Activism is common practice for Law students

By DAVID LEIBERGALL

The notion that the word brings the back of many a student, doesn't change great conversations, or present, and pets. But for Law students, it is the name of a new, as the rest of University history has shown, when the word "activism" is called to mind, it is something new to the University, as it is a new wave of protest that is sweeping the campus.

The first known instance of activism was during the mid-1960s, when the student body staged a sit-in outside the President's office. Since then, activism has become a regular occurrence on campus, with students protesting against a wide range of issues, from the war in Vietnam to the University's policies on student rights.

The latest round of activism began in February, when the law school's student body voted to reject a proposed budget that included a cut in the number of full-time faculty members. The vote was 52 to 27, with 12 abstentions. The students' goal was to raise awareness of the budget cuts and to demand that the school's administration take action to address the issue.

Law school Vice Dean John Schmitz said the vote was a "symbolic gesture," but he added that it was important for the students to speak out about the issue. "We need to have a dialogue with the university administration about the budget cuts," he said. "We can't just sit back and watch it happen."

The students' activism was met with mixed reactions from the administration. University President Judith Rodin said the budget cuts were necessary, but she acknowledged that the students' concerns were legitimate. "We understand the students' concerns," she said. "We will continue to work with them to address their concerns and to find a solution to the budget cuts."

The students' activism also drew the attention of the media. Local television and radio stations ran stories about the protest, and the story was picked up by national news outlets.

The students' activism has sparked a debate about the role of students in the university's decision-making process. Some have argued that students have a right to speak out about issues that affect them, while others have argued that the university should not be influenced by student protests.

For more information on the activism at the University of Pennsylvania, please visit our website at http://activism.penn.edu. 
Ivy Towers
Compiled from Associated Press dispatches

Fraternity suspended for kidnapping

BYRAE, N.C. - Cornell Interfraternity Council officials placed a five-man acting council on the FBI by suspending Greek activities at a local chapter of Phi Delta Theta. The suspension was requested that seven members of Phi Delta Theta's chapter might have touched the animal.

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Houseman acting troupe professes expertise in musical tops schedule

‘A Trip to the Orient’

Flowers to bloom at Civic Center display

The Daily Pennsylvanian - Thursday, March 8, 1984

By JANE CHEUNG

Alice was through the looking glass and Barry Manilow sings like the very earth she walks on. But students can see the University Museum through the eyes of a famous photographer William Clough beginning this week in a new exhibit in the Civic Center Theatre. 

Taking pictures has been Clough’s life work in the Museum, but the show is in being toured in a new form, reprinted in Reflections in a Lens. Approximately 75 photographs, 12 artifacts and a few line drawings are on exhibit. 

Susan Levy, an assistant in the University Museum relations office on Monday that “the exhibit features the work of well known photographers who do for magazines covers, postcards and publications.” 

Our show is designed to show the diverse museum photography techniques.” 

Levy said she believes people will be surprised by Clough’s ability to reproduce objects on film. 

“The more you look at Clough’s pictures you see a different kind of photography. ‘It is not the type of photography that is not the one that you can download on your cell phone. 

Clough said Thursday that the impression of his pictures is a different kind of photography. “I don’t know how many photographs of my hand I’ve held out,” he added. 

The exhibit, located in the Sharp Gallery on the first floor of the University Museum, will run until August 31. The opening is Tuesday at 4:30 p.m. and Thursday 1 to 5 p.m.

The company will begin their Zellerbach Theatre appearance with Pericles on March 15 and 16 at 8 p.m. Pericles will be held on March 16 and 17 at 8 p.m. There will also be performances on March 14 and 15 of The Cradle Will Rock at the Civic Center. 

Actor from John Houseman’s ‘The Acting Company’ rending for next week’s performance.

“Beckett’s Come and Go is quite different,” she added. “It’s a strikingly beautiful piece.”

This is the first Zellerbach appearance with the company. Last December, they performed Oh, the famous psychological piece of their repertoire. 

Henry Ford, said that the company was not only unusual but exceptional. “We are very glad to have this touring company in the country,” he added.

By BOBKINDEL

The University Flower Show at the Civic Center is a spectacle for those students left in town after Spring Break. Fittingly, Houseman revived the old fashioned entertainment for those students left in town after Spring Break.

The Acting Company will present three separate productions at the Zellerbach Theatre: Pericles, Pieces of Eight and The Cradle Will Rock. Performances are enganged from March 15 through March 17.

“it is the performance that they will do in front of Northwestern’s Theatre Institute,” said John Houseman.

In their previous production at the Civic Center, The Acting Company has worked with the Company for 13 years.

“it is the performance that they will do in front of Northwestern’s Theatre Institute,” said John Houseman.

The company was not only unusual but exceptional. “We are very glad to have this touring company in the country,” he added.

The company will begin their Zellerbach Theatre appearance with Pericles on March 15 and 16 at 8 p.m. Pages of Eight will play on March 16 and 17 at 8 p.m. There will also be performances on March 14 and 15 of The Cradle Will Rock at the Civic Center. 

Actor from John Houseman’s ‘The Acting Company’ rending for next week’s performance.

They have always proven to be exceptional with our audience,” Zellerbach said. 

We added that the Acting Company production of these three plays plays in one is unique.

“Tolstoy, Chekhov, Shakespeare, I know them all,” said Ford. “They have always proven to be exceptional with our audience,” Zellerbach said.

"It’s a very good company," Ford said.

\"We have always proven to be exceptional with our audience\," Zellerbach said. 

They are able to perform at any time of the day. Most touring groups are prepared only to perform one program during their tour of Chase Line."

Ford emphasized that the company was not only unusual but exceptional. "We are very glad to have this touring company in the country," he added.

The company will begin their Zellerbach Theatre appearance with Pericles on March 15 and 16 at 8 p.m. Pages of Eight will play on March 16, 17 and 18 at 8 p.m. There will also be performances on March 14 and 15 of The Cradle Will Rock at the Civic Center. 

Director Judy Weiss said. "They are fun and games. "The program has a break.

"Beckett’s Come and Go is quite different," she added. "It’s a strikingly beautiful piece."

This is the first Zellerbach appearance with the company. Last December, they performed Oh, the famous psychological piece of their repertoire.

Henry Ford, said that the company was not only unusual but exceptional. "We are very glad to have this touring company in the country," he added.
Penn Needs A Residential System

To the Editor:

In response to the April 12th editorial in The Daily Pennsylvanian titled "Pennsylvania: An Inappropriate Letter," I must express my disagreement with the comments written.

Firstly, the letter was written by a group of students and it is not fair to the individual students whose names are listed as contributors. The letter reflects the collective opinion of the students, and as such, it should be acknowledged as a collective effort.

Secondly, the editor of The Daily Pennsylvanian has the right to express their opinions and it is not fair to criticize their editorial. The letter was written as a response to the previous editorial, and it is the right of the editor to dissent.

Finally, the letter was written with the intention of promoting a discussion on the issue of residential housing at the university. It is not fair to dismiss the letter as a "nitpick" or "small on campus" when it is a serious matter.

In conclusion, I believe that the letter was written with good intentions and with the aim of promoting a productive dialogue on the issue of residential housing. It is unfair to dismiss the letter as a "nitpick" or "small on campus" when it is a serious matter that affects the students.

Sincerely,

[Your Name]
Drugs cited as cause of two local deaths

By HENRY KLINGEMAN

The bodies of two men who police
suspected had been dead for more
than a week were found late yester-
day. pineapple County police said they believe the cause of death was
drug overdose.

The men were discovered about 5
months ago in an off-campus
typhoon, police said. They were
found fully clothed with overcoats on,

play, but until the medical examiner


does an autopsy the exact cause of
death won't be known," Detective
Division Sgt. Richard Strom said.

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This meeting is planned for N€LU UJRITCRS - Old Writers are welcome as Nami of Summer School in London
Please sand anuH England  Telephone 011  441 886 6599
212 823 8044 or 914 631 8301 O write direct to Middlesex Polytechnic
• Outdoor swimming pool tennis snedemand for a single room etc.
• Additional courses. including
• Over 50 courses including
For credit m US colleges and
arts coiiaga
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centre
SfurJ*
Get It On Down Here!
CALL & ASK ABOUT OUR
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SUN
WED jfcftM
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UY
Riding the Wave
Hart campaigner gives campus speech

By DAVID CONWAY
John Whitehurst, the Penn-
sylvania coordinator for Sen. Gary Hart's presidential campaign, gave a
rally through the main areas of the
campus last night to announce the
campaign to students. The event
drew more than 100 students to a
building near Locust Walk.
Whitehurst said that Hart would
become the son as a new generation
of political leaders, and he discuss-
ed what Hart has to do to succeed in
his campaign effort.
Whitehurst also outlined the
campaign strategy for Pennsylvania's April 10
primary, noting that Hart may use the
University to show what he is capable of.
Hart has a different approach to the
political process, he continued. "It's often
like a new generation of politicians."
He also said that Hart's success comes from his ability to "at-
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to politics. He also attempts to motivate
students to become involved in elec-
ing issues in any election."
Whitehurst also said that students comprise a
significant portion of Hart sup-
port. "He said the voters. It's

Wistar disposal practice called illegal

(Continued from page 1)
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(Continued from page 1)
Program celebrates women in medicine

By VIVIAN LEE

The Second Annual Celebration "Women Make a Difference?" in Medicine was held Thursday at 4 p.m. in Great Auditorium, 243 N. 33rd St., for individual admission to women's issues and careers in medicine or allied health careers.

