U. probes Thouron complaints

Finalists, Hackney to discuss judges' behavior

By JEAN SHERMAN

Students preparing to lobby the Soviet Union today on behalf of Soviet Jewry again expressed concern that they may be denied the opportunity to vote. "Some people have expressed anxiety that this year's reports will not be acted upon," said one student who was "willing to serve in Scharansky as an example of so- cialist forefathers," said one student who was "willing to serve in Scharansky as an example of socialists." The students who were "willing to serve in Scharansky as an example of socialists" have been asked to report to the Soviet Union at its highest level. The Soviet government has reached its highest level. The Soviet government has reached its highest level. The Soviet government has reached its highest level. The Soviet government has reached its highest level. The Soviet government has reached its highest level. The Soviet government has reached its highest level. The Soviet government has reached its highest level. The Soviet government has reached its highest level. 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**Campus Events**

A listing of University news and events.

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**News in Brief**

Campaigned from Associated Press dispatches

**U.S. halts Lebanon arms shipments**

WASHINGTON — The United States has suspended shipments of armaments to Lebanon's baronial army in a move designed to dissuade the nation's leaders from making a military or political decision that might endanger American interests in the region. The U.S. decision came in line with the administration's policy of trying to strengthen the Lebanese for the purpose of safeguarding American interests, but without involving American forces in the region. The U.S. decision is a response to the recent increase in arms shipments to Saudi Arabia, which has raised serious concerns among American officials.

**Reagan defends foreign policy**

U.S. President Ronald Reagan has defended his foreign policy in Lebanon and reaffirmed his commitment to supporting the pro-Western forces in the region. Reagan said that his administration has been working closely with the leaders of Lebanon to ensure the protection of American interests in the region. He also stated that the U.S. has been providing military and economic support to Lebanon to help it defend itself against the threat from Iran.

**Canada denies U.S. acid rain**

WASHINGTON — Canada has rejected the U.S. claim that it is the source of acid rain that is killing forests in the northeastern United States. Canadian officials have said that the U.S. claim is based on flawed scientific evidence and that the real cause of acid rain is the burning of fossil fuels by industries and households in the U.S. Canada has been working with the U.S. to develop a joint plan to reduce acid rain, but it has been unable to reach an agreement with the U.S. on the issue.

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**U. consolidates freshman projects**

(Continued from page 5)

Lea said that the plan has been designed to help students who are entering the Freshman Year. Projectors will be available to freshmen to help them with their projects and will be given to all freshmen students who need them. The plan is expected to be implemented at the start of the fall semester.

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**DATA SOURCE**

- **ASSOCIATE DIRECTOR OF ASSIGNMENTS:**
  - **BENJAMIN CARTER**

**Pharmacy Career Education**

- **ASSOCIATE DIRECTOR OF ASSIGNMENTS:**
  - **BENJAMIN CARTER**

**Advertising Layout Editor**

- **EUGENE SCHMERBERG**

**DINNER DATE**

- **MELISSA MILLER**

**DINING HALL**

- **DARREN MILLER**

**FISH HOUSE**

- **DAVID DONALDSON**

**Fish House**

- **DARREN MILLER**

**HUDDLE-up**

- **MELISSA MILLER**

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STROMBOLIS

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Penn Players’ show aims to mystify audience

By EDIE FOX

"What's wrong with the picture?" asks Darrow. "It's a small town in the midst of a war."

A familiar line, a familiar setting. The audience is on edge. The show is under way.

So begins The Runner Stumbles, Penn Players’ spring production. The show itself is being underanvased by the director, who has always been a bit of a misfit in the eyes of the town. He is a bit of a misfit in the eyes of the audience, too. They are not quite sure what to make of it.

"The production attempts to mystify the audience," Darrow said. "It's a bit like a dream world, a bit like the world outside the town."

It is a dream world, a dream world that is being watched by the young people of the town. They are all members of the show, all of them are working hard, all of them are putting everything into the production.

The show has been advertised as a mystery, as a show that is going to keep the audience guessing. It is a show that is going to keep the audience on the edge of their seats.

The Penn Players' show is a mystery, a show that is going to keep the audience guessing. It is a show that is going to keep the audience on the edge of their seats.

It is their job to make sure that the audience is kept guessing, to make sure that they are kept on the edge of their seats. It is their job to make sure that the show is a success, to make sure that they are able to sell tickets and to make money for the Penn Players.

But it is also their job to make sure that the show is a success, to make sure that they are able to sell tickets and to make money for the Penn Players.

The Penn Players' show is going to be a success. It is going to be a show that is going to keep the audience guessing, that is going to keep the audience on the edge of their seats.

And it is going to be a show that is going to make money for the Penn Players. It is going to be a show that is going to make money for the Penn Players.

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Letters to the Editor

Stop Exploiting Trivial Incidents
To the Editor:
I was watching TV when I saw an ad for Fresh Spring soap where the judge at a dog show shows off the winning dog while a woman in a white coat sits beside it. It was a beautiful and graceful dog, but the woman looked uninterested as if she was just doing her job.

This woman has no idea what she is doing. She doesn't care about the dog, she just wants to make money. And Fresh Spring soap is responsible for it. They are exploiting dogs just to sell soap.

Sincerely,
ERIK HARTZ
College '96

Re-viewing 'Equus'
To the Editor:
Everyone has the right to his or her own opinion, but I can't help thinking that Fred Poole had made too much of the High Risers. Indeed, I wonder if he even read the plan of the High Risers.

Mr. Poole is right that the facts he notes here place the HUAP in a very strong position. However, I still believe that the High Risers should be reclassified as dormitories.

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Monitoring the NEC

It's funny how the Nonnissions and Elections Committee decided to extend voting on the new student government constitution after noticing low student turnout at the polls. Actually, it's not funny at all.

The whole situation is a ridiculous farce — and let's not forget that the NEC originally overlooked the Undergraduate Assembly's request for a student vote. The NEC, perpetually corrupt and objectively manipulative, has now decided to tamper with its own rules.

It appears that the group or entity originally opposed the first-day period in hopes that a constitutional amendment could not get the necessary 20 percent publicize it. No ads were placed in the newspapers on the day of voting to ensure that turnout would be less than the needed amount.

When the organization decided to extend the voting period, it did not even take the trouble to publicize it. No ads were placed in the PDP - the NEC has been awfully lackluster about publicizing what they have claimed is an important opportunity for students to participate in their governance. In fact, NEC failed to even promote the first day of voting. It was up to the students to do that by placing advertisements. And having only one voting booth, the location of which has moved from pre-election to post-election, it will now be impossible for students to be accessible.

Certainly, the NEC has acted less than admirably in the past. In last year's theft of the union, the group organized an anti-union protest against me, and the organizers overspent more than $200 in most of my campaign. In fact, NEC failed to even promote the first day of voting. It was up to the students to do that by placing advertisements. And having only one voting booth, the location of which has moved from pre-election to post-election, it will now be impossible for students to be accessible.

Personally, I am not particularly concerned with the NEC's actions in the past. In fact, I am not even a member of the NEC's executive board. However, I do wish to express my disapproval of the NEC's actions in the past.

In the past the NEC has been a self-perpetrating organization, answerable only to the NEC itself. The NEC has consistently overspent, and the NEC has consistently failed to promote the NEC's own initiatives. In fact, NEC failed to even promote the first day of voting. It was up to the students to do that by placing advertisements. And having only one voting booth, the location of which has moved from pre-election to post-election, it will now be impossible for students to be accessible.

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Campus group seeks simplified catalogue

By RON MILLER

The Committee for Action, a student organization, has launched a campaign to simplify the course catalogue in the mail and make it easier for students to use. The group believes that the Soviet government is launching a major propaganda attack against the Jews in the Soviet Union.

Kerry, who is organizing the group, said that there are only four issues that should be considered for the catalogue:

1. Students need more speakers and interaction by encouraging students to work with each other.
2. Students need more concrete proposals.
3. Students need more recognition.
4. Students need more direct contact with the Congress.

Kerry said that the group is planning to take positive steps to improve the catalogue and make it more useful for students. The group has already discussed four other goals.

The committee's proposal for a simplified catalogue will be discussed at a future meeting. The committee is in-
Students favor extra voting day in UA referendum

**Program encourages information exchange**

The program, which would establish within the Department of Commerce, would have a $200,000 budget for workshops and seminars for the travel specialists.

The idea for UA was conceived in January when Rogers met with and the Greek Community of Philadelphia. The tour consisted of showing the traveler the many highlights of the city, including public transportation, city and educational institutions.

"Sanctuary," Rogers said, "was a very effective way of showing everyone what we meant. Our students were at the local shopping mall and a few hotels. Our students were at the Human Relations Department. They told us that the program was very effective." Rogers continued.

