**U. to sponsor Falwell address**

**Student groups protest to appearance**

By ABRAM GOLDENSTEIN

The University will fund the camp meetings of the Virginia televangelist the Rev. Jerry Falwell this weekend, as students and faculties protest the appearance of the American political polemicist.

An official of the Student Action and Progressives Student Alliance and the Women's Alliance said that the University's faculty and administration, blinded by the support of the Falwell's April 23 appearance, were making a mistake.

Falwell was asked to speak in Philadelphia Saturday evening to the conservative campus publications of the University and Pennsylvania Political Union. But neither group could obtain the $500 needed to fund Falwell's appearance.

College senior Frank Lusti, the student representative to the conservatives organizing the forum, said that he was able to get less than $105 for Falwell's appearance.

"Lusti said that Falwell would speak at no cost to the group, but that moneymust have entered the political process.

"This trip is for a bit of the overall program which is the House of America," Lusti said. "I'm not sure that we have that kind of a political process."" Falwell said that he would speak for the first time since his appearance in the University, which was called "The Right to Life..." Falwell's appearance will be in the gabled house window that was shattered by last night's gusty winds.

**A Harwell House window that was shattered by last night's gusty winds.**

**Groen With the Wind**

Strong Winds shatter High Rise picture window

**Correction**

VPU Laboratories, which is located on the State Street side of the University's campus, has been able to work around the problems that have been expressed by students. The UMC is expected to announce a new program that will be on the agenda of the next meeting. However, the University has not yet announced any changes in its plans.

"It's coming down to the point where we have to start looking at some of the things that are going to happen together," said Corradelli, a College junior.

Corradelli and the student leadership of the University have been invited to a meeting of the Board of Trustees, but the meeting has been postponed.

"People have been working on the construction of the meetings and we have yet to see if we are going to have a new construction or if we will have the same construction," said Corradelli. "But people have been working on the construction for the meetings and we will not be going to have a new construction."" Falwell's visit.

"We don't know where we are going to have our meeting," said Corradelli. "But people are working on the construction for the meetings and we will not be going to have a new construction." Falwell's visit.

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By KEN HARDEE

At the time of the meeting, the University was having a meeting of the Board of Trustees, but the Board has been postponed.

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By KEN HARDEE

A team of students, including those who are also speakers, is planning to organize a meeting of the Board of Trustees.
**Campus Events**

Campus Events is a listing of University news and events.

**News In Brief**

Compiled from Associated Press dispatches.

**Beirut bombardment ends cease-fire**

BEIRUT, Lebanon — Hundreds of artillery shells and rockets crashed into Beirut, drawing a mixed response from Lebanese officials and people on the streets. The violence was the worst since the conflict began, with government and opposition leaders both condemning the attacks.

The Lebanese government said that it was preparing for a full-scale war, and that it would respond with military force if needed. The opposition declared a general strike in response to the attacks, and called for international intervention to stop the violence.

**Court debates student privacy**

WASHINGTON, D.C. — The American Civil Liberties Union filed a lawsuit in a federal court today challenging the constitutionality of regulations governing student privacy.

The lawsuit, filed on behalf of a group of students at the University of California, Berkeley, argues that the regulations infringe on students' rights to privacy and free speech.

**Georgia schools may lose aid**

WABASH, Ind. — The federal government has announced that it will cut off funding for several schools in the state that have not met the requirements for the National School Improvement Program.

The schools in question are Wabash College, DePauw University, and Earlham College. They were all notified in writing of the potential funding cuts, and have 30 days to appeal the decision.

**Michigan adopts anti-bias policy**

ANN ARBOR, Mich. — The University of Michigan has adopted a new policy that will prohibit discrimination against students and employees because of sexual orientation.

The policy, which was announced today by the University's president, prohibits discrimination on the basis of sexual orientation in employment, education, and other university programs.

Ivy Towers

Compiled from the nation's collegiate press.

**Brown puts ban on open parties**

PROVIDENCE, R.I. — Students slipped into campus and closed fraternity parties to prepare for a test weekend in Brown University's new open parties policy.

Despite a ban on alcohol, students at the Ivy League's eight-year-old administration that allows all-year-round parties are expected to keep up the tradition.

**Michigan adoption of anti-bias policy**

ANN ARBOR, Mich. — The University of Michigan has adopted a new policy that will prohibit discrimination against students and employees because of sexual orientation.

The policy, which was announced today by the University's president, prohibits discrimination on the basis of sexual orientation in employment, education, and other university programs.

The policy will take effect on July 1. The administration has warned the students about the policy and has offered training to help them comply.

**Dorm visiting hours instituted**

MACOMB, Ill. — Western Illinois University administration has implemented new visiting hours for students in dormitories.

The new policy, which took effect on June 1, restricts visitors to dormitories between the hours of 11 p.m. and 7 a.m. on weekdays and between 7 p.m. and 11 a.m. on weekends.

*Note: The above information is compiled from Associated Press dispatches and may not be the complete or accurate report of all events mentioned.*
'Iolanthe' laughs at politics

BY SUE KARLIN

Penn Singers President Jennifer Matleis said this week that while the musical gave the audience a glimpse into the world of politics, 'Iolanthe' also reflects the lightness of spirit the Wharton seniors possess.

"She's a musical with a comic look at the stodgy House of Parliament and a ring of headstrong mortals."

"And what's more, they're loving it."

"And they're going to be a blast for everyone involved."

"And this weekend is the culmination of a year-long aspect of production — not just performing.

"And the kids haven't had the chance to work with him before."

"And later, he asks, "We need a back log of tickets."

"And which year, 'they're loving it.'"

Penn Singers, which annually produces a Gilbert and Sullivan musical, selected 'Iolanthe' for its satirical and musical qualities.

"Iolanthe:"

"Calloway called "Chinese music."

"Montgomery said he is extremely proud of the production."

"His frenetic style of playing, which was thrown out of Calloway's band due to unruly behavior and stage behavior and the way the bell of his trumpet juts in the air - " he said.

"It featured a more open approach to harmony, a change of approach to harmony, a change of the way in which he played."

"The group then plans a few concerts, "which is the business side."

"And the budget is always a difficult part of what we do."

"We need a back log of tickets."

"And also established Gillespie as a master."

"He is also well-known for his antic stage behavior and the way the bell of his trumpet juts in the air - " he said.

"We also know him for his stage behavior and the way the bell of his trumpet juts in the air - " he said.

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Get Your Name Here

The Daily Pennsylvania welcomes comments from the University community in the form of columns and letters to the editor. Material may be on any topic of national, University or personal interest. This column, names and addresses of contributors will represent the opinions of the authors and do not necessarily reflect the views of the Board of Managers.

Letter to the Editor

Discrimination Isn't Always Bad

To the Editor:

This letter is in response to Elizabeth Schwartzburg's column "Women, Sex and The University," which appeared in your paper on March 27. I strongly believe that University discrimination policies are necessary to protect the rights of all female students, to promote equality of opportunity, and to foster an educational environment where all students can learn and grow.

University discrimination policies are not always bad. In fact, they are often necessary to protect the rights of all female students. For example, the University's policy prohibiting discrimination on the basis of sex is an important safeguard against sexual harassment and assault.

However, University discrimination policies are not always necessary. Sometimes, the policies themselves can create problems. For example, the University's policy prohibiting discrimination on the basis of race is sometimes seen as unfair to students of other races.

I believe that the University should continue to implement discrimination policies in order to protect the rights of all female students. However, the policies should be carefully enforced and the University should constantly review them to ensure that they are effective and fair.

Sincerely,

[Your Name]

Quotation of the Day

"Look out for the one eyed only one." - College freshman Dave Cole

Letters to the Editor

"The Daily Pennsylvania is reader-supported and welcomes letters to the editor on any topic of national, University or personal interest. The Daily Pennsylvania reserves the right to edit all letters for length, clarity, and appropriateness."

Be Kind to Dogs and Humans

Editorial: I would like to say a word about cruelty to humans. In the past, we have often been too lenient in our treatment of animals. However, we should be more compassionate towards them.

We should treat animals as we would like to be treated ourselves. This means being kind and respectful, and giving them the care and love they deserve.

I believe that we should be more understanding of the needs of animals. We should try to understand their feelings and thoughts, and give them the best possible care.

Sincerely,

[Your Name]
Students offer new suggestions for handling misconduct cases

By HERB EISTE

The manager of the Task Force on Conduct and Misconduct said today that he would like to see some changes in the way students handle misconduct issues. "It's important that we have a system in place that is fair and just," he said.

The task force, which has been working to identify problems with the current system, met today to discuss potential changes. "We need to make sure that the process is clear and understandable," said the manager.