Margaret McKenna, director of the University's student chapter of the Association of Women Affairs, is for individuals interested in women's issues and medical careers. McKenna, a third-year medical student at Hahnemann University, will present a speech on "Women's Groups, Goals, and Strategies to Achieve Gains" at 5 p.m.

The program was started last year to highlight Hahnemann University's women's chapter of the AMWA for women interested in entering the medical field, but was expanded this year to include topics of interest to all women.

Marlene DeStef, a second-year medical student at Hahnemann and conference coordinator, has said high that the program is designed to appeal to many people.

"Since the conference is hosted at Hahnemann, the emphasis will be on medical topics," she said. "But there are certainly topics to interest people in other fields, but most are generally appropriately in social class discussions."

Mina Mark, a second-year medical student at Hahnemann and DeStef's cousin for the conference, said.

"A few lectures, such as the history of Women in Medicine, are directed toward women in medical school, but many are generally oriented," Mark said yesterday.

The program celebrates family concerns.

The keynote program will begin on medical topics, "But that the program is designed to appeal to many people.

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Our undergraduate officer commissioning program gives you the opportunity to get more than a B.A. or B.S. It gives you a chance to get a career started plus:

- Earn $100 a month during the school year
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So, if you're looking for a chance to lead, check out the Marine Corps undergraduate officer commissioning program. You could start off making more than $17,000 a year from the start and earn a degree in leadership.

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To earn a degree in leadership call Capt Jim Perrett collect at 215-334-0824
argue, and that it is only natural that they put their learning to prac-
tic and to challenge authority. "Law students have been taught for many years to argue and specifically to argue from the Latin ad absurdum," said Ditchek. "It's obvious that the anti-Arab forces have had some gains in propaganda on the campus." "You should know what is hap-
ning to this country," Cunningham said. "You should put together workshops in specific areas to train the African students." Ditchek also said that she believes college campuses are the only places where students can be exposed to propaganda. "The Arabs have spent hundreds of millions of dollars in Lebanon," she said, adding that pro-Israeli students are explicitly and specifically being taught a million ways to argue, and that a few people can make a lot of noise. But the less radical faction tend to support the American public," she said. "I'm worried about the issues at all and don't get involved." Sharon Ditchek, a second year law student and member of the Women's Law Group, said she feels one pro-
blem is that members of Arab groups are unable to counter the propaganda in a speech yesterday. "The University should therefore make a lot of noise. But the less radical faction tend to support the American public," she said. "I'm worried about the issues at all and don't get involved." Sharon Ditchek, a second year law student and member of the Women's Law Group, said she feels one pro-
blem is that members of Arab groups are unable to counter the propaganda.

Advertising Deadline for Tuesday, March 20 is Monday, March 16 at 3:00 p.m.

The DP will remain open during Spring Break Monday through Friday 10 am - 4 pm

Let Them Eat Steak!

as in association with Sigma Chi Fraternity presents the great U. of P. steak eating contest

ENTRANTS

March 19
Steven Jantzen
Dave Bork
Mark Hammond
Mike Lucci
Steve Fannetta
Mark Hammond
Joe Lucci
Kevin Ladd

March 20
Jeff Balkowski
Mark Carbone
San Simon
Sam Speicher
Mark Carbone
San Simon

March 21
Doug Mayer
Steve Condie
Chris Miller
Bob Zimmerman
Doug Mayer
Steve Condie

March 22
Theodore Sharp
Bob Furlong
Van Dike
Derek White
Derek White

This event is being held for the benefit of COMMUNITY HOME HEALTH SERVICES

The University of Pennsylvania
34th and Walnut Streets
To our pen pal in the windy city

HAPPY 22nd! Love,
Andrew, Gerri & Sasen

THE HAIR HUT
2819 S. Parkway
For Appointments 202-7600
of 41st & Chestnut Sts.

Wash & Cut

$8

Wash, Cut & Blow Dry $19.50

Long Haircuts

Precision Haircutting & Redken Products

(Continued from page 1)

State said he believes the nuclear freeze battle will not be decided im-
mediately. "Winning means a per-
sonal commitment for the rest of
our lives," he said.

Finale of the organizational
movement, because of the last com-

While walking to the office
buildings, many lobbyists stopped to
speak and listen to more than 1000
people in a demonstration supporting
the School Committee's decision to
now be debated in Congress.

The University delegation to the
anti-nuclear lobby, organized by the
Penn Campaign for Nuclear Disar-
men
t, met with Congressman
Thomas Foglietta's staff and Paul Em-
erson. Emerson, wearing a better
reading "Seek only nuclear war-
ners then do," discussed Foglietta's
pro-freeze voting record with them.
"The more you do it for the freeze
movement, the better you are," he
said. "You can protect not only

In discussing the MX missile

(Continued from page 1)

yourself, but your family, too."

Mr. President's Day, 1984

PENNSYLVANIAN -Thurs.

MARCH 1, 1984

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March 30, 1984

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D. MAHENDRA MAHAR

Penn rebuilds in frustration

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Pharr goes to NCAAs's

(Continued from back page)

"It is now one of the events of the year that I look forward to," Piazza said. "Last year, our team was a bit of a surprise, but this year, we're not." As a result, O'Hern has been working hard to get his team ready for the upcoming season. "We're looking to make a strong impression," he said. "We're ready to compete and make a name for ourselves."
Morgantown boasts Atlantic 10 tournament
Temple to meet UMass, St. Joe’s to face Bonnies

By TOM BARNETT

MORGANTOWN. W. Va. - This is an improbable site for a major college basketball tournament. This is an improbable location, in fact, to have an major college basketball tournament.

Temple University, as the No. 1 seed in the Big 10 and as the best team in the conference, will have to wait until tomorrow night to play its first game of the Big 10 tournament. The Owls play host to an unknown team at 7 p.m. today in the 14,000-seat arena constructed in the Coliseum.

The tournament hasn’t fostered the same car-
tive atmosphere that the students generate
there to campus. So we were able to come back tonight. Coach Ron Gerlufsen said. "Luckily

Many factors hurt Quakers

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Columbia's W. Mahar fired

BY PAUL DAUBER
Author "Body" Mahar, head coach of the Penn women's basketball team for the past six years, was fired on Thursday, Feb. 16, according to Paul.

Paul refused to give any specific reasons for the firing. "I have nothing to say at this time. The University has all the information in its possession. Paul."

The Penn women's basketball team finished fourth place in the Ivy League with an overall record of 7-7. The team was led by senior guard Cindy Rankin, who scored a total of 131 points during the season.

Harr of O'Hern compete in NCAA track finals

BY DAVID GEIBLINGER
Craig Littlepage is returning from Chicago to take his team back in 1983-84 Basketball Season Review

Penn rebuilds in frustration

BY STI GETTNER
Rebuilding was the word of the year for coach Tim Cusick as he navigated the 1983-84 basketball season. The team finished 10-16 overall.

The Quakers were off to a slow start, losing their first two games. However, they quickly rebounded, winning their next three games to bring their record to 3-2. The team continued to improve, finishing the season with a 10-6 record.

Throughout the season, the team faced several challenges. They lost three of their starting guards to injury, leaving the team without key players. But the team remained resilient, working hard to improve their skills and overcome obstacles.

The season ended with a 62-59 loss to Princeton in the Ivy League Championship game. Despite the setback, the Quakers showed great promise for the future, and coach Cusick is already looking forward to the 1984-85 season.

W. Cagers surprise in the Ivies

BY ROLAND SPECK
The Penn women's basketball team surprised many this season, finishing in fourth place in the Ivy League.

The team faced several challenges throughout the season. They lost three of their starting guards to injury, which forced coach Cusick to rely on his bench. Despite these setbacks, the team continued to improve, finishing the season with a 10-6 record.

The season ended with a 62-59 loss to Princeton in the Ivy League Championship game. Despite the setback, the Quakers showed great promise for the future, and coach Cusick is already looking forward to the 1984-85 season.
INTERVIEW WITH BIG COUNTRY
UPDATING "THE SHREW"

The Girls of Central High
The fear of equality

By David Goodhand

This week’s issue accidentally developed a focus on women in the modern world which explores their problems and their relations with men in a variety of contexts. A feature story reports the adjustments made by students of Central High School in Northeast Philadelphia after the 147-year-old institution became coeducational last year. The Books Department includes a review of Susan Brownmiller’s Femininity, in which she records the many ways in which the symbols of womanhood are used to suppress women. Finally, we include a review of Entre Nous, a French film which shows how the commitment of two women to each other overshadows and then destroys their commitments to their families.