"We have an opportunity to work with the private sector on this issue," Rogers said. "We can do this with the private sector and make Philadelphia a better place to work and live." Rogers said.

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"We have an opportunity to work with the private sector on this issue," Rogers said. "We can do this with the private sector and make Philadelphia a better place to work and live." Rogers said.
U., Wistar Institute sign new agreement

The University and the Wistar Institute of Anatomy and Biology have signed a new agreement reflecting the relationship between the two in recent years.

The past, approved last November by Wistar officials and by the Board of Trustees, updates similar agreements made between Wistar and the University in the 1960s and 1970s and is intended to give the expanded Wistar Institute more autonomy.

The new agreement contains several points:

1. The two organizations will remain essentially independent of one another. For example, the University no longer distributes salaries to the employees of the Institute.

2. The institutions will continue to share budgets and independently control their revenues and expenditures.

3. Wistar staff members may be appointed to the associated faculty of the University and are therefore eligible to teach at the University. These staff members are also eligible for membership in graduate groups if approved by either institution.

4. As in the past, these staff members will be eligible for University I.D. cards and all the privileges and expenditures.

5. The agreement will be reviewed every five years or sooner if requested by either institution.

Wistar Associate Director Warren Cheston said last week that he believes the two institutions have grown closer in recent years and that a new agreement was necessary to redefine the policies shared by the two establishments.

"The 1960 and 1970 agreements were very dependent on the situations that they were in," said Cheston. "As we grew larger, we grew more independent."

Wistar Institute more autonomy.

Cheston said attempting to emigrate involves considerable risk. "When someone applies, he is exposed to a lot of harassment and social pressure," he said. "And if his application is refused, in elements as it will be, he may very well lose his job and other social privileges."

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Two lovers struggle to come to grips with the terror of the Hiroshima bombing

P. L. H. M. M.

George Brown, executive director of the Women's Planning Partnership - a group which organizes and coordinates programs in West Philadelphia - said yesterday that coordinating efforts can be difficult. "There are areas in and around a proliferation of other Neighborhood organizations," he said, "and while there are common interests, other Neighborhoods also have their own distinct interests."

"It's a tricky task to determine how the partnership will maintain itself in the Office of Neighborhoods," he added, "and it is imperative that we maintain ourselves so that we can how we can form linkages.

"The whole purpose of the Office is to solve the problems of black families," said Gary, adding that "we are looking to work with black good communication and skills and how to be more resourceful." Another speaker was Vice President for Student Affairs at Temple University, who emphasized the role of black men and the problem of gender-biased hiring practices.

"We must have good people that are not just quali- fied in the family, but also have a good social background," she said. "The speaker came from the University of Pittsburgh, and the address was on the topic of women and children," he said. "Each speaker came from different disciplines, and they were able to shed light and give information on the black family."
Shamma Prinns

Economics credit rule changes

\[\text{Economics Committee Co-Chair Dr. Robert Mann} \]

The War Powers Resolution, adopted by Congress in 1973, limits aspects of the resolution and its interpretation. Vance will discuss the legal implications of the War Powers Resolution, which is worrying Congress in the coming months.

\[\text{The Warm Powers Resolution, adopted by Congress in 1973, limits aspects of the resolution and its interpretation.}\]

Vance is a very successful practitioner of law and has been involved in many high-profile cases. His speech is part of a Law School lecture series in honor of the late Supreme Court Justice Douglas. Vance, a 1960 Law School graduate, was also the school's 1979-80 alumni speaker.

Vance said that he would be willing to spend some time reflecting on the experiences he gained from his career. His talk will be in the studio and will be given to students who are interested in pursuing a career in law.}

Faculty appreciates changes in Economics credit rule

College students have been continually expressing their dissatisfaction with the old Economics credit rule, which only allowed students to take Economics courses in their first term. The new rule, which allows students to take Economics courses in their second term, has been met with widespread approval.

But she added that a SCUE survey of College students shows that the new option will satisfy the majority of students, especially in taking a single term of Economics.

Joel Sneider, Senior Vice President, Sales Promotion (Wharton MBA), said that the College is excited to see the number of students interested in taking a single term of Economics. He added that the College's survey also showed that the new option will be well-received by students.

Sneider added that the new option will allow the College to offer a wider variety of courses, which will be beneficial for students who are interested in taking a course in Economics but want to take a different course in their second term.

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UA funds two political groups

By KEN HARDIE

- Potential solutions to student activism were discussed last night during a study orientation forum sponsored by the Undergraduate Assembly's Task Force on University Life.

- Initiating exit interviews and removing faculty-student interaction were among the wide variety of solutions proposed by the administration. Vice Provost for University Life James Morris addressed the issue of student activism. The forum was co-sponsored by the College Republicans and the Pro-Nuclear Freeze people. The forum was sponsored by the Undergraduate Assembly's Task Force on University Life.

- "The forum made us realize the administration's attitude is to keep on an educational, not confrontational, platform so lobbiers will be able to voice their specific views," she said. Meyers said he was upset at the way the administration "broadcasted" its position.

- "The forum made us realize the administration has to face up to the facts and not place any moral or financial barriers to the organizing of students," the Wharton senior said. Meyers said last night that he was in favor of funding both groups. Luntz said. "As long as both candidates are represented, I can support funding." Meyers added. "The attitudes reported reveal that more than 25 percent of all students have decided not to attend University without graduation." Student Data Director Vince Cunzo, who represented the administration, said that the forum was not so much a forum but a debate.

- "I can't see any major changes, but clarifications for permission and time for calculation, the number of courses on which issues are to be voted, and the number of people who know what they want to vote on," said Vincent Cusumano, the Undergraduate Assembly's Task Force on University Life chairman.

- "The real gap is a matter of few dollars, not millions and so on," said the man said earlier this week. "The issue of compulsion to change," he said. "The costs of litigation should be secondary to any argument that "exhorbitant" legal fees to the University are frivolous," said last night that the costs of litigation should be secondary to any argument that "exhorbitant" legal fees to the University are frivolous. "The real gap is a matter of a few dollars, not millions and so on," said the man said earlier this week. "The issue of compulsion to change," he said. "The costs of litigation should be secondary to any argument that "exhorbitant" legal fees to the University are frivolous," said. "The real gap is a matter of a few dollars, not millions and so on," said. "The issue of compulsion to change," he said. "The costs of litigation should be secondary to any argument that "exhorbitant" legal fees to the University are frivolous," said. "The real gap is a matter of a few dollars, not millions and so on," said. "The issue of compulsion to change," he said. "The costs of litigation should be secondary to any argument that "exhorbitant" legal fees to the University are frivolous," said. "The real gap is a matter of a few dollars, not millions and so on," said. "The issue of compulsion to change," he said. "The costs of litigation should be secondary to any argument that "exhorbitant" legal fees to the University are frivolous," said. "The real gap is a matter of a few dollars, not millions and so on," said. "The issue of compulsion to change," he said. "The costs of litigation should be secondary to any argument that "exhorbitant" legal fees to the University are frivolous," said.
The putting quakers' season in perspective

(Continued from back page)

London, who was shooting 67 percent from the field. And while the most important they looked inconspicuous of the game's idea was that the game was over after 12:50 p.m.

It looked as if Peter had put the game away. Suddenly, not only was Penn going to be a factor in the game, it was going to be a convincing factor.

Pennsylvania's overall grade was high. Perhaps, in fact, just as quickly, Penn came against in its final game. The Quakers were much improved.

Before Philadelphia's St. Joseph's, the Quakers were 46 percent from the field. But the Quakers went 11-for-21 in the first half, scoring 22 points in the first half.

The low was just the first in a string of weak failures that defined the Quakers throughout the season. The suspensions were a pair of events that were intended to improve the Quakers.

And last week, Penn was shut out on four points at Princeton before losing to Cornell, 47-39. Brown began the season with seven points at Princeton before losing to Columbia, 86-66.

"If that's the difference then all it takes is four free throws in the final three minutes to win the game when you can win it in the game where you can win it," Littlepage said, "and you don't do it."

But you can't put stock in potential and firsts, because the future is never the present's poor cousin.

Lefkowitz, Racine and Arnolie — the Big Five. All of them could have moved into a tie for first place Saturday night. In- stead, they moved with the big game.

To the advantage of the Quakers, 86-66.

It now appeared that Penn had tended themselves in some situations, not who's to blame for Penn's failure in those situations. They were just not doing things right all the time — and then the game, again in over-time, didn't go in. It happens. Because just as quickly, Penn came again in its final game. The Quakers were much improved.

It was impressive. And coming into the season, fans did not expect to see the Quakers, with a big game.

It's important to remember that the Quakers with a big game.

