos as the assistant choreographer, who emerges as Carmen’s rival both on- and off-stage. What del Sol lacks in emotion and energy can be found in Hoyos.

In the first half of Carmen, Saura paints a lifelike portrait of the struggles dancers endure during rehearsal. But in the second half of the film, Saura experiments with the boundaries of fact and fiction. At this point, the film muddies, and what is meant to be real becomes absurd: the dancers often break into flamenco dance routines for no apparent reason.

Carmen retains some respectability because of its connection with the opera. The dance sequences are exciting; the camera becomes part of the action as feet together move back and forth across the stage. But an ineffective script, weak characterizations, and a poor performance in the title role prevent Carmen from being the film might have been.
Good Nazis?

Finding happiness in hell

Good
By C.P. Taylor
At the Cafe Theater of Allen's Lane

By Katherine Need

T he problem," says Professor Haider in C.P. Taylor's Good, "is that I am a fundamentally happy person. Those who are happy quite naturally wish to preserve the context in which they have found their happiness, and for Haider, this meant joining the S.S. It is a simple enough explanation for a phenomenon which has baffled so many people for so long, why the educated, intelligent German of the 30's should have been drawn to so blatantly an inhuman and irreligious form as Hitler's National Socialism. By focusing on a single individual, Taylor dispenses with the historians' picture of "mass psychological forces" and a "nation gone mad," Instead, he exposes the potential in everyone to act this way.

Against designer Herman Grimm's background of scenery slashed with red and gray streaks and massive swastikas, the characters are seated in frozen immobility around Haider and "come alive" just long enough to drive him into the Nazi fold. There are Nazi prototypes, including a brilliantly insane Hitler played by Steven Serafin; Haider's wife and stricken mother, croaking at him every few minutes to take her to the toilet; and his wife, symbol of the inadequacy of the Weimar. Clinging vacantly to an archaic culture, she is completely unable to cope with the problems of the modern world. Immersed in Goethe and Faust (he is a professor of German literature and a respected novelist), and plagued by his personal inadequacies, Haider's life is barren. Then he meets the beautiful, dynamic Helen (Sheila Burstine) who gives him an immediate emotional satisfaction such as he has never known. He accepts, without close analysis, her apparently logical arguments for leaving his wife and living with Helen in an idyllic rural setting. Taylor establishes that people are creatures of instinct and very clever at finding for themselves a rational justification for whatever their instincts propel them to do.

Suddenly the characters rise: Hitler, senile mother and all begin clicking their fingers and swaying together in a musical refrain. The music, like the humor, offsets the tragic emotional involvement, but both are also important in showing how what is happening in Germany becomes unreal to Haider. He is swept up in mass slaughter, and manages to persuade himself that it is basically humane to force the Jews to accept a position of servitude. The play was originally designed for the intimate atmosphere of London's Warehouse Theatre where it was first performed in 1981. Under the Shaffer's direction, this atmosphere is exactly reproduced at the Cafe Theatre of Allen's Lane. In a cafe setting the audience is lured into the action. The play's powerful subject is provocatively tackled, and demands more than the average audience participation. A succession of images is flashed from the stage, requiring disentanglement, and much of what the characters say is fired directly at the audience. One leaves feeling severely mauled, but it is a distinctly worthwhile experience.

The picture is undeniably bleak, and is reflected in today's blind acceptance of the build-up of nuclear weapons. A symbol of hope nevertheless resides in the weed — pushing its way up through the crack in the concrete — watched by Haider (excellently played by David Ward) and his Jewish friend Maurice. "But plants cannot grow through solid concrete," says Haider. "Concrete rots in the end, the plant can wait," is Maurice's reply.

And of course it did.

Going 'West'

Shepard's Esau and Jacob in California

True West
By Sam Shepard
The Philadelphia Company
At Plays & Players Theater

By Charles Wright

D ogald MacArthur's current production for the Philadelphia Company is likely to lead theater-goers into a mistaken belief that Sam Shepard's True West is a very good play indeed. In fact, it is no more than passable and, as Shepard's work goes, it's pretty mediocre. But that doesn't matter a whit, because MacArthur empowers his script as a star vehicle for Dan Strickler and Ken Hardeman, a pair of gifted Tenement Utopians. The result is a satisfying evening of theater.

