U. leaders call ruling too lenient

BY GwendolyN FREYD

Here are some of the members. They aren't happy with the decision. That's what they tell me in a statement, President Levin yesterday. “It's relatively flat,” he said. “I looked at other

The Alpha Tau Omega fraternity house at the center of Locust Walk and 39th Street

BY Eileen HILL

The University is now slated to receive an increase of $1.22 million, or 5.2 percent, over this year's appropriation of $23.7 million. Despite the rise, the University will still have to raise money to cover its projected expenses. The University succeeded last year in convincing the state legislature to increase its share of the state's financial aid fund to 14 percent from 10 percent. This year, the state budget included $22.5 million for education, an increase of $2.3 million over last year. The state will absorb the cost of the increase, which is expected to total $29.7 million.

Shah also said the University will continue to work to improve its financial position. He also said that the administration was not prepared to announce a new budget until after the state legislature passed the budget. Shah said he was disappointed that the University was not able to increase its share of the state's financial aid fund.

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U.S. battleships fire on Beirut rebels

WASHINGTON — Congress gave its nod Wednesday to the deployment of 16 U.S. battleships in the Gulf. The move is seen as a direct response to the recent widespread attacks by Iran on shipping, including the tanker Floridita that was hit by a missile.

The ships will be joined by a U.S. aircraft carrier strike group, which is already en route to the Gulf. The deployment is part of a broader effort by the United States to deter Iran from further provocations in the region.

The move comes as tensions between the two countries remain high, with Iran continuing to increase its military presence in the Gulf, including the deployment of missiles and drones. The U.S. has been increasing its own military presence in the region as well, with the deployment of additional troops and aircraft.

The situation is further complicated by the ongoing conflict in Yemen, where Iran-backed Houthi rebels are fighting against government forces and their allies in the Saudi-led coalition. The U.S. has been providing support to the Saudi-led coalition, but it has been criticized for not doing enough to end the conflict.

Critics have warned that the deployment could lead to a dangerous escalation, with the potential for a full-scale war in the region.

Law limits abortion funding

HARRISBURG — The Pennsylvania legislature has passed a law limiting funding for abortion services in the state. The measure, which was approved by the House and Senate on Wednesday, limits funding to $25 million per year, down from the $50 million that was available in the previous fiscal year.

The law also requires that any funding for abortion services be used for medical care and not for counseling or other services related to abortion. The measure is likely to be challenged in court.

The move comes as abortion rights advocates have been increasing their efforts to expand access to abortion services in the state, following the U.S. Supreme Court's decision in Dobbs v. Jackson Women's Health Organization, which struck down the state's ban on most abortions after 20 weeks of pregnancy.

Doctors say more women are seeking abortions after the decision, leading to concerns about the state's ability to meet demand.

Doctors are calling for more funding to be dedicated to abortion services, with some calling for the state to allocate up to $100 million per year to cover the costs.

In response, the state's Republican leaders have been pushing for measures to limit funding and restrict access to abortion services, including the measure that was approved Wednesday.

A guide to the events and contenders

Alpine Skiing — Americans have not had a lot of luck in these Winter Olympic Games, but they may change that in the Alpine skiing, with Bode Miller and Julia Mancuso expected to medal. Miller won the super-G last year, and Mancuso is coming off a strong first-place finish in the World Cup. The women's downhill is also a potential medal event, with Vail's Lindsey Vonn looking strong.

Figure Skating — The United States has a strong presence in figure skating, with the likes of Adam Rippon and Jason Brown expected to medal. The pairs event, with the team of Maia and Alex Shibutani, is also a potential medal event.

Women's Hockey — The U.S. women's hockey team is a dark horse, but they have been playing well in the last year, including winning the Four Nations Cup in December. They will be hoping to make a deep run in the Olympics.

The Winter Olympics open with a blaze of color

SARAJEVO, Yugoslavia - The Winter Olympics opened with a blaze of color at 8:15 a.m. on Thursday. The Opening Ceremonies included a fire red Olympic Flame to Switzerland, is the man to watch. Hans Enn of Austria, who will talk about Chinese Revolution, will give urban youth a chance to become involved in the arts.

The New Jersey governor knocked 11 doubt and 30 down, the National Catholic Review said.

The measure goes to the House floor. No plan for a vote. Plan to sell the building. The measure goes to the House floor. No plan for a vote. Plan to sell the building.

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THE DAILY PENNSYLVANIAN – Thursday, February 9, 1984

PAGES 4-5

The play's the thing for Shakespeare Company

By SUSAN KARLIN

The play's the thing! The British are coming! It's in invasion of the arts, five actors from England's Royal Shakespeare Company are spending a week on campus, at the University, taking part in classes and performing the classics Twelfth Night and Pinter's The Cocktail Party.

The five performers: Terence Barber (Ed.), Daniel Bolotow (Darci), Pauline Quirk, (Nell), David Goldberg (BBC's "TV's Henry IV, I, II, III."), and Louise Jameson (Dr. Who).

ACT I: The Cocktail Party

The scene is the Arndt Room; an acting class is in session. Professor Goldberg explains:

"We are discussing the role of Malvolio, a character from Twelfth Night.

But the Company is striving for more than just a character's personality and environment. They are exploring the reasons and the mechanisms that make characters behave as they do.

"I'll give you a quote from our director - we left it up to the actor's imagination.

"We tell people who have never seen Noh dramas, and told the delighted Japanese that we're going to do King Lear. Americans to enjoy the ancient drama "We tell people who have never seen the subtlety of movement, and the acting - a subtle combination of conventional techniques and some form of improvisation.

"A lot of people didn't know the story of the King Lear, but they'll be up to speed after the show.

Goldberg adds that there are aspects of the American audience that are more interested in seeing the classics than in seeing the modern dramas.

"I'm not saying we inspired it, but we were the first to produce it on stage," Goldberg said.

The two College seniors arc hosts of the weekly Comedy show "Radio Rap." And if callers insist on discussing mayonnaise or world hunger or a gay named Phil, they can do with it. "If a caller has a problem, we have to refer them to Goldberg," said Florin.

"The boys love to lead the game - they're experts in mayonnaise or world hunger or a gay named Phil, they can do with it. "If a caller has a problem, we have to refer them to Goldberg," said Florin.

"We have deeply strange people out there we have to deal with. But with the funny glasses on, "You can pull it off for an hour," Florin said.

"The Interview" is the Iwo most popular shows in the world with the Iwo most popular shows in the world with the Iwo most popular shows in the world.

"WQHS comedy show "Radio Rap." And if callers insist on discussing mayonnaise or world hunger or a gay named Phil, they can do with it. "If a caller has a problem, we have to refer them to Goldberg," said Florin.

"It was well paid, and a way of seeing the world in a different way. I think people decided immediately."

"Without drugs, no one is up all the time," he said.


"Give us a bit of the Ring Speech, then," Godfrey says.

"They laughed, saying "Trevor Baxter calls it 'consensus.' "

"We're going to do King Lear. Americans to enjoy the ancient drama "We tell people who have never seen the subtlety of movement, and the acting - a subtle combination of conventional techniques and some form of improvisation.""
On Football Team Misconduct...

To the Editor:

I would like to express much more to [email protected] than being member of a very placed burden anything but average Penn students who have an added arity. None of the ball players on my floor sympathize and understand their own predicament, and are the only ones who can sym.

Mike Parratt claims that the campus has been "marginalized" over the last two years under football programs. Are there no others who destroy this campus last week. There are seven lootball players on my hall and I enjoy very much my relationships team from the past few years. I lure are seven lootball teams reserved for members of the freshman football team. Misconduct...

More on 'Right Angle'...

I would like to comment on some of the statements made at the meeting in the College 'Right Angle' that appeared in the Feb. 6, 1984 edition of the Daily Pennsylvanian.

One of the main statements was that feminism is almost dead. His first point was evidence of this, "The ERA is dead. The battle is won." His second point was statistics of value of the word. But the ERA is not. The ERA is dying. I respect the rights of women. Whether or not I buy a gun is my own personal decision. Whether or not the states have dual citizen ship is my own personal decision. Whether or not I have my own health care insurance is my own personal decision.

"Gloria Steinem only mentioned liberal rights once." I do not think it is true, and I do not think she said it so. She said it in a statement... But I do not think that she has contradicted herself at all. Did I do nothing but stating taking each issue and statement? She said that... That is precisely what we believed and... I thought that comments like yours discussing those feminist prisoners to which you refer would... I have considered myself a feminist since I was 13 years...

Gloria Steinem, Linda Marciano. One of the women panelists, Danow would be very offended to hear that what she had to... The ERA hopefully is not dead. Mr. Klingerman seems, if one has missed the point of feminism, it is not... Our deep concern for the woman..." I am a doctoral student in psychology and by the time I have my... An onerous and unnecessary burden is placed upon them by being a member of a very privileged group. Perhaps Mr. Parratt might have to come down to my floor and see the..." I have many doubts question that security in my area to..." it is nearly your place, Mr. Parratt. To make relevant to the..." I am a Doctoral Candidate in Psychology

BLOOM COUNTY/Berke Breathed

ALANDRINA CARTES

Collab +19

To the Editor:

Mr. Klingeman seems, if anyone has missed the point of feminism, it is not... I was a member of the Women's... Mr. Klingeman seems, if anyone has missed the point of feminism, it is not... I am a Doctoral Candidate in Psychology

BLOOM COUNTY/Berke Breathed

ALANDRINA CARTES

Collab +19
A chronology of the ATO incident: final verdict after a one-year battle

February 17, 1983: A party is held at the Alpha Tau Omega fraternity. After the party, the victim reports to her roommate that she had been raped.