One issue that was raised was the lack of consistency in how misconduct cases are handled. "There is a lot of variation in how issues are dealt with," said the manager. "We need to work on improving this."
GAPSA postpones elections for new chairman, U. Council rep

By LISA GREENE
The Graduate and Professional Students Assembly voted to delay its election until 1984-85 chairman last night because none of the nominees for the position accepted.

GAPSA will now hold an election on April 11 to select a new chairman and to nominate the assembly's new candidates for the graduate-professional seats on the Student Council and Student Government Commit-

tee. Original GAPSA Chairman Kristin Kaufmann proposed the emergency meeting as a compromise to permit the January 31 scheduled GAPSA meeting on April 11. Kaufmann said that her nom-

code should be chosen as soon as possible to ensure the continuity of the assembly.

"The assembly's whole inability to elect a chief party posts of promenade on grumbly and profes-
sional students," Kauffman said.

The meeting necessitated by the GAPSA elections last week, when the students Assembly failed to elect its president and vice president.

Outgoing GAPSA Chairman Bette Schwartz reported that the group will now hold an emergency meeting next Thursday to continue the student Assembly's work of selecting candidates for the GAPSA council.

GAPSA members will now hold an emergency meeting next Thursday to continue their work of selecting candidates for the GAPSA council.

The Graduate and Professional Students Assembly, which enabled students to register for a possible draft before the meeting.

"We think it will be an excellent opportunity," he said.

"We think it will be a nucleus for many of the students," he said.

"We think it will be mutually beneficial relationship," he said.

A musical money-maker

WXPN starts annual marathon

By RON MILLER
The ringing of the phone is music to their ears.

"The marathon is how we do it," said Tom Salomon, a Wharton senior. "Last year raised $90,000 in cash, and we hope to raise more than that this year." Salomon said that fundraising marathons are becoming increasingly popular among self-supporting public broadcasting stations.

"The marathon is the way we do it," said Tom Salomon, a Wharton senior. "Last year raised $90,000 in cash, and we hope to raise more than that this year." Salomon said that fundraising marathons are becoming increasingly popular among self-supporting public broadcasting stations.

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Shattered glass that was spewed across Harnwell House lobby

High Rise window

(Continued from page 1)

Ryan added that he had to board up windows which had been shat-tered in two other buildings, thus delaying his arrival at Harnwell House.

“Even if I had gotten there I couldn’t have done anything,” Ryan said. “The window was too big to board up myself.”

Ryan said that Physical Plant is not be able to fix windows of that size, adding that the University will have to call in a glass contractor.

“It’s just very lucky that no one got hurt,” he added.

The Undergraduate English Club hosts,


Saturday, March 31

Register on Locust Walk or the Engl. Dept.


Saturday, March 31

Student Special

$4.00 off complete dinner (or $2.00 off entrees)

valid 3/27 - 3/30

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$1.00 off any soup ’n sandwich or .50 off Entrees

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Bernkastler Pils

12 oz. NR

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HENGER (Germany)

QUINES STOUT (England)

BREWERS OUTLET (England)

LONDONER (Canada)

KING CLOVER (Eng.

MATHEWS (England)

FISHER (France)

BAKAL (Germany)

NEUSCHLEPP (Austria)

RED STRIPE (Germany)

SALVATION ALE (Germany)

KRANJSKI (Poland)

ARSENA (France)

TING TAO (China)

AMSTERDAM (Holland)

KIRIN LIGHT (Japan)

SCHNEIDER (Germany)

SAM MIGUEL (Mexico)

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DORFHAUSER WESTFALIA (Germany)

KING LIGHT (Canada)

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12 oz. NR

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$1.39 a six pk.
Panel seeks new U. atmosphere
Group works for better faculty-student ties

By JEAN SHERMAN

The University Council Committee on Student Affairs is preparing a report for the council due in April concerning "student-faculty interaction." Bowen, a pediatrician with Pennsylvania Hospital, said that the committee is trying to draw conclusions from both undergraduate and graduate schools on the quality of interaction at the University.

"The committee would be willing to give consideration to any students with suggestions," Bowen said. "Students should send them to the office of the same Provost for University Life Jim Bishop."

Bowen said that he believes that students should be concerned about their dealings with professors because of the "intense" effect that students have on their educations. "Students need to know that it is an important part of their education," he said.

Bowen said that deans of many of the graduate departments have prepared reports for the committee, adding that several College graduate faculty members have been invited to present their opinions between students and faculty in their departments.

Undergraduate schools also submitted reports although these have not been yet been reviewed by the committee. Bowen said he expects the reports between undergraduate and graduate schools to be less intense at the undergraduate level that at the graduate level, Bowen said. "I feel that this interaction can be improved in the future." Bowen said that he believes the work of the committee is still in the preliminary stages, but that he hopes that the final document will eventually be of help to council members.

Dude, I told ya I'd get you in!

Kite and Key present:

PENN DAY at THE ZOO

on Sunday, April 1st (raindate April 8th)
Discount: $2.00 available on Locust Walk
ENTERTAINMENT by:

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STIMULUS: PROJECT RESPONSE

2nd Annual Charity Dance Marathon

WANT TO DANCE?

Come join us Saturday, March 31, 1984, 2 PM - 2 AM at Bodek Lounge, Houston Hall. All proceeds benefit Foster Parents Program and Youth Services Inc. Everyone welcome to dance or cheer us on! For info, call 222-2893 Elissa - 222-3074 Kathy
Tayoun campaigns for student support

By JEFF JACOBSON

Democratic congressional can-
didate James Tayoun made a cam-
day visit to the University yesterday, talking to students and explaining his stand on issues.

The former city councilman, who is running against incumbent Congressman Thomas Foglietta, visited Houston Hall yesterday and discussed many of the campaign
issues which he said he's been in the process of addressing.

"The ideal way to speak with any
large constituency is by the mass
media," he said. "I can't do it by
talking to a few people like the
engagement of Foglietta.

"Foglietta has shown little interest in
student life," he added.

"I told him he has a great
destinations
Call for rates on other
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Pans
Frankfurt
Amsterdam
Brussels
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- Pre Med

Have you ever debated this question?

Hear how Penn Alumni came to their decisions!

Thursday, March 29
7:30 PM
Ben Franklin Room
Houston Hall

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FRIDAY, MARCH 30
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EVERYONE WELCOME
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Or, A Pain in the Neck

LOTS OF LAUGHS WITH THE NEW VIC THEATRE
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MURDER! MAYHEM! THRILLS! CHILLS!
Would be helpless without laughter.
A HILARIOUS SPOOF OF A CLASSIC THRILLER
APRIL 6, 7PM/APRIL 7, 7:30PM/APRIL 8, 7PM

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The Daily Pennsylvania – Thursday, March 29, 1984

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Smoky Joe's

Smokey Joe's

P.U.C MovieS

Bring your ideas to tonight's movie selection meeting. We will discuss selections for the Fall 1984 Schedule.

Place: 4th Floor Lounge
Hi Rise North
Time: 7:00 pm

Kite and Key holds telethon fundraiser

BY VOYAN LEE

Members of the Kite and Key Society are mounting the phone bank to ring up new alumni contributions during a telethon this weekend and next.

Assistant Director of Annual Giving David Merrick said in a prepared statement Monday that this is the fourth year that the Society has run a telethon for Alumni Giving, which began Monday, continues today and will also run from Sunday through Thursday next week.

The Kite and Key Society is working with the Annual Giving office to set up the telethon, in which students can receive support for the society's projects.

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deficiency," he continued. "It's unfortunate that the students are abreast of administrative steps to correct this in the future."

"I'm glad to see that Dr. Bishop has taken steps toward, "making sure the future of the house," Bishop added. "I think Jerry Falwell goes beyond funds from my口袋。“I believe Falwell's speech is appropriate to do with improving the political scene, and that it was unfortunate that the president is offensive in its own stance on prayer in schools and women's rights to abortions."
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BEAUTY AND THE BEAST

Jean Cocteau's film

Saturday, March 31

7:30 • 9:30 pm

Dr. JEISS ANA HYDE

Spencer Tracy, Ingrid Bergman, Lana Turner

Sunday, April 1 - Double Feature

6 & 8:30 pm

NODSPERATU - MURRAY

DRACULA - BEAULUGOSI

STUDIO THEATRE - ANNENBERG CENTER

62-800 Tinicum Ave. 36th & Hamilton Walk

The World of Mythical Creatures

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7:30 • 9:30 pm

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DR. JEKYLL AND MR. HYDE - JK 5.1: our defense went into positi-

7:30 & 9:30 pm

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The World of Mythical Creatures
Rugby inaugurates event

(Continued from back page)

... and all are prepared with the issue of winning. Rugby is a social sport, but it also helps us all to come closer together. We would also like to prove something to the men who have never been to rugby before. Maybe at last we'll be able to..."

