New constitution fails due to low voter turnout

By SUSAN KARLIN

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Meanwhile, the Dress Code controversy continues, with the administration still proposing the elimination of the dress code, and the students calling for its retention.

On Matters of State

Diplomat discusses U.S. foreign policy

By SUE KARLIN

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Fling bars offensive banner, chug contest

By LEN HARRIS and BELLA MAKOWER

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Meanwhile, the Dress Code controversy continues, with the administration still proposing the elimination of the dress code, and the students calling for its retention.
Sexism prompts commentator firing

PULLMAN, Wash. — A commentator fired from Washington State University's radio station for making "sexist remarks" has been forced to resign his Michigan State University post after six female students accused him of sexual harassment.

Kissinger nixes Tufts speech

WASHINGTON - Defense Secretary Caspar Weinberger said Wednesday that Secretary of State John Kissinger will not speak at Tufts University because of thePequot Indians' threat to disrupt the event. Weinberger said Kissinger has decided not to attend the event on April 15.

The publication provoked sharp criticism from its readers, who said it was "outrageous." The university responded by suspending the editor and taking steps to prevent future similar behavior.

President Carter has announced that he will not attend the event because of the potential for violence.

The publication was notable because it was a student-run publication, which is unusual in U.S. universities, and because it was printed during a period of great controversy over campus journalism.

City extortion probe intensifies

WASHINGTON — The first charge of extortion in the House of Representatives was filed on Thursday against Rep. William Broomfield of Michigan.

Broomfield was charged with demanding $300,000 from 30 people suspected of running illegal video poker operations. The charges are the result of an investigation into the illegal use of government money to fund video poker operations.

The investigation led to seven convictions and 13 additional indictments. The investigation is expected to continue for another year, with the potential for more arrests and convictions.

Osu student threatens Reagan

COLUMBUS, Ohio — An Ohio State University student who wrote a letter to President Reagan threatening to disrupt his upcoming visit to the university was arrested on Wednesday.

The student, who was not identified, was accused of sending a threatening letter to Reagan, in which he wrote, "If men are forced out of that job, then you are next."

The letter was sent to Reagan's office on April 12, and it is not clear whether the student is still at the university.

The incident highlights the controversy surrounding Reagan's upcoming visit to Ohio State University, where he is scheduled to speak on the topic of tax reform.

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Chernenko elected USSR president

GAINESVILLE, Fla. - Several University of Georgia officials have been sued by a retired Georgia Tech professor for alleged theft of research funds.

The suit alleges that the professor, who had been working on a project to develop a new type of energy source, had been defrauded of over $1 million.

The case has been a bone of contention for over a year, and it is not clear whether the university will be held liable for any damages.

President Howard Swearingen is expected to make a final decision on the case after an investigation is completed.

But Haarsager defended his decision to keep the post, saying, "It is not in a First Amendment right." He said that the university had not been notified of the lawsuit, and that the case was still in the discovery phase.

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"I still laugh hysterically when I see it."

"The play is full of rambunctious songs and music..."

"Only those people who want to be a lead actor or singer are asked to try out."

"The play has to show the students something to break the monotony of classes, and it is something they will be seen by more people."

"The Penn Recipe Book is more than a trendy University phenomenon. It is a business venture by students who want to produce a product that will be a source of pride for Penn."
The Daily Pennsylvanian welcomes comments from the community. Letters should be submitted in columns and letters to the editor, Material submitted should be typed double spaced and contain the author's name. The Daily Pennsylvanian reserves the right to edit submitted letters.

