Two area bands will headline at free Fling show

By BON MILLER

The groups John Eddie and the Mantics are two of the bands that will be performing at the Spring Fling concert highlight, the Spring Fling free Fling show. John Eddie performed last semester and the Mantics have been seen on campus a few times during the year.

The Mantics are a group of seven actors that perform a few different musical numbers that are both humorous and serious. They were founded in 1983 and are one of the first groups of its type on campus. The group is known for their unique blend of music and comedy and their ability to make the audience laugh while also evoking serious thought.

John Eddie is a group of three people that perform a variety of musical numbers, ranging from classic rock to contemporary pop. The group is known for their energetic and engaging performances and their ability to keep the audience entertained.

Both groups are well-known on campus and are eagerly anticipated by fans. The Spring Fling free Fling show is a popular event on campus, and tickets are expected to sell out quickly. For more information, please call (215) 898-7214.

Carole King to give campus talk for Hart

By JEFFREY GOLDING

Carole King will address the campus tonight as part of the Hart lecture series. King will speak at 8:00 p.m. in the City College Library.

Carole King is a singer and songwriter who has had many hit songs over the years. She is known for her unique voice and her ability to write songs that are both personal and relatable. King's music has been featured in many movies and television shows, and she has won numerous awards for her work.

King's lecture will be titled "The Second Sex: A Woman's Place in the World." The lecture will explore the ways in which women have achieved social and political equality in the United States, and it will discuss the challenges that remain.

King's lecture is free and open to the public. For more information, please call (215) 898-7214.
Temple workers indelc for kickbacks

A federal grand jury indicted 10 present or former Temple University officials on charges they funneled more than $78,000 in kickbacks from university vendors to other vendors, according to a grand jury indictment unsealed Monday.

The indictment said different vendors were paid to make the payments to continue providing goods and services to the university. The payments began in 1984, shortly after John Nadler, one of the defendants, was named dean of the university's business administration.

At least one of the vendors was paid in 1985, it was said, and Ronald C. of the U.S. Attorney's office declined to say which. The university officials then took the money and paid it to new vendors, which allowed them to buy additional goods, it was said.

The indictment also said some of the suppliers purchased everything the defendants were buying and did not sell anything to the university.

"We lost money from all of them and if we can't make enough, we will do everything possible to get it back," said one of the vendors.

The vendors named in the indictment were from Philadelphia and several other parts of the East Coast.

Discrimination probe dropped

CAMPUS COLLEGE - Civil rights lawyers have dropped a discrimination suit against the University of Maryland following a U.S. Supreme Court ruling Tuesday that consent decree plans did not give it the right to sue.

University of Maryland officials told The Washington Post Tuesday that the university was not interested in the case and would drop it.

The suit, filed in 1985, alleged

Disparate treatment and discrimination.

The university argued in court that the suit was not allowed under the court's consent decree.

The court's decision Tuesday ended the suit.

President to resign at U.Va.

CHARLOTTESVILLE, Va. - President John W. N. Hereford of the University of Virginia said Tuesday that he would resign as of July 15 at the end of the fall semester.

Mr. Hereford said he and his board of trustees had decided that he should resign after 15 years of service.

Mr. Hereford, 57, is the first president of the University of Virginia to resign in 19 years.

He said he would resign because of "personal reasons" and would continue to serve as president until July 15.

Mr. Hereford was named president in 1984, succeeding President Eugene A. Pedersen, who resigned in 1983.

Mr. Hereford became president at a time when the university was facing a number of challenges, including a decline in endowment income and a sharp rise in student tuition.

He has been praised for his leadership and his efforts to bring a sense of stability to the university.

Mr. Hereford said he would donate his remaining salary to the university.

"I have been blessed with many opportunities and responsibilities over the years," he said. "I believe that it is now time for me to step aside and allow someone else to take on these challenges.

"I have a deep sense of gratitude for the support and encouragement I have received from our students, faculty, staff, and alumni," he added. "I am confident that we will continue to be a world-class institution in the years ahead.

Mr. Hereford said he would continue to serve on the university's board of trustees.

"I look forward to working with my colleagues on the board to ensure that the university remains strong and healthy," he said.

Mr. Hereford said he would make a statement at a later date on the university's search for a new president.

---

Vivian Towers

Compiled from the nation's collegiate press
**Pippin:** the pace quickens as Fling nears

Cast, crew prepare for the big day

IN SUSAN BROOKE

The performers of the longest running comedy show in New York charity benefit have their off-beat, improvisational style. Susan Brooke is preparing the appearance of Chicago City Limits, which will present a two-hour collection of sketches and songs, to be presented this weekend.

The group specializes in improvisational theater and each show is different because the group is unscripted. It is a kind of theater that lets the audience generate the show.

The group's improvisational style has wowed the audience, according to Chicago City Limits, who has performed at various venues in the city. The group has been working together as a creative unit for the past three and one half years.

The National Academy of Costume and Cabaret Arts bestowed the group with its "Bell Comedy Group Award" — a honor which has earned the group national recognition.

Either Eagles, the comedy and music act, demonstrates the skills of "off-the-wall" conditions of the very best. Eagles said the show's central theme is on an average man's daily life to things about the show that he has never seen. Eagles started six years ago in Chicago, has performed in many different cities by the comedy group, Second City Travelers.

Eagles said that the comparison is not as good because the two groups are different. "We're not exactly (Second City Travelers)." The group, however, has received praise from various sources.

The group has been working with the audience, according to Chicago City Limits, who has performed at various venues in the city. The group has been working together as a creative unit for the past three and one half years.

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Improving Sports Facilities

University officials have acknowledged that there is a severe squeeze on recreational facilities. "We're facing a crisis," an official said.

While adequate progress has been made in some areas, conditions in others, particularly on north campus, are currently under way, much remains to be done. Although athletic and recreational resources are outstanding, the disclaimed demands of some athletes is a significant issue for all students seeking to develop in sports.

The other side of the coin is that a large portion of the student body is unable to utilize the facilities. In particular, the physical education department, in a continuous stream of anti-fraternity, claims that the "non-Greek" are not involved in history.

Jackson, a member of the Phi Gamma Delta fraternity, has not had the chance to prove herself. He is part of a rich tradition, surrounded by events and potential for making meaningful contributions in all aspects of life. His involvement in the Senior Class's political action committee and the newly formed "Save the Campus" coalition demonstrates his commitment to the preservation of our community. The idea of a university offering an opportunity to pursue established interests or explore new ones is appealing. It allows students to de-stress without having to make major life changes. It is my belief that such initiatives are essential for the preservation of a healthy and vibrant campus community. I encourage you, Michael, to step back and realize how we can contribute to the growth and development of our community. As one of the most influential students on campus, you have the opportunity to make a difference. The past few years have been a time of change for our campus, and your actions will undoubtedly shape its future.

William F. Buckley to speak on Ivy League debate

With the political season in full swing, students are eagerly awaiting the opportunity to hear the nation's leading conservative commentator, William F. Buckley, speak on the future of the American political system.

As one of many students who are actively engaged in the political debate, I encourage you to attend this event. It is my belief that such initiatives are essential for the preservation of a healthy and vibrant campus community. As one of the most influential students on campus, you have the opportunity to make a difference. The past few years have been a time of change for our campus, and your actions will undoubtedly shape its future.

Letters to the Editor

Fraternities: Where's The Beef?

This letter is in response to Grosz's article, "The Beef?"

The author of the article seems to have overlooked the fact that the issue of co-ed fraternities is a complex one. While the "beef" against those who want to live in a co-ed situation is understandable, I would argue that it is important to consider the rights of all students.

In fact, I know of many "Greeks" who have made a conscious effort to improve the existing conditions in the fraternity system. For example, some fraternities have implemented new policies to address the issue of sexual harassment, while others have started initiatives to promote diversity and inclusion.

The author's claim that many fraternities are not interested in improving their conditions is simply not accurate. I have spoken with several fraternity members who are actively working to make change. They have expressed a desire to create a more inclusive and welcoming environment for all students.

I would encourage the author to reevaluate their position and consider the efforts of these fraternity members. We must work together to create a more inclusive and diverse campus community.

BROOM CREEK/Berke Brathed

Everyone's to Blame for World's ills

By Will Miltyn

It is very difficult to ascertain certain historical events and to assign blame for the world's problems. The "white man" or the "black man" is often blamed for the woes of the world. However, it is important to recognize that the cause of these problems is often much more complex.

The idea that the "white man" is responsible for the world's ills is a common one. Yet, it is important to recognize that the problems we face today are not the result of a simple, black-and-white cause and effect relationship. Instead, they are the result of a complex interplay of economic, political, and cultural factors.

For example, many historians argue that the Industrial Revolution, which began in the 18th century, was a major cause of the world's problems. During this time, the wealth of nations was transferred from the common people to the wealthy few, leading to social and economic inequality.

In both India and China, culture and religion have played significant roles. For example, the caste system in India contributed to the oppression of minority groups, while Confucianism in China emphasized the importance of hierarchy and order.

In both cases, the presence of these ideas contributed to the suffering of the people. In India, the caste system created a rigid social hierarchy, while in China, the Confucian emphasis on order and conformity contributed to the suppression of individual rights.