We'll be appearing at the rugby match this Saturday, and we've been training hard for it. We're really looking forward to it.

W. L. Taxman.

Lax stresses basics

(Continued from back page)

"It's time we started thinking about the team and what's best for the team. And that's about stress. Stress will help us work harder and more efficiently."

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Finally it's the best of Karen Kelso

Karen Kelso started playing competitive squash five years ago, she was chosen to belong to the squash team at Penn because she had proven to be the best. This was only that time that Kenko should also become the best. And she has had to play in the shadow of a woman who is the best. However, the Penn coach, Steve Berkowitz, said, "There is no one except Karen Kelso for the past nine years. She is the best of Penn squash."

Although Kelso and Berkowitz have had their moments of disagreement, the coach is pleased with the way his player has performed. "Karen is a student of the game. She has developed her game to the point where she is capable of winning any game in any sport and at any level," said Berkowitz.

Kelso, who is entering her senior year, is currently ranked number-one. This gives her the opportunity to take on the best unranked in doubles to being number two. "I mean, how often do you get the chance to take lessons from the best. Winning is very important," Connell said. "Winning is very important."

And the only way to avoid losing is to practice more. "You could see the disappointment," Connell said. "Winning is very important. Winning is very important. Winning is very important."

Kelso said, "But Kelso learned. The hard way. In the three years that she has been at Penn, she has been coach-Stake. The Penn club's spring record is 2-1."

On the Sidelines

W. Lacrosse stresses the basics vs. Rams

By STEVE GOLDBERG

In its first meeting with West Chester tonight, Penn women's lacrosse team will be stressing fundamentals today.

The defense was having its own troubles. "We were really floundering out the first quarter of the game, but we knew we had to correct it," Mulligan said. "And we did." The Quakers had an impressive 1-0 lead after 25 minutes of play.

West Chester's first three goals were to score a 3-3 victory over the Midshipmen fast break to the right of the goal, but in the second quarter the Quakers came back to take a 4-3 lead.

The Quakers' victory was both very surprising and impressive. "We knew we were the better team," Mulligan said. "And we proved it.

Although Kelso and Davenport lost to the Midshipmen any possible scoring opportunity, the Quakers regrouped to score five unanswered goals.

But the defense was having its own troubles. "We were really floundering out the first quarter of the game, but we knew we had to correct it," Mulligan said. "And we did."

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THE PROBLEMS OF P.M.S.

SLAVA TSUKERMAN ON "LIQUID SKY"
Ignorance conservation

By David Goodhand

Conservatism's roots in America, I think, have really quiet little to do with politics. It seems to me that the history of the world, or at least the Western World, has been marked by a consistent, steady movement to the left. There's really nothing Ronald Reagan or anyone on the right can do to halt that progressive march. I think most conservatives realize that they can only temporarily retard America's leftist shift, and they have resigned themselves to delaying tactics and to posting the bounds (Communism) beyond which they will not allow us to go.

The point of all this is to show that conservatism is a waste of time; any meeting with Penn's leading conservatives would convince you of that. A strong conservative force does exist in America and it adds to the political strength of right-wingers, but the conservative force I have found certainly does not begin with them. That force is ignorance, and it is deeper than the reach of any politician.

Ignorance — and the fear of the future it produces — is what makes conservatism and the resistance to change. And when it comes to say, racial tolerance, feminism, or civil rights for gay people, very few Americans have enough information on the subject to do anything but knee-jerk resist those movements.

My high school senior class of 380 included one black and four Jewish students. Not surprisingly, then, most of the class bore shades of anti-Semitism and racism. My middle class neighborhood of identical Cape Cods contains not one non-White family. When my real estate agent mother sold a nearby home to a black family, she and they both received angry, harassing phone calls.

All of that leads me to feel that people who have never met black people, don't like black people. Ignorance like this is where conservatism is at. This is the key where Ronald Reagan draws his strength.

American schools are hotbeds of ignorance, and their graduates, many who leave just semi-literate, are this country's conservative army. A Penn roommate of mine was told in fifth grade that he was retarded because only retarded people write as big as he did (and still does). I'm sure the embarrassment of the situation instilled in the class a healthy interest in the rights of the physically and mentally impaired.

In most sex education classes, lesbians and gay men do not exist. At least 10 percent of every high school class wastes its time learning about the sexual functions of the opposite sex. And the rest of the class becomes conservative in their thinking toward gay people.
Since 1872, when the University of Pennsylvania moved to its present site, the campus has metamorphosed from a rural area with quiet streets and country roads traveled by horsecars to a bustling metropolitan community.

The University stands on land originally owned by the Hamiltons, whose property was part of the British crown eventually led to their exile. Their estate, known as Woodlands, was sold to the city at a cost of $275 per acre in 1830.

The University purchased its first ten acres of this land in 1870 for $80,000, just over the cost of a four-year education today. Because a poorhouse occupied a small part of the grounds, the area was also known as the Almshouse Farm. The University soon outgrew this space and gradually bought more and more property from the city.

As the school expanded, its environs also changed. By 1913, University officials recognized the need of collegiate customers who browsed along this thoroughfare. At the corner of 34th Street and Woodland Avenue, the S.S. White Dental Manufacturing Co. provided dentistry students with their instruments of torture in 1900. On the 3600 block of the avenue stood the Pennsylvania Barber Shop, where in 1925 you could purchase a bottle of ”Sarnes Hair Oil for Dandruff and Flattening Hair.” Walking a little further up the block, you could then pass into the watchmaking establishment of Hodger Price, who sensibly asked in his Daily Pennsylvania advertisements, ”Why Be Late For Class?”

The traffic problems associated with Woodland Avenue required more action than setting up bollards like those recently erected on 39th Street. In 1957, it was completely closed off to traffic and its surface cars were moved underground. Now the avenue is lost among pedestrian walkways and greenery, and the rubble from its demolished buildings has been removed.

Other streets on campus have not changed as much. Although many landmarks along them have disappeared. At 3709 Spruce Street, Louis Kolb, Master Tailor, held sway over Vance Hall (or at least the parking lot adjacent to it). Mr. Kolb used to perform French Drycleaning and boasted, ”We steam clean all clothes free with cost of pressing.”

Since the Persian Rug Renovating Co. was displaced by the Psychology Building, students have been left to care for their oriental carpets as best they can on their own. In 1937, when they wanted to look after a special friend, they went to ”See ’Mac’ at Tait’s Flower Shop,” which then occupied the site of Grad Towers.

Residential buildings lining the outskirts of campus also vanished as the University expanded. Some were donated to the University, as were eight houses located around 34th and Walnut streets, contributed by Joseph M. Bennett (since immortalized by Bennett Hall), a highly generous Philadelphia merchant.

Additional homes were lost to their owners through re-zoning and other strategies. There were strong protests from many residents during 1960s period of campus development. Vanished dwellings include that of Mrs. E. Voll, who in 1910 rented out rooms in her home on the site of the McNeil Building. A boarding house run by one Mrs. Ennis appears to have anticipated the intentions of the Christian Association’s Palladium: ”Mrs. Ennis, 3605 Locust St., has brought her French Chef from Atlantic City and started her table, which is unexcelled at $4 per week,” she advertised. If she were here today, she would undoubtedly be arranging her table outside on Locust Walk.

Most buildings acquired by the University were torn down or drastically remodeled. One exception is the structure which houses the Moore School. Edward Potts Cheyney, in his history of the University, suspected that the original owners anticipated their building would one day be absorbed by the campus. When that time came, a readymade school building fell into the hands of the University.

Other campus sites arose from less convenient material. The University Museum, designed in 1896, was originally the spot for a garbage dump. Along with the refuse piled there and the sooty black smoke exhaled from trains passing over nearby South Street Bridge, goats were known to camp out on the grounds.

The end of campus redevelopment is nowhere in sight. Nicholas House could be demolished and replaced by the Hackney Space Center, and set upon the ruins of Graduate Tower B, the Ehrlich Institute of Meditation. Apparently, in the University’s eyes, the only good building is a new building.
By Howard Sherman

The average viewer of Liquid Sky, when assaulted with its garbled sci-fi plot, various sexual escapades and attention to the seamiest side of new wave life, would assume that the film is the product of a drugged out performance artist spewing forth whatever came into his head as the cameras rolled. Therefore, perhaps the greatest shock connected with Liquid Sky is meeting Slava Tsukerman, who produced, directed, composed music for, and co-wrote the underground hit.