February 20, 1983: The woman returns to the house to get her keys and sunglasses that she left there the night before. She also has a meeting with University Judicial Inquiry Officer Ann Hart, who has been investigating the case.

February 22, 1983: The woman meets with Pennsylvania Attorney General Capitol Troy Crile and recounts the incident, indicating that she may consider mediation. The woman also meets with Philadelphia Police, and the alleged rapist is identified as Andrew Lucid, a member of the fraternity.

February 23, 1983: The alleged victim is interviewed and examined by physicians at Jefferson University Hospital after an investigation of the matter.

February 24, 1983: The brothers allegedly involved in the incident are served with requests to meet with them. Lucid is shown the version of the incident from the evidence bag, and a letter from Pennsylvania Attorney General John Ashcroft states that if Lucid was present at the house, he would be subject to prosecution by the Philadelphia Police.

March 5, 1983: A panel of three University of Pennsylvania administrators hears the ATO's complaint and revokes the temporary restraining order, allowing the fraternity to maintain its status until the temporary order is clarified by Judge Lois Forer.

April 4, 1983: More than 300 students and administrators, led by President McGeorge Koval, march to the University Senate building to protest the administration's decision.

May 30, 1983: Philadelphia Court of Common Pleas Judge Alfred Dennis denies the University's rehearing of the case, allowing the hearing to proceed.

November 16, 1983: Final action issued by the University that the University's sanctions against ATO are upheld.

December 1, 1983: A Faculty Senate committee issues a scathing report accusing the University of "serious lapses," and The Philadelphia Inquirer publishes an article criticizing the University's handling of the case. The paper publishes details of University personnel's alleged "incompetence," "physiognomical" decision-making, and "indecisive" behavior.

January 8, 1984: Houston Hall announces that it has received the results of a survey on family and friend relationships at the University. The survey shows that more than 90% of students feel that they have a support system at the University, and that 80% feel that their families and friends are "involved in their lives." The survey also shows that 60% of students feel that they have a "good balance" between their personal and academic lives.

February 1, 1984: SPONSORED BY UAHC COLLEGE DEPT. & HILLEL AT PENN.

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administration is considering having it reorganized, with a new focus on activities and operations, of generation and education.

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A TOlo loses recognitions for one semester

Critical to the University's handling of the case is the decision of University Solicitor John Schoener, who criticized the University's handling of the case. Schoener stated that the University's handling of the case was "unsatisfactory," but added that the University had done everything in its power to ensure a fair hearing. Schoener also stated that the University had not been informed of the matter, and that the University was not aware of the alleged rape until it was brought to its attention.

The University's rehearing of the case did not settle to our satisfaction," Schoener said. "However, they have not yet been informed of it."

At the University's rehearing of the case, the administration was considered having it reorganized, with a new focus on activities and operations. of generation and education.

If so, join NANCY GREENFIELD, Area Director, UAHC College Education Dept. and CHERYL SLODKIN, Associate Director, Hillel at Penn.

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<thead>
<tr>
<th>Item</th>
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<td>Bologna</td>
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<td>Salads</td>
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<td>Macaroni, Potato &amp; Cole Slaw</td>
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**THE SOUTHLAND CORPORATION**
Group to protest ATO decision
Women's Alliance calls ruling too mild

B. JEFFREY GARRISON
Members of the Penn Women's Alliance and other faculty and students are stage a demonstration outside the Alpha Tau Omega house today and Thursday to protest what they see as the leniency of the fraternity's seven-month suspension.

"We feel that we must protest the leniency of the fraternity and that the administration is not treating the issue seriously," said Andrea Ploscowe, who gave Andrea Ploscowe. who gave

Tracy also said that she feels the sanctions are "ludicrous and should not have been meted out to the group," she said. "We believe in our case, and the university that many people are dissatisfied with the way the hearing was conducted and the decision was made."

Tracy added that she believes the decision was "definitely not fair," and that she thinks the university "definitely made a mistake" in its handling of the case. "The university's decision was less severe than it should have been," she said. "We believe that the university has failed to adequately address the concerns of the victim of the alleged gang rape."

Ploscowe also said that she expects to continue to protest the ruling and that she will not be satisfied until "all the facts are brought to light and the truth is revealed." She added that she will continue to work with other groups to ensure that "the rights of victims of sexual assault are protected and that justice is served."
Celebrate Valentine's Day at a romantic little spot.

Candlelight Dinner
Sunday, February 12, 1984
At
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4 pm - 7 pm

Enjoy McDonald's® delicious food in a candlelit atmosphere. The elegant Houston Hall Balcony will be transformed into a wonderland of candlelight, flowers and music. A complimentary piece of candy will be served after your meal.

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Speaking on

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Monday, February 13th, 4:00 P.M.

Meyerson Hall (Fine Arts) B-1

Penn’s College Houses put the action in Student-Faculty Interaction

Application for 1984-85 Residency are now available from the houses programs, and from the College House Programs Office (High Rise North)

Deadline: February 22nd

College Houses: Hill*, Modern Languages, Stouffer, Van Pelt, Ware, W.E.B. DuBois

Living-Learning Programs: Arts House, East Asia International Program

* Hill accepts applications only from current residents
Big Country to play at Irvine next month  

BY JOSEPH GOTECHA  
The Scottish rock group Big Country will open a United States tour at the campus performance center next month. The concert, which is being sponsored by the Penn Union Council, is scheduled for March 2 at Irvine Auditorium. Tickets for the show go on sale tomorrow at noon at the Academic Center box office.

"It's a real breakthrough," said Adam Dolgin, PUC Concerts Co-chairman. "Because this is their first show, it's difficult to get a lot of money. It's a real breakthrough."  

"Most of our difficulties concern booking the band at the right time," he said. "Big Country, in an effort to open a United States tour a little later, during spring break, turned a profit last night. "It's their only show in the Northeast, and it's opening at Penn." he said. The concert will be the group's first show on campus. PUC will be the group's only American appearance. The group is being sponsored by the Penn Union Council, is scheduled for March 2 at Irvine Auditorium. Tickets for the show go on sale tomorrow at noon at the Academic Center box office.

"Also, we faced a lot of competition, especially from a lot of nearby college campuses," he added. "Also, the record company, Mercury, will be having the band at the right time. We were the only one to turn a profit last night. "It's their only show in the Northeast, and it's opening at Penn." he said. The concert will be the group's first show on campus. PUC will be the group's only American appearance. The group is being sponsored by the Penn Union Council, is scheduled for March 2 at Irvine Auditorium. Tickets for the show go on sale tomorrow at noon at the Academic Center box office.

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U. Council postpones decisions

Discusses fall break, judicial system

By ELLEN FLANAGAN

The University Council postponed action on student demands and fall break for another week, deferring final decisions on refraining from the student protest, restructuring a fall break and implementing plans to improve student-faculty interactions.

Council members divided in their support of the staff/student senate resolution and in the climate of the group's meeting next week.

Hearing testimony on the Judicial system, debate centered on the excess of faculty and graduate student representation in the hearing proceedings.

Council members compared three different sets of proposed Council of Ministers Commissions from the Office of the Provost, John Kemeny, the administration, and the Undergraduate Assembly.

Several Council members also said they would prefer uniform over the present hearing procedures, in which sections are judged by five random faculty members and graduate students.

Several faculty members also said they would prefer uniform over the present hearing procedures, in which sections are judged by five random faculty members and graduate students.

By STACY JARETT

Democratic congressional can-

date James Tayoun will speak on

Tuesday to deliver his platform to the College Democrats.

Tayoun resigned his council post last November in order to file as a candidate in the Democratic ticket to a new seat for the South Philadelphia Ward. He was defeated in the primary.

Tayoun is challenging incumbent

Tom Feeney for Democratic nomination in the April 10 primary.

He has received endorsements from the Very Thin Club and the twenty-one-member Democratic Ward Council.

The University Council postponed

the creation of a two-day falls break.

Tayoun is closely associated to it as a campaign aide, said that Tayoun as been "a close associate and a strong supporter of our (the Democratic Club) ticket." Feeney, one of Tayoun's campaign aids, said that Tayoun has received the endorsement of the The University because he had been closely associated to it in a previous campaign.

Tayoun's resignation was part of a series of events being held by the College Democrats in order to support their platform on education when it counts the most. NOW. Attend the next Writer's Meeting!

By BARRY CLARK

Cathy Puleo, one of Tayoun's campaign aids, said that Tayoun as been "a close associate and a strong supporter of our (the Democratic Club) ticket." Feeney, one of Tayoun's campaign aids, said that Tayoun has received the endorsement of the The University because he had been closely associated to it in a previous campaign.

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Join the Penn Course Review - a growing movement which is making a difference in our education when it counts the most - NOW. Attend the next Writer's Meeting!

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Wish Someone Special

a

Happy Valentine’s Day

with a

Daily Pennsylvanian Valentine

2 Locations

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Last Two Days!

Only $4 per column inch
(Same price as last year!)

$3 additional to have your ad printed in heart-warming red color

Don't let your special someone be left out - show them you care
Students assist city's indigent in legal battle for food stamps

by DAVID FERBER

Food stamps are a way of life for many people in the West Philadelphia area, but a group of Law School students are attempting to help the many food stamp recipients who are not receiving the benefits they are entitled to.