Strickler and Hardeman have done a number of things since their days as graduate school roommates in Philadelphia. Strickler has appeared in major regional companies and in New York, and Hardeman has written a novel and four plays, one of which was produced off-Broadway. Their joint homecoming in True West is marked by a peculiar chemistry that makes one hope to see them together again and again.

MacArthur has chosen ideal material for his former students: despite the fact that it requires four actors, True West is a two-character play. The plot concerns Austin, an Ivy League careerist (played by Strickler) and his thugish, near-do-well brother Lee (Hardeman). Austin is on the verge of breaking into the Hollywood big-time with a first screenplay when Lee turns up and convinces the producer, who has an option on Austin's "project," to drop everything in favor of mounting a true-to-life western. The producer (Lee Golden) relinquishes his option on Austin's scrip and promises Lee a tidy advance to write the western. The result is a fast-paced second act in which Austin, under influence of strong drink, sheds his prissy veneer and takes on the rough-hewn persona of his brother.

Michael Wright Stockton's setting is a delight to behold. Although it is too much like the one devised for the second New York production to be called original, it's attractive and shows remarkable care for detail. It is the perfect suburban refrigerator door, odds and ends in the cabinets, and stained glass ornaments on the windows. The lighting design by Curt Senic makes the entire downstage left a dark spot, an abyss into which actors constantly wander. Indifferent lighting is the one amateurish turn of the evening — unfortunately, lighting is the final arbiter of a slick, professional production and the opposite.

In his plays, Shepard dabbles with myths of myth and of what can be called, for want of a better term, the "collective consciousness." His works are populated by figures of shadowy past and uncertain present, mysterious to the brink of being crude characterizations, designed as vehicles for timeless themes. This means that Shepard walks a thin line between the profound and the pretentious.

In True West, he creates a Jacob in Austin and an Esau in Lee, the former favored with academic and social success and the latter an outlaw who has been lying low for months in the Mojave. In the brothers' dialogue, Shepard contrasts the submerged with Safeways and cookie-cutter houses, with the grandeur of the Mojave. At final curtain, the city brother wrestles with Lee, the desert rat, demanding a practical lesson in wilderness living. What we laughingly call civilization, it seems, has driven Shepard's characters to the edge of the Mojave and only there can they find authentic, masculine existence.

Shepard submerges the evening in psychological speculation when the brothers exchange roles and each takes on elements of the other's personality. As if these dramatic turns didn't make the point clearly, Shepard has the movie producer tender the surreal observation that the two brothers may actually be a single person, parts of one complex character. Alas, when expressed in the midst of a fiercely realistic stage set, this suggestion falls solidly on the pretentious side of Shepard's line.
Cutting ‘Edge’

Hannahan develops fusion from diversity

Desire Develops An Edge
Kip Hannahan
American Clave

By Jeff Salamon

Kip Hannahan's 1981 debut coup de tete came close to being the revelation its title promised: Hannahan's wry humor and dark beatnik soul found an almost perfect vehicle in the fusion of Latin rhythms, jazz, and avant-noise his all-star band played. "Almost," because though Hannahan knew what he wanted and had the personnel to do it, he was still grappling at the form. The Latin percussionists never seemed to be playing on the same record as the avant-noisists, and Hannahan fought to remain between the two.

This didn't keep coup de tete from being one of the most volatile records of the year: its excitement was in the promise of synthesis and the tension between the two groups. Whenever Hannahan and company managed to break through the prisons they created, the mixture of music seemed a natural one.

With his follow up, Desire Develops on Edge, Hannahan dispels the sounds of ratling chains that have echoed through the minds of coup de tete's listeners. Hannahan's musical desires have gained B tele's listeners. "Dispels the sounds of..., "Develops on Edge, Hanrahan (natural one.