Heavy set, long hair dangling backward from a receding hairline, 44 years old: not your average new wave filmmaker. In fact, Tsukerman is not a new waver at all — he's an immigrant to the United States from Russia, where he had studied at the Moscow Film Institute and was making his living as a science documentary maker. Liquid Sky is his expressionistic paean to New York and his microcosmic view of the world.

"I love New York," he begins, echoing a familiar slogan in his heavily accented, occasionally ungrammatical English. "I feel myself a New Yorker."

The platitudes drop away quickly, as Tsukerman starts to explain his rationale behind the film. "From early childhood I was very urbanistic in my sympathies. I had grown up in Moscow and for me big cities are the most amazing and interesting thing in the world. I have this term, my own term — 'Babylonic type of culture.' I think that in every century, the world has its own Babylonic centers, like Babylon or Alexandria or Berlin or Paris. Today, New York is the biggest Babylonic center; all the roads from all over the world go there. When you make film about New York you make film not only about New York, but about the whole world."

The view of New York as representative is not unique to Tsukerman, but he extends his framework of metaphor beyond the city to envelop the bizarre characters in his film: Margaret, the bisexual beauty who revels in the power she develops as men disappear as they reach orgasm in her bed; Jimmy, the cruel, egotistical mirror of Margaret; Adrian, the vicious lesbian performance artist and drug dealer.

"Why I chose this subculture as a place to shoot this film...” he muses. Then, snapping into gear, "The nature of this subculture is that they believe the world is like that [vicious, cruel] and they make from their life a performance of the contradictions of the real world. They exaggerate in order to show you are all like that. They're like Brecht's The Threepenny Opera, where gangsters are really the mirror of society.

"So they make something like that. They perform, they kill themselves, they play this suicidal performance in order to prove to the world that everybody's like that. So I thought it was very interesting to take this subculture, because they are already performance about our civilization, and make a film. But objective was to show the contradictions of all the civilization, not only this small group."

To heighten the goals he feels are inherent in new wave life, Tsukerman exploited, rather than debunked, mainstream views of the subculture.

"Big culture has a lot of myths — it's a collection of myths — sex, violence, drugs, U.F.O.'s, aliens from outer space. Liquid Sky is filled with these myths because they are the most important elements of media and our society. I think [the film] cannot be without drugs because they are as important as violence. You cannot distort the picture. Use of drugs is a suicidal, self-destructive device. I think that the nature of the mentality.

"Sid Vicious' [of the Sex Pistols] story is the most typical: you cannot have success, you just commit suicide on drugs. That's a kind of political statement for them, but speaking about me, with Liquid Sky, I tried to use it as a model of societal elements, of our civilization, of our times."
Although he refuses to discuss the particulars of his emigration from Russia in 1973 (after which he spent three years in Jerusalem), Tsukerman describes the artistic climate that dominates Russian filmmaking.

"I never make film like Liquid Sky in Russia. I really wouldn't make any feature film there because for my generation, was very difficult to become filmmaker. To make transition to feature would mean to change my name, to become member of Communist Party, to make very propagandist oriented films."

"One of the directors of my generation made film about Russian defector in Paris. They wanted to make film with this guy dying of starvation - only way for him to survive was to work for C.I.A. It was only film he could make. And they shoot it all on sound stage in Moscow because they were afraid if they allow filmmakers to shoot in Paris they would defect themselves."

As to his taking up residence in New York, Tsukerman claims it was unplanned. "I never think I would end up in United States, because I had idea the American films are not kind of films I would like to do. More like show business, not art. But for 10 years after leaving Russia, a lot of things changed. I changed myself and American films changed a lot. Today America is only place in world to make films."

Tsukerman made Liquid Sky for approximately $450,000, a very low budget for a full-length feature. It has already grossed four times that much, making it something of a phenomenon along the lines of John Sayles' even lower budget Return of the Secaucus Seven. But unlike many successful independent filmmakers, Tsukerman does not condemn the Hollywood moguls who first rejected and now court him. Rather, he tries to understand their decisions in light of the film marketplace.

"I have always had this idea that rock and roll is the most modern type of art, the most typical, the most alive art of our time. I think what happened in the '60s was Hollywood people said that T.V. stole an audience from films, but really rock and roll stole an audience and they couldn't realize it."

"In 1975, I been in Hollywood with my ideas of making science fiction and all of the producers saying, 'No, no way to make science fiction. Cannot be commercial.' Then Star Wars came and now they only make science fiction movies and 90 percent of them don't make money but they but they still believe they should make science fiction. They don't understand that Star Wars made money not because it's science fiction but because it has this rock and roll mentality built in."

When pressed to explain how Star Wars, a '30s western set in outer space, is a rock and roll film, Tsukerman balks a bit, hardpressed to explain this seeming contradiction. But, he claims, "Return of the '30s, return of the '50s - rock and roll appeals to all of these elements. It is not something that started in American '50s. It started with appearing of new group of peoples called teenagers, which never existed before and in some cultures still doesn't exist, like in Israel."

"Rock and roll is very important. It should be rebellious, it should be very expressionistic - what was called in '60s psychedelic, but I don't like this word because expressive art existed before '60s and I think will exist always."

Although Tsukerman expresses a love of science fiction, a genre he plans to continue to work in, he is different from most filmmakers in that he is not creating homages to the great sci-fi movies of the '50s.

"I am familiar with them now, but I wasn't when I came here. So it isn't that they influence me. But American literature of science fiction... Bradbury, Asimov, was translated, was very popular in Russia."

"It seems to me that all men like women who behave like men... people are completely mixed up about their sexual roles, their sexual identity."

"But I wouldn't call it science fiction. It's a little bit deeper, it's more like modern fairy tale. The genre which I like is Hoffmanian type of fairy tale, which deals with elements of modern life, serious elements, and exaggerates them and makes them fantastic, makes people think this is strange work of fairy men."

In Liquid Sky, the fairy men are aliens and their work is certainly strange: they are killing people for a body chemical produced during orgasm that is stronger than, but very similar to, heroin. But because the killings all take place in bed, Tsukerman manages to explore modern sexuality, utilizing the transvestite acting gimmick that has characterized even more mainstream films like Tootsie and Yentl.

Unlike the affectionate looks at men as women and vice versa, Liquid Sky twists the variations beyond recognition: the male and female leads, Margaret and Jimmy, are played by the same person (co-writer Anne Carlisle), and the intertwining of these figures reaches outlandish proportions when Margaret performs oral sex on Jimmy.

Tsukerman elaborates: "We see that everybody in the film, all the heroes, prefer Jimmy. Why? Because this woman, behaving as a man, follows a male pattern of behavior. It seems to me that all men like women who behave like men. So its certainly mixed up... people are completely mixed up about their sexual roles, their sexual identity."

Chuckling, he continues, "I know some people who don't like Margaret for being too male and they like Jimmy, which is the same Margaret, but playing male in the film. In the first scene with Margaret and Jimmy in the film I consciously had Jimmy putting a female dress on himself, so it's female playing male playing female. I think it's a very traditional approach, like Shakespeare."

"Traditional is a word that very few people would apply to Liquid Sky, although Tsukerman also asserts that he hasn't made an esoteric art film - "I planned the film with shit in it."

"If I started I was 42 years old. Now I'm 44. If you make your first feature at 44 you've got a lot of things to tell."

Under a 'LiquidSky'
Women have been complaining about it for years. The cramps, the bloating, and the awful feeling of impending tears which accompany the few days before each monthly period.

Men have been complaining about it for years. The incredible mood changes that women go through each month causing the same females who are generally easy-going, fun-to-be-with people to become nasty and out-of-control.

And for decades these women have been told that they are imagining the symptoms, that they are blowing things out of proportion, or worse yet, that they are just looking for an excuse to complain.

But now women are being given credit for the diagnosis of their own real symptoms and they are getting away with crimes, including murder, for being "on the rag."

The "disease" has been named Premenstrual Syndrome.

Sandie Smith, an English barmaid, was convicted in 1981 of stabbing another barmaid to death. However, instead of the remaining in prison, Smith was placed on probation with the stipulation that she receive medical treatment. P.M.S. was accepted as a "mitigating circumstance" in the trial — one over which Smith had little control.

In another British incident, Christine English ran her car into her lover, smashing him into a telephone pole and killing him. Due to her alleged P.M.S., English was permitted to plead guilty to a charge of manslaughter rather than murder on grounds of "diminished responsibility."

The success of the P.M.S. pleas in Great Britain led several Americans to believe that they might also work in United States courts.

Shirley Santos of Brooklyn, N.Y. allegedly beat her four-year-old daughter in December 1981. At a pre-trial hearing the following April, legal-aid lawyer Stephanie Benson argued that the child abuse case should be thrown out of court because Santos appeared to have P.M.S. and could not be held responsible for her actions.