Three Law School students opened a clinic this week designed to provide free legal aid to indigent Philadelphia residents who face problems with the food stamp program. The clinic is supported by the National Lawyers Guild and staffed by students, the Gold Food Stamp Clinic. The clinic will answer questions about food stamp status, help potential recipients apply and evaluate how many food stamps they would receive.

The goal of the clinic, which is located in the West Philadelphia office of Community Legal Services at 5219 Chestnut St., is to ensure that people who should be part of the food stamp program are receiving benefits, and that those already in the program are receiving the correct amount.

Services offered by the clinic include an initial consultation, advice, limited representation in dealing with the Food Stamps agency, mediation services, and Connecticut Legal Services' application help.

The students working in the clinic are trained in food stamp advocacy and are able to ensure that clients are given the correct amount of food stamps. They also hope to identify some of the unfair provisions in the food stamp regulations and apply pressure for their elimination.

Third-year Law School student Paul Brooks, an advocate for the center, and yesterday that the clinic's goal is toward helping clients understand and fight for their legal rights.

"It is basically a process of community education," Brooks said. "We teach the people what their rights are.

"We are finding that Welfare centers aren't sufficiently explaining the problems and helping the people," Brooks said. "And they are also sometimes confusing certain regulations and applying pressure for the clients to do things that are illegal."\n
The students working in the clinic were trained in food stamp advocacy by Community Legal Services' attorneys. In their interactions with clients, they help potential recipients fill out applications, directly pressure the welfare centers, and if necessary, have people come to court. They also have a legal aid component, and if necessary, they will go to court on their own behalf.

Third-year Law School student Phyllis Cherebin, the clinic's office manager, said yesterday that the clinic has already been tremendously successful.

"The response from the public has been overwhelming," she said. "We have more people than we can handle, and we almost need more space.

"We had a poster put in which we put posters all over Philadelphia, and we also notified community groups, and some kitchens," she said.


Come To An Information Meeting At 4:00 p.m., Thursday, February 16, In The Franklin Room, Houston Hall. To Learn More About The Program And See A Film About The University Of Edinburgh.

For Information And Applications Forms, Come To The Office Of International Programs, 133 Bennett Hall (X4661). We Will Put You In Touch With Edinburgh Students From the United Kingdom Who Know The Ropes. As Well As Penn Students Who Spent Last Year At Edinburgh.

THE EDINBURGH EXCHANGE PROGRAM IS COMPETITIVE AND OPEN TO ALMOST ALL UNDERGRADUATES.

STUDENTS WITH FINANCIAL AID ARE, OF COURSE, ELIGIBLE.

FURTHER INFORMATION

Office Of International Programs
133 Bennett Hall
Extension 4661
Application Deadline: March 1, 1984
New group to battle State liquor control

By STEVEN ROBMAN
In a move to boost up Penn students and the community, 10 major student organizations have formed an organization to fight the liquor monopoly from control.

The state control of the liquor business, an embodiment of post-Prohibition regulatory demands, has never entered into a period of an organization to fight the monopoly from control. It is a tax on the people, and the price of hard liquor is charged with a tax on such a human vice-mark.

Besides being victims of the state's excessive, state monopoly, all consumers are paying a heavier cost. Linneman said.

"There is a convenience cost to having to drive to a specific store, usually out of the way, to purchase liquor," Linneman said. "Nearly convenient stores, such as the number of purchases outside stores and supermarkets, in addition to boozing, often are made in one store." 

If Thornburgh's proposal wins approval in the state legislature, Linneman said, the ramifications for the liquor business will be dramatic. He predicted there would be a scramble to establish liquor stores. Many University students said they support the governor's bill, saying the market will be a gold mine for at least one bottle, but will still sell beer and wine at a considerable price.

Many University students said they support the governor's bill, saying they hope to avoid an arduous trip to the State liquor store. The state's control of the liquor business may not only favor the state but also the consumer.

"The state stores just aren't convenient," said College junior and Sons of Hard Liquor. "If you go to a store at one time, it's hard to convey." 

WHARTON WOMEN
General Meeting
Thursday, Feb. 9, 7pm
Stiteler Hall Lounge
Everyone welcome to discuss plans for this semester.
Bring a friend
Wine and Cheese

Penn Players General Meeting and Elections
Sunday, February 12th
7:30 pm  HSP room
Houston Hall
All Members are Urged to Attend

The International Students’ Association presents A WINE AND CHEESE RECEPTION Thursday, Feb. 9, 1984 7:00 pm Conversation Cafe’ (Lower Level Houston Hall)
New And Old Members Welcome—funded by SAC
Quakers crushed by Owls, 81-57

• CONVERSATION CAFE
• HAIR HOUSE
• KIRK TYPING
• CLOG & JOG
• RECORDS
• TRAVEL SERVICE
• FRUITY RUDY
• CANDY SHOP
• GAME ROOM
• COPY CENTER
• PASTRY SHOP
• CARDS
• NEWS ETC.
• MANSOUR'S
• ROSES
• PENN COMPUTERS
• HENRY'S II
• POST OFFICE
• CHECK CASHING
• POLITICAL PARTICIPATION CENTER
• FOOD VENDING

HOW TO MAKE PEACE WITH TOLSTOY

I'm a culinary student at Temple University. I recently had the opportunity to attend a lecture on Russian cuisine by a renowned chef. During the lecture, the chef discussed the history and cultural significance of Russian food, as well as some of the traditional dishes that are popular in Russia. He shared his personal experiences and stories about the people he met while traveling in Russia. The lecture was very informative and engaging, and it gave me a deeper appreciation for the diversity of Russian cuisine. Overall, it was a truly memorable experience.
City Series no fun for Penn

**Defections weaken W. Cagers**

 Eylül 21, 1984

In the city, it's easy to find a place to live. Take the Cushman for example. There's going to be a real good basketball player, but it's unfortunate we can't find a place to stay any longer.

But it's easier now. In the past, you couldn't find a place to stay anywhere near the university, either. The Quakers were almost always taken over by the 500-room, Penn-owned hotel. And the Quakers were usually assigned rooms that were not very clean. At times it was almost like staying in a hotel, taken over by the two teams. People who had to live in the city were separated from the rest of the city. Those teams were the only ones who lived in the city.
A blowout at the Palestra

Quakers crushed by talented Owls, 81-57

By STU GIFFEN

This was the third meeting of the year between the Owls and the Quakers, and they subjected Brown to more of its usual torments. The Owls, who have won their last 15 games, were just too much for Brown to handle. They dominated the game from start to finish, outscoring the Quakers by 16 points in the first half and by 27 points in the second half.

The Owls' performance was led by their star player, who scored 20 points and grabbed 10 rebounds. The Owls' defense was also strong, holding Brown to just 57 points.

The Quakers were led by their guard, who scored 15 points and dished out 5 assists. However, the Owls' defense was too much for him to handle, and he was held to just 15 points.

The Owls' victory over the Quakers was a blowout, as they led from the start and never looked back. The Owls' lead grew to 30 points at one point in the second half.

The Owls' victory was a welcome break from a stretch of games where they had struggled. They are now 15-2 on the season and are looking like a serious contender for the Big Five.

At Courtside

Tony Edelson

Penn's Chris Elby struggles for a loose ball with Temple's Ed Coore and Temple's Frank Dengler.

W. Cagers weakened by five defections

By DAVID COUBERZ

Over the course of the 1984-85 season, Penn's women's basketball team has been hit hard by defections. The team has lost five players, and the loss of those players has put the team in a difficult position.

The players who have left the team include three seniors and two sophomores. The seniors who have left are all significant players, and their loss will be felt by the team. The sophomores who have left are all key players, and their loss will also be felt by the team.

The team is now left with just five players, and the coach is struggling to fill the gaps. The coach has been forced to rely on younger players, and that has led to some early struggles for the team.

The team is now in the process of rebuilding. The coach is working hard to find new players to help fill the gaps left by the losses. The team is working hard to get back on track and to start competing at a higher level.

The team's future is uncertain, but the coach is hoping that the team can find some success this season. The team has some talented players, and the coach is working hard to get them to perform at their best.

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FERTILE GROUND
Nurturing a crop of new playwrights

BRIXTON REVISITED
THE ART OF GRAFFITI
Defending Collins

Editors:
As a member of Starbright Enterprises, which operates the Shubert Theatre, I am responding to your article that appeared in your February 2nd issue regarding William Collins, of the Inquirer. I felt as though it was necessary to reply to what was said about the man, because I feel the viewpoints presented made Mr. Collins appear to be totally negative and did not include comments from the three largest theatres in Philadelphia, i.e., The Shubert, the Forrest, and the Academy of Music. As the voice of a considerable number of theatregoers, I feel you have a responsibility to present all sides of an issue. This, I feel, you have not done.

Mr. Collins is a critic of legitimate theatre. Sometimes he likes a show; sometimes he does not. This is the prerogative of a theatre critic. Whether we agree with him or not is not the issue. If anything it makes us try harder to present first-quality theatre in our town.

Mr. Collins is an articulate and respected commentator of the American theatre today. We should respect his opinion as an interested party.

Steve Hunt
Starbright Enterprises

Editors' reply:
The theaters cited by Mr. Hunt are commercial venues. The article on Mr. Collins primarily focused on the area's non-profit theatres -- the Walnut, Amemberg, People's Light, Drama Guild. At the recommendation of sources at two of these organizations, we also spoke with Shelly Gross, a co-producer of the commercial Valley Forge Music Fair.