I believe that it is important for us to recognize that the world's problems are complex and multifaceted. By assigning blame to a single group, we risk oversimplifying the issues and failing to address the root causes.

The Daily Pennsylvaniaian

The Newspaper of the University of Pennsylvania

10th Year of Publication

Thursday, April 1, 1984

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Toward Improving Forums

As a student on the University of Pennsylvania campus, I am interested in the role that the Daily Pennsylvaniaian and other university publications play in shaping the political discourse on campus. I would like to propose a series of forums to discuss specific issues and to encourage open and constructive dialogue.

My proposal is based on the belief that forums can be a powerful tool for promoting understanding and fostering a sense of community. By bringing together students from different backgrounds and perspectives, forums can create opportunities for meaningful exchange and mutual learning.

The first forum could focus on the topic of race and ethnicity. This issue is particularly relevant on a campus like Penn's, where a diverse student body exists. The forum could include discussions on the history and legacy of racial inequality, as well as contemporary issues such as affirmative action and police brutality.

A second forum could address the topic of religion and spirituality. In a university setting, religious diversity is a given. However, discussions on matters such as abortion, evolution, and the role of faith in society can often be fraught with tension. A forum could provide a platform for students to share their perspectives and engage in respectful dialogue.

The third forum could explore the role of the media in shaping public opinion. Given the pervasive influence of the news, it is crucial to consider how media coverage can shape perceptions and influence public opinion. A forum could examine the power of the media to shape narratives and the responsibilities of journalists to report accurately and fairly.

I hope that these forums will serve as a starting point for a broader dialogue on campus. I believe that by engaging in open and honest conversations, we can work towards a more inclusive and understanding community.

Will Miltyn is a sophomore in the College of Arts and Sciences and a member of the Daily Pennsylvaniaian staff.
Medical pioneer Salk to speak on evolution

By MARCEL GARACD

Polio vaccine inventor Jonas Salk will discuss his theory of evolution in a Preservation Conference lecture.

The Institute of Biological Studies, in collaboration with the American Institute of Architects, and the Foundation for Architecture, the speech will be held at 7:30 p.m. in the University Museum Harrison Auditorium.

The talk, entitled "The Architecture of Reality, Merging of Science and Mainstream," will be given by Andrea Mechanick, acting executive director of the Philadelphia chapter of the American Institute of Architects. The talk will be based on her book "The Anatomy of Reality," which won the 1983 best book award given to architects by the American Institute of Architects.

The Institute of Biological Studies is dedicated not only to experimental biological knowledge, philosophy and moral problems, she said. "The Salk Institute is dedicated not only to experimental biological knowledge, philosophy and moral problems," she said.

Mechanick added that Salk and Kahn have been close friends. Kahn, a former University Architecture professor, designed Salk's Institute in La Jolla, California.

"Dr. Salk is coming as a tribute to his old friend," she said. "Through his research with moral problems, he is looking forward to hearing Salk speak."

The talk will be on sale at the entrance of Harrison auditorium and will cost $5 for University students.

The Preservation Conference will be held April 9th to 13th.

Correction

The D.P. - Your source for campus news & events

Effective March 28th, Phyllis Goss and University Student Insurance Office formerly located at 3440 Market Street will now be located at Blockey Hall room 814.

Make a Date to...

Take A Professor to Lunch

April 9th to 13th

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Alber's 10% off total bill
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Chinese Street & Grill 20% off student and professors lunch

Doc Watson's 20% off total bill
Eden - 20% off total bill

Effective - 20% off total bill
Gold Standard - 20% off total bill

LaTerrasse - 20% off total bill

L'Artiste Affaire - 20% off total bill

Le Bus Restaurant - 20% off total bill

Margaritas - 20% off total bill
McDonald's (Houston) 10% off total bill

McDonald's (West) 10% off total bill

McDonald's (Philadelphia) 10% off total bill

O'Hara's Fish House & Lighthouse Restaurant 10% off total bill

Palladium - 25% off total bill

Rob's - 25% off total bill

Salad & Bistro - 25% off total bill

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Class of 1985 to hold run-off for top posts

by jodi goldsmith

run-off elections for positions on next year's senior class board will be held today.
A two-day election for the nine board positions was held earlier this year, but this year's board is finalizing plans for a run-off election. The run-off is to take place today from 12 p.m. to 5 p.m. and in the lobbies of High Rise East and High Rise North from 12 p.m. to 6 p.m.
Senior Class President Adam Winick, who will battle Adam Kider for the vice president and treasurer, Karen Barr was elected treasurer. Karen Barr was elected vice president and Steve Smith was re-elected for treasurer. Kider will battle Adam Winick for the vice president and Steve Smith for treasurer.
The run-off will be organized by the campus elections committee.
Senior Class President David Steinberg said last night that the run-off is being held because "nobody in these elections was by a 50 percent majority. Be said that 612 people voted in the run-off.
"We are very pleased with the turn-out," Smith said, "I feel that people should be very pleased with the representatives who will work in their best interest and who feels strongly about the class.
Senior Class Vice President David Perl said last night that he believes many people should vote "so that the most candidates can better serve you please let us know."
"We had many more people coming last year, but this year we had a bigger turnout. It proves our strong support," Perl added that he expects about 250 people to vote.
"If we have a nice day, we'll have 350," he said.
Polls will be open today in front of high rise East, high rise north and in the lobbies of high rise east and high rise north from 12 p.m. to 6 p.m.

The progressive movement is getting stronger and stronger," she said. "By convention time it's going to be a real thing."
"The masses are beginning to realize the party to listen to issues."
"The progressive movement is growing stronger and stronger," she said. "By convention time it's going to be an open convention."
Campaign stop?

Mondale may appear at U.

Dr. ADAMS CEREMONIES
The University Students Senate administered a resolution to bar any attempts to establish a National Student Association on campus. President Maxey stated that he was opposed to any such organization being established on campus. He also said that he felt that such an organization would be detrimental to the academic climate of the University.

Mondale made a whirlwind tour of Pennsylvania yesterday before flying back to Minnesota for a campaign stop in Philadelphia tomorrow. According to sources close to Mondale's staff, the candidate may visit the campus tomorrow.

"What we want to do is to make sure that students are aware of the issues and the candidates," said a source close to Mondale's campaign. "We want to make sure that students are informed and that they are voting in the election."
"New Vic Theatre" plays offer comedy, audience participation

B. SUAR KEARLS London's New Vic Theatre brings a dozen original plays to the Philadelphia area this week. The shows are presented in English by a group of young actors, and feature a wide range of styles and techniques.

London's New Vic Theatre is a small company that produces a variety of plays, including comedies, musicals, and Shakespearean productions. The company is known for its innovative and experimental approach to theatre, and often performs in unusual locations, such as coffee shops and bars.

London's New Vic Theatre is located at 110 Rumsey St., London, and can be reached at 716-555-1234.

The plays being performed this week are:

1. "The Haunted Inn" by Henry James
2. "The Importance of Being Earnest" by Oscar Wilde
4. "A Midsummer Night's Dream" by William Shakespeare

All shows are held at 8 pm, with tickets available at the door.

Contact the theatre at 716-555-1234 for more information.

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Democratic hopefuls to debate as Pennsylvania primary nears

By MARY ELLEN CROWLEY

The three candidates are in the race for the Democratic presidential nomination, each vying for the nomination and the chance to face off against each other in the primary debate from Pittsburgh.

The League of Women Voters is sponsoring the event, which is expected to draw large crowds to listen to the candidates' speeches. The debate will be held in the same city as the last primary debate, which took place in New York.

The candidates will be asked to discuss the issues of the campaign, and the debate is expected to be lively and intense, with each candidate seeking to outshine their opponents.

One of the candidates, Hart, has already won the caucus in Iowa, but the primary field is wide open in Pennsylvania, and all three candidates are still vying for the nomination.

The debate comes only five days before the state's primary election, and the candidates are expected to focus on key issues such as the economy, education, and health care.

"Rev. Jackson is the only one who has a complete set of ideas on the issues," said Mondale workers Tuesday. "Hart's got a complete set of ideas, too, but Jackson is the one who sticks to the issues in these debates," she said Monday. "He's got some very definite good ideas on America and on the world, he believes the candidates..."

The debate will be broadcast live from Pittsburgh on Tuesday night. It is expected to be a highly anticipated event, with millions of voters tuning in to watch.

"You never can tell what topics will come up when they all get together," he said.

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Interested individuals may call or send their resumes to either Seth Edwards, Second Vice President, (212) 552-4152, Chase Manhattan Bank, 1 Chase Plaza Pittsburg, PA 15222, or Gladys Ramirez, Assistant Treasurer, (809) 753-5663, Chase Manhattan Bank, 234 Marcar River Avenue, GPO 1990, San Juan, Puerto Rico.
If they can't answer your questions before you buy their computer, what makes you think they'll be able to answer them after? — IRA CRONIN (STUDY STATION)

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What happens to your beloved family computer is anyone's guess. We have been told they don't have insurance or a warranty. They don't have to lose computers. They just have to lose money to repair one. You should probably call Show-Stoppers and get a price quote on a new computer, just in case you have the misfortune of having a Show-Stoppers computer around.
need to get included in the candidate pool of the people you want on the nomination line. They added, “The people you want on the nomination line are the people you must get rid of to win the general election. And the people you need to win the general election are the people you must get rid of when you get in office.”