Explaining the legal reasoning behind her defense of Santos, Benson said that in every criminal act two things must be proven to render a guilty verdict. First, there must be a mens reus — a criminal intent. Second, the prosecution must establish beyond a reasonable doubt the actus reus — a voluntary and conscious criminal act.

Therefore, if a criminal act was committed while one was sleepwalking or having a epileptic seizure, it could be termed involuntary, and no actus reus could be proven.

Benson added that if no actus reus is proven, then no mens reus can be shown either. "There is no criminal act," she said. "Therefore there could be no criminal intent."

Benson said that these were the circumstances in the Santos case. She explained that the symptoms and causes of P.M.S. were directly related to Santos' circumstances.

"P.M.S. can cause hypoglycemia," Benson said. "The blood sugar dips below the necessary level and fainting, dizziness and aggression can result."

She said that Santos had not eaten the day before or the day of the incident because she was feeling fat, bloated and upset.

"Santos told the children that she was going to lie down, and not to disturb her," Benson continued.
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A Ticket to Ride

By Peter Canellos

Photographs by Joe McFadden

HILADELPHIA'S 30TH STREET STATION IS most noticeable for its size. The dust-colored monument to what Depression dollars could build was obviously designed for a time when trains would depart every couple of minutes, much as airplanes now leave the tarmac at Philadelphia International at a rate of several dozen an hour.

But while 30th Street Station may be a monument, it is not a tombstone. The bustle is gone, but the business continues. Where once there were many train companies fighting for your transportation dollar, now there's one: Amtrak. And it is Amtrak that is going to take you to Boston. There is no need to arrive terribly early, so you stride into the station with only enough time to buy your ticket and pick up a paperback to read on the way. It's almost a six-hour trip, but you won't be bored. The train provides all the stimulation you need. America is your companion.

Big Brother would love airplanes. Several hundred people climb aboard, strap themselves into chairs, watch as the doors are closed and bolted, listen to instructions from the flight attendants ("We would like to take a few minutes to acquaint you with the safety features of this DC-10..."), lean back, feel their ears pop, have their stomach jostled, hear grinding noises, feel their ears pop again and then, like Captain Kirk ordering "Beam me down, Scotty," fall (sometimes gently, sometimes not) into another place.

If man was meant to fly in big silver jets through the never-never land high above the clouds, he wouldn't have been given the capacity to wonder what he was flying over. Nonetheless, the need for speed, communication and progress has made the jet airplane the symbol of our age's triumph of technology over man.

Of course, you don't have to transmit yourself from place to place locked in an Orwellian closet. You can always take the train.

Until a few years ago, traveling on Amtrak — the national rail passenger company that the government put together when the private railroads went the way of the Studebaker — was considered the next best thing to going third class in Siberia. No Orient Express.

A mammoth clock and a fast-action schedule board are the hub of 30th Street Station, the monolith built 50 years ago for large crowds and frequent trains. It has never seen either, but its calmness is unique.

Weekday commuters pass passengers by on the platform of Amtrak Northeast trains (above), which make the overland trip from Philadelphia to Boston a pleasure.
Many commuting riders board one Amtrak's sleek East Corridor above). With racks under- and new ser-vice-board, cars ride at the 30th yard (right) the trip on rail Philadelphia to pleasant alternative to flight.
press grandeur on this line. You were lucky to find heat and a flush toilet. And instead of “watching America go by,” as the advertisements promised, travellers spent three-hour delays outside New York City watching rats go by.

But some work’s been done on this railroad. The track improvements that caused delays in the past have been largely completed. The result: trains slither into the stations 40 percent closer to the scheduled time than in the lean years. Throughout the Northeast, many of the train stations – once the places to go to see H.H. Richardson architecture housing a Hooserville of Ventmen and Bagwomen – have been restored to their ‘40s excellence. So too have some of the railroad cars. Most of the cars on the well-tread Boston to Washington track are built new to Amtrak specifications.

Your train passes the Schuylkill River and the line-up of boathouses. At night, the sight of the boathouses, outlined with strings of white lights, provides a distinctive last view of the city.

As North Philadelphia passes by, people are introducing themselves to their seatmates, loosening neckties, reclining their chairs. There is no question that trains, which require no restriction of movement, provide a friendly atmosphere for passengers – no forced Lawrence Welk Show grins from flight attendants or nervous looks from the white knuckle crowd.

Today’s railroad cars have the sleekness of modern airliners without the seatbelts, barf bags, oxygen masks and “just in case” cards. They’ve got aerodynamism without aerosickness. There are only two seats – wide seats – between the big tinted windows and the aisles. The air in the cabin comes in from the doors, windows and vents. You don’t have to worry about cabin pressure, or envision where your arms would go and which strap you would pull to inflate your life vest as the plane careens into the ocean. The toilets, which used to dump sewage on the tracks and sometimes got stuck shut, have been redesigned with the tiny puddle of purple water and cleansing sampoo of the airline ones. The walls are a sort of centripetal force, one that draws half of Connecticut – Stamford, Bridgeport, Greenwich – toward it, just as New Jersey built up to it. Passengers crane their necks towards the city, as if they too are drawn in.

On the other side, a working class neighborhood of row houses and taverns stretches out beneath the track, and factories exhale smoke near the riverside. Inside the cabin, you enjoy a hot lunch on the tray pulled airplane-style from the seat in front of you.

People on trains are remarkably relaxed – seats back, shoes off, drinks in hand. And the passengers aren’t just college students on shoestring budgets and elderly couples with acrophobia. There is a wide variety of people – families, couples, singles from all income brackets and virtually all walks of life.

Traveling alone, you often share the ride with whomever sits down beside you. But it isn’t the risk it sounds like. For every chattering antidote to No Doze or maintainer of tomblike silence, there are ten of the more interesting people you’ll ever meet. And chances are that on a long trip you’ll have more than one seatmate.

Some of the best conversations I’ve had have been with strangers on trains. There was the Broadway director traveling to Connecticut’s Goodspeed Opera House to try to produce a revival of Rogers and Hammerstein’s long-forgotten Allegro, a Style writer for The Washington Post, Senator Proxmire’s chief of staff and an American Indian rights activist/University of Delaware philosophy professor who explained – over the course of a five-hour ride – the only original thought she said she’d ever heard.

The tributaries of New York behind, the Connecticut coast bursts out in front of you. There is an almost lyrical beauty to the sites along the famed “shore route” to Boston – jutting rocks, crashing waves, hidden beaches and tiny New England villages.

Here is a civilization as different as possible from the wild exigencies of New York. Eternity lives in the rocks and waves. As the train passes through Old Saybrook and Mystic, townspeople can be glimpsed in their shops and restaurants. Children swim at the beaches. Families eat on the verandas overlooking the sea.

On the Night Owl train, the coast appears just as the sun creeps into view on the smoky horizon and travelers awaken in their seats. It’s a special experience to enjoy an hour-long waterfront view while eating a doughnut and coffee from the Cafe car.

The rhythm of the rails infects even the most unromantic passenger. The train is a method of travel that lets you know you are traveling; it offers a communion between the individual and his surroundings. Rain doesn’t represent an ominous mass below that shakes the plane and ignites the seatbelt sign. It means people with umbrellas, puddles of water and buildings lost in the fog. Summer sunshine is kids playing in yards, families sitting by swimming pools, sailboats on the ocean, and people wearing tank tops and T-shirts.

It doesn’t matter exactly how many hundreds of factories and shopping centers exist between New Haven and Providence. It isn’t important how many miles of roads link Old Saybrook and Boston, or how many Woolworths can be counted from Philadelphia to Stamford. But it is very important simply to know that there are malls and automat, tollbooths and hospitals, beaches and forests between two places. It gives travel a perspective and a significance in human terms.

Perhaps that’s why it is so easy to write on a train. Ideas germinate in the fertility of the atmosphere. The passing scenery provokes a sensation not of speed or power but of movement in its purest, most creative state.

Edna St. Vincent Millay once said: “There isn’t a train I wouldn’t take, no matter where it’s going.” The train doesn’t just get you there; it brings you to you. Let that be Amtrak’s benediction.

Six hours after starting out in Philadelphia, you are in Boston, disembarking at historic South Station. The train is on time, and you’ve hardly made a dent in your paperback.
Syndrome

Continued from page 6

"But her four-year-old would not stop bother ing her. Santos blacked out. When she awoke, the child told her, 'Mommy, I hurt.'"