We acknowledge that the inclusion of Mr. Gross inadvertently violated our original focus and regret if anyone misinterpreted the views in our article as being those of any group other than those to which we spoke.

Our intention in presenting this article was to inform readers about a topic that they would otherwise be unaware of and to educate them in order to make them better, and hopefully more avid, theatregoers.

All of our entertainment coverage is designed to support patronage of the arts, not denigrate it.

No journalist can be expected to consider an article on a particular subject until, at its publication, it was not our intention to slant the story either way; we did include extensive material on Mr. Collins's philosophy. By reviewing as well as material from every source contacted without ever using selectivity, we sought to provide a balanced view of Mr. Collins's work.
Philly hears a Who

Festival celebrates British sci-fi series

By Michael Cohn

A battered telephone booth lands on I.F.K. Boulevard in front of a large Center City hotel. Innocent bystanders stare at the "Police Public Call Box" sign hanging on its wooden and glass sides. The door abruptly opens and a tall, curly-haired man in seedy Victorian garb and a scarf which nearly touches the ground strides purposefully out of the booth. As he makes his way into the lobby to scribble his name in the registration log, he is ambushed by a gang of robotoid Daleks. Using his wits and an assortment of sci-fi gadgetry, Doctor Who vaporizes the villains and answers questions from the audience. After his stage appearance, he will speak one-to-one to anyone in the audience who would like to meet him. Although he is one of the five (soon to be six) actors to play Dr. Who over the last 20 years, Baker's are the episodes usually seen in Philadelphia. This is probably because his was the longest and most popular series run.

According to a recent article in Time magazine, Dr. Who is seen in 54 countries by over 100 million people — more than enough to colonize a fair-sized asteroid. Philadelphians are especially receptive to the British Star Trek counterpart. When public T.V. station WHYY announced last March that it needed money to renew its option on the series, the station received $40,000 in pledges from worried fans in an hour and a half. According to Mike Quattrone of WHYY's programming department, 25 percent of the station's viewers will refer specifically to Doctor Who.

For the $11 Ticketron admission price ($15 at the door), fans will be treated to trivia and art competitions, slide shows, and marathon Doctor Who screenings. Old Tom Baker movies are being showcased with previews of upcoming science fiction films like Dune (starring Sting and Paul Bettany) and The Pelican Brief. Extraterrestrial space junk and other memorabilia will also be available.

Eager youngsters can demonstrate their skill at dressing up and imitating the noises and voices of their favorite series characters in costume and "sound alike" contests.

TIP: Ask the parent of the winner.

Taking Heart

Valentines to Lebanon

By Carole Burns

In the lobby of the University City Sheraton Hotel sits a large container full of valentines.

The contents of this can make up only the initial response to the Sheraton's "Make A Marine Your Valentine," a drive that urges Philadelphians to provide encouragement to the American troops in Lebanon by sending them cards, letters, cookies — and whatever else might cheer the hearts of men.

Some might wonder why the hotel is trying to cheer on our boys in Lebanon. But the Sheraton assures skeptics that the motive behind their sponsorship of the drive is apolitical. And the people running the program are truly sincere.

Joe Thomas, assistant general manager of the Sheraton, said that the idea occurred to the board of the Sheraton at a brainstorming (or perhaps barn-storming) session. "We wanted to do something that would help someone," he said. "We are doing this as a community service."

Philadelphia is responding with heart-warming enthusiasm. "We have contacted 256 public elementary schools in the area," Thomas said. He added that various women's groups, businesses, and hospitals have also displayed interest in the drive.

Thomas said that he receives a few calls from people who have relatives or friends stationed in Lebanon. But most of the inquiries have been from more disinterested well-wishing Americans.

Drexel University students, for example, are sending cookies to the Marines, straight from the hearth. And the Playboy Club in Atlantic City is mailing heart-throbbing pictures of their newest bunnies.

The drive will culminate on February 14 with an official ceremony in the Sheraton Hotel General Manager Sam King and a postal service representative will present the valentines to a delegate of the Marine Corps.

The cards will then travel to Lebanon, where they will be even more distributed to the troops. Cindy Ciskick, public relations spokesman for the Sheraton, said that the men, after looking at the cards themselves, usually pass them around for the other Marines to enjoy. "The men really look forward to hearing words from home," Ciskick said.

Of course, the Marines would no longer have to rely on notes from the heart to keep up their morale if they received a special valentine from Reagan giving them word of their return. But they shouldn't set their hearts on it.

Transcendental education

M.I.U teaches students Nirvana

By David Shaman

College students depressed by loud, busy streets or snow that turns into mud are now seeking a strange shade of gray or the pressure of classes at a traditional school. Now have an alternative. Maharishi International University offers a unique blend of college life and Utopia for students who wish to relax even the most uptight scholar.

Located on rustic Iowa, M.I.U. is a fully accredited institution with an open admissions policy. Applicants will face no sleepless nights waiting for a rejection letter. Anyone with a high school diploma can get in. About 400 undergraduates are currently enrolled at M.I.U. While some might say that such a small place offers few extracurricular attractions, the students feel differently. According to M.I.U. spokesman Robert Oates, many graduates choose to remain at M.I.U. living on campus for several years.

University of Pennsylvania students emerge possessing merely a degree and greater knowledge. Maharishi International University graduates graduate with enlightenment. M.I.U. is for the person seeking to become "meaningfully wise."

The faculty realize that a standard education is not enough. Math is supplemented with meditation. Modern science is explained while ancient traditions are observed.

While Penn's campus is measured in city blocks, M.I.U. spans acres of land in the countryside. Our 25-story high-rises cannot begin to compete with M.I.U.'s two recently built "golden domes of pure knowledge."

M.I.U.'s sister schools in England, Switzerland and India can provide semesters abroad for students who want to take their tranquility on the road.

Unfortunately, students who have waited till now to transfer to M.I.U. have already missed the "Taste of Utopia" course. Nearly 7000 people from around the globe gathered there last month and the power of this "measured humanity" may help reduce world crime. All that Penn has in campus police.
On Jan. 17, Philadelphia Mayor Wilson Goode announced with great fanfare the formation of a city-wide “anti-graffiti network” and the establishment of a telephone hotline for the reception of vandalism reports. Garbed in coveralls, the mayor ceremoniously rolled a liberal amount of new paint onto the slogan-spattered wall of the same recreation center at Fifty-third and Media Streets in West Philadelphia where he had called for a full-scale anti-graffiti drive in December.

“I’m sick and tired of what you see here,” Goode proclaimed, sounding genuinely angry. “I will not tolerate it. I’m here to declare war on graffiti.”

Meanwhile, a mere 90 miles to the northeast, a pair of SoHo galleries were featuring the painednings of Keith Haring, whose work first caught the attention of New York’s art crowd when it appeared on the walls of the city’s subway stations. Uptown, on Fifty-seventh Street, the prestigious Sidney Janis Gallery was exhibiting the handiwork of a wide range of spray-can wielders — and people were buying the stuff. At a Times Square movie house, a film about graffiti called Wild Style — which opens in this city tomorrow — was drawing crowds and favorable reviews.

As an artist I have some experience with the question of motivation or lack of it and the anguished search by many of us for meaning,” Chalfant explains. Indeed, he believes that graffiti serves an important social function.

Chalfant has become something of a promoter of the form, first exhibiting his gorgeous full-color photos of the near-psychedelic train car exteriors, then collaborating with break dancers on a number of public performances. Most recently he documented the “hip-hop” lifestyle of “writers,” breakers, and rappers in Style Wars.

The documentary was then honored by its inclusion in a large-scale show of graffiti and graffiti-inspired art mounted by the Sidney Janis Gallery in New York. According to gallery spokesman Nicholas Brown, the exhibit was unconventional yet wildly popular.

“We drew a real mix, too,” Brown proudly reports. “From kids who live up in the South Bronx, to Park Avenue, Westchester, and Long Island types.”

The Janis show, says Brown, further legitimized a movement that already has all but gone

Henry Chalfant thinks it is. Co-producer of the PBS special Style Wars, Chalfant became involved with graffiti eight years ago when he moved to New York to pursue the life of a sculptor. Riding the subway to work every day, he couldn’t avoid the variegated names and designs that covered the cars, and he soon became interested enough in the phenomenon to begin photographing it.

“My background as a classics major in college and a lifelong interest in anthropology prepared me to look upon anything new and unusual wrought by man as something to preserve,” Chalfant explains. Indeed, he believes that graffiti serves an important social function.

This is similar to one pro-graffiti argument which suggests that although writing on walls may be destructive, it is less so than alternatives such as violence committed against others.

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Various galleries on the city's Lower East Side have been exhibiting graffiti art for some time now, as have similar institutions throughout Europe — including Rotterdam's Boymans-van Beuningen museum of modern art, which mounted a graffiti show concurrently with Janis's.

According to Carroll Janis, individual works in the New York show were fetching from a few hundred to thousands of dollars each — although these works weren’t exactly what New Yorkers have been seeing on subway trains all their lives.

“We selected 20 of the very best of the artists who came out of a graffiti background,” explains Janis. “Some of them have made a transition to working in studios on canvas and in sculptures. Their work is original, lively, and intense,” Janis continues enthusiastically. “It is a step beyond graffiti, but it retains the best qualities of graffiti: a lively calligraphy, imaginative color, and monumental scale, which the artists retain even in their conventional painting.”