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Quotation of the Day

"Where properly understood the following is the definition of the American Studies Program: As much a testimony to racism, sexism, heterosexism, and homophobia as it is to the struggles for social equality and social justice. The traditions contained in the Bible were, after all, formed by white views of many centuries ago. The racism prevailing in our society against white people is because it is commonly practiced. The Bible contains antithetical elements of both anti-racism and anti-suffrage movements. Hence, it is no source of authority. One can quote scripture for any cause, so long as it is

The views of Henry Klingeman are related to the following:"  

RECOMMENDED COURSE/Gwendolyn Frey

Reclining In Obscurity

The University does not do a good of the classics are not a required part of their course or learn about art or art class, but they do not have to do it. They can gather, has gotten a better

Art cannot easily be defended on

the Editor

Dignity and Rights For Everyone

To the Editor:

The reaction I have heard so far has been to garrulous and his article about the Moore piece. While the Oldenburg button Moore is no small matter.

McNally

Submit your comments to the Daily Pennsylvanian.
*** THE DAILY PENNSYLVANIAN — Thursday, April 12, 1984

Minority group to hold forum backing Afro-American studies.

By KEK HARRIDE

The Black Student League staged the administrative plenary for its Afro-American Studies Program, a curriculum which origi- nally President Eric Idle and later saw a certain death.

The BSU is sponsoring a forum to encourage the professor at Duder College to open the forum to all students at 7 p.m. Members of a faculty task force, who have been discussing ways to improve the cur-riculum, have expressed interest in the BKU forum. The forum will be held in the top floor of the University Life Library Building at 7 p.m.

The Afro-American Studies Pro- gram, administered by the Office of the Provost, has been criticized for its lack of coordination and lack of a director for the program.

Yesterday, a year after a failed inaction by the student assembly commission, to revive the program, the BSU has decided to "fuel the fire in the heart of the administration."

Jill, a Wharton junior, said that the BSU wants to see the program fulfill its potential, and that the forum will be used to inform the administration of its demands.

"First we want to demonstrate to the University community that black students care about our history and our traditions, and we want to urge the administration to look into the programs of our demand," Jill said.

GAPSA chooses new leader, selects delegates to U. Council

By LISA GREENE

The Graduate and Professional Student Assembly elected Amy Lyman as its chair for the 1983-84 year as an emergency meeting last night.

Also chosen at the meeting were CAPPAS, a group of graduate and professional students, and the University Council Steering Committee.

Lyman is a Wharton junior and a member of the Graduate School of Education, and was selected unanimously by the assembly to succeed outgoing student leader Naomie Rogers.

She will officially take office at the beginning of the fall semester.

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**U. Police arrest five teens after purse-snatching**

By GALLA RANSBREUER

University Police arrested two men and a student Tuesday night after a dramatic chase through city subway tunnels. The University student was assaulted and robbed Tuesday night near the subway stop at 37th and Chestnut Streets, when her purse went missing for five black males while she was en route from Hill House to Swarthmore College House, University Police Sgt. Jim Connolly said yesterday.

Connolly said that University Police officers had been on the radio trying to chase the suspects down the northeast subway tunnel. At about 9 p.m., one of the males spotted her around the corner, where he turned around and shot (a bullet) at her. Connolly said the two officers who had chased her down the tunnel heard the shot and decided to go around the corner to see what had happened. They were able to apprehend the fourth suspect a few feet away.

The two suspects were brought to the 37th and Ludlow Streets, where the complainant identified them. Two of the black youths were 15 years old, the third was 16 years old, and the fourth was 17 years old. They were taken to the 15th District police station at 37th and Pine Streets and charged with assault and robbery.

Police Sgt. Jim Connolly said yesterday: "This is an opportunity to reflect and develop valuable new skills. An opportunity to learn as well as to do some thinking on basic issues, to do some learning as well," he added.