Barry, We'll have the A.P. out of our concern, but we won't have you come out of the rain.

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Former from back page)

After being tied at 16 early in the game, the Bruins took a nine-point lead and never looked back. Mike Waitkus led the Brown and had 12 rebounds.

The main question involves the referees before he left the court. After being tied at 16 early in the game, the Bruins took a nine-point lead and never looked back. Mike Waitkus led the Brown and had 12 rebounds.

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Putting Cagers' year in perspective

By TONY EDLESTEIN

A little more than a month has passed since Princeton lost in the final of the Ivy League championship. Everyone assumed that the game would be a good one, for at that stage, with Penn and Princeton both 18-0 in conference, it was a certainty of the outcome. The 7-2 loss will go down as one of the biggest surprises in Princeton basketball history.

In Princeton's loss to Penn, the Quakers played a magnificent game, even though they were a little better. The Quakers were able to keep pace with Princeton, and they were able to turn the ball over to Princeton and shut the ball down to keep it from scoring.

Princeton's coach, Craig Littlepage, was very disappointed with the performance of his team, especially the forwards. The forwards were not able to contain the Penn forwards, and they were unable to hold the ball from the Princeton guards.

The loss put an end to Princeton's perfect season, and it was a disappointment for the team and its fans. The team had been able to stay on top of the Ivy League for much of the year, and they had been able to keep up with the top teams in the conference. However, the loss to Penn was a reminder that there were still some teams that could challenge Princeton for the championship.

The team will now focus on the remaining games of the season, and they will be looking to bounce back from the loss to Penn. The team will be looking to stay on top of the Ivy League and to make a run for the championship.

National Champion

McConnell earns title for third consecutive year

By BETSY REED

Alicia McConnell has been named the National Champion for the third consecutive year.

Either that, or she's going to have to change the name of her quidditch team, the Pots.

The Quidditch World Cup, which is the most prestigious tournament in the sport, was held in London this year. McConnell was one of the top players for the United States women's team, and she was instrumental in the team's championship run.

"I think we were very good today, and we were very good overall," McConnell said. "I think we played well as a team and we were able to control the game."
MUTI AND HIS ORCHESTRA
THE PHILADELPHIA STOCK EXCHANGE
OPENING 'THE DRESSER'

BEYOND THE DRAFT
Avoiding the Issue

By Sabrina Eaton

Last semester, when a roommate suggested that I become a Daily Pennsylvanian columnist, I told her that she was out of her mind. What would I write about? How could I do it without embarrassing myself before the entire University? She assured me that I could surely come up with something, since I always had so much to say.

I think that she confused talking a lot with saying a lot. The two are not synonymous. Most people at Penn talk for hours without saying anything. I know I can. I admit to being an incorrigible prattler, and don’t purport to be anything beyond that. I always snicker at purveyors of cocktail party pseudo-profundity, who boast of their political illumination and not reading newspapers in the same breath.

That’s why I panicked when I found out that I was going to have to write a regular column for 34th Street. I make no bones about having few opinions on anything, and even fewer informed ones. As a teenage arts-and-humanities person with no interest whatever in campus political, national or international issues (all popular D.P. column topical), I don’t feel qualified to sound off about anything. So I decided to avoid “issues” entirely, limiting myself to arts-impressionistic essays.

But the powers that be wanted the expressionism kept to a minimum. An experienced columnist advised me to do as she does—write about politics. After expounding upon my lack of interest in such matters, she decided to pass on some of her political wisdom to me.

“I think Ronald Reagan is bad,” she proclaimed.

Far be it from me to attack the profound opinions of my peers.

But too many people on campus who purport to be politically sophisticated uphold views of this caliber. As students, we’re all young, and comparatively inexperienced. We’ve absorbed most of our opinions from our parents and whatever slanted periodicals we’ve been able to glean meager insight from. For the most part, our ignorance is perpetuated because few of us have the time to stay informed and keep up with our studies. Sure, a lot of people touted the New York Times into Roseangarten during the Grenada invasion. But after it ceased to be the trendy outrage-about-town, the Times’ circulation must have plummeted.

I’m as bad as everyone else. Probably worse, because it’s my duty as a campus magazine editor to keep abreast of what’s going on. I try to read the papers, but with midterms, editing, and maintaining a social life, my current events knowledge is probably worse, because it’s my duty as a campus magazine editor to keep abreast of what’s going on. I try to read the papers, but with midterms, editing, and maintaining a social life, my current events knowledge isn’t what it should be.

A good friend of mine, who fancied himself a literary critic, complained that my writing is stylistically sound but lacking in substance. But I’d rather be被判 than half-baked. And until I have the factual background to form opinions of my own, I refuse to go on record as an idiot by writing an ill-informed political column.

Society’s playwrights

Editors:

I read with interest your Feb. 9 feature concerning the playwright development series offered by many Philadelphia theaters.

Indeed there is a definite need for theaters to encourage and support new playwrights. And what better way than to offer festivals and workshops designed to help playwrights.

Society Hill Playhouse has long recognized that need. In 1961, the Playhouse initiated the Writer’s Project, which provides local playwrights the opportunity for reading and discussing their work, and for hearing their plays performed by actors in a sketch, or script-in-hand readings.

Again, as a part of its 25th Season Celebration, the Society Hill Playhouse will hold a Youth Playwright’s Festival, in April 1985. The Young Playwright’s Festival will showcase the upcoming generation of artists.

In his article, Charles Wright stated that Philadelphia is becoming “less of a preview town.” Hopefully, though, through festivals such as those offered by Society Hill Playhouse and other Philadelphia theaters, Philadelphia will become more of a “premiere” town.

Marge Ryan
Society Hill Playhouse
Schlockfest!

Jakey Boy's risky business

By Jon Hafter

Because everyone wants to know the genesis of his perverse taste in film, one of the first things Jakey Boy will tell you is that he doesn't hate his mother. In fact, he loves her very much. He'll also tell you that he exchanges Christmas cards with Pink Flamingos director John Waters.

"Wait," you shout as the two facts come together. This can't be "THNK Jakey Boy. Not the one who dares to bring "the best trash, slash, gore, and nastiness to the Kennel Club every Thursday and Sunday night. Not the one who's involved with Sleaze-a-Rama!

In the spirit of Mr. Bad Taste himself, "sleaze master extrordinaire" John Waters, a biweekly celebration of the best in bad film has come to Philadelphia. Did you miss Evil Dead the last time it played at the evil, dead Goldman? Are you interested in meeting the girl who got her tongue ripped out in that Academy Award overlook, Blood Feast? Dying to see that dearest of all mommies, Joan Crawford, over act her way through two of the most popular sleaze notables, Straitjacket and Baby Squeaks and "resembles a cinnati. Nicorettes allow anyone to kick the habit and join the chewers of the world, by March 15. Next month smokers will be able to "Kitch the habit and join the chewing generation."

But Nicorette is not candy. It will be sold exclusively in drug stores and will only be purchase ed if accompanied by a doctor's prescription. (This is pretty serious, according to Charles Rongey of Merrel Dow.)

Each box will contain 96 pieces a week until you can stop smoking. The gum is just an aid. Jakey Boy expects tonight's audience to "cause cavities instead. If it's not effective at changing consciousness, the overall system needs drastic change." As part of his crusade, Rongey sends out a newsletter providing information to people so that they can express their own opinions about Sleaze-a-Rama. In the spirit of responsibility, the concerned citizen included Jakey Boy's home phone number, address, and place of employment in the mailer, encouraging readers to take creative action against the promoter.

According to the activist, "Surely no individual alone creates a culture. Yet, individuals can, and do, effect the direction of a culture. I agree that he alone is not responsible for the popularity in its totality, but I believe that each of us, particularly those in the arts community, must take responsibility and act responsibly. I don't feel that the laws are what's effective at changing consciousness. The overall system needs drastic change."

"First of all, because it is taking place in a private club, the clientele is different. Also, the campiness of the films is being emphasized," he said. "The violence in the movies is carried out in cartoons, in fact, is more violent. The whole thing is tongue-in-cheek - it's not to be taken seriously."

Jakey Boy expects tonight's film, Children Shouldn't Play With Dead Things (1972 gem directed by Porky's Bob Clark with a screenplay by Cult People's Allen Ormsby) to be a killer. "This should be a real popular piece. A lot of people have seen it before and have told me, 'That was so bad, I loved it. If everything is like Children Shouldn't Play With Dead Things then we'll be there every week.'"

"Some people can't leave bad enough alone."

Gum Smoke

New Nicorette helps smokers kick the habit

By Dana Chaifetz

Sixty Minutes recently aired a story on pending anti-smoking laws which, if passed, will prohibit smoking in many work places, restaurants, and other public gathering spots. The increasing limitations on public smoking make the introduction of Nicorette, a gum for smokers, especially important to smokers who can't quit all by themselves.