Janis also emphasizes the European connection. “Many modern European artists have been influenced by it,” he says, citing Paul Klee and Jean Dubuffet. In Europe, says Janis, graffiti has a long and dignified history.

“Graffiti is thousands of years old,” Janis explains. “It can be traced back to ancient Scandinavian and African wall art.”

Ill of which matters little to Philadelphia’s new government, which wants to wipe graffiti off the walls of the city — and has devised a plan for doing so.

That plan is threefold, according to Tim Spencer, the director of Goode’s anti-graffiti campaign, and head of the West Philadelphia Anti-Graffiti Task Force for the past year. The mayor has charged the group with removing the existing graffiti from the walls of the city. Secondly, the anti-graffiti campaign hopes to prevent future wall-writing by involving its practitioners in more conventional activities: mural projects, art workshops, and poster and essay contests, for example. Finally, the task force will make “vandals” — those who refuse to avail themselves of the sanctioned activities — fully accountable for their deeds. Police anti-graffiti squads and the hotline have been established to this end.

Despite the recent publicity, graffiti is a phenomenon that is hardly new to Philadelphia. According to Richard Tyler, the city’s chief historic preservation officer, graffiti was a part of the cityscape over 200 years ago. When the following message was discovered inside the tower of the newly erected statehouse:

A handsome statehouse,
A well-finished steeple,
A wholesome province.
But a perverted people.

“Graffiti,” Tyler says, “is the voice of the people.”

Still, the Goode government’s response to the situation demonstrates a new sensitivity to the subtleties of the issue.

“I believe that graffiti is art and literature,” says Spencer’s assistant, Gordon Cooper. “But it’s only fine art and literature if you put it where people want it. It may be a form of self-expression, but it’s not what people in Philadelphia find to be an orthodox form of self-expression.”

Thus the plans for “alternative activities,” including 30 to 35 art workshops at recreation centers and other sites throughout the city. Spencer hopes that students from local art schools will receive course credit for working with neighborhood writers.

And since the demand exists, Spencer says. “We’re going to put it on poster boards and sell it.” According to Cooper, the work of local wall-artists has already been exhibited around the world.

All of which is part of a larger effort to “make young people more accountable and responsible,” which City Hall hopes will yield a decrease not only in vandalism but in other juvenile crimes. Cooper recognizes that a variety of solutions are demanded by such a complex and far-reaching problem. “We couldn’t depend on just one approach,” he says. “So we’re going to try a little bit of everything.”

What they have tried so far seems to be working. In the Mantua Recreation Center at Thirty-fourth Street and Haverford Avenue, scores of stunning examples of home-grown graffiti art adorn the walls of a meeting room — all of them on poster board, and all, apparently, for sale.

According to their creators, some of these works have already been sold at prices approaching $100.

Continued on next page
Graffiti

Continued from previous page

Mantua Recreation Center has been the home base of Tim Spencer's West Philadelphia Anti-Graffiti Task Force for the past year, and many writers from all over the city now congregate there to put their ideas on paper and to talk shop about the art that fills their notebooks. Especially impressive is the handiwork of Frederick Scott, 16, who was involved in the planning and execution of the the multicolored mural that welcomes Amtrak's passengers to the line's North Philadelphia station.

"I went to school with the most famous wall-writers in the city," says Scott (whose tag, or signature, is "EN" — for "Extra Nasty"), describing how he became a part of the graffiti scene.

"I was one of the best," Scott states matter-of-factly.

EN's reason for joining the ranks of Philly wall-writers was simple: "If you write it on the wall you get recognition," he explains — particularly the recognition of fellow-graffitiists. Many of them are now involved in Spencer's program, and according to its urban and self-assured Youth Director, 13-year-old Antoine Diggs, the group's goal is straightforward.

"We try to get people who write on walls and transform them into former wall-writers," says Diggs, a former wall-writer himself, though he is quick to admit that his status was only that of an oak, or beginner. Rather than the elaborate "wild style" designs of what he calls "higher stage" writers, Diggs was involved only in the felt-marker scribbling which is usually as indecipherable as it is ubiquitous. Diggs explains that each of these inner-city hieroglyphics is a self-contained message, usually "a name squeezed together." Again, the goal is primarily to reach other writers.

Of course, some graffitiists just can't be reached, at least by a program such as Spencer's. Nor is there any guarantee that once a writer allies he will retire from public wall-writing. The artists at the center have a name for these individuals: vandals. And some of the program's converts are talking about careers in commercial art — even as they continue to embellish their tags on cardboards and trees with the felt pens that they complain are inferior to "paints" (spray cans), their favorite medium. Tomorrow, the work of a number of local writers will go on display in the Makler Gallery at 1716 Locust Street.

If you write it on the wall, you get recognition. But if you write it elsewhere, some of Philadelphia's foremost graffitiists are realizing, you might get much more. Therein lie the hopes of the Goode administration.
By Jamie Reinstein

Across a badly broken wooden fence, an unknown resident has spray-painted a name for a vacant lot of weeds, mud and glass — DOG SHIT PARK. A few streets away someone else has made a statement on a wall separating the sidewalk from an abandoned house — YOU CAN'T PAINT OVER ANGER. On a similar house close by, a weather-worn banner reads, WHY DOES NOBODY LIVE HERE? It's a world of graffiti and posters expressing deep-seated resentment, boarded-up houses and barbed wire, but it by no means presents a full picture of Brixton, a struggling London community.

At its center, Brixton preserves the few architectural and cultural reminders of its past — the turn-of-the-century Town Hall and Library, Brixton Road, the main thoroughfare through the area is a modern shopping strip with the same characterless British shops found at the centers of most towns. Outside this district, however, one discovers a very different atmosphere with Carribean crafts and food shops, groceries oriented towards various ethnic groups, restaurants with names like "Bunny's Jerk Chicken Chally", and an absence of the London shoppers who come to Brixton Road. On a cold Saturday morning the street market on Electric Avenue is alive with fruit and vegetable peddlers, reggae and soul music stands and booths jammed with household items. The crashing percussion from Desmond Hip City (THE record storehang out in Brixton) fills most of the street nearby, occasionally drowned out by the trains passing overhead.

In April of 1981 the South London area of Brixton exploded in some of the worst internal violence in the history of Great Britain — 56 civilians hurt, 144 police injured, 120 buildings damaged, 9 completely destroyed, 244 people arrested. At the time only 296 blacks and Asians belonged to the 117,000 member police force in England and Wales — a telling figure in Brixton where over one-third on the residents are black and concentrations in some areas are as high as 70 percent. Stop-and-search operations (supported by a 150-year-old law) left blacks feeling unjustifiably harassed and incidents were becoming more frequent and more violent. Housing conditions were continuing to deteriorate while white Londoners received preference for new housing space. Unemployment among black youths was at 67 percent and rising.

Finally, one incident outraged Brixton residents and the tension that had been mounting for years burst. Instead of receiving immediate medical attention, a black youth suffering from stab wounds was questioned by police. The words of a resident interviewed in 1981 seemed to summarize what was happening: "This is not a race riot. We are not here to hurt white people. It's about jobs, money and all the rest. You can only take so much." Brixton, 1984 is quietly but assuredly on the defensive. The residents seem to have toughened from the national attention that they have received, and turned inwards, trying to improve conditions and avoiding conflict outside of the area. A local housing office has posted bills which typify this new strength. "If you are a private tenant and get notice to quit from your landlord", they instruct residents, "SIT TIGHT."

The owner of the Atlantic Pub, a black, round-faced man in his 50's with a hint of a rough white beard, advises me against bringing up the topic of the riots around Brixton. "I've got the time now but I'm not going to talk to you." "People here are suspicious," he adds as I turn to leave, "They won't talk to you."

The reality of their bad housing, bad education and high unemployment is of such dimensions that unless tackled effectively and quickly, it will bring Britain the crime, the bitterness and the resentment that has been such a tragic feature of those American cities that equally failed to identify the aspirations, hopes and deep disappointments of their colored populations.

Statement by Peter Walker, Member of Parliament, in 1978.

As Deputy Principal Officer for the Council for Community Relations, Amobi Modu looks for ways to improve housing conditions in Brixton. What he sees is not promising. "Blacks in the borough are still forced to live in either black landlords' houses or in property that is falling apart. They are not moving out of the old crumbling housing and into the new tower blocks — often only the less desirable upper floors are open to them."

Underneath the surface of a temporary truce, Modu believes the hostilities between

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he perennial complaint about American drama has greater force than ever this year: the Broadway season has proved beyond a shadow of a doubt that American drama has breathed its last. With very few exceptions, Broadway is surviving on a crop of British imports, classic revivals and overtly commercial musicals.

But despite the miasma on Broadway, there is growth in Philadelphia. Carol Rcamora, artistic and producing director of the Philadelphia Festival Theatre for New Plays, feels no despair over the health of American drama. She isn’t merely optimistic; she’s “absolutely ecstatic.” And if anyone is in a position to judge, Rcamora is. She and the P.F.T.’s ten readers have studied 1,039 original scripts and chosen 9 for inclusion in their upcoming season, beginning April 24 at the Annenberg Center.