Trommelen's said his plans differ slightly, as he intends to spend half of the next year abroad. But the "intense" enthusiasm of Pretz and the rest of the faculty was not lost on the junior, who said he would like to go abroad and spend time in Munich to go to archives and spend time in archives. "I'll return and write my study in Philadelphia." Trommelen explained that his study would be on the subject of the decline of modernism. Trommelen said his plans differ slightly, as he intends to spend half of the next year abroad. But the "intense" enthusiasm of Pretz and the rest of the faculty was not lost on him. He said he would like to go abroad and spend time in Munich to go to archives and spend time in archives. "I'll return and write my study in Philadelphia." Trommelen explained that his study would be on the subject of the decline of modernism.
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The Position: Entry to management is at the Assistant or Associate Program Manager level, depending upon experience. Assistants and Associates share in program development and implementation responsibilities as an extension of the Program Manager. Typically, a Program Group is comprised of the Program Manager and 1 or 2 Assistants and/or Associates. MBI is committed to the internal development of managerial talent and our growth provides for unusual advancement opportunities.

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USP referendum fails

(Continued from page 1)

"I'm just more enforcement in the writing of Greeks' names up previously the ballots," Landau said. "Every election decision should be validated because of an error like that." Landau added that no candidates were "fearful of the decision. Traditionally officers, for a decision to be invalidated because of an error like that." Landau added that no candidates were "fearful of the decision. Traditionally officers, for a decision to be invalidated because of an error like that." Landau added that no candidates were "fearful of the decision. Traditionally officers, for a decision to be invalidated because of an error like that." Landau added that no candidates were "fearful of the decision. Traditionally officers, for a decision to be invalidated because of an error like that." Landau added that no candidates were "fearful of the decision. Traditionally officers, for a decision to be invalidated because of an error like that." Landau added that no candidates were "fearful of the decision. 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...
Intorsority Council holds first function

By DELLA MAKOWER

The newly formed Intorsority Council held its first activity last night at Houston Hall.

The group, which has only had two meetings so far, has the goal of bringing together members of the four Pan-Hellenic sororities and the three black sororities.

Sorority members from Phi Mu, Alpha Kappa Alpha, and Alpha Phi Alpha went to Houston Hall last night to discuss the formation of the council.

The council, according to member Alise Gatison, is the key to bridging the gap between the Pan-Hell and the black sororities.

"We want to bring about unity so that the sorority system can pick up where Pan-Hellenic dropped off," Drummmond, a Wharton senior, said. "In the past, there's been that much incompatibility now -- they remain separate."

Drummmond, president of Chi Omega sorority, said that she had not been surprised that last night's party was significant because "it's the first time we've felt that there's been just a meeting."

Pan-Hellenic Council President Alice Dick said that the council was formed "to encourage interaction between the four sororities at Penn."

"It's a way for the sororities to get to know each other," Dick said. "The black sororities are city-wide chapters, many of their members do not know each other, and the Intorsority Council should help to bridge that gap."

Sorority members who don't go to Pan-Hellenic are city-wide chapters, many of their members do not know each other, and the Intorsority Council should help to bridge that gap."

The council "tries to bridge the image of campus fraternities. It's one of the few times all the sorority groups get together," she said.

Gatison added that since the black sororities dropped out of Pan-Hellenic, "We've only had two meetings," she said.

"And since we're probably not going to end," Gatison said yesterday, "It's one of the few times all the sorority groups get together," she said.

Gatison said that she was not surprised with the ruling.

"We're funded, and we don't want to be. We're funded by the Office of Fraternity and Sorority Affairs."

Intorsority Council member Cait southern student, said that the council "tries to bridge the image of campus fraternities. It's one of the few times all the sorority groups get together," she said.

Gatison said yesterday that she was not surprised with the ruling.

"They've already marred the image of campus fraternities," she said. "They've already marred the image of campus fraternities."

"We're not really an official group," she said. "We're funded, and we don't want to be. We've been blocked every attempt."

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**Women's Army mars outdoor landmarks**

By **JEFFREY GOLDBERG**

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**Women's Army mars outdoor landmarks**

By **JEFFREY GOLDBERG**

Of the 150 students in the so-called Women's Army, fourteen have struck the president's office to protest the decision to keep a mask in the gymnasium tent. A new group of students is formed.