Benson said that because her client did not have a regular physician, the child was taken to the emergency room of a nearby hospital. Following the hospital visit, Santos was charged with a violent felony offense. "During my first meeting with my client she told me three things," Benson said. "She said 'I didn't mean to hurt my child. I don't know what happened' and 'I just got my period and I was feeling awful.'"

"Her lack of recollection was a clue to her unconscious or semi-conscious state," Benson continued. "Therefore, the act might not have been voluntary. There was no one to testify that she was awake and alert. The fact that she 'didn't mean' to hurt the child is a clear refutation of criminal intent."

Benson explained that the combination of these statements led her to believe that Santos' behavior was either

caused by an attack of hypoglycemia or P.M.S. She added that her client was also referred to a psychiatrist who confirmed that Santos was indeed afflicted with P.M.S. Judge Jerome Becker ruled on April 29, 1982, that P.M.S. was an admissible defense, but adjourned the court for six months because the custody of Santos' children was being simultaneously determined in family court. Santos sought counseling. In September of that year Santos voluntarily placed her children with family members and foster parents, and continued to receive counseling.

Subsequently, the District Attorney offered to drop all criminal charges if Santos would agree to plead guilty to harrassment. Harrassment is not considered a criminal offense in the state of New York. Santos rejected his plea not guilty in Nov., 1982. She received no criminal conviction, no fine and no jail time. Judge Becker adjourned the case until a conditional discharge mandated that she not repeat the same conduct within one year. The case is still pending.

Benson felt that Santos made the correct decision when she changed her plea. "It was a good deal," she said. But Brooklyn District Attorney Harrison added that dropping the case was a cop-out which she believes effectively proved that P.M.S. was not a viable defense.

"The withdrawl of the P.M.S. defense is very significant," Holtzclaw said. "I have long argued that there is no basis for this defense. There is no scientific evidence that there is any such thing as a syndrome which causes a woman to become insane and violent in connection with the menstrual cycle. The withdrawal of this defense is a signal that P.M.S. is indeed a defense without merit."

Since the Santos case, P.M.S. has not been used as a defense in court. However, according to Boston physician Michelle Har tensen who specializes in P.M.S., the disease still exists - both in mild and severe cases.

"Under the influence of P.M.S. women have a sense of losing control," said Harrison, who has written a manual entitled Self Help for P.M.S. "Or even more commonly, they express fears of losing control."

Harrison does not believe that the majority of women having P.M.S. are in a semi-conscious or unconscious state.

"Women with P.M.S. are perfectly conscious," she said. "But the things that they do might be different from the things that they do without P.M.S."

Harrison added that she does not believe that health and law are directly related. "As far as I'm concerned law has very little to do with health and the truth about health," she said.

P.M.S. has both physical and psychological symptoms. It is characterized by headaches, water retention in the breast and abdominal areas, inflamed acne, asthmas, epilepsy and an increase in appetite - especially for sweet or salty foods. Mentally, bouts of P.M.S. cause depression, tension, excess emotional sensitivity and paranoia.

The symptoms of P.M.S. usually appear 2 to 14 days before the start of each period and last a few days into the menstrual cycle. While many women exhibit some of these symptoms, it is estimated that only 5 percent experience severe bouts. P.M.S. is most common in women over 30, but cases that begin at puberty have been found.

The causes of P.M.S. have not been positively determined. However, most doctors agree that it is the result of a hormonal imbalance in which women have an excess of estrogen and a lack of progesterone. It is common in women taking estrogen supplements like birth-control pills.

Doctors prescribe numerous treatments for P.M.S. The most recommended include regular exercise, relaxation techniques and a diet restricting the intake of both salt and red meat. For more serious cases, progesterone injections are used to bring hormone levels back to normal. In most cases, the prescribed treatments are successful. But for some, the problem persists.

It is not likely that this syndrome will be completely tackled in the near future. And until a cure that works for all women is found, it is likely that Premenstrual Syndrome will keep turning up in the homes, the hospitals, and the courts of the United States.
S

Sean Penn, the star of Racing with the Moon, is 23 years old. His co-stars, Elizabeth McGovern and Nicolas Cage, are younger still, and the screenwriter of the film is under 25. So it's a source of amazement that the result of their combined artistic efforts is a very old-fashioned movie. Racing with the Moon is wholesome, good-natured, simple, and optimistic — a movie the Waltons would appreciate. Treading a thin line between sincerity and syrupy nostalgia, the film winds up cheapening some fine performances.

Hopper Nash (Penn) is a small-town youth nearing his 18th birthday and induction into the army in 1943 California. He and his friend Nicky (Cage) are scheduled to ship out in six weeks. But they only think about it occasionally, in between setting the pins at the bowling alley, hanging out at the malt shop, and shooting pool. Hopper is also busy falling for Caddie (McGovern), the ticket girl at the Bijou, who he mistakenly believes is rich. Although she initially mocks him, Caddie comes to love Hopper. The movie chronicles their relationship and the lives of those around them in the brief period before Hopper must leave for war.

Languid and uneventful as the story may sound, Steven Kloves's script and Richard Benjamin's direction keep it continually involving. Benjamin (My Favorite Year) captures the tension of Hopper's and Nicky's final weeks of liberty, demonstrating a clear understanding of pacing and a talent for action scenes. Unfortunately, Benjamin's hand isn't as steady when it comes to weeding out schmaltz. Kloves's screenplay — his first — wouldn't have broken any new ground even if it were written in the time period in which it is set, and it often presents relationships in less than harshly realistic terms. The direction too often caters to this self-deceiving melodrama, as when a neighborhood pool match is depicted with the dramatic intensity of The Hustler. Although in many ways an honest, humorous movie, Racing with the Moon is marred by sentimentality.

With the wrap of a plot, paucity of action, and focus on characters, Racing With the Moon is definitely an actor's film, and the strength of its principals turns this fact to the movie's advantage. In a role that could have been the downfall of another actor, Penn is superb. Rather than playing cute or even macho, he is reserved, almost remote, his demeanor hints at a greater depth than the character warrants, at some hidden rebellion without a cause. He instills Hopper with the restlessness, the quirky humor, and the tension of a small-town youth on the brink of manhood. But something more comes through as well — a cinematic personality, compelling and effortlessly sexual.

Continued on page 14

Penn (left) and Cage race each other in Racing With The Moon

Old times

Musical midlife crises underscores complex themes

Basileus Quartet
Written and Directed by Fabio Carpi
At the Ritz III

By Alexis Lieberman

Youth is dangerous for men of our age," is the endless refrain of the three middle-aged, world-renowned musicians in Fabio Carpi's Basileus Quartet. This fear of youth, and what that fear can do to one's life, is the focus of this Italian film. Carpi explores the myriad emotions and relationships that stem from the interaction among the three older men and one younger, charismatic musician. The result is an extremely complex film that plays on everyone's slightly morbid thoughts about their own mortality.

Fifteen seconds after the film starts, the first violinist of the string quartet, Oscar, dies, throwing the lives of the three remaining members into turmoil and setting into motion an inexorable vacuum that sucks up to one's life, the lives of the musicians, one by one. After the cremation, while packing away their partner's belongings, the three express some over Oscar's death, as well as anger at having spent their entire lives knowing only "music and the fraternity of the quartet." With a great show of relief, the men decide to disband and try to learn what real life is.

The following sequence contrasts murky and starkly lit scenes makes it painfully clear that too much time has gone by; the men will not be able to change. Although few words are spoken, the actors (Omero Antonutti, Michel Vitold, Hector Alterio) are expert at conveying emotions through their expressions and actions. The musicians are saved from a fate of awaiting death, while pretending to enjoy themselves, by Eduarto, an extraordinarily talented and handsome young violinist. They form a new quartet, and continue what had been outstanding musical careers.

Unfortunately, the young man's free-spirited lifestyle fascinates them. As they become obsessed with Edo, the older men seem to pale. They become jealous of Edo's attentions and insecure in their own self-images. Their reaction to his youth brings each one a devastating tragedy.

Basileus Quartet conveys a disturbing message. Carpi, the writer/director, seems to agree with his characters that youth is dangerous to older men. They are plagued with fears, insecurities, and loss of emotional and intellectual perspective. Carpi makes it clear that age does not guarantee relief from these problems. However, he also seems to deny that any wisdom or self-acceptance can be achieved. All his older characters fit a description by a music critic (in the film) of the men's musical performances. In comparison to Eduarto's, as "faded and gray." The puzzling aspect of this attitude is that the men are all in their late 50s. These are not doddering old men, although Carpi portrays them as such; can a mid-life crisis be this severe?