Rocamora’s festival mounts the most elaborate and widely publicized productions of new plays in the Delaware Valley, but it is by no means the only local organization offering authors an opportunity to test their work in an atmosphere less frenetic than the traditional out-of-town tryout. In fact, as Philadelphia becomes less of a preview town, it is gaining a reputation as a haven for beginning playwrights. In addition to the fully realized P.F.T. productions, there is now a playwrights workshop under the auspices of the Philadelphia Drama Guild and an ongoing series of play readings on the shoestring budget of the Theater Center Philadelphia.

Photos by Fritz von Bulow

After losing interest in the community theater he had been producing in Hartford, Conn., Albert Benzwie, a Pole reared in Germany and Palestine, sought new freedom. He moved to Philadelphia nine years ago to found a theater devoted to playmaking rather than mere play-producing, one which would build theatrical events through close communion of authors, directors and actors. In the ensuing eight and a half years, Benzwie’s Theater Center Philadelphia, located at Fourth and South Streets, has done staged readings of over 600 original plays and given several of these works full fledged productions.

Benzwie, a slender, wizened slip of a man, feels that playmaking is a process; the author’s view is merely a starting point. “Oh, it’s important to attend to playwrights and what they do by themselves – that’s the germ and without it
we would have no theater piece. But there is much more than just the writing – creating a theatrical event is collaborative.

T.C.P. offers a significant variation from the creative process as it exists in the commercial sector. As Benzwie says, "There is no pressure here. The plays have time to grow, to evolve. America is unkind and unresponsive to artists. If the playwright has no commercial success, he is a flop, a useless thing. And if he is a commercial smash, then he is a traitor to art. We take the playwright out of that rat race. We give him or her leisure as a buffer from the hurly-burly of the American mainstream in art.

Craig Eisendrath, Executive Director of the Pennsylvania Humanities Council, maintains that Benzwie's "ensemble sense of theater" creates an ideal environment for fledgling playwrights. Eisendrath worked with T.C.P. on an improvisational adaptation of Kafka's The Hunger Artist and in collaboration with the company, he is putting the finishing touches on a new play, Crisis Game, derived from his own unpublished novel. "Albert possesses an uncanny sense of how to alter a play to make it truly theatrical," says Eisendrath. "The combination of masterly direction and cooperative effort from the company of actors makes the task of revision tolerable, even rewarding."

T.C.P. is a tight-knit organization with a clear hierarchy: everyone in it venerates Benzwie. He is the elder statesman, resident scholar, Geist, and prophet. But his thoughtful, considerate responses to the readings and comments of the audience at readings indicate that his is not an iron rule. "Yes, Jeff," he concurs, after listening to an explication of a particular point, "That's an interesting reading and it never would have occurred to me. I think the playwright should take it to heart."

One recent T.C.P. project, William Mastrosimone's Extremities, about a rape victim who turns the tables on a rapist, passed from T.C.P. to a highly successful off-Broadway run featuring, successively, Susan Sarandon, Karen Allen, and Farrah Fawcett-Majors. Extremities is a highly visible success story for T.C.P., but its history is like that of many plays the company has staged. The script came unheralded in the mail, the product of a Trenton native who sent it to T.C.P. on a whim. One Tuesday night it was given a sight reading. Followed by an informal discussion by audience and artists alike. The enthusiastic response led Benzwie to give the play a mainstage production. Then began the real work of T.C.P. – revision.

The readings that unearthed Extremities constituted on Tuesday nights and Sunday afternoons at T.C.P. The public is welcomed and the attendance ranges from thirty to sixty people, actors writers and plain citizens, all free to comment pro and con. Last week, at a reading of Knight Songs, the audience was visibly moved by the depiction of poet Etheridge Knight's years in prison and his experience as a prophyte of the Black Power movement. But viewer after viewer commented on the limitations of the piece's form. "Dramatic readings never seem to take off," said one. "At least not if they don't take the playwright out of that rat race. We give him or her leisure as a buffer from the hurly-burly of the American mainstream in art."

"America is unkind and unresponsive to artists. If the playwright has no commercial success, he is a flop, a useless thing. And if he is a commercial success, then he is a traitor to art. We have songs." A legion of suggestions, on how music and dance might enhance the work, followed.

Two days later, at the first public reading of For A Good Time, Call, a political comedy by T.C.P. Playwrights Workshop director Christopher James Rushlon, audience members proposed a variety of ways to transform the play, essentially an exercise for disembodied voices, into a stage play. Enthusiasm ran so high that the moderator was forced to cut things off while discussion was still going full tilt in order to assure time for the evening's second reading. Rushlon sat back smiling, listening, and making mental notes. Clearly the play had taken on a life of its own.

Last year, the Philadelphia Drama Guild inaugurated its Playwrights Project with stage readings of three new plays. This season, they have already presented one, Marc Zagoren's Moonlight and Love Songs which will do three more in March. The Playwrights Project grew out of The Keeper, a fully produced mainstage premiere of a play by Karolyn Nelke which proved to be a considerable success with local audiences. This season, Nelke has joined Zagoren, Stephen Hanan, and Kevin Arkadie as members of the Playwright's Project.

Playwrights chosen by the Drama Guild sign on for a full season and work on revisions from September until the final readings. This year, the season began with a New York meeting at which the playwrights and their directors met, read their scripts, and discussed the work that lay ahead. Under the direction of Steven Schachter, the project consists of successive colloquia in New York at which actors, directors and playwrights contribute to the process of revision. According to the Playwright's Project ideal, each playwright profits by cross-fertilization from other authors and from actors and directors from other plays.

Both Schachter and the Drama Guild's producing director Gregory Poggi were unavailable for comment, but public relations director Mary Packwood described the philosophy of Poggi and the project: "Plays don't sprout on stage, they grow in months of test tubes." But in this case, the test tube of the Philadelphia Drama Guild is in Manhattan, the locus of everything about their project except for the final staged readings in March.

Ultimately it is Rocamora's Festival Theatre that is likely to put the city back into the mainstream of American theater. After beginning in 1982 with a firm financial base, the festival was instantly able to offer fully-staged productions of a caliber that had a fledgling playwright's dream. Presumably, this explains the rapid rise in script submissions, from 636 in 1982, to 806 in 1983, to 1000-plus received this year. The upcoming season includes plays by writers in residence from two celebrated New York companies, the Circle Repertory and the Ensemble Studio Theater, along with Rocamora's crowning glory, an unproduced work by Pulitzer playwright Lanford Wilson.

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Another James Dean clone rides wild

**Ho hum Honda**

**Another James Dean clone rides wild**

Reckless

Directed by John Foley

At the Samerick 3

By Debbie Meiselman

H o hum — another poor boy/rich girl love affair. Reckless is the story of Johnny and Tracy, two high school students with little in common, who (surprisingly) fall in love. For some reason, they are extremely sexually experienced and free of parental interference, so they don't quite cut it as the typical teenagers of the eighties. And as their story progresses, things get even less believable.

Johnny (Aidan Quinn) is a street-tough loner with a quiet arrogance. Nobody likes him. Not his father (he kicks him out), not his football coach (he kicks him off), not his peers (they kick him down). So it has to figure that Tracy (Daryl Hannah), the popular, blond cheerleader complete with quarterback boyfriend, comes to love Johnny.

Tracy is every teenager's idea of the American Dream. But she is as confused and frustrated with her "perfection" as Johnny is with his loneliness. She turns out to be just another teenager who is trying to find herself but doesn't know where to look. Tracy is shallow, and rebelliously falls for Johnny more for what he stands for than for who he is.

As Tracy, Hannah does a fairly good job considering she has little to work with. She doesn't have many lines, which is as well since Tracy probably doesn't have much to say. Quinn has the haunted handomeness of the underdog, but that's about it: if Hollywood is looking for a new James Dean, it should keep looking.

Reckless owes its name to Johnny, who proves his macho by knocking beer cans off a cliff with a swerve of his motorcycle and by trashing the high school. But the title could just as easily refer to film's concern for reality. Reckless is unbelievable in every respect; Johnny is too harasse, Tracy is too carefree, the ending is too unreasonable. And the love scenes are surprisingly sensual if these are 17-year-olds.

The only saving grace is John Foley's direction. His sense of timing is excellent, generating shock, tension, and sensitivity. Foley often envelopes the characters in darkness or bathes them in colored light, adding effectively to scenes that lack significant dialogue.

Reckless has its moments, but they are few and far between. The characters could have been more developed, the dialogue is insufficient, and there is little regard for reality. Still, Reckless is mildly entertaining. It isn't Love Story, but it tries.
Larry Flynt, America's foremost pornographer/convict/presidential candidate, has added yet another pose to his repertoire. This time he has entered the hard news analysis game and, according to reliable sources (himself), he is leading the Quest for Truth. His medium is his newswEEKLY, The Rebel, and the message is a dull mixture of conspiracy paranoia, leftist cliche, and journalistic incompetence.

Flynt is using The Rebel to fight a two-front war: against the newsmakers on one flank, and their alleged allies, the news establishment, on the other. In a statement to his readers, Flynt describes his magazine as "a new alternative to the lying and conniving voices of Time and Newsweek. The American people will now have somewhere else to turn for their real information on the misdeeds of big business and big government."

The salient feature of The Rebel is the selectivity of its coverage; it is not, by any reasonable definition, a newswEEKLY. For one thing, it makes no attempt to keep its readers abreast of current news. Rather, the magazine dredges up stories to support Flynt's political vision. The January, 1984 coverage of such timely events as the assassination of Benigno Aquino, the Greensboro massacre, and the murder of Bloomingdale mistress Vicki Morgan exposes the malevolent forces Flynt envisions at work in the world today.