All three articles deal with women forcing themselves into settings where they have been previously barred and with men who react negatively — and sometimes violently — to such changes.

At Central High, the girls who took advantage of the court-ordered desegregation faced jeers, sexual taunts and thrown objects. Their male counterparts greeted them with a school-wide walkout — all within the first two weeks of their arrival.

Adult males are, of course, more extreme than their student counterparts at Central High. They turn to wife-beating, rape and sex discrimination when women threaten them as individuals or as a group.

In Entre Nous, the husband of one of the women responds with fury as he loses the attention of his wife and is unable to attract the attention of her companion. That women can have serious relationships — that they can be happy in the absence of men — is a frightening concept to this husband and to most men.

Susan Brownmiller’s book deals with the feminine image which our male-dominated society has forced women to wear. Heels, skirts, shyness, gentleness — thousands of blatant and not so blatant attributes have been assigned to (and not necessarily willingly adopted by) women to demonstrate to them their subservient position in society.

Those women who dare to break out of this constricting mold face scorn and rejection. Brownmiller dares to wear pants and state that there is nothing inherent in womanhood that requires her to make dinner.

Deep-seated fear is the underlying emotion that drives men to express outrage, bewilderment or distrust of women who dare to assert their right to equality. A man who claims that it is not natural or moral for a woman to have a career is actually saying that he is afraid of what power might be wielded by a woman not shackled with child-rearing.

In all of Western history, men have never had to deal with women as equals, and doing so is a scary thought to them. That fear might be more understandable if it didn’t always seem to express itself in damaging ways like rape and sexual harassment.

The bottom line is that there is no job, no article of clothing, no personal emotion that is naturally male or female. There are only attributes which have been assigned to the sexes by the one sex which has run this world alone for a considerable time. Emotions and actions directed against the modern woman are not prompted by fear that she is violating her god-given place in society; they derive, instead, from the fear that she is shedding her male-given role and demanding her fair share.

Few men — from the boys of Central High to corporate presidents — are willing to give that share, and they are afraid. They assert themselves and calm their anxieties by abandoning, impregnating, raping, abusing, discriminating, jeering, objectifying, depressing, ignoring, and committing a hundred other acts to put women in their place.

The real solution to the fear is not to redirect it in these harmful ways, but to admit it and then drop it. As the boys at Central were told when the girls arrived, “They won’t bite.”

Film Contest

Rachel Ward, currently starring in Against All Odds, is another in a long line of Hollywood screen sirens. In conjunction with the opening of Against All Odds, Columbia Pictures and 34th Street are giving away 15 posters for the film. To get them, be one of the first 15 people at Houston Hall Records today to correctly identify the pair of sultry film stars pictured here.
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Tour-de-Philly
The people behind the landmarks

By Michael Cohn

Two hundred years ago, people rode in horse-drawn carriages, dipped quill pens into inkwells, and called each other "Sir" and "Madame" even while they quarreled. While most of the carriages, quills and "sir" are gone, Philadelphia remains full of reminders of the past.

The more visible ones - antiquated houses and cobblestone streets - are commonplace to longtime Philadelphians, who only visit the Liberty Bell with familiarity to the caretakers. Tour landmarks are especially familiar to the caretakers, tour guides, and curators who spend their days in close touch with the past. By dusting off, restoring, and explaining history's artifacts, they become 1980s participants in the 1700s.

For many tour guides, even those who have worked at famous sites for a while, the historic buildings always retain their charm, if not their novelty. "It's a very special place, filled with memories of people," said a guide at Independence Hall, where he works as interpretor (a type of tour guide). "How many people can say they've read the Declaration of Independence, or who have worked there, or who have seen the place for the first time?" said a guide at Christ Church, which has its place of worship for many founding fathers. "There is so much history on this spot that there are infinite possibilities," she said. "We are the link between the past, the future and the present, the future and the past. You get to see and feel the atmosphere." said a visitor who asks questions. Sure, you sometimes see dust on the floor. But if you're with a visitor who asks questions and is enthusiastic, it's like seeing the place for the first time.

Other curators, like Christ Church's Henkin, are inspired by their visitors' interest. "I really enjoy meeting the people who come to the Church," she said. "They have insights and questions. Sure, you sometimes see dust on the floor. But if you're with a visitor who asks questions and is enthusiastic, it's like seeing the place for the first time."

Many Curators are kept busy by their loosely defined duties. Willie Barlow, who has worked at Betsy Ross House for over six years, acts as custodian, guard, guide, etc. "I move in three or four directions at once," he said.

Though working at a national monument has its rewards, most employees are surprised by the work that they have ended up doing. As Barlow remarked, "I had always heard about Betsy Ross. I never thought I'd be working with her."

The American Norm
Philadelphia museum salutes Rockwell's art

By Carole Burns

Off posh Washington Square in downtown Philadelphia, inconspicuously hidden near Independence Mall, the quaint Norman Rockwell Museum nestles in the corner of the Curtin Publishing Building, once the home of The Saturday Evening Post.

Although small, the museum holds the world's largest collection of Rockwell paintings. The exhibit includes, among his other works, a copy of his "The American Family" series and all 324 Saturday Evening Post covers that he drew during his 47 years of working for the magazine.

The subjects of Rockwell's works range from John F. Kennedy to the little girl next door. Apparent in his art is Rockwell's precise attention to detail and his amusing penchant for self-portrait. Rockwell hides himself in the corner of many of his works and looks out at the viewer with a joking facial expression. Rockwell's "Triple Self Portrait," a print of which hangs in the museum, contains three: a back view of the artist painting a picture, the image of the artist almost completed painting, and the reflection of the artist peering at himself in a mirror to catch his own likeness.

The museum also has a realistic replica of Rockwell's workplace in Stockbridge, Mass. The life-size studio contains a paper-mache model of Rockwell that is anything but lifelike. Luckily, the museum's Rockwell prints mimic the originals more closely than the Rockwell doll mimics the artist. Rockwell suffered two studio fires, so his few surviving originals are located at his home in Stockbridge.

The museum is described as "a long-term dream come true," by two Rockwell groupies who created it. Marshall Stolz and Dr. Donald Stolz founded the museum in 1976, and their interest in Norman Rockwell's art dates back to their boyhood when they first began collecting Rockwell's magazine covers and Boy Scout calendars.

The museum's pamphlet describes Rockwell's 1978 funeral. "It was a scene worthy of one of his paintings, and perhaps somewhere up there, Norman was busily sketching." Stolz said, "to beat the deadline on eternity."

Norman is more likely turning in his grave at such schmaltz. At any rate, one can view his paintings at the museum on 6th and Walnut Streets daily.
Spine-bending

Spinologists straighten out their patients' problems

By Jake McGrath

If your child ain't all be should be now, this girl will put him right." - Pete Townshend, "The Acid Queen"

"This girl" is spinologist Robin Hubbs, who aims to improve a patient's job, memory, creativity, and other personal facets in a mere three minutes. Hubbs, the proprietor of Center City Spinology at 18th and Pine Streets, is one of four trained spinologists in the Philadelphia area.

Spinology tries to align the bones of the spine in order to allow the body to function at its "maximum potential." If a bone or muscle shifts out of place, the spinal obstruction interferes with body chemistry. This chemical disruption affects all physical, mental, and emotional aspects of the person, preventing the attainment of "full potential," spinologists claim.

A spinologist attempts to correct these protrusions via direct manual pressure on the recalcitrant muscles.

Spinal obstructions are generally caused by poor posture, accidents, or emotional stress. Hubbs also asserted that some people have these impairments at birth.

"Spinology helps rid the body of interference," said Hubbs, manipulating a life-sized spine replica that looked like something straight out of The Flintstones. "It helps the body help itself."

Spinal disturbances can't be corrected by just one appointment with a skilled spinologist. Hubbs examines most of her patients twice or thrice weekly. These visits continue until muscle balance is re-established - a process that may take a year or more.

"Now I'm going to twist, kink, untwist, and thrust," Hubbs said to a patient, describing her head-wrenching technique.

"It's not painful," said one patient. "It's just like when your neck cracks or something."

Ex-chiropractor Reggie Gold, the backbone of the spineology industry, developed this "hands-on" technique in 1981. Since then, practices have sprung up in locales as diverse as San Francisco, Valparaiso, Spain, and Peru. Philadelphia is a hotbed of spinologists, with trained professionals in the Northeast, Center City, Germantown, and Bristol sections of the city.

Spinologists are quick to stake that they are not doctors and aren't regulated by the American Medical Association. They don't use x-rays or prescribe medication. Trained in a one-year resident program, these professionals are certified each year by the World Council of Spinologists.