A mixture of nois rockers and the prisons they created, the division between the two groups has grown: there's more nuance how much Hanrahan's singing has: "The thing that divides us is the need to stay."
The first one hears is how much Hannahan's singing has grown; there's more nuance and shading here; the cracks in his voice are more telling this time around. This is because he sounds so much like a more skilled version of Hannahan, and second, because of who he is. Bruce gained acclaim in the Sixties as the bassist in Cream, but during the Seventies he seemed burnt out. "Almost," because he sounds like something "a shock: first cut, Two (Still in Half Light)," opens with a couplet sung by a man watching a relationship fall apart; "No matter how softly we touch, we seem to bruise."

Yet if the couple of "Two" are divided by their need to stay, the protagonists of "All Us Working Class Boys" sing that "There's a freedom that divides all us working class boys..."

Hannahan seems obsessed with...
Harvey Wasserman has lived on an organic farm, worked as a radical journalist, fought against atomic power with the Clamshell Alliance, and debated Phyllis Schlafly and General William Westmoreland on the nuclear freeze. He is far removed from the stereotype of the staid historian as John Kenneth Galbraith is from Abbie Hoffman. Consequently, his recently published America Born and Reborn (Collier Books, $9.95) is hardly a traditional history book. Wasserman's unusual thesis is that America is on the brink of a political and cultural rebirth that will lead to a new and better society.

"The U.S. is a living organism in a state of final decline," Wasserman said in a recent interview. "It is an organism that is about to be replaced." The 38-year-old Wasserman has an M.A. in American history from the University of Chicago, and was set to become a history professor—until the 1968 Chicago riots. Since then he has devoted most of his time to activism, making his living as a journalist.

Wasserman identifies two antagonistic forces in our society that have determined the entire history of America. One of these, which stems from the traditions of the Puritan colonists, favors authoritarianism and militarism; the other, which can be traced back to the Native American culture, promotes environmentalism and racial and sexual equality. The conflict between the two forces created six "schizophrenic" historical cycles. In the last two cycles, the arrogant, "masculine" Puritan ethic can be seen in McCarthyism, U.S. involvement in Vietnam, and the arms race. The co-operative, "feminine" American Indian contributions have been the peace movements of the 60's and the disarmament rallies of the 80's. Now, says Wasserman, the struggle between these forces is convulsing to a halt.

"We are in an era of upheaval today," he said. "This is a time of violent change on a scale that's unprecedented." The result of these changes could be a reproduction of Indian and Puritan to form a new society, with both liberal and conservative elements. But mostly, Wasserman argues, they'll be liberal elements. At least that's how he would like it. His political convictions are strong, and they play a large role in America Born and Reborn.

"There is a clear bias," Wasserman admitted. "But very much of our history is weighted on the 'masculine' side. My book is trying to restore the balance." Certainly his support for abortion and denunciation of centralized capital and government tip the scales a little bit towards the left. The last part of his book takes the form of an agenda for social change, in which Wasserman advocates, among other things, the abolition of nuclear power, the two-party system and big business.

And he's confident that the nation is moving in these directions. "The Baby Boom generation is taking power," he said. "Their world view is much different from that of our current leaders. They have less respect for government, less tolerance for centralized power, and greater determination to end nuclear build-up."

Though he emphasizes the crucial importance of this period in American history, Wasserman is curiously indiff- erent to the outcome of the 1984 elections. "It is interesting that we have the first serious black candidate running against the most conservative President in American history," Wasserman said. "But who is in the White House is not really relevant. The question is how issues are dealt with at the grass-roots level." He sees the power of the President playing less and less of a role in the years to come, partly because of the rise of a global communications network. "Before Vietnam, Lebanon and Grenada would have been small paragraphs in the back of the newspaper," said Wasserman. "The issues being made of these questions today shows the growing limitation on the power of the President."

The cyclical theory of history Wasserman describes may sometimes seem forced or oversimplified, but it does offer a comprehensible schema for interpreting some of the tragic events of recent times. One of the most tragic for Wasserman was the suicide of his friend and fellow radical journalist, Marshall Bloom, which he mentions in the book. "It was a catharsis for me to write about the periods of history I lived through," said Wasserman. "Seeing it in terms of a cyclical pattern made things a lot clearer in my mind."