“I think the process that you talk about is doomed to failure,” he said.

Tetre said he also expects to discuss the effectiveness of recent presidents.”

“We have not tried the two-term presidency amendment since it was passed under Eisenhower. We also haven’t tried to run for re-election. Nixon was flawed, Ford was unsympathetic and Carter low,” he added. “And in the case of Bush, he will not be in the White House.”

Tetre said the panelists will address how the presidential election process could be revised for a president’s term to be more constructive.

“Professor Arterton is one of the active younger political scientists,” Tetre said. “He has been active in democratic party reforms and is an important voice in the political polling for Newsweek. Professor Katzman is an author of ‘Kennedy and is serves as a mentor for the Democrats.”

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New Valley Forge Center...
The new Valley Forge Center is near the King of Prussia Mall and will open in April. To conveniently provide PHIP benefits to residents of Delaware, Chester and Montgomery counties.

Free CPR Classes...
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For More Information...
Visit our PHIP website or call us at 661-3370.

Photo by Lubavitch House

The Daily Pennsylvanian - Thursday, April 5, 1984

Shabbat Dinner
Hill House Dorm
7:30 Friday Night
Upper East Lounge
Free
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Penn falling behind Ivies, city schools

(Continued from back page)
tone of their older athletic buildings in the near future.

Although Dartmouth has not yet expanded or renovated in athletic facilities to the extent that is necessary for future construction and is in a more active renovation mode. "Between various athletic, physical education classes is required and intramurals, Dartmouth Physical Education Director Ken Jones said, "There are four basketball courts available from the main gym and a few more in the basement and a few over the head of Baker Field. (That's not an awful lot of space.)"

But Dartmouth plans to change all of that. "We're in the fundraising stage of building a new gymnasium," Jones explained. "It should include three varsity size basketball courts, swpoosh and racquetball courts, a new rifle range, plenty of additional locker room space and several large multi-purpose areas for athletic classes."

In addition, the athletic department will try to secure a site for this project by April. However, intramurals and recreational space at Dartmouth will increase even more.

The Dartmouth athletic department received approval this winter to construct an outdoor intramural complex which would consist of eight administrative offices, a dressing room, a gymnasium, and additional space for intramural games. No other Ivy League school has such exclusive facilities for intramurals.

"It's a little further away, about a half a mile from the center of campus," Jones said. "But we've found that available space like this can be utilized for all sports and when this complex is completed, we'll be able to expand the intramural program. If this plan goes through, we should have a brand new athletic complex around 35% of the current student athletic facility."

Thus, the past few months another big school has made the commitment to spend millions of dollars to upgrade its recreational and intramural facilities.

The difficulty of acquiring land in a metropolitan area such as Philadelphia has been an obstacle to expansion of facilities. However, "city schools" with more space problems, such as Georgetown, have been able to overcome their problems, building facilities that are a bit smaller than their traditional buildings, but still have recreational facilities whatever the size. That said with the construction of the Yar's Field House, a two-story racquetball complex.

"We are really excited about this," Yar's Complex Director, Denis Kanach said. "It's just too bad it's not the whole thing." Kanach added, "The only reason we haven't a university under the name."

The facility is used almost exclusively for recreational activity, Kanach added. "The only reason we haven't a university under the name."

Of all the Ivy League and metropolitan schools, Columbia is the only one who is experiencing the same kinds of urban space and innovation problems as Penn is. The Dodge Physical Fitness Center is Columbia's one and only athletics and recreational facility on campus. The four-outdoor court tennis, two-lighted basketball courts, two-weight rooms, a sauna room, a kana room, a locker room, a dressing room, two pools, six locker rooms, and a community gymnasium and several large multi-purpose areas in the academic classes.

"Due to its crowded location, Columbia's athletic department and facilities are on the upper floor of the University Center."

Simple on the basis of comparison with other large institutions, Penn has neither the floor, nor the space and the best facilities for this time. However, many of the schools with below average facilities are now improving major expenses and improvements.

If Penn does not follow suit, the effect on the school could mean decreased participation in athletic programs and the University would be hard pressed to compete with the other Ivy League schools.

And other groups to be announced, will perform excerpts from their Spring Shows.
Timing is key factor

(Continued from back page)

However, the similarities between the two projects were not immediately apparent. How can a tremendous project such as the stadium be under construction without the necessary coordination between various segments of the administration? How can the success of a project in its early stages be entirely dependent on the decisions made in the first two years? How can the administration fail to act when the problems arise? How can the administration be so ineffective in the first two years of construction? How can it be that the administration continues to act as if the project were on track when it is not? How can it be that the administration doesn't know what's going on in the building when it is?, and the fact that the Ivy League tournament is still going on, it appears, is that the Quakers could not be legitimate contenders for the ride.

First though, they must get past

W. Lax vs. Bears

(Continued from back page)

the Ivy League tournament is still going on, it appears, is that the Quakers could not be legitimate contenders for the ride.

First though, they must get past

Softball

(Continued from back page)

to playing with each other. From early years seems to have reached its proportions.

Place your classifieds at the D.P. office - 4015 Walnut Street, 2nd floor.

Cost: 20¢ per word, per day. Deadline: 3 p.m. two days before publication.
Softball takes 5-0 mark into contest with Drexel today
By STEVE GOLDWYN

So far, the Penn softball team has cruised to a 5-0 record. Today, the undefeated squad will put up the line at Drexel. And as usual, the game looks to be a high-scoring affair, not the sort of a game you reach for the ice cream.

The Dragons are led by starting pitcher Lisa Schraub, a junior who has four wins this season. She is expected to have her work cut out for her against the Red and Blue. The Dragons have scored 16 runs in their first three games, but the offense has been uneven. The Blue and White has scored 32 runs in its first four games.

"I think Drexel will be our toughest game so far," coach Lisa Grimes said. "The game will be won on the pitcher's mound."

Struggling Ursinus battles W. Lacrosse
By JOSEPH KRAMER

The Quakers are coming off a weekend when they lost 6-0 to Swarthmore and 3-1 to the University of Pennsylvania. But coach Joe Andino is optimistic about the team's chances against the Ursinus Bears, who have lost their last two games.

"We've got to get back to playing the way we were last weekend," Andino said. "I think we can do that against Ursinus."

Penn falling behind Ivies, city schools
By STEPHANIE KIRKIN

Last in a four-part series: on the athletic and recreational facilities of the Ivy League

As for the Penn softball team, it has been working hard to maintain its strong start.

"We've got to get back to playing the way we were last weekend," Andino said. "I think we can do that against Ursinus."

Facilitating Sports at Penn

"And for the most part, our two teams aren't roommates for our varsity sports.""But now we have an open floor, multi-purpose facility that our varsity and intramural programs will share.""Brown Assistant Director of Athletics, Fred W. Jones, Jr., said.

"We've just opened $3 million — now we've completely entered and expanded," Jones said. "We have new track and field spaces on the fourth floor of our new building."

Brown has essentially created — where there was once no room — a field house for all our varsity and intramural sports. The space is divided into two areas, one for intramural and the other for varsity athletics.

"We've just spent $3 million — now we've completely entered and expanded," Jones said. "We have new track and field spaces on the fourth floor of our new building."
FREUD'S
FRAN?  
MURDER AND SUICIDE
Murder and suicide

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Writing on writing

By Howard Sherman

In a more or less never-ending barrage, we are assaulted with facts about the decline of American education, about how many people are graduating from high schools without rudimentary skills, about the number of functional illiterates in the country. And as Ivy Leaguers, we're simultaneously appalled by this self-styled self-same and thankful that we received superior educations. We shouldn't be so proud.

Sitting in a editor's chair for the past 2 1/2 years has given me an opportunity to see just how college students write. And while there were no incompetents, very few were at ease with what they were trying to do with words.

I don't claim to be the world's greatest writer, or even one of the best here at Penn. Before I go any further: I'm enough of an editor to know that I write terribly long, rambling sentences and have a somewhat limited vocabulary. I'm also not a good enough writer to self-edit myself. With that self-criticism out of the way...

If my experience is representative, the problem in the current state of writing begins at the junior high school level. After spending my elementary years writing whatever came into my head, I was suddenly informed of something called the "well-constructed essay." This little monster consists of an introduction, three "body" paragraphs, and a conclusion, meant to be essentially the same as the introduction, only different. It is this stripped of all extraneous wordage, make its point, and end. One of my more zealous high school teachers managed to even pare this form down into four, one sentence components: goal, conflict, climax, and conclusion -- supposedly the essence of any work, be it short story or novel.

When I hit college, I was considered to be literate, having mastered this form. Yet problems arose when I had to write more than five pages on a single topic. Although I was organized, I was also hopelessly tongue-tied. After all, in high school, four carefully chosen sentences about Huckleberry Finn had gotten an "A" from one of the school's toughest teachers. Shock set in -- and I have yet to be able to write more than 20-page papers on anything.

You see, what becomes important for the first time in college is something called style, the ability to inject some personality and point of view into written words. But unlike previous schooling, there's rarely anyone to tell me along and experimentation on the wrong paper can prove to be disastrous. My solution was to write exactly the way I talk, resulting in a convoluted but personal prose.