Flynt's world is an incoherent fantasy: a conspiratorial coalition of American government, business, the Mafia, the journalism establishment, and the C.I.A. Flynt's writers pass every story through a weird filter that makes it bear an uncanny resemblance to the plot of the movie "Z."

The Rebel's coverage of the news is a veritable how-to-guide for the fledgling muckraker. The feature articles are replete with anonymous sources, unsubstantiated rumors, and conclusions drawn from the flimsiest of evidence. On two separate occasions in the magazine's first two issues "outside experts" are quoted, yet these sources also happen to be contributing writers for the magazine. In a show of surprising hypocrisy, The Rebel frequently relies on controversial information supplied by the Establishment press which it abhors and distrusts.

Two separate streams merge to form The Rebel central theme: The Rebel's Wild and Unsubstantiated Paranoia Division is complemented by its Division of Mainstream Liberalism. Pages not devoted to accusations are filled with a slightly less sophisticated version of the New York Times Op-Ed page. Thus, in The Rebel's first issue, the reader is treated to a "Central American Primer" in which the provocative conclusion is drawn that poverty, not ideology, is at the root of the problem in El Salvador.

The Rebel is not entirely devoted to crackpot and banal news coverage. It also devotes a few pages to book, film, and theater reviews. Most of the reviewers are competent, but a few of them have an unfortunate tendency to stray from the topic at hand in order to score ideological points. Thus, a review of the movie Testament degenerates into an attack on the nuclear freeze movement; a review of Silkwood does not analyze the film, but describes its role in a growing awareness of the evils of nuclear power.

It's a shame that The Rebel doesn't have a sports division; the results might prove fascinating.

The only important issue raised by The Rebel is its significance as part of the Flynt phenomenon. He views himself as the Great American Liberator, first of the crotch, now of political consciousness. What emerges when one dives beneath the shocking and repulsive images of Flynt's Hustler is, ultimately, the lack of creativity of its publisher. The great emancipator of the male libido has really done nothing more than take Hugh Hefner's cheesecake and put it in chains.

So is the case with The Rebel. Flynt's Crusade for Truth is alternately a regurgitation of mainstream press politics and unsubstantiated nonsense. Flynt has repeatedly affirmed his role as inheritor of the great intellectual tradition of Paine, Thoreau, and Twain. One suspects that these great men are not turning in these graves so much as chuckling.

Fern in hand, Martin goes from wild and crazy to lonely.
Wayward ‘Rings’

Carroll’s verse mystifies ‘Nova

Whisper Rings
Conceived by Terry Guerin and Claude White
At Villanova U.

By Susanne Rosenberg

M
agic wasn’t quite in the air. It seemed to be hovering just beyond the reaches of the cast members of Villanova University’s current musical. Whisper Rings, courageously adapted from the writings of Lewis Carroll, Director Terry Guerin and musical director Claude White attempt to fuse together a variety of unrelated verse and prose in order to provide a broad overview of Carroll’s major themes. What results is a triple too broad and too vague to command close attention despite several intriguing staging techniques and tremendously diversified musical arrangements.

Thirteen fairies and sprites – the number appealing to the fantasy and the supernatural – escort the audience through a conglomeration of song, dance, poetry, and prose. This isn’t so much the blind leading the blind as the unsure guiding the confused. Although the transitions between sequences are skillfully executed, the absence of a clearly defined focus prevents the actors from conveying a sense of assuredness. The directors intended a combination of the psychological, the pantomagoric, the supernatural and the fantastic, but failed to present such a medley with adequate clarity. A perverted uncertainty – a blundering, really – dogs the acting, though there are individual displays of competence. The dancing, on the other hand, is skillfully executed, giving a lightness and grace to the fairies’ movements.

There is a vague sense of continuity in this meandering diversity through a disjointed look at the stages of life. The musical begins with childhood innocence and a song entitled Rules and Regulations, the moral of which is to behave. It continues to grow up through the existence of fairies and the secret of love, and the closing excerpts touch upon the sorrow of age and death, offering some reprieve through dreams. “I’d give all the wealth that years have piled, the slow result of life’s decay, to be once more a little child for one bright summer-day.” It is stimulating in parts, yet the barely decipherable theme cannot quite overcome the lascivious direction which shrugs the adaptation.

There are two outstanding aspects of this musical. Terry Guerin (who has directed Chicago and Wonderful Town at Villanova) has created a magical technique for the appearance and disappearance of the fairies. Aided by Claudia Noel Nerreau’s simple yet effective set design, the fairies enter and exit by crawling under a vast cloth spiderweb and appear to vanish into mere nothingness as it gently melts to the floor. The effect is spectacular.

Musical director Claude White (Penn’s director of bands) has an equally exciting idea for the music. White uses an overwhelming variety of musical styles including a ballad, folk, rock, jazz, and a delightfully entertaining rap duet. Skillfully executed by the three musicians, it is an artistic and diverse mixture.

The musical ingenuity, talented voices (especially that of Bobbi Kotula) and the innovative staging devices are perfectly complementary. The show itself, however, falls short of achieving a similar proficiency, the result of a wayward middle section. The piece is emphatic and slick at either end and but wavers and falters in other parts as a result of some tedious dialogue and uninspired acting.

There is entertainment in Whisper Rings, amidst the various flaws. But as Lewis Carroll advised. “Well, never mind! We log along together like the rest of humans kind.”

Catering to a Gentleman’s whims at the Walnut
Predictable youth

Freedom succumbs to 'Pressure'

Under Pressure
By Gail Leslie
At the New Freedom Theatre

By Richard Campbell

Under most circumstances, citing a production as a high school improvisation class would be a serious insult. However, for Under Pressure, this is merely a statement of fact. As an unstructured classroom project, this could be considered successfull, but it is so severely lacking in creativity, plot, drama, action, and design that evaluation as a theatrical piece hardly seems just.

Billed as a play with music that "depects the harsh realities of growing up in the eighties," Under Pressure is neither harsh enough to be exciting nor real enough to be informative. It concerns a group of sixteen black, presumably Philadelphian, youths under an undefined period of time talking about such adolescent problems as drugs, sex, parents, and school. None of their "problems" are particuklarly novel or descriptively, and have likely been touched on by anyone who has passed through teenage years. There is no plot, merely a beginning and ending note of the performers crying for help. Their pleas certainly were not heard by the public.

Gail Leslie has in her first play created a rambling and unstructured succession of scenes that randomly pick up characters and themes without concern for details such as coherence or dramatic believability. Her characters are defined solely by the intimate details of a single event, such as smoking a joint. They are cardboard fronts for the "problems" that have been "inflicted" on the youth of today. No development is attempted, and the absence of outside forces like parents that are inflicting the pain makes true resolution impossible.

While the musical numbers come and cry (or as the approximation of the group's vocal quality) the evils of society, the action simply depicts teenagers making the same choices made by most people over the age of 19. This incongruity of perspective is complicated by the random and brief form of presentation, lending a certain hopeless quality to the evening.

All of the performers are high school students, perhaps giving credence to the belief that an actor cannot portray himself. As they wander aimlessly about the empty black platform set dressed in similar street clothes, they do not stand out from one another either in presentation or characterization. The sole exception is a brief but inspired performance by Terryl McNeil as Sharifa at the end of Act II where she simultaneously describes and relives a rape by her uncle. As the only dramatic moment in Under Pressure, Walter Dallas has managed to create in the show the sequence seems out of place.

The major flaw in Under Pressure is that it offers neither a set of new or disturbing problems for adolescents nor a fresh perspective on the old ones. Had the New Freedom Theater tried something daring or provocative - as they did for the eighties, nor a cultural assertion. "We will neither favor established playwrights nor offer any incentive action for unknowns or members of particular groups." But while this may be true in theory, it is hard to believe that a celebrated playwright like Lanford Wilson could be given a truly unique and minor piece, the presence of the Circle Rep playwrights on the 1984 roster certainly lays the P.F.T.剧本 to rest. The Drama Guild, as a group of students, is appointed to go outside as a group of students, and to create plays which have been written by unknowns.

Under Pressure that could not even see the show was opened before the school year has begun. The performances are inflicting the pain makes true resolution impossible.

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In spite of these minor points of contention and no matter what the prognosis for Under Pressure, the vital sign of Philadelphia theater are encouraging. Best of all, professionals like Rocamora and Rushton are energetically scouting for new talent. Last week, Rushton suggested, "If your group is good, tell us about them and we'll try to use you. If they don't write, maybe you should tell them to try."
The end
Milk and Honey don’t mix

Milk and Honey isn’t just another John Lennon/Yoko Ono album; it’s the cruelly ironic last entry in the diary of an ex-Beatle. The music is upbeat, the context is not, and the listener gets depressed as John and Yoko smile at us.

When the Beatles broke up, the focus of John Lennon’s songwriting narrowed. He shifted from the imagery of “Across the Universe” and the universality of “All You Need Is Love” to the blunt personal universality of “All You Need Is Love” to the blunt personal.

“Across the Universe” and the John Lennon/Plastic Ono Band. Shifted from the imagery of songwriting narrowed. He focused on the focus of John Lennon’s depression as John and Yoko when the Beatles broke up. The album’s first solo album, the powerful John Lennon/Plastic Ono Band. Whereas the purpose of most art is to make the audience feel something, the purpose of Lennon’s post-Beatles music was to expose what he was feeling — assuming the listener was interested. Lennon considered himself a journalist reporting on his life, but unfortunately his latest story is severely dated.