Marketed by Merrell Dow Pharmaceuticals, Inc. of Cincinnati, Nicorette allows smokers to satiate their nicotine addictions with a smoke-free and publicly inoffensive (if they refrain from chewing like cows) stick of gum. The Food and Drug Administration approved Nicorette last year, and it will become available to the public by March 15. Next month smokers will be able to "kick the habit and join the chewing generation."

But Nicorette is not candy. It will be sold exclusively in drug stores and will only be purchased if accompanied by a doctor's prescription. (This is pretty serious, according to Charles Rongey of Merrel Dow.)

Each box will contain 96 pieces and will be priced at $3.99 a week. According to Rongey, that's about 10 pieces a day and then cutting back one to two pieces a week until you can stop using it altogether.

Rongey cautioned that each piece should be chewed 20 to 30 minutes and not used in the same manner as regular gum. When you smoke a cigarette, he said, "you take a puff and put it down or hold it until you are ready to take another puff." According to Rongey, the gum must be chew ed in the same intermittent way. The chewer must take a few chews and then park the gum in his cheek. Take more chews and park it for another minute. Chew and park, chew and park. If you forget to park, and chew constantly, all the nicotine will be released at once and you will feel nauseous and lightheaded.

This gum just doesn't seem as if it's going to be a whole lot of fun, although Rongey assures that "chewing and parking becomes like second nature in a day or two."

Edward Focuz, chief of the F.D.A. drug abuse explained: "The drug isn't a panacea, and is most effective when used in conjunction with a cessation program. Nicorette can't make anybody stop - they have to want to. The gum is just an aid."

In a study performed at U.C.L.A., nearly half the smokers who used the gum were able to quit, compared to only 20 percent of the subjects chewing a non-nicotine gum who successfully did so. But the abstinence was not permanent since many Nicorette chewers later resumed smoking. The gum, developed in Sweden 12 years ago and marketed both in Britain and Canada, was found to double the success rate for smokers using it in conjunction with a cessation program.

Nicorette will be sold in a child resistant package and should not be used by pregnant or nursing women and persons with heart ailments. (So what else is new?)

Chances are Nicorette will help many quit smoking and reduce their risk of cancer. But the gum will probably be found to cause cavities instead. If it's not one thing it's another.
A critical look at the Philadelphia Orchestra.

By Jennifer Bilfield

hat enormous power Riccardo Muti has. His creative magnitude extends past the perimeters of intricate musical interpretation, to the coordination and expression of these ideas through the orchestra, and the accurate revelation of their intent to the listeners.

The combination of superb and responsive musicians and Muti’s fine musical mind has continued the Philadelphia Orchestra’s tradition of brilliant craftsmanship as established by former director Leopold Stokowski. Although the media for expression are close to perfection, questions have arisen about the lack of adventurousness of the music performed and Muti’s share in decision-making regarding this same repertoire. An assessment of Muti’s choices in formulating the orchestra’s program involves reviewing the stylistic inclinations of this season’s varied repertoire and Maestro Muti’s comfort conducting in a variety of styles.

Muti is internationally known as a Verdi specialist, perhaps due to his academic background at the Verdi Conservatory in Milano, Italy. Playing to his greatest strength, this past October he conducted Verdi’s Macbeth – the first complete operatic presentation by the orchestra in over 50 years. Since audiences are certainly familiar with the opera, the significance of its performance under Muti lies in the opportunity to observe his approach to the music of which he claims expertise. The critical standards of listeners were demandingly high.

Muti succeeded beyond the greatest expectations, yet something disturbing comes to mind. It is the recollection of Stokowski’s premiere, in the 1930s, of Alban Berg’s innovative opera, Wozzeck. While it is significant that Muti is re-initiating the performance of opera in the orchestra, it would enrich the program more if he introduced pieces as contemporary today as Wozzeck was in the 30s.

Generally, the orchestra performs pieces which have become almost obligatory; pieces that attract audiences in a predictable manner. However, Muti has treated conservative concert-goers to music that had never been performed by the orchestra, including works by Cherubini, Berlioz, Mozart, Penderecki, Schuller, Vivaldi and Verdi, and guest conductors have made similar introductions. But the orchestra premieres contemporary music (music written since 1940) with much less frequency. Although it proudly boasts 207 world and American premieres since 1900, the yearly average is a meager 2.4 premieres; this figure is diminished even more by the realization that in the past few seasons, the orchestra has performed approximately 80 works each year. This season there were no premieres of contemporary music, although a number of 20th century works were performed.

Defending Muti’s selection of music, the orchestra’s public relations director Judith Karp said she feels that Muti doesn’t have to be revolutionary to be innovative. She noted that although Cherubini’s Symphony in D was written in 1815, it had never been played by the Philadelphia Orchestra until this season. She expressed Muti’s need to stretch the musical awareness of the audience and the ability of the orchestra. Pieces like Cherubini’s do require that the orchestra learn to play a different way, yet it hardly matches the challenge that accompanied the performance this season of a 1950 work by Gunther Schuller. Cherubini may be new to the orchestra, but as a contemporary of Beethoven his style is more accessible; pieces by Schuller do not have such easy reference points.

This hiatus in introducing new works can perhaps be attributed to Eugene Ormandy, who held the podium prior to Muti for 44 years. During his tenure, Ormandy wanted to build and strengthen the orchestra – not innovate. Karp claims that in doing so Ormandy laid the foundation for new musical experiences. This argument has two sides: while the orchestra was made technically and musically capable to do almost anything a conductor desired, Ormandy’s more stagnant repertoire made the ears of the audience less attuned to developing contemporary tonalities. In light of Ormandy’s decisions, it appears that Muti is more like Stokowski than Ormandy had been.

Ultimately balancing the inequity between contemporary and more classical performance will be Muti’s recent hiring of Pulitzer-prize winning composer and University of Pennsylvania faculty member Richard Wernick as consultant for contemporary music. The orchestra’s management had rejected the idea of a resident composer (an active program in which a composer writes for a specific orchestra and programs contemporary music) because they didn’t want to limit themselves to a single artist. Consequently, Wernick will only be recommending contemporary music for Muti’s perusal and selection.

Karp explains that Muti wanted Wernick as consultant because of his own lack of familiarity with American contemporary music. It is refreshing to encounter a conductor who actively seeks to fill a gap in his knowledge of a particular repertoire. Undoubtedly this is a significant and positive move and the effects of Wernick’s appointment will be seen in subsequent seasons.

It seems apparent that Maestro Muti is doing what he can to improve the orchestra’s ability to perform contemporary music. It is difficult to know whether Muti finds it a pleasure or an obligation to conduct contemporary music. Hopefully it will be the former sentiment, as a great deal of worthwhile contemporary music is being written; as more is performed audiences will realize that a composer’s death need not justify his craft.

It is assuring that Muti is beginning to stray from expectations. Concerned with diversity of style and sound, Muti exploits all sections of the orchestra, a policy stunningly demonstrated by the Feb. 11 virtuosic performance of Scriabin’s Third Symphony. Continuing this trend, next season’s programming will include a commissioned Concerto for Trombone and Tuba, which stems from Muti’s conviction that the Philadelphia Orchestra has the best trombone section of any orchestra in the world. The movement of the repertoire towards diversity has been enhanced by Wernick’s appointment and Muti’s commissions, in addition to a large array of guest conductors who bring their individuality to the podium.

The sounds that Riccardo Muti has molded, phrased, and loved so deeply are fresh and meaningful. He is redefining the “Philadelphia Sound” as a standard - not a stereotype.
neutrals and earthtones with stripes in loose related shapes for spring at

ESPRIT

URBAN OUTFITTERS

4040 LOCUST ST, PHILA, PA
1801 WALNUT ST, PHILA, PA
BY JEFF SALAMON

In the wake of Ronald Reagan, it has perhaps become more disparate than ever. There are liberals who think we should be in Central America, liberals who think we shouldn’t, liberals for Mondale, liberals for Cranston, and probably a few liberals for Reagan. There are even liberals who still can’t agree on whether or not the Rosenbergs were guilty. Now a group has arisen that sounds like something out of Orwell: liberals for a peace-time draft.

Unflatteringly dubbed Neoliberals, this group has been described as everything from “a masthead in search of a movement” to “pragmatic idealists.” Charlie Peters, editor of the premier neoliberal journal the Washington Monthly, has written of their philosophy that “in our search for solutions that work, we have come to distrust all automatic responses, liberal or conservative.”