For most people, this is too much of a leap to make. One new writer for 34th Street was discouraged as I inserted his verbal criticisms into a previously nocuous review. He was concerned about writing down his own harsh views for public consumption -- he had a hard time accepting his own opinions when set in type. Yet his points, once he made them, were very well taken.

Style can make a big difference in writing. Several teachers have given me good grades on papers making particular comment about my "mechanical" writing. These same teachers have also told me that my points were a bit screwy, but my style saved me. Let's hear it for convoluted sentences.

So what's my point? We all need editors. Penn requires a basic proficiency in English, but this proficiency is oriented towards the same analysis we were taught in high school. There aren't nearly enough expository writing courses to encourage personalized writing and they are not required. The whole writing program is in danger. Apparently, the university wants to institutionalize this dichotomy in education.

When people write for publication -- amateur or professional, journalist or novelist -- their work is guided by someone trying to make the subject clearer, without adding their own opinion. If educators were a little more concerned about how people write, we would all be trained as editors in order to clean up not only our own prose but that of our friends. Once people are more at ease with the simple task of writing, they would then be able to return to the more important issue of presenting insightful, lucid thoughts.

There is a vicious circle at work here, one which stems back to basic philosophy about how to develop writing: should thoughts develop writing or presentation be worked on first. The solution: write on them simultaneously, so that people can present their views as easily on paper as they can orally. We often hear condemnations of style without substance, but who really wants to read substance without style?
The Emerald City

Oz fanatics lionize Dorothy & friends

By Kathryn Gregorio

B elieve it. At this very moment nearly 2000 perfectly sane people from all over the world devote themselves to Dorothy, Toto and the rest of The Wizard of Oz crew.

Members of the International Wizard of Oz Club are avid fans of the 1939 movie version of the story that most people lose interest in by fifth grade. However, a common interest in the entire 40-part Oz novel series, particularly the original 14 written by L. Frank Baum, most unites the members. These "Ozzians" could be compared to an academic group studying a specific discipline like economics.

Fred Myer, an English and history teacher in Escanaba, Mich., is the leader of the Ozzians. According to Myer, the club's ultimate goal is "to translate Oz into a real life experience." For most of us, running into the Wicked Witch of the West or a flying monkey would be a chilling thought. But not for intrepid Wizard of Oz Club members. Their highly successful 1979 convention was graced by Margaret Hamilton, the Wicked Witch of the 1939 movie. "She came by plane, of course, not by bicycle," Myer reported.

The club's holds these conventions tri-annually. The next one will be this summer in that capital of munchkins and cowardly lions, Wilmington, Del! Toto fans will be out in force, and Disney Studios has promised to send movie representatives and paraphenalia from their new fantasy/adventure motion picture version of Oz. Fairuza Balk might even put in an appearance. The upcoming film will be more extended than the older version, including both the Land of Oz, and Ozma of Oz stories. Myer could barely control his enthusiasm over the multi-million dollar venture. "Ohhh, yeessst!" he exclaimed. "We are veerrry excited!"

The organization also publishes a magazine that comes out three times a year. It contains scholarly interpretations of the Oz book series and reproductions of pictures from the movie versions - none of which are accurate, Myer ruefully admitted. Probably most important to readers is the list of addresses of Oz memorabilia traders printed in each magazine. The forthcoming issue will also include a complete list of every language the Oz series has ever been translated into. Eager beaver Ozzians have even found translations in Turkish and Japanese!

If you have nothing to trade, and are not interested in acquiring the Turkish edition of Ozma of Oz, don't despair. In Chester, Ind., an enterprising Oz fanatic has started a most appropriately named "The Yellow Brick Road." Of course the store deals exclusively in Oz-related products, including miniature pairs of ruby slippers.

Gorilla Wars

Two stores stock custom costumes

By Raphael Markovitz

Philadephia publications carry many advertisements for jewelry stores, New Philly residents soon realize that there is a "jeweler's row" somewhere near 8th and Walnut Streets. No one bothers to mention that just three blocks away is an area that should be dubbed "costumer's row."

The 1100 block of Walnut Street has two costume shops - more than in all of West Philadelphia. These two shops, Pierre's Costumes and the Philadelphia Costume Company, are only the threadbare tatters of what was once a huge costume district.

Pierre's has been at its 11th Street location since 1930. Before that it was called Miller's Costume Shop. The current proprietor of Pierre's, John Weinstein, bought the shop in February, but had been working for the former owners for several years. He explained that 30 years ago five costume shops thrived on the block. Several of them then went out of business, and a couple moved to New York City, leaving just the current pair.

Although not sure why many of these costume stores went the way of the dinosaur, the management of Pierre's said, "They couldn't compete with us."

"Having the two shops close by is actually good for business because it creates a certain costume excitement in the area," Weinstein said. "The two stores don't sell to the same market, although there is some overlapning."

Pierre's sells mostly to amateur production companies, including several campus groups, and to many advertising agencies for commercial promotions.

The Philadelphia Costume Company, which has been located across the street since 1950, used to be situated around the corner.

Alfred Siciliano, its owner, agreed that the proximity of the two shops increases business for both stores, rather than encouraging cut-throat competition. Siciliano's market consists of mostly "built" items, a costume biz-buzz word meaning custom made. His customers include the road company shows of major Broadway productions.

"Many celebrities have been to my shop for fittings," Siciliano said. "We fitted Anthony Quinn for Zorba The Greek and have done costumes for Joe Namath, and Luciano Pavarotti." He has also outfitted Broadway shows, not as the prime contractor, but as a sub-contractor.

The celebrities, says Siciliano, are really nice people, and are no different when getting fitted for a costume then regular folk. They put their costumes on one leg at a time.

The Philadelphia Costume Company also does supplies the plumage for many Mummers clubs participating in Philadelphia's New Years Day parade. Since each club spends between $10,000 and $40,000 a year on costumes, this is a big order, Siciliano said. Although these costumes are only worn for a single parade, the Mummers use them during the year for other activities.

A group in Princeton, N.J., placed the strangest order that the company has filled - for a number of "pimp and whore" costumes. This seems to belie the common notion that Philadelphians are supposed to be preoccupied with the past. Weinstein and Siciliano's customers are no exception and take this flaw to evolutionary extremes. The best selling items at both Pierre's and the Philadelphia Costume Company's are gorilla suits.
FREUD'S FRAUD?

By Jimmy Guterman
n the beginning, there was Freud. And Freud made great strides, but, lo, He was lonely. Even with all His achievements, all over the land, there was but one faithful one with the insight to acknowledge the greatness of The Master's works. So He took this one unto himself as a friend and named him Fleiss. And together they discussed The Master's Works.

And Freud spaketh unto Fleiss, "There is a matter I must share with thee and make our union whole." And Freud took a woman, Emma Eckstein, and sent her unto Fleiss. He spaketh unto Fleiss, "Hark, take thee this woman and expel the evil spirits that have darkened her soul. Take thee this woman and save her from these demons and together, we shall spread our great wisdom and share our everlasting love until the rivers run dry."

But there was a problem.

It would probably be an exaggeration to say that Sigmund Freud had no friends in 1896, but it wouldn't be entirely untrue either.

It is April 21, 1896. Freud stands in front of The Vienna Society for Psychiatry and Neurology and reads a paper entitled, "The Aetiology of Hysteria." It is not one of his finest hours. That evening, Sigmund Freud argues to a brick wall of his Victorian colleagues that the cause of neuroses can be directly traced back to early sexual traumas. This is the unveiling of the famous "seduction hypothesis," which Freud later repudiated. A deafening silence greets the paper; the Viennese medical journals will not even acknowledge that the paper was delivered. In short, "The Aetiology of Hysteria" results in Freud's excommunication from the psychiatric community.

Eighty years later, a young, flamboyant analyst-in-training named Jeffrey Moussaieff Masson starts making a name for himself in analytic circles. He makes a remarkable impression on Kurt Eissler, director of the Freud Archives, and also receives the good graces of Wilhelm Fleiss. And together they discussed The Master's Works.

Jeoffrey Masson

While he was exchanging letters with Freud, Fleiss was at work on a book entitled, On the Causal Connection Between the Nose and the Sexual Organ, which claims: "Women who masturbate ... can only be finally cured through an operation on the nose if they truly give up this bad problem." To put it kindly, the one professional who was privy to Freud's work in the latter's most crucial years was a quack. The concept of sexual neuroses being cured by an operation on the nose defies most definitions of logic. It is surprising that Freud was genuinely attracted to someone so clearly his inferior.

"Freud didn't have any choice but to get involved with Fleiss," Jeffrey Masson says in his hotel room in Washington, D.C., his latest stop in a tour promoting his book. "He didn't have any choice. Nobody was paying any attention to him. There were certainly better brains, but they weren't taking Freud seriously. In that one area, Fleiss had more insight than the rest in responding warmly to some of Freud's ideas. It was a genuine friendship — they really liked each other profoundly."