Though they can't cure anything, these backbone enthusiasts believe they can help the body function more smoothly. Once the system is in harmony, the body operates at its full potential. A person takes charge of his or her life and there's nothing that he or she can't do. For a weekly spine-wrenching experience that rivals even Jean Nante, Center City Spinology is the place to be.

Getting personal

Book reveals how to advertise for love

By Joanne Resnik

Do you fit the bill?

- Handsome, 6'2", athletic 30-year-old lover of life seeks attractive lady who enjoys theater, classical music, and Chinese cooking.
- Fair Damsel, 40, tired of toads, seeks Prince who skis, soils, and tolerates cats.
- Romantic 18-year-old lover of life seeks attractive lady who enjoys theater, classical music, and Chinese cooking.

Susan Block, a Yale graduate who writes for numerous publications including Maygirl, Oui and L.A. Magazine, believes that you may be able to find the perfect mate in the personal advertisements of a local magazine or newspaper.

Block's new book, Advertising for Love: How to Play the Personal, is a compilation of 300 interviews with people who have used the back pages of magazines to play the dating game.

"It's definitely a change from the ways people met each other before," Block said recently. "It makes for more single people." Also, people are getting married following their career goals.

In order to play the personals, one has to be able to read. This eliminates a sizable group from the first round. So it's a sure bet that a prospective mate can read more than your measurements.

The people Block interviewed were not just wierdos who couldn't even get their grandmothers to take them to the movies on Saturday night. Block spoke with losers and winners, models and millionaires - all kinds of people aged 18 to 78.

What prompted them to place ads?

According to Block, "There are many reasons. If they want something very specific, for example, they write one. A millionaire I talked to was looking for a second girlfriend. He already had one who was very jealous. He thought maybe he should have a bisexual girlfriend, so she would appreciate his interest in women."

In order to play the personals, one has to be able to read. This eliminates a sizable group from the first round. So it's a sure bet that a prospective mate can read more than your measurements.

In the 70s, there was a great rise in the number of sexually oriented ads. These can still be seen in local daily newspapers and publications like The Village Voice. By the late 60s and early 70s, personals came to reflect a desire for serious traditional relationships. Later in the 70s, the number of these ads grew fantastically.

"A lot of people who read these magazines are from the baby-boom generation," Block added. "We have been brought up to feel that we deserve the best. We can have whatever we want and we know so much about ourselves (having been the privileged 'me' generation) that we should be able to pick our own mates. We can be choosy; we can say who we are and what we want in a very specific way. As opposed to asking a computer to match us up, we are making the match ourselves."

When people play the personals, it is because they haven't found what they feel is right for them. Aside from companionship and sex, there are other elements that people are looking for.

"There's a lot of romance wanted," Block said. "There aren't a lot of political songs on the radio now; it's mostly love songs. More than ever, salvation seems to come from the arms of someone special. In the 70s, there was an emphasis on spiritual fulfillment. I think we've gotten a little cynical about that, and people are looking for more sensual, materialistic fulfillment."

Block said she feels that personal ads allow people to express themselves creatively, and considers them a newly emerging art form. We can use them as a window to society through which we can glimpse the fantasies people have, what they think of themselves and desire from relationships.

"Historians in the future will find out as much about our social circumstances, customs, and desires from reading the personal ad pages as from reading the front pages of the newspaper," she commented.

According to Block, when placing a personal, it's all in how you play the game. "If you use x-rays or prescribe medication, it's a prescription for adventure, fun, and creativity, then you can't lose."
The Girls of Central High

By Jennifer Whitlock

Flowers in the urinals mourn the boys' absence in what is now a girl's room at Central High. A local court ruling late last year forced the Northeast Philadelphia school to accept girls after 147 years of being all-male. The decision encountered overwhelming opposition within the high school, though the boys are now resigned to the situation. And friendly jocularity has replaced the initial hostility many of the girls encountered.

"I'll tell you how bad the girls are," teased a boy in the lunchroom.

"Oh, be quiet," retorted the girl. "I'll tell the reporter the truth about you guys!"

In August 1982, three females filed a sex discrimination suit against the Philadelphia School District when their applications were rejected by Central High. Their suit charged that Central High School is more academically rigorous than other secondary schools in the city.

A year later, Judge Marutani of the Philadelphia Common Pleas Court agreed. He found that Central's facilities are "materially superior" to the neighboring Philadelphia High School for Girls. Among the particular differences he cited were Central's better physical plant, larger grounds, higher percentage of staff members with Ph.D.'s, larger library, greater number of advanced placement programs, and higher college acceptance rates.

The exclusion of female students violated federal and state constitutions, he ruled. Last month, the state Appellate Court refused to dismiss an appeal to revoke the decision, so the case will be heard in the Superior Court April 24.

When the girls first entered last September, the protest was vehement. Within two weeks, the boys demonstrated their hostility by staging a walk-out, which received wide media coverage.

"It was upsetting at first," said Juliette Williams, a sophomore at Central, "but lots of guys apologized to me, explaining that they only wanted to be on T.V. and get out of classes."

Many males, especially the upperclassmen, shouted curses and whistled at the women.

"I was called every name in the book. Now it isn't as bad, but they still think we're people to bother."

"One day, a group of guys literally swarmed around me and my girlfriend," exclaimed Jen-

nifer Speciale, a freshman. "They were poking us, laughing, and jeering 'You can't get out now!' and 'That's what you get! They did it the next day too. After that, I took the other hallway."

David Harwitz, the editor-in-chief of the school's paper The Centralizer, was the only male attending Central to take a stand supporting the women's entrance. In an open hearing Sept. 26, 1983, his classmates booed him.

A letter to the editor of the school newspaper put coeducation in the same category as teachers' strikes, textbook shortages, overcrowding, and asbestos.

Ask anybody the reason for the motion against coeducation, and they will tell you "tradition." Central High is one of the oldest and most prestigious public schools in the country. It has turned out notable businessmen and judges. The principal is known as the "President." Many male students believe that major changes like admitting girls threaten the institution's identity.

When asked to specify how the girls ruin tradition, the boys said they destroy the educa
tional atmosphere of the school.

"When there's a pretty girl in class, it's hard to keep your mind on your work," said Ernest Dolson, a senior at the school. "There's more loitering in the halls now. The guys used to wait until after school to hang around Girls High and talk with girls."

Before the "invasion" of the girls, the students and the teachers told dirty jokes and discussed sexual allusions in literature freely. Now they feel more repressed in class. But at lunch, when they explicitly expressed disapproval of the young ladies.

The boys simultaneously condemn women for being pretty or unattractive, prudish or worldly.

"At first I thought there would be lots of fights, but it turned out that the girls were nothing to fight over," commented Seth Bach, a student who testified in the case against coeducation. "The girls who fought the case are particularly gutsy, shrewd, cold and calculating - which is not attractive to guys."

Though most males insisted that the entrance of females would jeopardize Central High's academic standards, many students and faculty find that the opposite is true. The boys always keep an eye on the girls' performances, and the competition better the grades of both sexes.

In The Centralizer, editor Harwitz wrote a column that said, "the only scholastic grudge we can legitimately bear them is that they have been outshining, and outscoring us in nearly every subject."

The girls also dismiss as unfounded arguments that they've hurt the school.

"I don't feel I'm breaking a tradition," said Julie Stevens, a Central freshman. "My father went here, and now I'm going here. If male exclusivity is the important tradition, it should be broken.

As for distraction, the girls don't have the same problem.

"If you want to concentrate, you can," said sophomore Williams. "Somehow, I'm not distracted by the boys."

And teachers need not withold sexual commentary on literature.

"Girls are generally more mature and could handle that kind of stuff better than boys," said Polly King, a senior at Central and a plaintiff in the case. "They're needlessly embarrassed."

God was speaking. At Central, when it goes off, nobody pays attention. Every morning, Mr. Edelson, Central's president, reads the pledge of allegiance over the intercom system. Everybody talks through it, even the teachers.

At Central High, girls are active participants in the jazz band, orchestra, drama club, newspaper, swim team, and student government. They are allowed to practice with boys' sports team such as track, but cannot compete. If there were enough girls, they could form their own team, but there are now less than thirty girls, and most have separate athletic interests.

Most of the girls said they hate gym, regardless of whether they like sports.

Stevens, a swim team racer, chose to be an office aide instead of taking gym class. "They pushed us all over the place. I've always hated gym anyway. Besides, we have to wear these ugly grey gym suits."

King, the senior, said she would have liked to participate, but added that the guys never passed her the ball, so she gave up.

Needless to say, the girls are very visible.

"I always had to be in a good mood," said King. "The guys would constantly be throwing comments and testing me. I think my sense of humor is what held me together. If I had taken every remark seriously, I might not have made it."

"The boys always take a look at our grades, to see how we're doing," said senior Moskoff.

"It puts an added pressure on us."

Their social life is subject to equal scrutiny.