For a group that still claims to be in the formative stages, it includes highly placed people – most prominently several Democratic presidential candidates. The most outspoken of which has been Sen. Ernest Hollings of South Carolina. Hollings’ press secretary Michael Fernandez explains the candidate’s position:

“Ideally, Hollings would like to see the implementation of a universal service program in which everyone in America would have to perform some service for their country,” he said.

“This could include things like the Peace Corps and community service organizations, but there would be an effort to make the military more attractive. With the baby boom over, the Army will be needing more people than the volunteer Army will be able to attract. The whole concept is based on John F. Kennedy’s statement that those of us who reap the blessings of this country should also take responsibility for it.”

“Yet Sen. Hollings is realistic. He knows such a bill won’t pass in Congress. So he has turned to his alternative: the military peacetime draft. In the early ’70s, Sen. Hollings argued against the idea of an all-volunteer Army. He claimed that such an army would become an army of the disadvantaged.”

One of the main points of the neoliberal argument for the draft is that because of the volunteer army, the poor and minorities will be the ones who fight our wars. The neoliberals often wax poetic about the good old days, when all the classes and various ethnic groups fought side-by-side in the trenches.

As draft proponent James Fallows of the Washington Monthly and the Atlantic writes in his book National Defense, “There was something more than humor in the cliché that had Greenberg, Kowalski, Martinez, and Baxter serving together in the foxhole.” To Fallows and many others, the Army was the last vestige of America, The Great Ethnic Melting Pot.

Yet their vision of the Army as place where a mixing of the classes occurs is muddled with elitist ideas that verge on racism. In National Defense, Charles Moskos, professor of sociology at Northwestern University says, “I think the mixture of the middle-class men had a real modulating effect. It made it much easier to sustain discipline. You’ve heard the NCO’s complain about outsiders and civilians interfering with the disciplinary steps they need to take to deal with drugs, etc. Well, a lot of that is a question of socializing the entrants to begin with. If you get some middle-class mix back, you won’t need these Draconian measures anymore.”

When was the last time Professor Moskos was actually in a middle-class suburb? The only difference between drug use in suburbs and ghettos is that suburbanites can usually afford higher quality drugs. Soldiers in Viet Nam used dope not because the middle-class didn’t fight while the black and disenfranchised did, but because it was the only war to be fought at a time that drugs had become part of our popular culture.

Besides the loss of the progressivism that the draft once embodied, the neoliberals see another danger in the current system. As Fallows has written, “As best I can determine, exactly one of the congressmen who held office between 1966 and 1973 had a son in combat.”

In this light, it is not surprising that our government allowed this country to stumble through the thickets of a bloody, unsuccessful war. The neoliberals believe the inclusion of the rich and the middle class will make government think twice before sends men into combat.

“Hart opposes a military draft as well as draft registration.”

No work, no aid.” Charles Moskos said last week from his home in Evanston, III.

That’s how Moskos would like to see the students at Harvard and Stanford brought into

Continued on page 10
Since its foundation in 1790, the Philadelphia Stock Exchange has been regarded as the poor little sister of larger markets like New York and Chicago. Because of its small size and geographic disadvantages the Philadelphia exchange has been forced to improve its market position by offering revolutionary products and services. And a new wave of articulate, fast-moving traders combined with the financial innovations have brought Philadelphia an ever-increasing amount of respect from world banks and securities firms.

The abundance of inexperienced traders and the comparatively inexpensive trading memberships, or seats, make the Philadelphia Stock Exchange readily accessible to anyone willing to financially experiment. Millionaires have been made out of everyone from high school drop-outs to lawn mower salesmen, from one-time South Philadelphian welfare recipients to practicing psychologists.

"In Philadelphia it seems easier to get started," said one stock trader earlier this week. "In New York or Chicago there are money cliques, where seat memberships are historically passed down through family ties. In New York it would be very rare to see someone walk off the street and instantly make money."

Many of these young entrepreneurs have started out as ticket runners or clerks, following in the footsteps of their successful forerunners. After years of learning the business, their big breaks come when they can gain the confidence of an established trader who is willing to give them a shot at "making it."

Getting started in Philadelphia may be uncomplicated in comparison to other cities, but staying in business can be just as difficult. According to Philadelphia Stock Exchange officials, "The attrition rate for stock traders is exceptionally high. If a market-maker lasts for even six months he's considered very good — or extremely lucky."

For the majority it is a tough road. Even a few months of bear markets can easily cause financial ruin, breaking one's mental and physical health. "The majority come and go," explained one stock trader. "You'll see them for awhile and they suddenly disappear."

Stock traders, better defined as market-makers, add increased depth and liquidity to the marketplace by purchasing and selling stock for their own account. Unlike brokers, who handle other people's stocks, traders gamble their personal funds on the ups and downs of the exchange. It's a tough way to earn a living. The rewards are phenomenal, but the daily risk is enough to cause a nervous breakdown. Most of these Philadelphia traders make or lose more money in one day than the average person makes in a year.

Duke and Duke Securities — which is not related to the wealthy brothers' firm in the movie Trading Places — provides a perfect example of a young up-and-coming pair of entrepreneurs making it on the exchange floor, located at 19th and Market Streets in Center City. Michael and Rei Rothberg are cousins in their mid-20s, dedicated to beating the odds on the Philadelphia Stock Exchange.

Michael, son of a successful gold trader on New York's COMEX said, "I'm finding the Philadelphia Stock Exchange as good a place to end up as to start."

Michael stresses the importance of hard work and dedication. "There is a lot of opportunity here in Philadelphia, if you are smart and willing to be dedicated," he said earlier this week.

Rei Rothberg is the perfect complement to his cousin. While Michael is responsible for the decisions and direction of Duke and Duke, Rei is always there with market philosophies and strategic advice.

"To be a successful trader in Philadelphia you should not only be aware of market trends and forecasting, but have a working relationship with the public as well," Rei said. "A market-maker isn't there to 'rape the public' but to compliment the marketplace with depth and easy liquidity."

As with most young traders in Philadelphia, Michael and Rei use youth to their advantage. They both agree that age, race and ethnic background are disregarded in this business. If you're smart, accurate and a little lucky, chances are you will be a success.

And how is success measured in Philadelphia? A handful of the very best traders make well over one million yearly. A second group makes slightly less, while the rest of the Philadelphia options floor generally makes well over $100,000 annually.

The Philadelphia Stock Exchange is one of several U.S. exchanges that...
Continued from previous page

Mountain states. Details like whether we need to carry them all.

The problem isn't that we don't have enough money, Moskos believes.

Instead, Hart has been calling for a discussion of a universal service. Details like whether there would be a special emphasis on the military are up in the air. Which is why Hart is only asking to "nurture a debate on how universal service should be defined.

Remember, Hart is the 'New Ideas Candidate,'" Alexander continued. "It takes time for change and he's laying things on the line." 

Philip Kiesling of the Washington Monthly is not as enthusiastic about Hart's stance on the question. Kiesling, a supporter of the military draft, claimed that "Hart has taken a powder on the issue. I've been disappointed with him. 

"It's a funny issue; polls show that the people favor the idea, but no one wants to talk about it."

Former Florida Gov. Reubin Askew is the third Democratic presidential candidate to endorse a variant of the idea. As opposed to a compulsory universal service, Askew suggests a national, completely voluntary service. And though some of the goals are the same (to integrate the classes and instill patriotism), the main idea is to create a structure that people who desire to help their country can plug into - like the work programs that Roosevelt created with the New Deal.

California Democratic Rep. Leon Panetta, whose position is similar to Askew's, joined Sen. Paul Tsongas of Massachusetts, a fellow Democrat, in submitting a bill to the House of Representatives, calling for the formation of a national commission to study the idea of a national service. 

The bill was not passed, but according to Panetta press secretary Barry Toiv, the representative still supports the idea because he wants to provide an opportunity for people to serve in some way. Like Askew, he places no emphasis on the military.

But for all the discussion about the issue, the first question in most people's minds is going to be, "Will this occur? And if so, when?" Probably the least accurate way to answer this is to ask those who support it.

"I don't know the probabilities, but I'd say in the next ten years," claimed Hollings' Michael Fernandez.

"Hard to put in a timetable," said Hart's Dawn Alexander.

"I'd say its perking," noted Professor Moskos. "I'd be astounded if anything came of it," said Jim Jaffe, administrative assistant to neoliberal Missouri Rep. Richard Gephart, "you're looking much further ahead than we are on this whole thing."

"I feel little encouragement," said Toiv, which is understandable since his office's bill died in the House.

Though that's hardly a ringing consensus, the issue may still rear its head on the political scene. Toiv said he believes that though the Tsongas and Panetta bill was defeated, the idea is more popular than it would appear. "I think a lot of people liked the idea. It's just that President Reagan has so abused the concept of a national commission that now people wince when you suggest one." 