Continued on next page
t is late 1894 and Freud is having problems with Eckstein, who is exhibiting classical "hysterical" symptoms. The Christmas, Freud travels to Vienna to visit Freud and they discuss Eckstein's case. Freud is convinced that Eckstein should be the first woman to undergo his naso surgery. Feeling his own therapeutic activity incomplete, Freud hands Eckstein over to Fleiss for the operation. Their joint work on Eckstein would permanently seal their scientific bond for the rest of theirlives. With this success, Freud would permanently seal his name in the psychoanalytic mainstream. The operation, Fleiss assures Freud, will be simple and straightforward. In February 1895, Eckstein goes under the knife.

On March 6, 1895, with Eckstein again safely (?) under Freud's care, The Master writes to Fleiss. This hitherto-suppressed letter describes, in graphically horrifying terms, Freud's panic response to a child under Freud's care. The Master writes to Fleiss for the world to see. With this success, Freud would permanently seal his name in the psychoanalytic mainstream. The operation, Fleiss assures Freud, will be simple and straightforward. In February 1895, Eckstein goes under the knife. She is permanently disfigured.

In an unpublished letter, dated Nov. 19, 1953, Masson is fired over correspondence which we left out of The Origins of Psychoanalysis. In an unpublished letter, dated Nov. 19, 1953, Masson is fired over correspondence which we left out of The Origins of Psychoanalysis. In an unpublished letter, dated Nov. 19, 1953, Masson is fired over correspondence which we left out of The Origins of Psychoanalysis. In an unpublished letter, dated Nov. 19, 1953, Masson is fired over correspondence which we left out of The Origins of Psychoanalysis. In an unpublished letter, dated Nov. 19, 1953, Masson is fired over correspondence which we left out of The Origins of Psychoanalysis.

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KILLER'S IN

By Ilana Harlow

At 21 South 61st Street, on Dec. 1, 1983 at 3:15 a.m., Jerome Cutts beat his wife Janet to death with a hammer. He then beat his two children with the same hammer and threw them off the third floor landing. The children, 15-month-old Abedizia and 10-year-old Azalia, survived. Abedizia had gaping head wounds and was listed in extremely critical condition at the Children's Hospital of Philadelphia.

From Cain and Abel, to Oedipus, to Lizzie Borden, history and myth have been saturated with instances of kin killing kin. The Cutts case represents perhaps the most unnatural and unfathomable type of murder - killing one's family and then committing suicide seems to violate the basic instincts of self-preservation and propagation of the species.

But according to Arthur Freeman, the director of training in Philadelphia's Center for Cognitive Therapy, man is not an instinctual animal. "Lots of things appear to be built into us," he said. "We say we have a survival instinct but some people choose to commit suicide. Or we say we have a drive for food but people are anorectic. And we talk of mother love but mothers abuse their children. There's an idea that we have instincts, but we've come a long way from acting instinctually."

The behavior is still difficult to comprehend. Captain Eugene Dooley of the Philadelphia Police's homicide division believes that these killers operate within a warped system of logic in which the murder a rational and appropriate act. Dooley said that after a logical person commits a murder, he attempts to avoid detection. But when a psychotic commits a crime he does not try to conceal it - and often turns himself in - because to him the murder makes perfect sense.

"They are dealing with the same facts as we are, but are operating with different perspectives depending on their history, background, and genetic make-up," he said. "We share the same principle of logic - what's good for you is what you're going to do. They go against the rule. I don't know what [the cause] is, but it's something powerful and inexplicable."

Though for many years, Dooley has been exposed to murder every day, he remains confounded. "Is there a logical explanation why you would kill someone?" he queried.
The Cutts family was living in a building that had been declared uninhabitable. The mother was a substitute teacher and it is not known if the father was employed. Dooley deemed it unlikely since Cutts was probably noticeably disturbed. He added that the mother should have recognized that there was a problem and taken steps to avoid the consequences, theorizing that her failure to act indicates that she may have been unbalanced as well.

Most deranged killers have a long standing history of mental disturbance. Therapist Freeman said that the notion of temporary insanity is legal — not psychological. While it might seem that a given individual suddenly "flips out", there were probably antecedent events which suddenly "flips out", there were probably antecedent events which suddenly caused people to behave aggressively.

Freeman added that the notion of temporary insanity is legal — not psychological. While it might seem that a given individual suddenly "flips out", there were probably antecedent events which suddenly caused people to behave aggressively.

Freeman said that on the rare occasions when homocidal and suicidal people do "flip out" for apparently no reason, they are experiencing a total loss of contact with reality and see themselves as compelled to carry out the act.

Though the Cutts' living conditions were less than desirable, neither Dooley nor Freeman would attribute the father's actions to financial pressure. Both maintained that such an act must be rooted in a disturbed mind. Freeman said that a sane, unemployed man might be too proud to let his family go on welfare, but it would still be inappropriate for him to prefer them dead. Freeman added that some desperate men who are worried about their families going hungry, take out life insurance policies on themselves. After waiting out the two-year suicide clause, they kill themselves so that their families can collect. If a man has decided to commit suicide because he cannot support his family, there is no reason for him to take their lives as well.

Freeman said he believes that a person who kills his family and himself is far more disturbed than a person who kills only himself. It is someone whose reality is so distorted that he can not see any options. He added that many people who commit suicide see it as the only way to cope. Dooley suggested that while we see death as an end, suicidal persons might see it as a release, a beginning.

Dooley does not know if depression causes suicide but believes that even if there is a link between the two, an unknown element which induces the pathological behavior must exist. He feels that this trigger makes for a qualitative difference between the depressions of normal and suicidal individuals.

"To me it seems that depression is the state of mind of a person who may commit suicide," he said. "While you and I think we'd be depressed if we didn't have clothes to wear or food to eat, in cases of suicides that have demonstrated depression, I'm convinced that it's not a series of events that leads to depression. It's inexplicable — it might be organic."

Freeman said that there is not necessarily a direct link between suicide and depression. "Some people may be depressed for years but are not suicidal. Other people may commit suicide because they hear the voice of God playing through the car radio telling them that in order to cleanse themselves of all guilt, they must kill themselves."

Though the homicide department does not keep statistics on the sex, age, race, and socioeconomic backgrounds of people like Jerome Cutts, Dooley suspects that the homocide-suicide phenomenon occurs in all types of people. "There is no pattern and it is impossible to make any general blanket statements. You can't consider any of them as a group. They're each individual cases."

On Aug. 31, 1982 witnesses observed Knavie Walden throwing her two children off the City Avenue bridge into the Schuylkill River. She then jumped herself. Kovan Moore, 7, and Carl Moore, 6, both died. Walden was rescued, pleaded guilty to third degree murder and received a sentence of 11 1/2 to 23 months in a detention center, and one year of institutionalized psychiatric care followed by out-patient treatment. Walden had attempted suicide before the incident and made three additional attempts in the 17 months after her arrest.

Walden, a deaf-mute victim of wife abuse and abandonment, had been receiving psychiatric treatment since 1972 and had been hospitalized for mental illness many times. Philadelphia Common Pleas Court Senior Judge John Geisz, who handed down the sentence, was sympathetic towards her. He said recently that considering her illness, brutal marriage and added handicap of deafness, the thought of "killing her in [jail] with the general public" was repugnant.

But since the District Attorney did have a responsibility to seek punishment, she was given a short sentence.

In a trial conducted in both English and sign language, Walden told the court that God instructed her to come to him and bring the children with her. This is what she was attempting to do.

"Very often people say they [killed] because they were hearing voices," Geisz said. "Some people have been hearing voices for years. They think everyone hears voices. I don't know if they hear their own voices or the voice of the Mormon Tabernacle Choir. Some say it used to be the voice of Satan and now it's the voice of God. They didn't listen to Satan but would listen to God."

Freeman explained that auditory hallucinations can occur when a person is under the influence of a drug like P.C.P., but are usually part of a very serious emotional disturbance. Paranoid schizophrenia is characterized by their detachment from reality, have reported hearing the voices of Martians in their thoughts and receiving direct messages from the President. In other disorders, an individual hears voices inside his own head. Or he might see a billboard that says "Go for it" and interpret it as a personal message directing him to "go for it." Depending on the meaning he bestows upon this phrase, the results can be tragic.

Philadelphia Medical Examiner Marvin Aronson pointed out that all interpersonal relationships are a mixture of aggression and affection. He added that most homicide victims know their assailants. Still, it is difficult to accept the phenomenon of people killing their families and committing suicide — destroying the people they supposedly care about and are loved by the most. Aronson said that these cases comprise a miniscule proportion of homicides but seem more prevalent than they are because they receive an inordinate amount of media coverage.

Still, Geisz reported that roughly 25 cases of parents killing their children occur annually in Philadelphia. What can be done to keep such incidents from recurring? Not much at the moment. As Dooley observed, "Murder is hard to predict and as such almost impossible to prevent."
"Greystoke" swings and misses

Greystoke: The Legend of Tarzan, Lord of the Apes
Directed by Hugh Hudson
At the Midtown

By Randy Fairbanks

The haunting concept of a "jungle boy" and its strange implications have given Edgar Rice Burroughs' Tarzan stories enduring appeal. So why have filmmakers repeatedly interpreted the legend in its blandest terms? From the Johnny Weissmuller series to the Bo Derek saga, the screen has been filled with comic-book rehashes of musclebound Tarzans heroically protecting cover-girl Jane from the evil men who exploit the jungle.