"Once a male friend who graduated from Central came to visit," said King. "He showed me around the school, and we went to South Lawn, where everybody hangs out. I found out later that the guys were talking about how I was already seeing someone after being in school for a few weeks. It was silly, because he was just a friend."

"They're always starting rumors about us," laughed Stevens. "Their favorites deal with homosexuality or pregnancy. But the worst thing is that they know everything we do. One of the girls went to the prom with a black man, and the guys treated her badly after that."

Continued on page 14

Central High School sophomore Juliette Williams, joking with male classmates during lunch (facing page), is one of 30 girls attending the school, which has been all-male for 147 year. Freshman Julie Stevens and a friend relax in a newly converted bathroom with flowers in the urinals (below). According to Guidance Counselor Don Chalmers, less tangible adjustments include the boys' learning of social skills.
Scotland's Big Country shares little with the array of poseurs, fashion plates, and knob twiddling techno-children collectively referred to as "the British re-invasion." Their music bristles with the same spirit and energy that animated early English new wave bands like the Sex Pistols, the Damned, and Eddie and the Hot Rods. These groups re-invented rock and roll, but retained its signature sound: loud, distorted electric guitars. They also maintained rock traditions of defiance and emotional intensity.

Just prior to the start of Big Country's current American tour, second guitarist Bruce Watson reflected. "The whole idea of punk was not to take any shit off nobody. I thought it was a good way for young people to get onstage and just express themselves."

As the British music scene discarded the abrasive polemics of spike-haired youths screaming for anarchy, some of that intensity dissipated. A few exciting months of the ska revival gave way to the blatant image-mongering and arid style-as-content of the new romantics. Trend after trend emerged, lasted a few months, and disappeared.

Watson said he lays the blame largely on commerce: "I think in Britain it's basically a problem. One group comes out, sort of a freak type group, with a really good sound. I think Ultravox, when they came out, they were a really amazing band. Then it was like, 'Oh! here's a new thing — synthesizer type thing.' So everybody sort of catches on to that synthesizer sound, and they work to the same formula. And it goes round in circles, 'round in circles, and record companies, they're not willing to take risks. They'll go 'Oh, here's a synthesizer group, we'll take the risk.'"

Along with a few other bands, Big Country has been championed as heir to the great guitar tradition in rock, and as soldiers in the war against the new technology. The guitar partisans actually harm the groups they promote, by ignoring obvious differences in their sounds. Watson rejects comparisons between his own band, U2, and the Alarm, despite the increasing tendency of the press to classify them all as part of a coherent movement.

"I don't think we sound... people compare us to U2 and The Alarm, and I think a lot of people got the wrong drift and say 'Oh, it's just a guitar band.' I think the only similarities we've got between these groups is the idea behind it, the inspiration behind it. We're all drawn from the same source of inspiration, as it were."

Watson affirmed the group's preference for guitars, but distanced himself from the reactionary opposition to synthesizers, evidenced most obviously by Queen. "We just use guitars because they're the only instruments that we can actually play. None of us actually play keyboards. With the guitar being natural to us, it felt much better. We could get a wider range of sounds. And it felt natural to us playing it — playing the guitar and the E-bow (a device that allows the guitar to produce sustained, violin-like tones) at the same time rather than getting a synthesizer, mucking about with all the knobs, and working out how to play it. It's only a matter of what instrument we're used to."

Watson and fellow guitarist Stuart Adamson definitely exploit that familiarity with their instruments. Their most prominent contribution to the vocabulary of guitar timbres leads some casual listeners to assume that they are hearing bagpipes. Watson downplays the significance of that achievement: "I think it's accidental really, because our guitar sound is your basic heavy metal type sound, you know — lots of distortion, lots of sustain. I think it's just the way musicians play their guitars, because we never actually went to lessons; we learned ourselves. You work out things by accident."

Significantly, the band doesn't rule out incorporating synthesizers if a particular song calls...
for them. Referring to their potential use of electronic keyboards, Watson enthusiastically remarked, "Oh, certainly! Certainly we would. If we had a certain song and it lacked something, we could maybe bring in an orchestra, whatever. Like on 'In A Big Country' we thought, well, we'll bring in a girl singer, you know? And we have used synthesizers in the past, for odd things." Such mature open-mindedness is a refreshing reproach to the mentality that rates bands according to the degree to which they embrace electronics.

On stage at Irvine Auditorium at the University of Pennsylvania, Adamson and Watson battled the hall's acoustics to demonstrate what can be created by two performers who are thoroughly familiar with one another and their instruments. In performance, they generate an array of sonic textures and eschew the typical lead/rhythm guitar relationship. They replace those roles with interlocking lines that alternately shimmer, as in "Porrohman," and soar, as in "Fields of Fire."

Watson hedges somewhat when asked to reveal the sources of Big Country's inspiration. He lists manic proto-punks the Sensational Alex Harvey Band as an early childhood influence. "They were the very first group I sort of, you know, bought all of their albums. Stuart liked people like Mott the Hoople, Bebop Deluxe, things like that."

He acknowledged that such differing tastes might lead to conflict, but claims that group members' listening habits don't really affect Big Country's sound. "Influences... we don't bring that into the music. We get influenced off people, not as in groups, just people in our surrounding areas, places where we live. That influences us more."

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The group also seeks contact with people they encounter on tour. "We keep this group as just four people, four individuals, just traveling and playing our songs to as many people as possible... sharing the songs and the music," Watson said. "Not like four people being high up on a stage and a big massive, audience being way down on the ground that think we're unapproachable, you know, we're not into that at all. We like meeting people and speaking to them, finding out stories from them, background... and they do the same with us, as well."

These sentiments came through clearly at Irvine. Lead vocalist Adamson has a charisma that instantly captures an audience; he danced infectiously and led spirited, spontaneous sing-alongs on "In a Big Country" and "Chance." His thick Scottish accent combined with the poor sound to render his between song comments completely indecipherable, but not even that could hinder communication. Adamson, Watson, and bassist Tony Butler all used ramps that were installed between the lip of the stage and the front of the orchestra seats, effectively creating an illusion of closeness between performer and audience. While true intimacy remains impossible in most arenas, the band's desire to foster the impression of direct involvement is laudable. Big Country seems genuinely committed to the punk ideal of minimum distance between player and listener.

The punk ethos is familiar to both Adamson and Watson, who served time in Scottish punk bands before coming together in Big Country. The Skids, Adamson's previous band, attracted considerable critical notice while going through numerous personnel changes. After leaving the Skids over two years ago, Adamson Continued on page 14

34TH STREET MAR. 8, 1984 / 9
Isabelle Huppert (left) and Miou-Miou primp and confer in Diane Kurys' Entre Nous.

On French terms

Relevant choices in 'Entre Nous'

Entre Nous
Directed by Diane Kurys
At the Ritz III

By Val Sherman

A fter a decade of films in which women are relegated to uninteresting supporting roles, the 80s are emerging as a period for strong, complex female characters. The French film Entre Nous, directed and co-written by Diane Kurys, illustrates that this revitalized genre in film is not unique to the United States.

While Entre Nous is obviously a film about women, it never neglects the male characters, who are portrayed as realistically as their female counterparts. Unmistakably, though, Entre Nous is about the intense friendship between two young women, both of whom are married and have children, and the unsettling effects this friendship has on their families.

The film is set predominantly in Lyons in the 1950s after Lena and Madeleine, now remarried, begin to spend much more time together. Friction results — especially when Lena's husband, Michel, feels rejected by not only his wife, but also by Madeleine, who doesn't respond to his amorous advances, and the women's families take on secondary importance. The passionate relationship which develops between the two fills a void as they provide companionship and mutual understanding for each other.

Ultimately, both marriages are destroyed. Michel (Guy Marchand) is unable to compete with Madeleine for his wife, and in a sudden rage accuses the two women of being lesbians. The truth behind the accusation, like other questions in the film, remains unanswered.

The storyline sticks to the characters' lives and does not stray into minor plot developments and extraneous dialogue. The film's realism becomes tedious at times and slows the pace, though the caliber of acting and some fine comic touches, more than compensate for this fault.

Both Huppert and Miou-Miou give dynamic performances. The only drawback is that the latter's character is not as well defined as the former's. Miou-Miou's Madeleine regretfully remains a bit of a mystery. Huppert has proven herself to be an extremely talented actress (The Locomotion, Violette) and she overcomes obstacles in making what seems at first to be a rather ordinary character fiesty and capable of arousing strong emotion.

Marchand plays Michel with pathos. He is a man committed to his wife and children until the end, and he is unable to change his life according to his wife's expectations. Kurys doesn't take the opinion that women are victims of male dominance and superiority in society. Michel gains the understanding and support often denied the two women, especially at the conclusion of the film.

Entre Nous, which has been compared to Terms of Endearment, is only Kurys's third film, and is an Academy Award nominee for Best Foreign Film. Ultimately, it is a film about choices. Set but not firmly rooted in post-war France, Entre Nous raises questions that are relevant today.