Continued on page 11
At the Forrest Theater

Crimes of the Heart

By Beth Henley

At the Forrest Theater

By Frederick Price

somewhere near the end of this Pulitzer Prize winn-
ing play, one of the heriones flops exhausted on a
bed and snorts wildly into a sax-
ophone. It is an encapsulatory
image: like the production, she
is both supine and noisy.

Crimes of the Heart is misdirected and indifferently acted. Beth Henley's piece
quivers with the potential to be
touching, poignant, light-
hearted and fun, yet this presenta-
tion fails miserably in its at-
tempt to identify and separate
the sad from the silly and the
tempt to identify and separate
the moralities of their often rocky
lives. - Lenny is a shy and
frigid spinster. Meg (Kathy Danzer) employs a
jaunty charade-like exaggeration in
her movements, presumably to
emphasize her spirited de-
meanour, and Babe (Cyd Quill-
ing) becomes gratingly shrill as she
deals with her lawyer and the
unveiling of fresh evidence against her. There are a few
memorable scenes, such as
Babe wisefully explaining to
Meg her affair with a black
youth, but the subtle, calm
honor on display here is
elsewhere dumped in favor of
bawdiness on the one hand and
lack of convention which, if
properly handled, could be ran-
antageously amusing. However, the
occasionally serious tone need-
ed to offset the humorous con-
stant, set limits to Caryn
West's portrayal of the feeble
sisters. Lenny's failings should
be amusing - they are in the
context - but are portrayed here as
the foot-stomping of a spoiled
child. Lenny is not an infant.
West and her director have got
it wrong.

Pentecost's reluctance to
assert himself contributes to a
number of flawed perfor-
mances, and the other sisters
show a variety of deficiencies.
Meg (Kathy Danzer) employs a
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**Film**

**Well-dressed**

All the screen’s a stage

The Dresser  
Directed by Peter Yates  
At the Eric Rittenhouse  

By Randy Fairbanks

Film adaptations of plays have always received a little more flack than they deserve. Critics, bailing the almighty cinema, have often accused such films of being inherently too theatrical, talky and static - ignoring the medium’s glorification of movement. But if it weren’t for these adaptations, many great plays and wonderful performances would reach only a limited theater-going audience. Instead of magnifying the differences between the media, critics should appreciate the support film can give to both. And being from the theater, about the theater, and dedicated to the theater, The Dresser is a perfect example of that support.

Adapted from Ronald Harwood’s poignantly comic play, The Dresser is a character study of the theater. All of the elements are there: the joy of performance, the pride of success, the camaraderie, the egotism, the paralyzing fear, the tiring schedule, and the recurring thought that none of it is worth the trouble.

The film focuses on a traveling theater troupe during World War II that fights the Nazis by spreading Shakespeare throughout bomb-stricken England. The group is commanded by its lead actor, Sir (Albert Finney), an exhausted old man who, after devoting his life to the theater, finds that he can give no more. But his dresser and constant companion, Norman (Tom Courtenay), insists that he can. Behind the scenes of a performance of King Lear, they argue, laugh, throw tantrums, and feed off each other’s strengths. Norman obstinately pushes his master because he knows him so well. And finally, The Dresser proves right: as a true actor, Sir can never stop giving.

Because theater stresses performance, the ultimate success of any film adaptation depends on acting. The Dresser showcases some wonderful talents. Finney, combining just the right amounts of egotism, melodrama, infantilism, and ex-haustion, creates an unforgettable portrait of Sir. Courtenay perfectly counters Finney, playing Norman with love, vulnerability, and strength. The supporting cast provides an able backdrop for this couple. Creating the jittery, warm atmosphere of a theater company collapsing under the weight of war.

Properly stressing character and dialogue, director Peter Yates (Breaking Away, Bullitt, The Deep) directs confidently, giving strong performances but still holding the film together. Yates builds the scene to a slow climax and then simply watches the entire company shaking and bobbing about like a bunch of wind-up animals. Another sequence in which Sir clambs up before his first entrance is equally priceless.

But the typical play-to-film criticisms still apply. The Dresser indeed offers long conversations in claustrophobic areas, highlighting acting and dialogue that are, in essence, theatrical. It may be true that, coming from the theater, The Dresser could never make for great filmmaking. But it certainly makes worthwhile filmmaking. As a play, The Dresser celebrated the concept of theater in all its pain and glory. The film permanently records this celebration, making it readily available to many who might otherwise never experience it. The Dresser is intended as a gentle valentine to the theater, and in that regard, it is flawless.

**Two left feet**

Contradictions galore trample over ‘Footloose’

Footloose  
Directed by Herbert Ross  
At the Sameric 3  

By Joanne Resnik

There may not be corn in the fields, but there’s plenty of it in the dialogue of Footloose, a predictable little movie about a farm town’s used to Rachmaninoff, not rock and roll.

The film’s premise is almost too ridiculous: Ren (Kevin Bacon) is a Chicago hoppa who moves to a rural Midwestern town that has banned rock music. In his attempt to bring back rock, Ren organizes a school dance, and clashes with police, teachers, town officials, local yokels, and the Rev. Shaw Moore (John Lithgow) whose fire and brimstone speeches are the driving force behind the town’s stringent morality. Complicating matters is Ren’s romance with Moore’s teenage daughter Ariel (Lori Singer), a rebellious sexpot whose hips are a lot looser than her feet will ever be.

The big question is whether the cast can transcend the film’s screenplay and make the movie worthwhile, if not believable. They try, but Dean Pitchford’s writing makes it harder than it has to be. Footloose is fraught with melodrama and trite dialogue: Bacon (Diner) and Lithgow (Terms of Endearment, The World According to Garp) give strong performances but still have a difficult time escaping ridiculous lines. It’s all very familiar, and the overall effect is that the film looks like a made-for-television movie.

The screenplay also abounds with blatant contradictions and inconsistencies. Moore forbids Ariel from listening to rock music because it promotes immaturity, but he lets her run around dressed like a cross between Pat Benatar and Patti Smith. In the final scene, the town’s kids are too shy to step on the dance floor after not hearing a drumbeat for five years, but then suddenly spring to life, and prance about as if dancing were as natural as milking a cow. Director Herbert Ross (The Turning Point, Pennies From Heaven) doesn’t seem to mind all this, concentrating instead on the film’s main conflict: can young Ren make the Reverend see the light so that the town will repeal its law?

Unlike Flashdance – to which Footloose will constantly be compared – the film isn’t structured around dancing. The dances are infrequent, as one might expect, and the choreography isn’t very exciting. The action is supported instead by a rousing soundtrack that carries the movie along.

The film does have some bright spots. The title sequence, a series of feet dancing fun and funky steps to Kenny Loggins’ hopping title tune, is wonderful. In addition, Christopher Penn’s comic performance as Ren’s best friend is a joy to watch, as is Dianne Wiest, as Rev. Moore’s wife.

Footloose doesn’t have the spirit of Flashdance, the fun of Risky Business, or the sophistication of Fame. Adults won’t take it seriously and it doesn’t have enough sparkle or polish to bring in droves of teenagers. For a movie that wants to be light on its toes, it manages to trip over its own two feet.
‘Roads’ to a dead end

Vulgarity clouds Burroughs’ vision of past & future

The Place of Dead Roads
By William Burroughs
Holt, Rinehart and Winston

By David Biro

It’s 1984 and Orwell’s radical predictions have not yet been fully realized. But don’t get too comfortable, for a new visionary has set forth another view of the future for us to gape at in fear. William Burroughs, who achieved critical acclaim for his blunt, irreverent style in Naked Lunch, has an entirely new concept. If you thought Big Brother was a tirely new concept. If you style in Naked Lunch, has an enacclaim for his blunt, irreverent to gape at in fear. William Burroughs, who achieved critical acclaim for his blunt, irreverent style in Naked Lunch, has an entirely new concept. If you thought Big Brother was a...
Collins's blues run wild

Live in Japan
Albert Collins
Alligator

By Ned Hoyt

The Master of the Telecaster is back. Albert Collins's new release, Live in Japan, distills the heat of his stage presence into seven live tracks, recorded in December, 1982. Collins's fame, and the devotion of his following, stem in part from his dynamic performances. Aided by 100 feet of cord, he has been known to stroll through audiences and even out the front door of a club while playing guitar. While it is unfortunate that Collins's theaetcs are lost on record, Live in Japan's energy sparks the imagination to fill in the visual half of the performance.

Part of Collins's appeal is his unhurried storytelling; his work reveals a narrative impulse. "Broke," a track from his previous album, Don't Lose Your Cool, manifests this theatrical delivery: Albert's lyrics are his half of a conversation as he greets his barroom buddies and pleads that he hasn't a dime to lend them.