Despite the depressing tone, Basileus Quartet is a pleasure to watch. The cinematography is dramatic and, at times, hauntingly beautiful. The music, by Schubert, Debussy, Ravel, Wagner, and Beethoven, played by outstanding musicians, adds another dimension to the emotional aspects of the film. The acting is worthy of the great music with which it is accompanied. Pierre Malet, as Edo, is able to simultaneously convey anger, confusion, and affection. His supporting actors, Alterio, Antonutti, and Simon, are similarly expert. They all exhibit a depth not often seen on film. Especially effective is the somewhat slow and deliberate speech which allows the viewer ample time to puzzle over the complexities of the film.

Basileus Quartet is a fine work of art as well as a thought provoking study of human relationships and fears. For Carpi, it appears that the film acted as a catharsis for his own fears of age and his own mid-life crisis. For the viewer, it is simply a delightful experience.

OST STUDENT RUSH

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Dance Festival 84
Pennsylvania Ballet

Remaining tickets available at half-price for STUDENTS WITH VALID I.D. one-half hour before curtain time. Each performance. One ticket per student.
delve into Mills's psyche, to Kansas. But the film fails to man's world, especially during alienation that Mills feels as an to convey the intimidation and amazing conquest in the 10.000 but far out of contention. 
dle segment, and finishes strong ambles through a mediocre mid-

Indian adjusting to the white life from high school to his is slow getting out of the blocks, short of this standard. The film story of 1964 Olympic gold throughout. Running Brave, the comes before art. 

Running Brave rambles where it should be. It is not a monumental piece of contemporary drama, but the play successfully moves the audience into a feeling of contentment. Dave Flanagan is a veteran of the Viet Nam War who lives with his sister Martha, a spinner school teacher, in a small New England town. The story begins when Megas, one of Dave's Army buddies, enters their lives. Megas is the kind of person who is high on life. This vitality, juxtaposed with Dave's bitterness over the war and Martha's wallflower image, is the force behind the action and makes Strange Snow a charming and believable play. The story functions on two levels as Megas first tries to help Dave overcome his guilt over

Running Brave doesn't. Benson is simply not believable as the half-breed Sioux. The limited, halting dialogue of the Hollywood star certainly are not enough. A full-blooded Indian would have been better suited for the role, but profit comes before art. 

Scenes which show Mills fighting to retain his self-esteem are devoid of drama. A security guard becomes suspicious of Mills, who is standing in front of a women's dormitory late at night, mainly because he is an Indian. But there are only two Indians at the University of Kansas to begin with, and Mills didn't have his student I.D., which more than justifies the of-
ccer's action. Other scenes depict Mills getting razzed in a way that would be typical for any undergraduate. Maybe Mills's life before the Olympics didn't have enough substance to constitute half a film. More like-
through, what hurts the film is Benson's luck of range and director Everett's emphasis on the wrong incidents. Concentrating on Mills's

Zach Grenier livens up the life of sheltered schoolmarm Brenda Wehle in Strange Snow

Strange Snow
By Steve Metcalfe
The Philadelphia Company
At Plays & Players
By Walter Mullin

Philadelphia Company's latest offering, Strange Snow, is a quiet little thing. It is not a monumental piece of contemporary drama, but the play successfully moves the audience into a feeling of contentment. 

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**Bigger science**

**Huck, Henderson meet Mr. Heartbreak**

Mister Heartbreak
Laurie Anderson
Warner

Simply because Big Science was so thoroughly novel, there's just no way that the impact of a new Laurie Anderson album could equal that of her first. Whatever Anderson chooses to produce from now on, no matter how wonderful, it won't have the sheer shock value of her debut — the Wow! quality that Big Science wielded initially and, to some degree, still retains.

Although it lacks the jolting turns of phrase, deadpan humor and frequent expert violin-playing that made Big Science so special, Anderson's new release, Mister Heartbreak, is in many respects a precursor to its predecessor. What it offers instead is an expanded musical canvas, one as rich as Big Science's was sparse — and a vision of the world to match.

The narrator and characters of the first album lived in a world that was so utterly technological it made machines out of people — or else replaced them with a variety of electronic devices. Tape recordings filled in for airline pilots; answering services took over the duties of family and friends. And Anderson's music matched this portrait of a world (or at least a country) gone techno-mad: the tunes on Big Science had a stripped-down, chilly quality that perfectly mirrored the alienation in the poetry she purred above it all.

Mister Heartbreak is about an attempted escape from this cold world of high-tech — and from the heated arena of human relationships as well. It is about a solo flight from a sick society, a theme treated in, among countless works of Western literature, The Tempest and Moby Dick, to which Anderson explicitly refers here. She first took it up in the title track of Big Science, crouching the questionable advice "Every man for himself." On Mister Heartbreak, Anderson finishes what she began, lightening out for the territories, and finally returning — alone — to tell the tale.

Anderson sets the scene immediately in "Sharkey's Day," the story of one more refugee from American civilization — a direct descendant of Huck Finn and Bellow's Henderson the Rain King. "Nobody knows me," says Sharkey (Mister Heartbreak), rejecting human relationships: "Nobody knows my name." The title character is described by a chorus of female admirers as "a slow dance on the edge of a lake," as "a whole landscape gone to seed." "He's gone wild," shrieks Anderson. "He's screeching tires on an oil slick at midnight on the road to Boston a long time ago."

"All of nature talks to me," Sharkey boasts, expressing a desire to journey to the "top of Old Smokey/All covered with snow." Yet when actually confronted by the wild, he admits to a preference for television, which "tones it down." So although he certainly wants a break from love, Sharkey apparently isn't capable of committing himself to a complete rejection of technology.

"Lange d'Amour," which follows, is an attempt by Anderson herself to break out of the confines of our time and place, as she tries her hand at some universal myth-making a la the Genesis story. Continuing the theme of back-to-nature — on this case, back-to-Eden — she comes up with the depressing message that even in ideal conditions, love can't work — if only because Paradise is boring.

Unfortunately, the song is rather boring, too. Thus, it throws Side One's closer, the dramatic "Gravity's Angel," into high relief. Here Anderson treks into Talking Heads territory: the realm of paranoia, where "The higher you fly, the faster you fall — and no one is there to catch you." That she arrives as well as friends, whom Anderson insists attend funerals strictly for "the ham and cheese sandwiches in the next room."

Anderson continues her journey towards a World View with the pretty "KoKoKu," which employs Japanese lyrics and instrumentation in the service of a new, broader frame of reference. But her personal vision remains stubbornly at the fore, as she describes an invasion of Ice Age creatures and their solution to the problem: "Keep cool. Maybe if we pretend this never happened, they'll just go away."

What Laurie Anderson ought to be pretending never happened is the annoying "Excellent Birds," a bit of fake funk filler co-written by Peter Gabriel, whom Anderson has cited as an influence on her recent work. Gabriel, who duets with Anderson on this track, also lends his vocal talents to "Gravity's Angel." His shifts from upper- to lower-register backup singing contribute considerably to the success of that tune.

In fact, Peter Gabriel is only one of a slew of big-name ringers whose skills Anderson has utilized on Mister Heartbreak. The screaming, snorting guitar of King Crimson frontman Adrian Belew adds appreciably to many of the songs; so does the singing of Phoebe Snow and Dolette McDonald and the playing of Chic guitarist Nile Rodgers and New York percussionists Daniel Ponce and David Van Tieghem. Anderson said last year that she was making an album more "musical" than her first. With the assistance of these crack performers, she has done just that.

It's not surprising, either. For although Anderson is a facile wordsmith, she is a sophisticated musician, too. Both of these talents are dramatically evident on Mister Heartbreak's climax, "Blue Lagoon." Over an old and fascinating background keyboard pattern swim the haunting textures of Anderson's synthesizer and Van Tieghem's Third World percussion; Anderson's spacy vocal delivery breaks gently through the music like distant buoy bells through thick fog. In the manner of Blanche DuBois post-breakdown, she tells of an imaginary island, her refuge from a love-induced mental collapse.

"I saw a plane today," Anderson breathes. "But my mind was somewhere else..." Signing off. Suddenly it becomes apparent that the journey she has been describing is an entirely imaginative one, a trek deep into the psyche of the Western artist. It is that trek, rather than a physical journey, which can lead to encounters with Adam and Eve, the Lone Ranger, and Superman, the mythical archetypal figures that populate Mister Heartbreak and symbolize our ideals. The mind is also the true territory of the true-life artist-heroes to whom Anderson alludes throughout the album: not only Shakespeare and Melville, but also James Baldwin, Thomas Pynchon, and even Lou Reed.