One on one

Newman & Benson in a trite family spat

Harry and Son
Directed by Paul Newman
At the Regency

By Carolyn Torcellini

T erms of Endearment was a brilliant, sensitive portrayal of the relationship between mother and daughter. Now there is Harry and Son, a not-so-brilliant, not nearly as sensitive film that depicts the relationship between father and son.

The story plods along in predictable fashion, all the way to its Terms-like ending. Harry (Paul Newman), a widow of two years, is a hard-working, middle-class crane operator who enjoys coming home to a beer at the end of a long day. His son Howard (Robby Benson), is a recent high school valedictorian intent on becoming a writer who makes periodic but futile attempts to get a "real job" to pacify his father.

Harry's eyesight starts to fail him and he is forced to quit his job. Howard, in the meantime, is reunited with his old flame Katie (Ellen Barkin of Diner), who is eight-months pregnant with someone else's child. Not surprisingly, the child, a boy, ends up being born in the back of a taxi cab on the way to the hospital. She and Howard name him — you guessed it — Harry.

The film is loaded with this kind of forced symbolism. In the final scene, Howard and Katie are sitting on the beach. As the sun sets behind them, Howard lifts baby Harry up to the sky — a perfect picture for a Hallmark greeting card — ready to carry on into the next generation. The Florida house in which Harry lives is also blatantly symbolic. Small and modest, it is reminiscent of houses built in the 1930s after World War II, but it is situated smack in the middle of huge, spanning new high-rise condominiums. Harry is of another era and not quite caught up with the changes that have taken place around him.

Partly because his character is underdeveloped, Harry is rather unbelievable. When he throws little temper tantrums about everything from the beer being flat to Howard not having a job, he conveys not sympathy but disgust. Harry isn't lovable in spite of his faults, but laughable because of them.

Like the character he plays, Newman — who directed, co-wrote and co-produced Harry and Son — just isn't believable as a blue-collar worker who operates a wrecking ball. The film is supposed to be about Harry's relationship with his son, but there isn't much about Harry; Newman doesn't even get a chance to create a character.

Joanne Woodward is brilliant as Lilly, Harry's somewhat eccentric neighbor who also happens to be Katie's mother. Her

Continued on next page

A momentary lull in the conflict between Harry and Son
On a roll with crime and love

'Against All Odds' gambles and wins

Against All Odds
Directed by Taylor Hackford
At the Duke and Duchess

By Debbie Meiselman

Against All Odds isn't just another remake. In fact, it is only loosely based on its 1947 predecessor, Out of the Past. The story of a love affair set against a background of corruption, Against All Odds is a wonderful film in its own right.

Jessie Wyler is a rebellious rich girl who escapes her manipulative mother and her powerful boyfriend Jake Wise in search of her personal identity. A weasel-like nightclub owner, Jake is obsessed with Jessie, and hires ex-professional football player Terry Brogan to find her. When he does, they (predictably) fall in love - but here is where the fun begins.

The love triangle is complicated by business corruption, of which most of the characters are guilty. In fact, the cast seems to be arranged in a hierarchy of white-collar backstabbers, including Ben Caxton, Jessie's attorney godfather, the ruthless Jake and Terry himself. Most of the plot involves everyone trying to outsmart everyone else; while it sometimes gets confusing, the twists add enough suspense and intrigue to make the movie compelling from beginning to end.

As Jessie, Rachel Ward (Wendy Don't Wear Plaid. The Thorn Birds) proves that she isn't just another pretty face. Ward creates a degree of mystery in Jessie's charismatic character yet manages to keep her believable and human. And while Jeff Bridges' acting abilities might not rival that of his famous family, he depicts Terry sensitively and realistically too - and he certainly looks the part. James Woods is perfect in the role of the dispicable Jake, who is capable of almost anything; while Woods manages to evoke disgust throughout the film, he skillfully, almost impossibly, turns it to compassion at the end.

The supporting actors are also well cast. As Caxton, Richard Widmark displays his usual talent in his portrayal of the seemingly benevolent old man who is just as ruthless as everyone else. Jane Greer has a small but important part, as Jessie's domineering mother: interestingly, she played the role of Jessie in Out of the Past.

The terrific acting and intriguing plot are set against the beauty of the Yucatan. The photography is amazing, and director Taylor Hackford (An Officer and A Gentleman) effectively contrasts the harshness of the Los Angeles business world with the breathtakingly tranquil Mexican scenery.

Thoroughly exciting and entertaining, Against All Odds has the odds in its favor.

Harry

Continued from last page

performance far outshines the rest of the cast. As for Robby Benson, he's his usual monotone, overly understated self.

Harry and Son is a story that has been told before and has made for some memorable films. But Harry and Son isn't well enough written, organized or acted. The pieces are there but they don't fit together, so all that remains are the individual ideas thrown out in a trite, predictable manner.

Harry and Son was greeted by audiences with about as much enthusiasm as our reviewer had for it. It closes tonight at the Regency.
Tame 'Shrew'

Longing for old times in Walnut update

The Taming of the Shrew
By William Shakespeare
Walnut Street Theatre
By Walter Mullin

It's become the custom in recent years to modernize Shakespearean drama. The Walnut Street Theatre Company's latest offering attempts such an interpretation in The Taming of the Shrew, but the company's reluctance to provide a full scale modern version free of gag humor causes the show to stumble. Director David Chambers is afraid to go all the way with his concept and the production teeters between modern and traditional approaches.

The play's pursuit of modernity is only silly. Chambers has chosen to rely on too many sight gags for humor, thereby subordinating the story's potentially comic plot and dialogue. The pinball machine planted center stage is a cute if not obvious reminder of the production's dimension would seem more believable in a wholly modern setting. The costumes and the swing of the play; director Chambers has missed this opportunity.

Shakespeare's time-worn piece about an independent woman "conquered" by a powerful man actually follows the courtships, as the uncontrolable Katherina is tamed by the domineering Petruchio, and her more agreeable sister Bianca is wooed by several suitors.

The so-called happy ending may well have staunch feminists squirming in their seats.

François de la Giraudy dominates as Petruchio, the handsome, strong willed husband who manages to tame his fiesty wife. He looks like an Italian Rick Springfield and is a good choice for Chambers' modern attempt. Diane D'Aquila is convincing in the role of Katherina, her cathartic antics often reminiscent of an unleashed Elizabeth Ashley.

The initial confrontation between these two is one of the highpoints of the play as they wrestle for control over each other. Richard Grusin also distinguishes himself as Grumio, Petruchio's faithful assistant. The part is small and he could easily have blended into the woodwork. Instead, Grusin manages to provide a fast-moving comic relief.

The rest of the cast is no more than adequate. David Harum's Lucentio coupled with Catherine Ann Christianson's Bianca are paired nicely as the star-struck lovers. Too nicely, perhaps, for the two seem content with fulfilling the stereotypical qualities of their characters and never searching beyond. Joe McNeely's Hortensio should be better than it is. Suffice it to say that they all blend into the background.

The director has remained largely faithful to Shakespeare's text. The most noticeable omission is that of the Induction at the start of the play. The Induction comments on the confusion of mistaken identities and personalities, and serves to emphasize the confusion of the main action of the story. Chambers has chosen to sidestep this, possibly thinking its inclusion out of place in a modern interpretation.

The old Italian villa set, designed by Michael C. Smith, is fine, but its period look is confusing. The production seeking a modern atmosphere, but this obtrusive scenery keeps it in the past. The contemporary dimension would seem more believable in a wholly modern setting. The costumes are in current Italian style with the men sometimes looking like models from Gentlemen's Quarterly. However, Marie Anne Chimenti's costumes both for the men and women do evoke a 1980s Padua.

This costuming is the only working feature of modernity. The Walnut's company has tried to bring alive a Shakespearean classic with a contemporary setting, but the result is much like a reworking of a situation comedy. Perhaps Katherina should never have been fleshed.

D'Aquila and Giraudy as Padua's modern lovers

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Fizzling 'Wiz'

Choreographic magic in the land of Oz

The Wiz
Book by William F. Brown
Music & Lyrics by Charlie Smalls
At the Forrest Theatre
By Frederick Price

Spring break has arrived early for Stephanie Mills. Prevailing a happy party in Kansas, a terrible storm whisked her away on a package holiday to a gospel-singing Oz. The Wiz like a young gazelle. Her glorious vocal range, deeply resonant and as clear as mountain air, soars high above those of her fellows.

But when the music stops and the talking begins, soap operatics loom large. The book, as it is called, is cuss. A few of the scenes slop over like slush from a hurriedly carried bucket, weighing sentimental sycophancy. It's nothing more than romance on tap, really. The joy of director Geoffrey Holder's production lies elsewhere; as with every musical, it is in relaxing to the rhythm and swaying gently to the tune.