On the new album's cover of the classic "Stormy Monday," Collins begins in a warm and anecdotal tone. "There's a young man that inspired me on guitar by the name of T-Bone Walker. I'm gonna do one of his guitar by the name of T-Bone Reed's Telecaster." Abruptly, Collins's raw, excited guitar leaps in, delivering short, rough-edged bursts. The band, the Ice Breakers, settles into a comfortable back-beat, with a clean, well-modulated Reed playing foil to Collins's impec- tuous and wild-eyed leads. Albert's picking becomes more elegant, full of chiming sustains and catchy two- and three-note riffs. "Let me hear you say 'yeah,' " he says. The Japanese audience's response, though not quite a "yeah," fuels Collins's vigor. "Yeah!" he screams. "ain't nothin' but the blues!" Yet "yeah."

"Way Out." The syncopated bass of the band's opening bass note sets up the slow build-up of the nine-minute cut, ending in a fury of savage guitar attacks. "15 Rounds." Reed takes over, the detriment of the track; his voice has a nasal quality which lapses into hoarseness, and his sax solos, which are far too reserved, echo more the restrained side of Collins's guitar then they do the raw and dirty side of his playing. Though Collins spices things up by responding with distinctive, high-pitched shouts, this tune, more a vocal piece than an instrumental one, is weaker than the others. This full sets up the slow build-up of the powerful cover of "Stormy Monday." Collins picks up energy during the length of the track, which slows down, coaxing warped, tortured notes from his strings.

On "Jealous Man," Reed takes over, to the detriment of the track; his voice has a nasal quality which lapses into hoarseness, and his sax solos, which are far too reserved, echo more the restrained side of Collins's guitar then they do the raw and dirty side of his playing. Though Collins spices things up by responding with distinctive, high-pitched shouts, this tune, more a vocal piece than an instrumental one, is weaker than the others. This full sets up the slow build-up of the powerful cover of "Stormy Monday." Collins picks up energy during the length of the nine-minute cut, ending in a fury of savage guitar attacks.

Collins has not released a live LP recently, so Live in Japan is a valuable addition to his discography. In studio work, the immediacy of his guitar has been dulled by the addition of keyboards and horns. Yet live, the instrumentation is pared down to the essential rhythm guitar, sax, bass and drums, showcasing the lead guitar. With the exception of "Jealous Man," Collins takes charge instrumentally and vocally. The Ice Breakers, in their essential, concentrated form, balance Collins with well placed and refined contrasts. This synergism has explosive results which occur most readily within the vessel of the live performance. Hence, Live in Japan presents Collins in his own element: on the bandstand.

Born again funk

Steve Arrington defeats second album syndrome

Positive Power
Steve Arrington's Hall of Fame
Atlantic

By Neil Simpkins

Second albums usually show the worst that an artist has to offer; the material contained is usually poorly written and produced. The reasons for this are numerous, yet the most common are lack of talent, exhaustion from touring to support the first record, and the fact that while the first LP was a culmination of several years of work, the second is a result of one year or less.

The first album of Steve Arrington's Hall of Fame offered a tight but rough-edged sound that suffered from muddy production; it sounded like too many overdubs on an eight-track machine. The vocals were buried in the mix and the drums and bass lacked definition. Despite this, the LP had lyrical guitar and a heavy-on-the-one rhythm section that literally killed "Weak at the Knees" and "Way Out." The syncopated bass on "Weak at the Knees" was guaranteed to bring even your grandmother to her feet. Hall of Fame I was a strong introductory opus that "got over" on sheer desire to make people dance. Positive Power, Arrington's follow-up album, sidesteps the second album syndrome nicely by offering more consistent material and better production.

Although the songs are dance tunes revolving around romance and true love, they never become maudlin. "15 Rounds," "Money on It," and "Hump to the Bump" are strong enough to become dance floor staples for some time to come. The production aspect is interesting because while the production team of Arrington, Jimmy Brown to the Hawaiian slide us- ed on "Money On It." A minor flaw is that nothing here is as unique as the first album's "Weak at the Knees" and "Nobody Can Be You But You." On the liner notes Arrington unabashedly proclaims to the world "I have found God. So this album shows where I've been and where I'm going." Though one might avoid the album for fear of getting a dose of sugar-coated gospel, this is not the case. No slurs against gospel music is intended — if one wants dance music, one wants dance music. Yet since the first single to be released is "Hump to the Bump," there is no need to worry about the two becoming confused.

Positive Power is still as strong as the first LP, but the vocals are recorded more clearly and the synth and string arrangements on "Sugar Momma Baby" and "15 Rounds" show thought and care. The guitar playing is still as lyrical. From the ninth chords generally associated with James Brown to the Hawaiian slide used on "Money On It." A minor flaw is that nothing here is as unique as the first album's "Weak at the Knees" and "Nobody Can Be You But You." On the liner notes Arrington unabashedly proclaims to the world "I have found God. So this album shows where I've been and where I'm going." Though one might avoid the album for fear of getting a dose of sugar-coated gospel, this is not the case. No slurs against gospel music is intended — if one wants dance music, one wants dance music. Yet since the first single to be released is "Hump to the Bump," there is no need to worry about the two becoming confused.

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Again, without feeling

Are remakes cheap rehashes or loving tributes?

By Howard Sherman

Hollywood is a very trendy town. That is to say, not only does it follow every new innovation in fashion, but it also tends to follow trends in choosing what to make movies of.

Often Hollywood production trends are composed of genres of films, in which all the studios attempt to recapture the usually surprise success of a single movie by making hundreds of clones. Two recent trends of this kind are the "teen sex" onslaught begun by Porky's and the graphic horror/mad slasher innundation started several years back by the original Halloween. One other notable trend, which has fortunately abated, is "sequelmania," while sequels still appear with regularity, they are not as common as the days when theaters were jammed with The Godfather Part II, The French Connection II, or The Exorcist II.

The newest trend sprang up with little warning and much critical outcry this past Christmas: remakes. For some inextricable reason almost every director and/or star in Hollywood has decided to refashion an old film for their own purposes. Some cases in point: Scarface, To Be Or Not To Be, and The Man Who Loved Women (a remake of a film only six years old). More recently, remake fever has heightened (or will soon bring) Blame It On Rio, Against All Odds, Unfaithfully Yours and Cakewalk.

In theater, "remakes" are frequent, however they are given the more acceptable label "revisal," thereby establishing a bond with the original product. While the glitzy, big name musicals that reappear every so often are met with scorn for producers unwilling to experiment with new works, drama revivals and re-creations of lesser known shows are greeted as they rightly should be with pleasure at an opportunity to see these entertainments once again. In fact, on Broadway, the faithfulness that a revival shows to its predecessor is often the most highly praised part of the production; this practice known as "loving re-creation" on stage is condemned as "uninspired rehashing" on screen. Granted, the Broadway revival brings back a product that is otherwise lost (unlike film), but given the frequency of 50-year-old movie revivals, remakes are serving a similar purpose.

The problem with remakes is not inherent in their nature, but merely a characteristic of the most recent examples. The people behind the current films have decided that they can improve on the original film by adding some of those elements that have so brightened American film making: bathroom humor, sex, and violence. Horror remakes regularly substitute graphic, state of the art gore for suspense, failing to frighten anyone but the most weak-stomached audience members; a comparison of Christian Nyby's The Thing and John Carpenter's blood spattered remake proves that turn limits and hydraulic beasts are no match for craftsmanship.

Scarcity is without a doubt the most blatant violator of the film it supposedly emulates. Although Brian DePalma has dedicated his self-indulgent spree to the men behind the original, artists like Howard Hawks and Ben Hecht would have renounced such excesses. The film is the epitome of how not to remake a film: beyond retaining the name of the film and the skeleton of the plot, DePalma substituted overacting for the real things, animal lust for human greed and (or so it seemed) cocaine for a set design. Without an original to judge it against, Scarface would merely be another example of America's love of violence; as a remake, it is perhaps the greatest travesty ever to be foisted on the American people as the reinterpretation of a classic.

Reinterpretation is, in and of itself, not a problem, but it needs to be practiced with more restraint than is usually exercised. Because the movies being remade are often superior examples of film making, it's very risky to try and improve on them, yet so many directors want to try. The best attempt (albeit an ultimately failed one) was Philip Kaufman's remake of Don Siegel's Invasion of the Body Snatchers.

While sticking fairly close to the original's story, Kaufman managed to insert some insightful modern social commentary on the "me decade" and incorporate the new special effects techniques effectively. His failure was that after he had finished with Siegel's film, Kaufman saw fit to tack on another half-hour sequence, ultimately making the new Body Snatchers a tract about the inevitability of conformity, destroying the cautionary morality of the original. Aside from violating the original's superior ideological premise, Kaufman's concrete ending kept audiences from using their imaginations to end the story, as Siegel did with his more ambiguous finale.