The cycles also give direction to the uncertain future, although Wasserman is the first to admit that they are no oracle. "The theory isolates the trends most important in shaping our choices for the future," said Wasserman. "That's the extent of their usefulness as a predic- tor." He emphasizes that he is not a determinist. "We could be on the road to more democracy and greater global understanding, or we could have the holocaust," Wasserman said. "It's our choice."
**Cycling**

Continued from page 9

coming pro season. LeMond rides four hours a day, seven days a week in preparation for the circuit.

"At the beginning of the year he measures his training by time," Greg's father Robert LeMond said. "It would be too hard to count the miles he rides, especially since he trains for so many different types of terrain."

A conservative estimate is that Greg logs 25,000 miles a year— which is normal for a world-class cyclist.

The career span of a top road racer—one who takes good care of his body is somewhere between 10 and 15 years. Though some of the most famous riders have been successful well into their 40s, Greg expects to retire from the sport when he nears 32.

About 80 percent of LeMond's annual income— which his father describes as "well into the six-figures"— is heavily invested so that he will be finan-

cially secure in case of accident.

Barring that, he will have flex-

ibility to choose his career when he stops riding in 10 years.

De LeMond's success, road racing in America remains almost as popular as the huge or the biathlon. It's likely that the disparity between cycling's success in Europe and America is due to money alone.

An obvious factor is the absence of gate receipts. The most popular and exciting cycling event is the road race. Since a road race run like a marathon, it is impossible to charge admission. There can be exceptions— like when small towns are completely blocked off— but as a rule these races are not held in a confined area.

Product promotions are not as television-based in Europe as they are in the U.S. Since many of the European television stations are owned by the govern-
mment, there are few, if any, commer-
cials.

"It's possible that money is what makes American sports grow," Robert LeMond said.

"Until the corporate world sees that it can promote its products in ways other than TV, commerce will not flourish. I doubt that things will change."

On the continent, large corpora-
tions sponsor and pay the salaries of teams and riders. Greg LeMond rides for the Elf-Gitanes team and he wears its colors. The sponsor gets a great deal of advertising value when that team jersey is seen in major races, particularly when it is first across the finish line in front of multiple victory placards.

Aside from the salaries that the riders are paid, the financial advantage of not having to pay for a team's equipment can not be overstated.

The typical costs of a com-

petitive rider break down this way:

- One new bike each year. Each bike costs somewhere between $1000 and $1200, and each rider needs to have at least two or three bicycles available at all times.
- Six or seven pairs of wheels each year. The top riders have their wheels and tires changed out when they make their own. Costs vary from rider to rider.
- Approximately 30 new tires a year.
- About $1800 a year in mechanical work and parts.
- About $1800 a year in clothing. The Elf-Gitanes team has their own clothing line, and Goff is under contract to work for the Elf-Gitanes line.
- About $1800 a year in hotels and airfare to get to and from races.
- About $1800 a year in travel expenses to compete in Europe.
- About $1800 a year in insurance and medical expenses.

With equipment and training costs fluctuating from $6000 to almost $9000 in a bad year— one where more than one bicy-
cycle had to be replaced— the value of corporate sponsorship becomes clear. For the most part, the sponsorship of American riders is minimal at best.

Pro cycling is harder than most sports for Americans to break into, since it is centered in Europe. Few Americans are willing to make the trip, and the time needed to reach the upper echelons of competition is astonishing. For this reason Greg LeMond turned pro at 19.

"19 seems young to a lot of people," his father explained. "But Americans don't understand that it takes three full years to learn the courses, and the languages, and the styles of the other riders. If you're going to turn pro, you've got to consider it by 21."

Few Americans have thought of becoming world-class cyclists. Pro cycling is too early, and fewer still take the step that's necessary to become a world-class competitor— going to Europe.

"The real problem with cycling here is that there isn't quality of competition that you get in Europe," the senior Le-

Mond commented. "American riders tend to stay here, so they don't improve like the European riders do. Greg had about 10 months of amateur riding in Europe getting exposure to real-

ly strong competition."

**Collins**

Continued from page 6

and to myself," he explains. "I think it's theoretically bad for theater in any city if there are fewer and fewer critical voices. But I don't think that a city with five newspapers and five crum-

my, lousy, no good ignorant critics is better off than a city with one newspaper and one in-

formed critic."