In Mister Heartbreak's closing number, "Sharkey's Night," Anderson's avant-garde all-stars rock out to a reprise of the opening cut, while William Burroughs himself takes over the vocal spotlight. Evidently, Laurie Anderson is attempting a big finish for her latest opus, but she needn't have bothered. She's already mounted Western literary tradition on a complex and professionally-executed pop music framework — yielding, in the words of William Shakespeare, something rich and strange.
False Alarm
Post-punk rebels without a cause

Declaration
The Alarm
1.R.S.
By Iain Halpin

The Alarm are a British four-piece band that have caught the attention of the American music press largely through their garish appearance and guitar-oriented sound. These attributes have allowed The Alarm to be neatly slotted into both the "New Music." (Duran Duran, Culture Club) and "Guitar Anthem.” (U2, Big Country) categories of music. Since the music press feels a need to compartmentalize all musical trends, The Alarm have occupied an important role in the recent discussion of the "British Invasion." With the release of their debut album, Declaration, the time has come for The Alarm to be judged on more than merely looks and generic labeling. Unfortunately, the quality of their music doesn't bear out the impact of their arrival.

The Alarm are anything but first-rate musicians. The sales pitch of the previous months has emphasised that they rely on acoustic, rather than electric guitars. But that in itself is no guarantee of musical ability: in fact, there's nothing more than a few clumsy chords throughout the whole album. Instead, The Alarm have gone the way of all semi-skilled bands, opting for a sound based on a strong beat and an impassioned vocal delivery; a style that emphasises commitment and concern over musical ability. Given the limitations of such an approach, it works surprisingly well. Songs like "Marching On" and "Blaze of Glory" have an urgency and drive about them which is pleasing to the ear.

The album's one true gem, "Sixty-Eight Guns," only serves to point out the deficiencies of the other songs. One of the album's few worthwhile melodies augments a powerful beat, the whole thing fleshed out by a nice horn arrangement and some harmonica, giving an impression of what the band (or at least their producer) is really capable of. Unfortunately, it also shows that The Alarm have stripped music down to its most basic elements, and that very little else in the way of real craftmanship is on show.

Lyrically, it's clear that The Alarm is trying to produce a more acceptable punk for a new generation. Declaration portrays a vision of glorious urban youth trapped in an industrial wasteland by a vaguely defined repressive force. The Alarm seeks out the injustices committed upon them, and insists on salvation through militaristic self-realization. It's more like "stand up and fight for your rights and your humanity" than "Anarchy in the U.K." Maybe I'm just getting old, but their message seems unrealistic and transparent. It's fine to try and inspire some self-respect in a demoralized youth, but it's a gross and misleading simplification to prescribe social rebellion as a panacea for complex structural problems.

Ultimately, although The Alarm is not without a certain non-cerebral appeal, it is difficult to have any sympathy for them. They have reduced the art of song-writing to a mechanized process - take some messianic choruses, fit them to a beat, and fill the whole thing out with a few guitar chords. Their initial superficial energy fades into the kind of misguided paternalism which has dogged the New Wave movement for far too long. The Alarm does not represent anything newer than a reworking of the elements that first saw expression in the early Punk movement, and I, for one, resent being treated like I am too stupid to catch on.

In more commercial terms, it seems unlikely that The Alarm is destined for great success in this country. American youth has previously rejected precisely those elements of British music that The Alarm is trying to resurrect - rebellion, aggression, The Social Message - and has since been converted to the cosmetic fashion-conscious approach of New Music. Given this, it's unlikely that the same group of people is going to find anything which relates to their existence in Declaration, or be won over by either the album or its message.
16/ 34TH STREET  MAR. 29, 1984

**FILM**

This week in The Guide: a comprehensive compendium of current area's previous screen credits.

**AGAINST ALL ODDS**
Rachel (The Thorne Birds) Ward comes out of the Woods and into the theaters. (Eric's Mark I, 18th & Market, 564-6224)

**BASILEUS QUARTET**
Italian film about depressed, aging musicians. Review inside. (Ritz III, 214 Walnut, 925-7900)

**BROADWAY DANNY ROSE**
Woody (The Money and Run, Bananas, Sleeper, Love and Death, An-Painted, Manhattan Allen (Walnut Mall, 3925 Walnut, 222-2344)

**THE DRESSER**
Albert (Annie Finney is a William (King Lear Shakespearean actor and Tom (The Dresser) Courtenay is his glorified nanny. (Sam's, 1908 Chestnut, 567-0604)

**THE HOTEL NEW HAMPSHIRE**
This version of John (Larp) Irving's best-selling Fosters too many Lowe Points too many Love Points. (Old City, 2nd & Sansom, 627-5966)

**EDUCATING RITA**
You'd think Julie (Nothing Ever Before) Walters would've learned by now. (Old City, 2nd & Sansom, 627-5966)

**ENTRE NOUS**
Oscar contender about the relationship between two women. (Ritz III, 214 Walnut, 925-7900)

**FOOTLOOSE**
Lori (Fame) Singer takes her Kevin (Diner) Bacon in a Midwestern town that doesn't care about dance. (Sam's, 908 Chestnut, 567-0604)

**GREYSTOKE**
(10) Derek is nowhere to be seen in this remake of the story of Tarzan. From director Hugh (Chains of Fire) Hudson. Review next week. (Midtown, Broad & Chestnut, 363-2100)

**LIQUID SKY**
Aliens, punkers, and orgasms in this provocative look at new wave life. Interview with director Slava Tsukerman inside. (Ritz III, 214 Walnut, 925-7900)

**MISUNDERSTOOD**
Here (Bosom Buddies) Thomas finds that home isn't always the best place to be. With Gene (French Connection II) Hackman and Huckleberry (younger son in Terms of Endearment) Fox. (Sam's Place, 19th & Chestnut, 972-0358)

**NEVER CRY WOLF**
Charles Martin (American Graffiti) Smith is a boy in the wilderness who needs help. (Campus, 40th Street, 362-0296)

**ROMANCING THE STONE**
Kathleen (Body Heat) Taylor, Michael (Son of Monte) Douglas, and Danny (Taxi) DeVito in a story of a romance writer who gets caught in an adventure. (Midtown, Broad & Chestnut, 363-2100)

**TENDER MERCIES**
Robert (Godfather) Duvall is a has-been country singer and Eric (King of the Gypsies) Roberts is a pcyopathically hub- 

**THE THEATRE OF THE LIVING ARTS**
Fri. & Sat.: Clockwork Orange and THX 1138. Tue. (Jonas Truitt's The Man Who Loved Women and Day for Night. Mon. & Tue. Alfred Hitchcock's Rear Window on a Train and North by Nothern West Wend.: Glass). (334 South Street, 922-1010)

**SPASH**
Daryl (Reckless) Hannah is a sexy mer-

**ARTIFACTS FESTIVAL**
Fri.: Jean Cockcroft's Beauty and the Beast; Sat.: Spencer Tracy as Dr. Jekyll and Mr. Hyde; Sun: The original Normal (The Lake Louise's Dracula); (Annenberg Center Studio, 3680 Walnut, 998-6791)

**TEMPLE CINEMATHEQUE**

**ELVIS COSTELLO AND THE P.FUNK ALL STARS**
"What are you doing? What are you, some kind of psychosomatic wallflower?" as his first single. (Tower Theatre, April 14)

**FRANK SINATRA**
Strangers on a train, and if you think time has ravaged his voice, wait till you hear what The Spectrum's acoustics do. (Spectrum, April 14)

**LYNCH MARSALIS**
Every night, people come to the Spectrum and sit in the mezzanine to hear the band. (Academy of Music, April 15)

**REPERTORY CINEMA**

**THE ARTIST AS PRINTMAKER**
Selections of prints and sculpture by printmakers who use printmaking as an alternative to their usual medium. Through March 31. (Moore College of Art, 20th & Park, 565-4515)

**ARTIST AS PRINTER**
Painters and sculptors who use print-

**PAINSTINGS FROM SIENA**
20 works, dating from 1311 to 1900, concentrating on Siense devotional images. (Nov. 16, 565-4515)

**THE ARTIST & THE QUILT**
National tour of works by 34 women art-

**ARTWORKS GALLERY**
Exhibits in tandem: Painted Textiles, concentrating on Siense devotional images. (Nov. 16, 565-4515)

**BUDWEISER MUSEUM**
College of arts and crafts and the Clay Center of America, including two local artisans. Opens March 4; through April 22. (Snyderman Gallery, 317 South St., 236-1322)

**JEFF WYK**
Recent Painting (Burgundy Theater, 565-4515)

**THE WORKS GALLERY**
Exhibits in tandem: Painted Textiles, concentrating on Siense devotional images. (Nov. 16, 565-4515)

**COLLAGES AND ASSEMBLAGE**
works by 6 artists, including A. Siskin, wood & photographs by Philadelphia native September Heart. (Saw Mill Run, 1469 Westport)