Greystoke: The Legend of Tarzan, Lord of the Apes nobly attempts to regain the dignity of Tarzan before he went Hollywood. The film downplays the adventure and emphasizes the most basic and maybe most interesting aspects of the Tarzan legend: the difference between man and animal, and the origin of identity (parentage versus environment). Unfortunately, a noble concept requires skillful execution, and director Hugh Hudson (Chariots of Fire) simply lacks that talent here.

After a brief plot set-up, Greystoke launches into a long jungle sequence sans dialogue relating Tarzan's growth among the apes. The basic concept is gutsy and solid; viewers witness the slow formation of the ape-man leader by studying each step of his development. But when dealing with grunting, primitive cultures, filmmakers need to follow strict, logical formats, as in 2001: A Space Odyssey, Quest for Fire and even Caveman. Hudson structures the sequences weakly, making it difficult to determine exactly what's going on. By the time Tarzan becomes King, one is utterly confused and desperately praying for the utterance of any English syllable. The poor design of the section is complemented by a frustrating lack of inspiration. The fight scenes, for example, are repetitive, confusing, and strangely uninvoking.

When Tarzan visits England, the land of his forefathers, Hudson seems much more at ease, comfortably showcasing the elegant English and lush estates with cinematography similar to Chariots of Fire. The epic sweep of the jungle scenes clashes uncomfortably against the brooding psychological atmosphere here. Even the romance that develops between Tarzan (Christopher Lambert) and Jane (Andie MacDowell), his grandfather's ward, becomes secondary. Tarzan's psychological progression is interesting but not nearly eventful enough to hold the film; the animal versus man self-conflict never really changes Tarzan, and it is never fully resolved. Without any tangible character growth, the film stagnates hopelessly, losing the forward momentum needed to keep an epic going.

Also, parts of the film are unremittingly corny. There are four embarrassingly over-dramatized death scenes (three apes, one man), each featuring Tarzan grunting sadly over the body, desperately trying to revive it in animalistic ways. Countless apes hug, laugh and pat around unbelievably, often mugging straight into the camera with expressions that would look ridiculously overdone on humans.

Set against this cornball flavoring is an odd blend of campy humor that proves very unsettling at times. The bloody massacre of an exploration group by a gang of natives is played for laughs, while the death of an ape is dragged out in teary-eyed detail. The exces in both circumstances is cold and completely unaffectionate.

Fortunately, the acting rises above Hudson's poor direction, making the film worthwhile. Carrying the quiet dignity of a troubled hero even when ape-walking clumsily through an English mansion, Lambert is a handsome, stalwart Tarzan. Even though she has little to do, MacDowell as Jane combines just the right amounts of sexiness, independence, and innocence. Wonderful performances by Sir Ralph Richardson as Tarzan's grandfather and Ian Holm as the French explorer who befriends the ape-man and brings him to England, are priceless displays of character acting.

Greystoke is a film at odds with itself. It has some wonderful moments (a particularly masterful dinner sequence in which Tarzan eats and drinks with animalistic fervor, while a host of pompous onlookers lose their appetite), and many effective performances. It also presents some poor direction and lacks a central style, rambling between adventure saga, psychological drama, and epic romance. But because it attempts to reach beyond the scope of its predecessors, Greystoke can be considered a step in the right direction. Adventure and intelligence on film don't have to be mutually exclusive.
Raiding ‘Raiders’
Sinking like a ‘Stone’

By Jake McGrath

Michael Jackson’s Thriller spawned “Eat It.” The M.B.A. Hand- 
book, The J.A.P. Handbook, and How to College are all spinoffs of Lisa Birnbach’s best-
selling guide for preppies. Now, two years after box-office smash 
Raiders of the Lost Ark comes Romancing the Stone.

Directed by Robert Zemeckis, Romancing the Stone falls short of being a comic 1980s version of Raiders. What the film lacks in plot it attempts to compensate for with sight gags, and it is generally unsuccessful.

This far-fetched adventure centers around Joan Wilder (Kathleen Turner), a somewhat dowdy romance novelist who lives with her cat in a Manhattan apartment, longing for the perfect non-quiche-eating male. Joan receives a map from her recently murdered brother-in-law, then a frantic call from her sister. To spare her sister’s life, Joan must take the map to kidnappers in Colombia.

Then the adventure begins. Scatter-brained Joan boards the wrong bus, gets lost in the jungle, and meets up with Jack Colton (Michael Douglas), the typical fugitive-from-justice who dreams big. Together Joan and Jack battle poisonous snakes, drug runners, and other predictable elements on their way to the treasure and the sister.

The humor is inconsistent throughout the film. While some of the gags produce chuckles, much of the film isn’t played for laughs. For example, it is tense when the villain loses his hand to a hungry alligator. Though the scene is meant to be taken seriously, it’s hard to sur-

press laughter when the obviously plastic reptile surfaces.

Douglas, who also produced the film, cast himself for the lead role of tough-guy Colton. Too unsanitary and less charismatic than an Indiana Jones, Douglas merely squints and flexes through the role. He delivers his most venomous line, a classic similar to Clint Eastwood’s “Make my day” in Sudden Impact, half-heartedly. Despite his clenched teeth and scowl, it is a letdown when Colton finally spits out, “Choke on it!”—Springing back from her taxing role in The Man with Two Brains (sucking fingers for 90 minutes must be exhausting), Turner emerges as the film’s only likable character. She undergoes a convincing transition from sheltered to self-sufficient as Joan, and replaces her steaminess from Body Heat with charm and poise.

Romancing the Stone is Michael Douglas’s first venture into comedy or adventure. Even so, it’s still disappointing that the movie seems to be a ripoff rather than a tribute to Raiders. Watching Romancing the Stone is like hearing a joke for the third or fourth time: nothing is surprising, it’s been done before.

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**Street Music**

**Heart of nice**

Joe Jackson steps out and says hi

By David Goldberg

Don't judge an album by its cover. From the shadowy, rust-tinted silhouette cover photo to its self-congratulatory liner notes, Body and Soul, the latest release by Joe Jackson, looks old, is a Blue Note jazz record of the '60s. But while the album's appearance seems dated, its contents break new ground for Jackson.

With the release of Look Sharp! and I'm the Man in 1979, Joe Jackson established himself as an excellent songwriter, a talented musician, and a son of a bitch. Most critics and record-buyers loved Jackson's songs, but their author quickly became known as a bald, unattractive person with no musical training whatsoever. Program one of Jackson's musical and personal history, then the new album is a glimpse into his future. On Body and Soul, Jackson has shed his hatred, anger and old image. The new album's nine songs discuss the same fears that have always plagued Jackson. But instead of lashing out, the new Jackson confronts his problems.

But while the underlying message is overwhelmingly positive, the album itself is a mixed-blessing; it switches gears too frequently, alternating between pseudo-Latin rhythms, soulful ballads, and a cacophony of glockenspiels, acoustic and electric guitars, Latin-influenced Night and Day and the watered-down jazz of the movie soundtrack to Mike's Murder. But while his musical range was growing, Joe was the same-old emotional midget, attacking love and women, the things that scared him the most.

Until Night and Day. This was an appropriately named album with two sides that stood in stark contrast to each other. The "Night" side was old hat in many regards. Songs like "T.V. Age" and "Target" confronted Jackson's social paranoia in a tired, self-defeating way, without offering any answers. But on the second, or "Day" side, Joe was "Steppin' Out" of the "Night" into the dawn of a new period. For the first time, he was singing about two people who took the chance of steppin' out into the city, into a happier world, into... well, you get the picture.

"Steppin' Out" led into the "Day" side, which was a breakthrough for Jackson. Finally he was exploring his inner-most hallucinations, offering options and answers instead of self-defeating sarcasm and cynicism. "Breaking Us in Two," "Real Men" and "A Slow Song" were personal, optimistic and beautiful.

With Body and Soul the metamorphosis is complete. If Night and Day was a microcosm of Jackson's musical and personal history, then the new album is a glimpse into his future. On Body and Soul Jackson has shed his hatred, anger and old image. The new album's nine songs discuss the same fears that have always plagued Jackson. But instead of lashing out, the new Jackson confronts his problems. And solves them.

Finally, the vocals enter. On the album's opening track, "Stop Making Sense," there are only 16 words sung on the song, but they sum up the metamorphosis of Joe Jackson better than anything else could.

"Take a knife/Cut out this heart of ice/Hold it high/Walk into the sun/Isn't that nice?"

And it's nice to know that once the sun melted that heart of ice, Jackson found a warmer, more loving one underneath it.

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**Sometimes, why?**

Some groups should stick to singles

Feeling Cavalier

Elektra

By Adam Sexton

One of the wonderful things about the current computer revolution is that it has turned music-making into a widely accessible activity in much the same way that the industrial revolution and its products the radio and the phonograph made frequent music-listening commonplace. Casio keyboards and Roland drum and bass synthesizers are not only more affordable than the musical instruments they simulate; they are actually playable by someone with no musical training whatsoever. Program one of these machines, turn it on, and realize, "Cool!" Amazing!