Oz has good gospel singers. Most of them are gymnasts as well, springing here and there with olympian power. George Faison's choreography slots into Charlie Smalls' music and lyrics with ease, presenting a lucid, ambitious and smooth front for the production. The rich qualities of gospel are placed alongside, however, watery eyed theme tunes from afternoon soap operas. The vitality and feeling of numbers like "He's the Wizard," complete with the most exotic and well executed dance routines, put to shame the limpness of "Be a Lion," in which the heroine exhorts her feline companion to lose his inhibitions and roar with abandon. Fortunately, the flaccidity of "Be a Lion" surfaces infrequently. The musical routines are mostly scintillating and some, such as Dorothy's rather beautiful final appearance, are pleasantly touching - to make up, perhaps, for the verbal weaknesses.

Acting qualities are necessarily subordinated to the glorification of both choreography and the swing of the music. Even Mills hops from one foot to the other when she's...
Motown central

Temptation shows Rockwell new tricks

By Neil Simpkins

S uspect. That is the first word that comes to mind concerning Rockwell's debut album, Somebody's Watching Me. The suspicion arises because someone with virtually no track record has Michael Jackson doing background vocals on his debut LP. Additional information on Rockwell is not forthcoming from his family. This is a "bio," e.g., "...he is 5'9" and 20 years old..." "...calls his music 'rhythm wave'..." - which is described as consisting of every pop idiom known to humankind. "...his songs are a product of an artist whose personal life remains very private," and finally "His world popularity..." - How can someone without a previous release have world popularity...

But the rumor on the street (from N.Y.C. to L.A.) is that Rockwell is the son of Motown president Berry Gordy. With that in mind it is not so outrageous that Jackson appears on the track "Secondly, Rockwell's "thanks to the man and legend..." reference to Gordy is ludicrous, as is his claim on "Somebody's Watching Me" to being "just an average guy." Prince Charles could not have made it better.

Title track aside, "Obscene Phone Caller" sounds like lukewarm Prince. Yet Prince at his most pretentious still rocks with his heart firmly implanted in the song. This is not the case with Rockwell. With Rockwell Callender is unoriginal from the phone ringing intro to the fake English accent to the silly lyrics and subject matter.

Lack of originality can also be heard on "Wasting Away" and "Foreign Country." Without his progression, similar bass line and the Halenesque guitar solo make "Wasting" sound like a pastiche of "Beat It." "Foreign Country," with Rockwell's strained English vocals, bass riff, and pizzicato synthesizer is a near perfect imitation of Thomas Dolby's "Blinded Me With Science." "Taxman" is not the worst cover of the George Harrison tune, but it is close. The song is played so straight, it loses its conviction. The anticipations (the forward displacement of a note's accent) found in the original are missing here, and without them the song just does not swing. Considering his familial background, this should be one song Rockwell could relate to.

"Change Your Ways," which closes side one, offers a glimmer of hope. The harmonic and melodic structures sound like no one else's, and the guitarist, running off screeching bursts of raw heat (as opposed to someone else's licks), plays like he means it. Rockwell sings here, unlike the speak-singing he does throughout most of the LP. It is something he should do more.

"Change" was co-written with Durit Rockwell and Rockman Dozier, as were the majority of the songs, so the complaint of unoriginality is not one Rockwell has to bear alone. However, one does wonder if this LP would have been possible without the background. Possibly a little time and better song selection would tell us what Rockwell really has to offer.

On the other hand, the material on Temptations member Dennis Edwards's first LP, Look No Further, is consistent and original. "I'm Up For You," "Shake Hands" and "Can't Fight It" have syncopated guitar and bass lines which, coupled with rock steady drums, bring out the best in Edwards's strong, full-bodied tenor.

"[You're My] Aphrodisiac," a slow, rocking, raspy, romantic ballad is the kind of song one could picture listening to late at night with the lights down low. This song may remind a lot of people of Teddy Pendergrass. Yet Edwards's singing on these cuts does not make it because his voice is too gravelly.

Because he doesn't make the mistake of over-reaching his limits the first time out, Dennis Edwards has produced a good but not great first LP. His caution is a wise decision others could benefit from, no matter what the endeavor.

Mummer deepest

XTC walks the fine line between accessibility and noise

By Neil Shapiro

XTC is an enigma. They capitalize on both dissonance and tuneful melodies, weaving this characteristic pattern in and out of most of their newer material. No song captured this schizophrenia better than last year's "Senses Working Overtime." The song's difficult introduction combined Andy Partridge's typical wails with moans, acoustic guitar and tambourine, then swept into a catchy melodic chorus, only to oscillate between the chorus' smoothness and the introduction's harshness. "Senses Working Overtime" is a micromos of their most recent album, Mummer.

It has never been easy to categorize the music of XTC, and Mummer only makes the task more difficult. Almost every type of music is represented on this album: jazz on "Ladybird," Asian music on "Beating Hearts" and psychedelia on "Deliver Us From the Elements." At times they sound like Talking Heads, Split Enz and even Steely Dan. The last band to do that kind of thing with any kind of success was The Clash, on Sandinista.

XTC also utilizes a number of subtle intricacies to create atmosphere. On "Wonderland," a song about a fantasy utopia, an ethereal mood is created with background bird whistles. "Human Alchemy," which refers to slavery as turning their skins of black into the skins of brightest gold," Partridge utilizes African tribal chants and beats as a backdrop.

The lyrics are just as eclectic. The only ostensible theme that runs through Mummer is nature. Though the lyrics frequently mention the four Aristotelian elements: earth, fire, air and water, each song is a separate entity. They use these themes merely to create the setting. The themes of war, paranoia and love found on their other albums are present here to a lesser degree, which represents a certain maturity and breadth that XTC has attained.

Partridge and co-writer Colin Moulding have a penchant for well developed metaphors. "Funk Pop a Roll" demonstrates this as Partridge sings: "Funk pop a roll beats up my soulozzling like napalm from the speakers and grillin' of your radio into the mouths of bates and across the back of his willing slaves." But at times, such as within this song, the metaphors devolve into incomprehensible nonsense. "Funk pop a roll for fish in shoals."

Mummer is a challenging album, a hybrid that takes repeated listenings before the music makes its impression. XTC, going through a rapid evolution from the sparser early days of White Music and Drums and Wires, has become less accessible, yet deeper and more memorable. Partridge, Moulding, and Dave Gregory have learned to experiment with vocal and instrumental arrangements and pay more careful attention to the finer points of the songs. At times their music is subtle, at times explosive. Mummer may be confusing, but its effect is hypnotizing.

Dennis Edwards: Look No Further for a fine solo debut

M.O.R. radio. But even Dennis Lambert's impeccable production and judicious use of some of the best session players could not prevent the clunkers found here. "Just Like You" and "I Thought I Could Handle It" suffer from maudlin lyrics and uninteresting musical composition. Edwards's singing on these cuts does not make it because his voice is too gravelly.

Because he doesn't make the mistake of over-reaching his limits the first time out, Dennis Edwards has produced a good but not great first LP. His caution is a wise decision others could benefit from, no matter what the endeavor.
When boys are not exposed to the presence of girls is a healthy, if unnecessary, condition.

Susan Brownmiller established herself as one of the most prominent voices in feminism in 1975 with the book. Against Our Volition, a do-it-yourself response to the phenomenon of rape. At one point in this overwhelming comprehensive statement, she asserts the way a man’s ability to rape is the foundation of his societal predominance.

Femininity, Brownmiller’s latest book, looks at this predominance in a woman’s point of view—her own. Her goal is to explain the mechanisms of the feminine mystique in a way that is “free of mystification” and to show how these mechanisms help women—women in general—and her in particular—survive in a man’s world. The book that emerges succeeds in pointing to many sections; “Body,” “Clothing,” “Hair.” The entirety of each section is one of the most natural, no less an act. When “feminine” is no less unmerits. “Girls are more mature, they can be saved, I think, to survive in a man’s world.”

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"When I broke my leg, they started the rumor that I killed it", Pink, the lead singer for the pop group, said. "I decided to go along with the whole story. Soon, my friends in Girls High were asking what caused the fight."

Any of the faculty members maintain that if the female presence has changed the school at all, it’s been for the better. Even though Leon Berlin, history teacher and faculty advisor for the school newspaper, is against Central High’s coeducation, he recognizes its merits. "Girls are more mature, responsible, and conscientious," he said. "They’re a good influence on the boys."

Science teacher Joseph Divley, too, believes that the presence of girls is a healthy, if not necessary, condition. "When boys are not exposed to girls in an educational situation, they may be slower to recognize their equality. They might one day have to recognize the authority of a female boss. Now there is an opportunity for real communication between the sexes."

Don Chalmers, a guidance counselor, is hesitant in his praise of the young women. "They have solved our former problem of dropping enrollment by using new interest in our school. More importantly, the guys are gaining a sociability they never had. I’m sure the fine tradition and reputation of this school will thrive."

Next month, the state Superior Court will decide whether or not the girls will be permitted to stay.