That may be so, but convinc-
ing some of Philadelphia that he has the right approach is diff-
cult. Steve Goff thinks Collins gives an unfair impression of the Philadelphia Theater. "If I was passing through, I don't think I would want to go to the theater in this town," he says. "There's a lot going on; he could make it clear that theater is fun, instead of article after article sug-

gesting that this should be changed or that should be changed."

The object of Goff's dismay re-
mains defiant. "There are sparks here and there. But whether there is going to be a fire, I don't know. He becomes a little excited as he cites the Rizzo years as a lost opportu-

nity for local cultural satire. "With the pompousness and corrup-
tion of this town, it was just so ripe for creative surgery."

Plays he's seen at the Ann-

enberg Center and People's Light give him confidence that Philadelphia might yet en-
courage a renaissance. He also has faith in the Philadelphia Festival Theater for New Plays.

"What they've come up with is the excitement that used to prevail in this town over new material," he said.

The Inquirer's premier theater piece, Collins criticized Getting Out, a Philadelphia Company production. Tucked away in his review was a gem of Collins' philosophy. He was commen-
ting on a character "who has been around long enough to know exactly what the odds are against life's being beautiful." 

"Philadelphia theater isn't beautiful, according to Collins. So he's not going to say it is."

According to Inquirer Feature Editor Jim Davis, Collins keeps the theaters or its ad-


dministrators. He feels he's just being honest.

He tends to bare his chest and es-

sert. To take on vigorously his responsibilities. He feels that his power has been vastly under-

estimated. "A show through which he-


eventually into Philadelphia is going to sell or not sell independently of what the reviews say. This city has happily gotten around the power of the critics."

Yet despite this disclaimer, it cer-

tainly appears that he wants to fuel debate.

According to Inquirer Feature Editor Jim Davis, Collins keeps a wary eye on the theaters or its administra-

ators. He feels he's just being honest.

He tends to bare his chest and es-

sert. To take on vigorously his responsibilities. He feels that his power has been vastly under-

estimated. "A show through which he-


eventually into Philadelphia is going to sell or not sell independently of what the reviews say. This city has happily gotten around the power of the critics."

Yet despite this disclaimer, it cer-

tainly appears that he wants to fuel debate.

According to Inquirer Feature Editor Jim Davis, Collins keeps a wary eye on the theaters or its administra-

ators. He feels he's just being honest.

He tends to bare his chest and es-

sert. To take on vigorously his responsibilities. He feels that his power has been vastly under-

estimated. "A show through which he-


eventually into Philadelphia is going to sell or not sell independently of what the reviews say. This city has happily gotten around the power of the critics."

Yet despite this disclaimer, it cer-

tainly appears that he wants to fuel debate.

According to Inquirer Feature Editor Jim Davis, Collins keeps a wary eye on the theaters or its administra-

ators. He feels he's just being honest.

He tends to bare his chest and es-

sert. To take on vigorously his responsibilities. He feels that his power has been vastly under-

estimated. "A show through which he-


eventually into Philadelphia is going to sell or not sell independently of what the reviews say. This city has happily gotten around the power of the critics."

Yet despite this disclaimer, it cer-

tainly appears that he wants to fuel debate.

According to Inquirer Feature Editor Jim Davis, Collins keeps a wary eye on the theaters or its administra-

ators. He feels he's just being honest.

He tends to bare his chest and es-

sert. To take on vigorously his responsibilities. He feels that his power has been vastly under-

estimated. "A show through which he-


eventually into Philadelphia is going to sell or not sell independently of what the reviews say. This city has happily gotten around the power of the critics."

Yet despite this disclaimer, it cer-

tainly appears that he wants to fuel debate.

According to Inquirer Feature Editor Jim Davis, Collins keeps a wary eye on the theaters or its administra-

ators. He feels he's just being honest.

He tends to bare his chest and es-

sert. To take on vigorously his responsibilities. He feels that his power has been vastly under-

estimated. "A show through which he-


eventually into Philadelphia is going to sell or not sell independently of what the reviews say. This city has happily gotten around the power of the critics."