Still, that's no reason to award a record contract to every kid who appears on the company doorstep with a synthesizer tucked under his arm. There's no question that it takes talent to make really good microchip music. One needs the usual gifts for melody and song structure — not to mention an ear for texture perhaps better than that required by conventional rock instrumentation, where a quarter century has seen the appearance of distractions. (We all know that a pair of guitars is nicely complemented by bass and drums, but what goes best with a particular buzz from a Prophet synthesizer?) Some of the new synths groups, such as Eurythmics, have these talents. Others, as demonstrated with the cover of "One of My Favourite Things" on the debut LP by EBN-OZN, can't marshal the necessary creative strengths consistently enough to yield a solid EP, much less a complete album.

Presumably, EBN-OZN won a spot on the Elektra team by virtue of the success of the clever 1983 single "AEIOU (Sometimes Y)," which alternated the seemingly improvised raps of a racially frustrated hipster with the infectious chorus "A-E-I-O-U-some-times-Y." This took place to the accompaniment of a wide variety of musical patterns and textures, many of them arresting — and all of them entirely synthetic. On the basis of "AEIOU" (the appeal of which was augmented by a funny and memorable video), EBN-OZN certainly looked promising.

And on Feeling Cavalier, their first album, EBN (the dark one) and OZN (the blond) prove that they are brimming with good ideas. The problem is that the boys are incapable of combining them to form any kind of an effective whole. There's no advantage on the record to the concept of hooks, bits of melody, and even interesting verbal notions, but, all have been stuck together carelessly, almost randomly.

Ultimately, one fact emerges: EBN-OZN can't write a song. The "band" has dabbled in a variety of pop styles that it doesn't seem terribly familiar with. When played on synthetic instruments, even the airy melodies you've saved in those nifty Synsonics drums from Mattel.

---

**Fake songs.** "Kachenga Pamoja," for example, is pretend Afrobeat, and "Video D.J." is pseudo-Salsa. "Give It Up" has a fully realized, if bland, melody, but its sappy synthesized strings and execrable lyrics ("The '70s are over/Now its time for infinite shades of green/Better move over rover") turn it into something like bad ELO, if that isn't redundant.

Actually, "Video D.J.", sounds like the conceptual basis for a clever song; so do "Pop Art Bop" and even "Bag Lady," in which the group makes an admirable attempt at rockin' social protest. But none of these concepts has been thought through. In every case, suggestions (both verbal and musical) are made and then abruptly dropped, leaving a resounding electronic void.

Finally, the few human performances on the record are pathetically inert. OZN just can't sing, and "AEIOU" notwithstanding, he has less of a voice for rap than Tom Carvel. EBN and OZN even screw up a give-away remake, talking the lyrics to "Rockin' Robin" through a vocal filter.

So buy the 12-inch single version of "AEIOU" featured on this album, which includes a rather nightmarish vamp not found on the original single. But avoid Feeling Cavalier — and in particular, those nifty Synsonics drums from Mattel.
Where's the beat?
The Thompson Twins slow it down

Into the Gap
Thompson Twins
Artist

By Scott L. Baker

As many of the so-called "British invasion" bands of the late 1970s and early 1980s have crossed the ocean in search of a slot on American Top 40, they have modified their sound to gain the attention of United States programming consultants (listeners, of course, have very little say over what they hear on the radio). Lured by the prospect of mass acceptance (and profit), bands like A Flock of Seagulls, Duran Duran, ABC, and even Gang of Four have tempered the pulse and sound of their records to accommodate American audiences. Another British ensemble has now placed itself squarely in this fold. The Thompson Twins' latest album, Into the Gap, contains their slowest (and least interesting) material to date.

Formed in 1977 as a four-piece band, their 1980 single, "Politics," caused a trickle of interest in the U.S. In early 1982 "In the Name of Love" quickly achieved national college radio airplay and within months topped the U.S. club charts. In November of that year, the Thompson Twins released "Hold Me Now," providing the one standout in this milieu of mediocrity. The quickest song on the LP, it opens with a rhythmic, synthesized voice that leads into a catchy synthesizer hook. The interaction between the bass and synthesizer combine with a deliberate beat to make for a danceable selection.

The Thompson Twins' success in America began with hot dance tunes; their virtual abdication of that style has brought them additional recognition. On Into the Gap, the judicious use of synthesizer, beneficial harmonies and percussion, as well as a slick production, combine to create a silky smooth texture to go along with the lyrical fluid. As the album is rarely more than insipid, this aural quality proves to be the record's main asset. In two years, the Twins have moved from urban contemporary to adult contemporary, widening their audience but leaving a trail of former fans in their wake.

With this release, the Thompson Twins are heading toward the middle of the road at warp speed. Into the Gap sounds nice, but it's boring, following the trend of many of their fellow countrymen. As these British artists get more and more mainstream, music fans will have to look elsewhere for progressive, danceable rhythms. I recommend Jamaica.

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"Hold Me Now" and "Doctor Doctor" have enjoyable melodies that rescue them from total banality. The title track, "The Gap," provides the one standout in this milieu of mediocrity. The quickest song on the LP, it opens with a rhythmic, synthesized voice that leads into a catchy synthesizer hook. The interaction between the bass and synthesizer combine with a deliberate beat to make for a danceable selection.

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The Picture of Dorian Gray
Adapted and Directed by Jiri Ziska
At the Wilma Theater

By Frederick Price

Oscar Wilde thoroughly enjoyed blowing his nose at thestuffiness of late Victoriana. His advanced artistic theories and accompanying homosexuality stimulated a few but aggravated rather more of his contemporaries, and his best known novel, The Picture of Dorian Gray (1891), contains most elements of his vibrant and lively imagination, pervading homosexuality stimulated artistic theories and accompanied the manipulation of his ac- quaintances. The central theme of misplaced artistic purity, however, is less interesting than other, more mystical, ideas. Wilde probed that nebulous and exciting psychological sphere of one person’s influence over another, and the fascinating struggle between control of emotions and execution of theories.

At first, Gray, played by Yale graduate Michael Cerveris, appears as a foppish and naive young man under the benign wing of Basil, a gentleman painter (Eric Forsythe). Then he falls prey to Lord Henry Wotton (Tim Moyer) and his magnetic flair for capturing both the cruelty and the occasional remorse that his complex role requires. His proud, refined features — all the players are convincingly made-up and well costumed, corresponding to both the era and the time span — and arrogant attitude go well together. His relationship with his one-time mentor, Basil, is a study in the careful misuse of one person by another. The mild and weak Basil worships the younger man as someone artistically superior, and Eric Forsythe’s interpretation of simplistic befuddlement and weariness helps build up the sophistication of Gray and Wotton. The production is top-heavy with the Equity skills of the above three artists. There was not enough material for the others to use in developing their characters, and the gulf between Cerveris, Moyer and Forsythe and their colleagues was only bridged by the comparatively unimportant and brief appearances of the supporting cast. Cinematic effects provide another angle from which to view Dorian Gray’s character. Every so often footage of Gray in a vicious mood is flashed up onto the back of the stage, showing his actual, somewhat deprived, state of mind. It’s a pleasant, adventurous idea which contributes to the atmosphere of suspicion and suspense.

To convey the unattractiveness of old age as a contrast to the brightness of Gray, the company uses grotesque masks for geriatrics. The masks were faultless, but the acting behind them was lacklustre. The difficulty is in getting the audience to forget to notice the masks, and the artists in this instance were not successful. But technically this is an adventurous production, using lighting and sound effects which conjure up the smoggy London of Wilde’s age. And Ziska provides steady direction, giving three good actors the leeway they need to create a challenging blend of humour, mystery and psychological wonderment.

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The central theme of misplaced artistic purity, however, is less interesting than other, more mystical, ideas. Wilde probed that nebulous and exciting psychological sphere of one person’s influence over another, and the fascinating struggle between control of emotions and execution of theories.

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To convey the unattractiveness of old age as a contrast to the brightness of Gray, the company uses grotesque masks for geriatrics. The masks were faultless, but the acting behind them was lacklustre. The difficulty is in getting the audience to forget to notice the masks, and the artists in this instance were not successful. But technically this is an adventurous production, using lighting and sound effects which conjure up the smoggy London of Wilde’s age. And Ziska provides steady direction, giving three good actors the leeway they need to create a challenging blend of humour, mystery and psychological wonderment.
An angry mirror

The past shows idiocy of the present

By Barbara Tuchman

Humanity, speculates historian Barbara Tuchman, "makes a poorer performance of government than of almost any other... activity." In her latest book, The March of Folly, she considers misgovernment specifically foolish foreign policy as an ordering principle in Western history. Her controversial thesis has already been contested in numerous papers and journals, and the reservations of professional historians are certainly justified. But the book succeeds in the area that has always been Tuchman's great talent, vivid portrayal of the sights, sounds and smells of other eras.

Since the mid-1950s, Tuchman has written a series of increasingly ambitious works, including a study of popular culture in the quarter century prior to the outbreak of World War I (The Proud Tower) and an examination of the beginning of that war (The Guns of August). More recently, she has used events and personalities of the past often events and individuals unfamiliar to the general public to comment on dilemmas of contemporary times, a didactic enterprise closely related to George Santanyana's old chestnut about those who fail to learn the lessons of history being doomed to repeat its errors. Thus, General Stilwell became a lens through which Tuchman considered American foreign policy during the Nixon years and the century of the Black Death in Europe became a "distant mirror" of our own nuclear-risk age.