But the generally dismal crop of remakes which out- has rightfully prompted outrage mustn't be allowed to cloud critics' and viewers' minds. When a remake is good, as in the case of the pleasant To Be Or Not To Be, it is a welcome respite from most modern producing. In fact, Mel Brooks' picture was such a good replication of the Lubitsch film that its only real problem commercially was that it didn't have Brooks' characteristic bad taste. When a remake is great, such as Warren Beatty's Heaven Con Wout, it is glorious; that film managed to transcend the '40s milieu into the '80s while retaining the innocence and humor of the original.

Everything that is good about remakes was captured in a microcosm by this past summer's Twilight Zone movie. Steven Spielberger's version of Kick The Can went overboard in trying to suffuse its story with sweetness and all too literal light and John Landis' pastiche of several episodes was the most chilling example of how overblown special effects can hurt a remake. But the final two episodes were superlative: Joe Dante's It's A Good Life altered and expanded the original tale into a commentary exposing religious beliefs through music doesn't cut it. However, Michael Jackson has shown the world that one can be deeply religious and still turn out serious dance music without pandering a particular religious philosophy. On the basis of Positive Power, Steve Arrington falls into the latter category.

Arrington

Continued from page 14

In the last 20 years, many artists who have found God have allowed their beliefs to seep into their music. From Little Richard to George Harrison to Al Green we have seen that
**Guide**

**Film**

**THE BIG CHILL**
Spring is here, but there's still a chill in the air.
(Samuel J. 1906 Chestnut, 567-0046)

**BLAME IT ON RIO**
No, blame it on Hollywood.
(Odeon City, 2nd & Sansom, 627-5966)

**BROADWAY DANNY ROSE**
Why Woody you want to miss Mia farrowing new ground?
(Odeon City, 2nd & Sansom, 627-5966)

**EL NORTE**
Poignant story of ousted Guatemalan brother and sister who flee to the promised land of America. Review next week.
(Ritz, 214 Walnut, 925-7900)

**FANNY AND ALEXANDER**
Bergman's farewell.
(Walnut Mall, 2025 Walnut, 222-2344)

**FOOTLOOSE**
Letarter brings home the Bacon.
(Review inside.)
(Sam's Place, 19th & Chestnut, 972-0530)

**KOAENASISI**
No accusers, no dialogue, just stirring pictures of America and a message.
(Roxy Screening Room, 2021 Sansom, 925-7900)

**REUBEN, REUBEN**
Tom Conti doing wrong as a cynical poet who makes love and kills in love. A great movie.
(Ritz, 214 Walnut, 925-7900)

**LASITER**
Philip once Tom Selleck as a London burglar.
(Regency, 16th and Chestnut, 567-2310)

**LONELY NIGHT WOLF**
This beautifully filmed story about wolves and caribou in Alaska is a lot better than John Glenn's performance in low.
(Butoo Palace, 1812 Walnut, 496-0222)

**THE RIGHT STUFF**
Erhart's performance in this film is a lot better than John Glenn's performance in low.
(Sam's Place, 19th & Chestnut, 972-0530)

**TASTEMENT**
Jane Alexander's sensitive role highlights this moving but improbable post-Holocaust film.
(Eric Campus, 40th Street, 382-096)

**WILD STYLE**
Graffiti, rapping and breaking.
(Eric's Place, 1519 Chestnut, 563-3068)

**YENTL**
It's supposed to be sentimental but it's just detrimental to your mental health.
(Eric Campus, 40th Street, 382-096)

**UNDER PRESSURE**
A look at today's black youth through their eyes.
(New Freedom Theater, 1546 N. Broad, POS-2793)

**WAR AND PEACE**
Revisited by Neumann, Piscator and Plufer. Through March 3.
(Temple University's Tomlinson Theater, 13th & Norris, 787-1334)

**LYDON**
Jack Klugman portraying a man who养老 when alive and who is no more easy to capture now. Ends Sun.
(Shubert Theatre, Broad & Locust, 735-4768)

**A PIANO PLAYER WITH SAD BROWN EYES**
Three sisters are reunited on the death of their father, and begin their relationship anew.
(Theater Center Philadelphia, 622 S. 4th St, 295-2982)

**THE RUNNER STUMBLEs**
Penn Penny jog through Milan Stilt's drama. Opens tonight, runs to next Sat.
(John Prince Theater, Annenberg Center, 898-6791)

**FANTASY, FIGURES, FLORALS**
Five local artists who work in a variety of media, including watercolors and paper assemblages.
(University City Arts League, 4226 Spruce, EV2-7811)

**BOston CONNECTIONS**
Five works in glass and wood by students, alumni and faculty of the Boston University College of Art and Boston U. Through Feb. 26.
(Bryanderman Gallery, 317 South Street, 266-2107)

**THE MASK IN AMERICA: RITUAL AND REALITY**
A diverse collection of contemporary masks, from theater masks to those us-
(Pennied Brind, 230 Vine St., 925-9914)

**ARTL BE, DISABLED ARTISTS**
A "Philadelphia" exhibit of works by three disabled Jewish artists.
(Through Feb. 29.
(Museum of Jewish History, Independence Mall East, 923-3811)

**TOM JUDD: PAINTINGS**
Large scale oil painting's featuring Judi's visions of the lost landscapes of America.
(Through Feb. 29.
(Morgan Gallery, Pennsylvania Academy of Fine Arts, Broad & Cherry, 972-3650)

**PAINTINGS FROM SIENA**
(Philadelphia Museum of Art, 26th & Parkway, 765-8160)

**THE PHILADELPHIA ORCHESTRA**
The orchestra will play the first of its last concerts of 1984.
(Through Feb. 17.
(Philadelphia Museum of Art, 26th & Parkway, 765-8160)

**THE NIGHTCRAWLERS**
A setting as dirty as this is the perfect place to hear the soothing and sometimes startling sounds they draw from a variety of sputniks and keyboards. Right on campus, too.
(Mt. Church, 3816 Locust Walk, Feb. 24)

**THE GHOSTWRITERS**
HELEN THOMRSON
This is a Philietic production, and both come highly recommended. The Ghostwriters are a Philly band.
(St. Mary's Church, 3816 Locust Walk, Feb. 25)

**B O NG COUNTRY**
Not only did PUG get these guys to play on campus, we may even get to in-
(Live In Japan, reviewed inside) shows that T-Bone Walker and Jimi Hendri-
(At the Brandywine, Feb. 24)

**THE OUTLAWS**
Nor the Fourth. Now go away!
(At the Brandywine, Feb. 24)

**THE NIGHTCRAWLERS**
A setting as dirty as this is the perfect place to hear the soothing and some-
(Mt. Church, 3816 Locust Walk, Feb. 24)

**THE HARMONIC CHOIR**
As haunting and pure a sound as you're likely to ever hear in this world of raw and rag suckers.
(St. Mary's Church, 3816 Locust Walk, March 9)

**THEATRE OF THE LIVING ARTS**
This is the first in a series brought to us by the Spruce Hill Community Association. This one pairs Puck and the poems of Shakespeare:
(At Irvine Auditorium, March 2)

**FARRELL WILLIAMS**
This is the first concert in a series brought to us by the Spruce Hill Community Association. This one pairs Puck and the poems of Shakespeare:
(Spectrum, March 9)

**3 SPECIAL FAREWELLS AND THE NEWS**
First band's main claim to fame: their leader is the brother of the late Ronnie Van Zant. Second band's main claim to fame: they're opening for the band whose leader is the brother of the late Ronnie Van Zant.
(Spectrum, Feb. 25)

**THE LONELINESS AND THE FOUR TOPS**
It's the Temps vs the Tops, and the on-
(Stardust and The Third Man, Wed. & Thu. in Spring, The Son-of-Goldman Kennel Club, 1215 Walnut, 592-7650)

**THE POWER MURDER**
Three of the greatest films of all time. One screen, two director.
(Duke and Duchess, 1605 Chestnut, 563-9881)

**SCARFACE**
Blood and blood, and some blood, too.
(Duke and Duchess, 1605 Chestnut, 563-9881)

**RECKLESS NEW DOG**
(At the Brandywine, Feb. 24)

**THEATRE OF THE LIVING ARTS**
This is the first concert in a series brought to us by the Spruce Hill Community Association. This one pairs Puck and the poems of Shakespeare:
(Spectrum, March 9)

**SCHICKL GUT FESTIVAL**
Children shouldn't play with dead things.
(Midtown, Broad & Chestnut, 567-2310)

**THE TEXAS CHAINSAW MASSACRE**
One of the most brutal and sickening films ever made. It's the story of a moun-
(At Irvine Auditorium, March 2)