Yet despite this disclaimer, it cer-

tainly appears that he wants to fuel debate.
ANgel
W. STEPHEN HODDER
RECENT WORKS IN GLASS
A series of twin glass rondels, in which order and disorder are reversed within a variety of plate-like shapes.

FilM
STAR 80
Marie-Henrigey (and her new boyfriend) as murdered actress Dorothy Stratton in Bob Fosse's latest, Potential for next week.

TERMS OF ENDEARMENT
A movie to take your mother to. She'll cry, love it, and think you're a connoisseur of fine cinema. Then you'll go to see Five Thousand Fingers of Death. (Sam's Place, 19th & Chestnut. 972-6356)

BROADWAY DANNY ROSE
Can I interact just one thing at this particular point in time? This is the best Woody since Annie Hall. (Budico Oile City, 2nd & Sansom. 627-5906)

TO BE OR NOT TO BE
Hearing Mel and Anne sing 'Sweet Georgia Brown' in Polish is really only worth about half the admission price (Walnut Mall. 3925 Walnut, 222-2344)

REPERTORY CINEMA
THE CLASSICS
Fri & Sat. 39 Steps and The Lady Vanishes, the Broadway killers and For Better, Games. Mon. & Tue. The General and City Lights.

KNOYANQSGATI
No actors, no dialogue, just stunning photogaphs of America and a subtle message. (TLC. 334 South Street. 922-1010)

ONE WAY OR ANOTHER
A look at life in Cuba in the late 1960s. Fri. 7:30 & 9:30 p.m. (International Cinema. 3701 Chestnut. 387-5125)

TEMPLE CINEMATHEQUE

THE GROCERS
Good, noisy garage band from Jersey. With a special on poppy this week. (The Ripley. Feb. 10)

BILLY JOEL
High school girls love to get drunk, put on old Billy Joel records, and insert handsome pictures in the lyrics of his songs. But could even they in their drunken stupor bear listening to the record? No, he's doing his recent album (RKO. Feb. 17)

RELAche
We are unfamiliar with the guest soloist; isn't this the old man of the comic butler? (RKO. Feb. 17)

JACK SMITH
Little brother has the best arm (The Chestnut Cabaret. Feb. 24)

SCHLOCK FILM FESTIVAL
THE MAGNIFICENT AMBROSIUS
Orson Welles' oddity, starring Joseph Cottin and Agnes Moorehead. Fri. 7:30 & 9:30 p.m. (International Cinema. 3701 Chestnut, 387-5125)

CHENOIR OF THE NATION
Great, noisey garage band from Jersey. With a special on poppy this week. (The Ripley. Feb. 10)

HEALING SONGS
With Nancy Reagan for six weeks until Jimmy Stewart in the second ol the story. (The Stef How. Locust Street. 9th & Walnut. 556-0114)

THE OUTLAWS
Steve Martin may be lonely but he isn't funny. Review next week. (Regency. 16th & Chestnut. 567-2010)

SOLO VIOLINIST
KYO Wha Chung performs (Intuilons Harold Prince Theater. An
colm.)

CARMen
Carmen in the flesh or Carmen on the stage? Only your director knows for sure. Review inside. (Ritz. 214 Walnut. 925-7900)

EDUCATING RITA
Judi Wurt's James Caine in this British class comedy. (Eric Cameron. 4th Street. 382-0296)

LA BALANCE
Well balanced French intrigue. (Ritz. 214 Walnut. 925-7900)

THE LONELY.bar
Steve Martin may be lonely but he isn't funny. Review next week. (Regency. 16th & Chestnut. 567-2010)

NIGHT OF THE SHOOTING STARS
The acclaimed Italian drama returns. (Eric Cameron. 4th Street. 382-0296)

REPUBLIC OF THE NATION
The ex-president mysteriously reappears at the White House and sleeps with Nancy Reagan for six weeks until the real President isn't Roosevelt. (The Sheehow. Locust Street. lonely guests)

NEVER CRY WOLF
A beautifully filmed story about wolves and canibals in Alaska. starring Charles Martin Smith. (American Graffiti. Review inside.)