In The March of Folly, Tuchman writes about what she sees as idiocy, American intervention in South Asia in during five successive Presidential administrations. She has an axe to grind, but she is not without a subtle of tact to introduce her enterprise with outright polemic. Instead she looks backward to three centuries - Troy, Renaissance Rome, and Hanoverian England, to compare bumbling statemanship of the past with the fiasco of United States policy in Viet Nam. Whether one is attracted by her views or convinced by her arguments, one cannot help being drawn into the elliptical but suggestive narrative of her historical tales.

Tuchman observes that history, regardless of time or place, is marked by various governments' pursuit of policies contrary to their own interest. She postulates four factors of this extraordinary misgovernment - tyranny, overweening ambition, incompetence and folly. It is the last, "a chronic and pervasive problem," with which she deals in this book.

She cites four historical examples of careless policy leading to disaster: the decision of Homer's Trojans to pull the wooden horse into the walls of the city, six popes' failure to respond to dissatisfaction with ecclesiastical corruption, British indifference to the desires of the North American colonies, and the coup de grace - the anemic persistence of United States forces in Viet Nam during the 1960s and 70s. The section on Viet Nam, far longer than the other parts of the book, exploded with events that appeared to have been bottlenecked up since the end of the war.

Tuchman at her best when describing exotic worlds, but her historical analysis is often thin and one-sided. For instance, she handles splendidly the appearance of Rodrigo Borgia (Pope Alexander VI) and the debased status of papal institutions in his day. But when she considers the Reformers' theological innovation of the New Testament verses to the licentious heads of the Church, she flies in the face of evidence. Her analysis ignores the enormous role of popular piety and the influence of the Reformers' theological innovations in the emerging schism.

If Tuchman's portrait of the age is to be accepted, one must conclude that the minds of these men were of extraordinary caliber. She considers the 1960s and - the coup de grace - the anemic persistence of United States forces in Viet Nam. Whether one is attracted by her views or convinced by her arguments, one cannot help being drawn into the elliptical but suggestive narrative of her historical tales.

This is finally a book about the recent war in Southeast Asia. Tuchman, who was finding her sea legs as an historian during the 1960s, has a great deal to tell about that era. But her insistence on a particular order of events and the coup de grace - the anemic persistence of United States forces in Viet Nam. Whether one is attracted by her views or convinced by her arguments, one cannot help being drawn into the elliptical but suggestive narrative of her historical tales.

The minority experience has always held vast potential for American writers, and probably always will. Norman Mailer writes: "One must search to liberate the art which is trapped in the thousand acts of perception of a minority... the complexity, the intensity and the psychic brilliance of a minority's inner life." The Slugger Heart taps this potential, but only hints at its scope. When compared with writers like Saul Bellow and Richard Wright, Joseph Campos De Metro has chosen a rather limited setting. But it is an original setting, with plenty of possibilities for a good story-teller. The Slugger Heart marks the debut of a promising, enjoyable writer.

Barbara Tuchman criticizes history's greats

They are not the fascinating human dramas she spoke in 1966, but petty horrors constituted of little more than carelessness. One of her themes is that the son of a Presbyterian minister, a self-taught political scientist and himself a devoted Churchman [who] possessed the zeal and self-righteousness that such combinations endowed, but not precluding the behavior, in some of his official dealings, of General William Westmoreland.

In spite of the pages and pages on Troy and the Renaissance, The March of Folly is finally a book about the recent war in Southeast Asia. Tuchman, who was finding her sea legs as an historian during the 1960s, has a great deal to tell about that era. But her insistence on a particular order of events and the coup de grace - the anemic persistence of United States forces in Viet Nam. Whether one is attracted by her views or convinced by her arguments, one cannot help being drawn into the elliptical but suggestive narrative of her historical tales.

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Hearty tales

Dancing to Newark's beat

By Joseph Campos-De Metro

The Slugger Heart and Other Stories

By David Biro

A good story-teller commands respect in any society. Regardless of their medium, good stories allow us to withdraw for a while from a world too much with us to sit back and laugh or cry vicariously, to see how diverse people deal with universal problems and, perhaps, to learn from them.

The Slugger Heart, Joseph Campos De Metro's first collection of short fiction, is good story-telling. Campos-De Metro's style is a pleasant relief from the dominant American art, where the most concocted and experimental is hauled supreme; his stories are honest and authentic, but not lacking in substance.

Campos-De Metro was born, raised, and currently resides in Newark, New Jersey. He belongs to an Italian blue-collar urban community which preserves much of the heritage of its native country. The Slugger Heart is an insider's view of this heritage; Campos-De Metro's streets thrives among its robust citizens. He speaks their language and dances to their rhythms, skillfully conveying his knowledge and admiration of their world.

The stories' unifying motif is the response of the Italian family to misfortune. Nowhere is this theme more powerfully handled than in the title story, "the heart" in question belongs to Mary Catalucci, a diabetic who is selflessly devoted to her husband and three sons. Despite working full-time, caring for house and family, and taking daily insulin shots, Mary walks on light toes, deriving strength and joy from her flourishing family.

Nothing disturbs her happy obsession unless one of her sons dies and her family falls into a state of humorous despair. Her world falling apart and faces the challenge courageous-ly: "She was bang, flat limbed as a rattle, no let up; she was near beat. She redoubled her effort." Her amazing strength of will is reminiscent of Dilsey's in The Sound and the Fury. At the end of Faulkner's story, the huge, heaving black maid stands, strong and noble, amidst the ruins of a once-great Southern aristocratic family. Mary, who has more control over her situation than Dilsy does, succeeds in making a great effort at reviving her dying world.

Besides Mary there are other interesting characters with pro- fessorial qualities on the block. Frank Buonocore, a 70-year-old spinster, dances "like crazy" through his lonely apartment and then wonders why he experiences "this burning pain." And there's Mac, who force of life, sensibility, and a certain pooh-poohing of the world.

Throughout the book, Campos-De Metro beautifully captures the inimitable Italian spirit. His emotional and sensitive characters cry harder and laugh louder than most people. They have a tremendous thirst for life, a capacity to weather the wildest storms reminiscent of the grief-filled heroines of Italian opera, and offer an interesting perspective into the life of one community.

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A MISUMMER NIGHT'S DREAM
Puck, Bottom, and the gang in an adaptation of Shakespeare's fantasy. Through April 14.
(Varen Theater, Villanova U., 645-7474)

SWIMMING TO CAMBODIA
Autobiographical monologue by the always entertaining Spalding Gray, about his experiences in Cambodia while making the movie The Killing Fields. Through Sunday.
(Painted Bride Arts Center, 230 Vine St., 609-9114)

THE CONFERENCE OF THE BIRDS
Temple Universities presents Peter Brook's adaptation of this Arabic poem, which recounts the flight of birds across a desert in search of their god. Through April 9.
(Theater Center Philadelphia, 622 S. Broad St. 925-5505)

Dracula
The classic story of the vampire returns to campus with its most popular adaptation - the 1971 version starring the inimitable Christopher Lee. Through April 12.
(257 South 45th Street, Philadelphia. 645-7474)

Crisis Game
(Theater Philadelphia, 622 S. 4th St., 925-2628)

Forbidden Broadway
You're forbidden to forget it. (Hunt Room, Bellevue Stratford Hotel, Broad & Walnut, 735-5105)

Let My People Come
From a 1927 poem by Gertrude L. 500 South Street, 923-5556.

The Picture of Dorian Gray
Adaptation of Oscar Wilde's story about a man whose portrait ages while his body does not. Through April 29.
(Willma Theater, 2030 Sarnes, 923-0345)

The Wonderful Ice Cream Suit
Excellent version of Ray Bradbury's story of six young men who pool their resources to purchase a simple white ice cream suit. Through Friday.
(Howell Center, 16th & Chestnut, 267-2300)

Strang Snow
Hungos are engaged by a Vietnam veteran's letter, through Sunday.
(Players and Players Theater, 1714 Delancey, 592-3303)

Police Academy
In Porky's set in a precinct. (Regency, 16th & Chestnut, 267-2300)

Romancing the Stone
(Budco Palace, 1812 Walnut, 496-0222)

SPLASH
Tom Hanks after sexy maid Daryl Hannah. With John Candy. (Sam's Place, 19th & Chestnut, 926-0358)

The Trouble with Harry
Alfred Hitchcock's only comedy, starring Shirley MacLaine, Jerry Mathers, and the Beaver. Through April 13.
(Ritz, 2112 Chestnut, 925-7900)

WHERE THE BOYS ARE
Remake of the 1960s beach picture. (Eric's Place, 1518 Chestnut, 563-3088)

Night of the Shooting Star
Italy's Tavani brothers in Marxist remainder of Dorothy Stratton. With Marcello Mastroianni and Silvana Mangano. Through April 29.
(Tower, 5th & Chestnut, 556-0501)

Battlereller
(Ritz, 3295 Walnut, 222-2344)

Never Cry Wolf
Maurice Herzog is a boy in the wilderness who never cries but runs naked with caribou instead. (Eric Campus, 40th Street, 362-0296)

Misunderstood
Tom Dyckert's film that one isn't always the best place to be. With Gene Hackman and the great Helen Hayes. Through April 12.
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