"The case has nothing to do with women’s rights," said Hyman Luvitz, the attorney fighting for an appeal. "The issue is one of free choice. Students should have an option for single sex education."

Marian Steet, principal of the Philadelphia High School for Girls, agreed. "About ten boys have applied to this school. None of them were qualified, so I didn’t have to face the decision to let them in. If they were good enough, I would have admitted them, but I would hate to interfere with the girls’ right to a single sex school."

"Girls High is every bit as good as Central," she continued, "Judge Marutani judged us with superficial criteria. In fact, we have certain courses, such as photography and advanced placement American history, which Central doesn’t offer, and which we open up to their students. We have always permitted the opportunity to cross enroll."

The appeal was filed by a bunch of girls who are hurt," said Central student Bach. "We are hurt because the court showed no regard for what the majority of the students felt. I’m confident the appeal will come through."

But King is equally confident of victory. "I think we have proven that we can fit in without any difficulty," she said. "If there’s any new evidence, it supports our case."

Someone is going to be crushed. When the case comes to trial next month, a court will decide who.

Girls

Continued from page 12

not singing or swinging, emphasizing once again the reliance of this show on musical voltage. The Tinman, the Scarecrow, the Lion and the witches are fluid movers to a tune, but they throw themselves away into the distance, and echoing sound techniques, and costumes which are simply sumptuous, this is a show which has plenty of mascara to cover the occasional facial blotch.

And, if the text is set to one side, the blemishes are confined to one or two songs. The financial and commercial wizardry which enabled such a galaxy of drama, music and dance to be unleashed in The Wiz also ensure a snazzy ultimate success.
No news is bad news

In one-paper towns, complacency rules

By Stefan Fatsis

In the 1920s, there were 14 daily newspapers in New York City: the Times, World, Sun, Herald, Tribune, American, News, Evening Sun, Evening World, Post, Mail, Globe, Journal, and Telegram.

By 1953, there were seven: the Times, Herald Tribune, World-Telegram & Sun, Mirror, Daily News, Post, and Journal-American.

Today there are three: the Times and Daily News in the morning, and the illustrious Post in the afternoon. Among them there is no genuine competition. The Daily News has its blue-collar readers and blue-collar advertisers, while the Times has its upper-crust clientele. As for the Post, well, everyone laughs at its four-inch Times has its upper-crust clientele. As for the Post, well, everyone laughs at its four-inch

While reporters and editors will do the best job possible, the monopoly newspaper is, as a whole, a compliant breed. To the average publisher, news is secondary, an uneconomic and unwelcome expense. When it's budget-cutting time at a paper (which it always is), news is the first to go. Not that it matters to the consumer, who doesn't even notice what has changed; the reader will always buy the paper to read the advertisements and the smattering of news. The advertiser will always buy space so that

his message can be read. And the publisher won't do more than he has to to improve the quality of the editoral copy.

This is the case in two newspaper monopoly cities: New Haven (The Journal-Courier, morning, and The New Haven Register, afternoon) and Providence (The Providence Journal, morning, and Evening Bulletin). Both cities have similar operations. In New Haven, reporters have to produce a different version of a story for each paper. In Providence, reporters' copy appears the same in the morning and evening papers. In addition, both newspapers focus on the suburbs, with bureaus scattered about each state. And both are grossly understaffed in the city and its outskirts. That could or should be written often aren't. Because these newspapers serve as "journals of grave different styles, angles, and editorial viewpoints. The survivors — one newspaper or one owner — are free to offer less of what newspapers are supposed to contain: news. The phenomenon of one-paper towns and misguided publishers currently troubles only reporters and editors, the people least capable of reversing the decline. The publishers, who are businessmen, have the power to reverse the trend, but won't.

The late New Yorker journalism columnist A. J. Liebling wrote, "The function of the press in society is to inform, but its role is to make money." That sobering thought was written in 1961, but it couldn't apply any better than today, when the elimination of competition and the concomitant emphasis on money-making is taking the news out of the newspapers.

As newspapers scale down their operations, some eventually close, taking with them to the pages are "made-over" for the evening paper. The rest — suburban sections, arts and leisure, business — remains the same.

Country

Continued from page 9
began writing songs with Wat-son.

As Watson remembered, "We went to London to demo the new songs, and we needed a bass player and a drummer. So we heard about Tony and Mark [drummer Mark Brzezicki] who were doing ses-

sions at the time, and they were interested in, and looking for, a good group to get into. So we recorded three songs, and it just seemed to work. It felt like a real group. So that's how we were born, as it were."

This unique combination of veteran session players and former punks benefits all concerned. As Watson said of Brzezicki, "Apart from being technically brilliant, they've got some real-ly, really great ideas. Nobody says to Tony and Mark 'do this.' They contribute in the same way that Stewart and I do, and a basic idea comes out."

Though Adamson writes all of the lyrics, the music takes shape through the democratic interplay of ideas. In Adam-

son's lyrics certain political statements emerge, but Watson was quick to point out, "We're not ramming it down people's throats. It's on a take it or leave it basis.

As for the music, Watson asserted, "Any member of the group comes up with a basic idea, and everybody contrib-

utes." The cooperative process allows the former session players to give vent to their creativity, even as they lend the music the sort of polish and precision that professionalism brings.

Now that their debut album, "The Crossing," has met with considerable success garnering two Grammy nominations, Big Country hopes for a similar response to their live shows. Their blend of punkish and solid profes-sionalism seems perfect for the current relaxation of resistance to new music in America. As-ked what he hopes to accom-plish during the current American tour, Bruce Watson declared a cliché with surpris-ing sincerity, "To play to as many people as possible and share our songs, basically, that's the idea."
**Music**

**PHILADELPHIA ORCHESTRA**
The baton of guest conductor Rafael Frühbeck de Burgos leads Philadelphia’s favorite orchestra through Beethoven’s fourth symphony, Debussy’s Nocturnes and Three Pieces from Albeniz-Adlaw’s “Iberia.” The elusive Mr. Muti remains among the missing. (Academy of Music, March 5, 10 & 13)

**TEMPATIONS AND THE FOUR TOPS**
Both the Tempt and the Tops have put out their best albums in years. And if lucky, the Tempt will let Dennis Edwards perform some of the material off his solo album. (See review Inside) (Valley Forge Music Fair, March 9 & 10)

**DURAN DURAN**

It is the dawn of life on earth. The first multicellular organisms yaml and spasm in the cold. Most die. Those with hair live. Thousands of years later somebody performs the first haircut. Duran Duran is born. (Spectrum of the Wolf, March 10 & 18)

**Concerts and Recitals**

**BROOKLYN STRAIGHT NOISE**

You’re forbidden to forget it. (Hunt Room, Bellevue Stratford Hotel, Broad & Walnut, 735-5500)

**PALM BEACH STRAIGHT NOISE**

You’re forbidden to forget it. (Hunt Room, Bellevue Stratford Hotel, Broad & Walnut, 735-5500)

**ART**

**ONE OF A KIND**
Unique printed works by 16 contemporary American and British artists, imported from the Maryland Museum of Art. Through March 15. (The Print Club, 1614 Latimer)

**NEW DIRECTIONS**
Photography exhibit by 18 seniors from the Tyler School of Art. Through March 21. (Temple Center City, 1616 Walnut)

**EXHIBITION**

Challenging the Sloan of Art. Through March 15. (Temple Center City, 1616 Walnut)

**ROBERT HUNTER**

He’s a lyrical for The Grateful Dead. You can decide if that’s a recommendation or not. (The Reply, March 30)

**ALBERT KING**

A blues guitarist with a touch of class. With his group. (Chesnut Cabaret, March 24)

**ALAN HOLDWORTH**

This progressive jazz-rock guitarist career is on the upswing, but he ain’t fretting over his success: he’s fretting over the neck of his guitar. Ouch. (Chesnut Cabaret, March 22)

**POOR PRETIE**

You know 'em you love 'em, you can’t leave without ‘em. You know ‘em you love ‘em, you can’t leave without ’em. (Roxy Screening Room, 2021 Sansom, 651-0114)

**MEET THE PEOPLE**

Drawing from the Sloan of Art. Through March 15. (The Print Club, 1614 Latimer)

**THE ARTIST & THE QUILT**

National tour of works by 34 women artists. 20 quilts and the 23 original art works which inspired them. Through March 15. (Moore College of Art, 20th & Parkway, 565-4418)

**ARTIST AS PRINTMASTER**

Painters and sculptors who use print-making as an alternative to their usual medium. Through March 31. (Bray Art Center, 230 Vine, 925-9194)

**PAINTINGS FROM SIENNA**
20 works, dating from 1311 to 1500, concentrating on Sienese devotional images. Through March. (Johnson Art Center, 230 Vine, 925-8100)

**FELLOWSHIP EXHIBITION**
Works in glass by six artists awarded fellowships by the Creative Glass Center of America, including two local artisans. Opens March 4; through April 1. (Snyderman Gallery, 317 South St., 238-9575)