Milk and Honey is similar to John and Yoko’s previous album, Double Fantasy. The difference is while their last album reflected their feelings at the time of its release, the theme of the new one is how happy they were. Yoko intends on driving this point home — as she has since her husband was murdered. The front cover shows John and Yoko almost kissing, and the inside cover features a lovely picture of them naked in bed, smiling for the camera. The effect is overkill.

John Lennon’s latest story is severely dated. You and Yoko are on the cover because Yoko’s songs were, on the whole, pretty good. Yet on the new LP, her material is worthless enough to merit skipping almost all of it. With the exception of “Let Me Count the Ways,” the songs are self-consciously cute and poorly sung, and none have the energy of “Walking on Thin Ice” or the melodiousness of “Hard Times Are Over.” Particularly excruciating are the Japanese verses of “Your Hands” and her “Yip yip yip” background vocals and eight-syllable pronunciation of “Laurel and Hardy” on “You’re the One” — the album’s last song.

John’s finale is the most affecting song on the album. Because the finished versions of “Grow Old With Me” were stolen, this one features him accompanied by only a piano and rhythm box. The result, his most successful attempt at writing a love song for Yoko, is universal enough to have meaning for others. The emotion in John’s fragile, high-pitched voice says more about the love he and Yoko shared than the cover pictures or any of Yoko’s intrusions ever could.

Out Deh?
Gregory Isaacs
Mango

I n the world of reggae music, certain obstacles stand in the path of an aspiring artist. One which looms the largest is the high mortality rate among reggae musicians (auto accidents, murder, ganja, etc.). Those who survive often cancel their tours, citing a variety of difficulties (immigration, bad “vibes,” ganja). Among the rest, brushes with the law are frequent (firearms, disturbance, ganja).

As much as any other artist, Gregory Isaacs has fallen into the latter category. His most recent — and by his count 20th — offense, possession of empty handguns, removed him from the reggae scene for many months while he was in a Jamaican penitentiary. Out Deh! is his first album since Night Nurse brought Isaacs international acclaim in 1982.

Most music fans anticipate continual improvement from the artists they follow. Unfortunately, Out Deh! is a slickly produced album lacking the excitement expected of the “cool ruler,” demonstrates no improvement. In recent years, the sweet, breezy quality of Isaacs’ voice has combined with hard rhythms of the Roots Radics band to create many dance-hall favorites. However, the combination doesn’t work as well this time around: the slick singing and production seem out of place in a genre which grew out of the experimentation of amateurs. Things haven’t changed much since the music’s origin; reggae is often recorded in poorly outfitted studios held together by scotch tape and inspiration. Inferior pressing — with labels showing incorrect order of songs, incorrect song titles, and incorrect record speed — dominate the market.

The album’s first single, “Secretory,” is immensely danceable yet differs little from both the theme and rhythm of his last hit, “Night Nurse.” Both tunes deal with stereotypical females aiding Mr. Isaacs in his pursuit of pleasure. In 1982, Isaacs pleaded for the attention of his “night nurse,” imploring her to mend his heart “broken in two.” Apparently, fame has brought him power, because Isaacs’ “secretary” needs no such prodding. She compliments him by saying, “I sure like your style,” and although “she don’t really have a diploma,” Isaacs doesn’t mind, because “she sure can do the job.” For better or worse, the album version, a complete remix of the single, is one of the few fresh aspects of the LP.

Throughout the album, Isaacs croons effortlessly, which may be the problem: he seems to produce his best work when he ex- pends energy. The album’s best track, “Love Me With Feeling,” displays a certain amount of that power over the synthesized-dominated backing, but stands out as an exception among the mostly uninspired fare presented here. It’s no coincidence that this cut was produced by Godwin Logie, who did similar duties on Night Nurse.

Make no mistake: Gregory Isaacs is a superstar, and when he sings over dance rhythms, like those of Roots Radics, his work is often superior to the mainstream. Out Deh! is a good record, but it lacks the punch Isaacs is capable of delivering. Though enjoyable, it does not offer the innovation needed on the reggae scene, possibly to be provided by the upcoming release from the Wailers. If Gregory Isaacs can avoid the Jamaican penal system, perhaps he can produce this innovation. Gregorian: Gregory Isaacs: the Frank Sinatra of reggae

Gregory Isaacs: the Frank Sinatra of reggae
FILM

THE BIG CHILL

Gene, if this movie hadn’t opened, headline writers wouldn’t have known what to call our freight writer. See it even so it can go away.

(Philadelphia Museum of Art. 26th & Cherry. 972-7600)

(walnut Street Theater. 9th & Walnut. 923-1700)

BROADWAY DANNY ROSE

This is Mia favorite Woody movie in a long time.

(Butco Olde City, 2nd & Sansom. 627-5966)

EDUCATING RITA

Jewel Walters is still raising Cain in this British comedy.

(Eric campus. 40th Street. 382-0296)

GOSPEL

The title says it all, this film.

(Midtown. Broad & Chestnut. 567-2310)

NEVER CRY WOLF

This beautifully filmed story about wolves and caribou in Alaska starring Charles Martin Smith is Disney’s biggest hit in years.

(St. Mary’s Church. 3916 Locust Walk. 925-7000)

CARMEN

A flamenco love story about split personalities loosely based on the Georges Bizet opera.

(Ritz III. 214 Walnut. 925-7900)

COMESKEY PARK

But the white Sox turn red when the team is hurt by the hit-and-run disaster of the left side of the infield. In a snowstorm. While they storm through the Sovel Union. Who loves Russia to see them play.

(DORRO FIG)

Ruby elbow with your favorite Karazcic Brothers characters as they put bugs in the Kremlin. Yurin for a twig.

(The Genius. 43rd & Chestnut. Red phone)

SCHLOCK FILM FESTIVAL

Angel

Starks. A student by day, Hollywood Boulevard hooker by night, bad actress at the little.

(Regency. 16th and Chestnut. 567-2310)

D.C. CAR

I pity the fool who goes to see this garbage.

(Eric Campbell. 40th Street. 382-0296)

RECKLESS

A predictable motorcycle love affair.

(St. Mary’s Church. 3916 Locust Walk. 925-7000)

SCARFACE

Wakes the neighbors and tell ’em that this bloodbath is now on both screens at the.

(Duke and Duchess. 1605 Chestnut. 563-9881)

SILKWOOD

Meryl Streep will melt down your heart with another potential Oscar-winning performance.

(Oldie City. 2nd & Sansom. 627-5966)

STAR 80

Eric Roberts gives a devastating performance in this disturbing film about the tragic murder of Playboy Playmate Dorothy Stratten.

(Scopetron. 20th & Chestnut. 567-2310)

TOM JUDD:

New works in glass and wood by a distinguished master.

(The Works Gallery. 319 South Street. 574-3650)

BRETTE BRETCH AND SONG

A review of his poetry set to the music of Weill and Eisler. Saturday and Sunday.

(Painted Bride Art Center. 925-9914)

CRIMES OF THE HEART

Beth Henley’s Pulitzer Prize-winning look at three sisters, the day that one shoots her husband. Opens Tuesday. (Footlight Theater. 11th & Walnut. 629-1950)

MARTY,martyn:...I want you to believe in me...I want to appreciate them, see Adam Ant first so you can remember what was bad about the Motown Special.

(Karens Lr. 500 South Street. 923-5560)

THE FOUR TOPS

They’ll be wonderful anyway, but if you really want to appreciate them, see Adam Ant first so you can remember what was bad about the Motown Special.

(Broadway. 20th & Chestnut. 567-2310)

THE HARMONIC CHOIR

As haunting and pure a sound as you’ll ever have in this world of backbiters and wet rag suckers.

(MB’s. 315 Chestnut. 574-3650)

RECENT BRONZES

RECENT WORKS IN GLASS

OL media, including watercolors and prints, including the works of Weill and Eisler. Saturday and Sunday.

(Playwrights Theater. 1714 Delancey. 592-6333)

A PERFECT GENTLEMAN

Comedy based on the British aristocrat Lord Chesterfield’s decorous moulding of this son. Review inside.

(University City Arts League. 4226 Chestnut. 369-7410)

THE MASK IN AMERICA:

RITUAL AND REALITY

A diverse selection of contemporary masks, from theater masks to those used in daily life.

(Philadelphia Art Museum. 26th & Fairmount. 574-3575)

PAINTINGS FROM SIENA

A selection of paintings by Siense artists, dating from 1311 to 1500. Through February.

(Philadelphia Museum of Art. 26th & Fairmount. 574-3575)

JANUS, Jan as L.B.J. Opens Tuesday through Feb. 26. Review next week.

(Shubert Theater. Broad & Chestnut. 574-3575)

A PERFECT GENTLEMAN

Comedy based on the British aristocrat Lord Chesterfield’s decorous moulding of this son. Review inside.

(University City Arts League. 4226 East Chestnut. 357-3575)

LEARNING THIS EVENING

Selections from the whimsical British humorist’s best works, performed by the Royal Shakespeare Company. Fri.

(Philadelphia Art Museum. 26th & Fairmount. 574-3575)

THE FOUR TOPS

They’ll be wonderful anyway, but if you really want to appreciate them, see Adam Ant first so you can remember what was bad about the Motown Special.

(Valle yard Fogne. 20th & Chestnut. 923-5560)

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