SILKWOOD
Meryl Streep gets contaminated. Cher gets a girlfriend, and Kurt Russell gets mad. A nuclear no barcode (Painted Bride. 2nd & Sansom. 627-5906)

ROBBIN HOODS
Penn Glee Club romps through Sherwood in their annual production. Through Sat. (Zeitlinbach Theater. Annenberg Center. 896-6791)

FANTASY. FIGURES FLORALS
New works in glass and wood by students, alumni and faculty of the Massachusetts College of Art and Boston U Through Feb. 26.

ART
PHILIP PEARLSTEIN
RETROSPECTIVE
Comprehensive exhibit of works by this New Realist artist, ranging this student's work through abstract styles and his recent return to realism. Through Feb. 19

BOSTON CONNECTIONS
New works in glass and wood by students. alumni and faculty of the Massachusetts College of Art and Boston U Through Feb. 26

PHILADELPHIA ARTISTS
Five artists who live, work and studied art in Philadelphia. Works range from Porcelain pieces by Larry Donahue to charcoal and oil portraits by Marjorie Gogg. Through Feb 14

FANTASY, FIGURES, FLORALS
Four local artists who work in a variety of media. Their work covers a wide range of paper and paper assemblies. Through Feb. 24

W. STEPHEN HODDER
RECENT WORKS IN GLASS
A series of twin glass rondels, in which order and disorder are reversed within a variety of plate-like shapes.

works. Through Feb. 26. (The Works Gallery. 319 South Street. 922-7775)

BOSTON CONNECTIONS
New works in glass and wood by students, alumni and faculty of the Massachusetts College of Art and Boston U Through Feb. 26.

TOM JUDD: PAINTINGs
Large scale oil painting's featuring Judd's visions of the lost landscapes of the radical culture. Through Feb. 29

FORBIDDEN BROADWAY
Doing what Philadelphia theater lovers do: to laugh at Broadway.

FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE WHEN THE RAINBOW IS ENOUGH

ADAM ANT with
His new band, the best ever. (Painted Bride Art Center. Feb. 2)

NEIL DIAMOND
If you're lucky, he'll reprise his performance of the Kot Nolre. You'll believe that chess hair can sing. (Spencer. Feb. 6, 7)

THE FABULOUS THUNDERBIRDS
Hot, hot rockabilly from Steve Ray Vaughan's brother's band. Without the added load of that band they opened for last week. (The Ripley. Feb. 3)

WALTER DICKERSON
Philadelphia's fine jazz vibphonist performs in a small, intimate setting. With A trio. (Painted Bride Art Center. Feb. 4)

WIRE TRAIN
We've never heard "em (they're from California, give us a break), but Trouser Press sez "Wire Train is breathtakingly fun," so there. (Chesnut Cabaret. Feb. 4)

THE GROCERS
Good, noisy garage band from Jersey. With a special on poppy this week. (The Ripley. Feb. 10)

MEMOIRE Romain's jazz dance production encores its November Annenberg performance, plus it reviews the piece "Pack Jam" from Wayne's V. Fri thru Sun. only. (Chamber Theater. 250 S. Broad. 665-8051)

ZEPHYR PHANTOMS
A ghostly story that is a must. (Ritz. Feb. 17)

LES LOROS
We've got a gil, with a gil, with a caption. (The Chestnut Cabaret. Feb. 22)

THE OUTLAWS
Steve Martin may be lonely but he isn't funny. Review next week. (Regency. 16th & Chestnut. 567-2010)

80 SPECIAL WITH
HELY LEWIS AND THE NEWS
Nothin' special. Nothin' newsworthy. (Spencer. Feb. 25)

SEMIMOLE DANCE COALITION
Steve Krichhaus presents a work ent. "Fieldwork II: The Water Room. Fri thru Sun. only.

DANCE THEATRE OF HARLEM
Unacclaimed ensemble visits campus for the piece "Pack Jam" from Wayne's V. Fri thru Sun. only. (Chamber Theater. 250 S. Broad. 665-8051)

TRUE WEST

URBAN 4 SODA
Comedy and dance on the life and letters of Lord Chesterton. Review next issue. (Walnut Street Theater. 9th & Chestnut. 925-7878)

WHISPER RINGS
Great, noisey garage band from Jersey. With a special on poppy this week. (The Ripley. Feb. 10)