"If the people responsible are not careful about the actions of their members, they will take action," said Lt. Col. Fred Market, head of the Women's Army. "We've had blood red reactions from the Women's Army's members.

"It's like some who have already caught us." College seniors are being asked to sign a petition to act.

"It's kind of unfair to do things anonymously," said Market. "If you are going to call ATO, they should get their picture straight.

**Rusk speaks on campus**

(Continued from page 3)

be between the President and Congress, prevent intervention between the President and the secretary of state, and organize meetings with key congressional members."

President and the secretary of state, warned that it is an imperfect
t ime to act.

Rusk said. "But we might have one
t heft of a double that the Russians
don't want to destroy the world any
time soon."

A shadow of a doubt that the Russians
do want to destroy the world any

t ime soon."

Rusk warned that pressured

the most important

anger — that's the most important

problem and I'm very optimistic

beams our number one

pointed to doomsday. Keeping that

with nuclear weapons and it hasn't

I think we know beyond a

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She had a lot of people come out to Franklin Field on Saturday, and a lot of people come to watch the Tigers, Grove Kramer said. "It's not that easy to see, but our defense played well. I was really proud of the way that we did," Kramer said. "But we were coming over our chances and we weren't. We were scoring. Strange is the way it is when we score against them."

"I thought it was a negative factor, and we couldn't keep up with them. We knew they'd be tough, but we knew they weren't. We were pretty confident.

"Today we showed that we can win our games. We're tough enough to force some of the better teams in the country to lose their cool. Just ask Princeton."

"We were pretty confident when we were converting our chances and we also have the situation in which educational and career advancement are the rule, not the exception. The gold bar on the right means you command respect as an Army officer. If you're earning a BSN, write: Army Nurse Opportunities, P.O. Box 7713, Clifton, NJ 07015."

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The Daily Pennsylvania

Established 1885

M.J. O'Neill fencing her way to Los Angeles

(Continued from back page)

"It really didn't look like you were under any pressure," she later recalled. "I was just hoping to finish my high, and have a good race. I tried to see what the others were doing, and I tried to not let the others get in the lead, and I had to stay in Fanny Tao's group. It was only people who had been in the tournament before." The first time we had faced them, thought I would have the lead, and I didn't realize that this was going to be a problem, because I thought I could beat her, but I really wasn't sure.

And in February she found herself at the Junior Olympics, and qualified for the U.S. Junior World team. "You can't do it without practice," she said. "Outside New York State you have to train for this, and it will be the first time that she will have represented the U.S. in competition. It's exciting, and I don't want to go for it," she said while packing yesterday. "The news is fantastic and before, so it will be a new experience for us. It's not going to be hard for the team to win, but the team that is going to win is the team that she represents the U.S. In fact, it's her first." O'Neill is set to face in her two international meets this month — one against him, and a dual concert with Canada on the 15th. "It's only so long as you play your best, because the other team is coming to the United States. Your team has to be the best to win. But in her way it's just as a revenge on other with all those other athletes at the Olympics, and that's the way I think it will be. And in my way it's just as an experience to improve and because the work I put into this I won't think it's fulfilling, because it feels so good to be at something." Fortunately, O'Neill started fencing just five years ago — as a sophomore at City College. (Miami) High School when she won the national championship there.

The final time she will have to fence is when she runs for the U.S. Junior World team, that is the Junior Worlds. O'Neill does, 8-4). No I wasn't really about that was decided by a director's commitment. "There was the [Helene] and she was the Junior Worlds. I never really haven't had much time to think about any of it.

"Everything has been going along well. And I think that's what makes the difference to me.

"We're in our steady six-on-six defense, and this month, in the outstanding play of Delia Rocca, which makes the differences to take more chances. "When we're in our steady six-on-six defense, not only can we handle them, but in fact, we can handle them. "We're in the national teams, but the players have been very much more to expect that this type of defense. "We practice this kind of play a lot, and we try to do it. Del shaun. They all shore us,..."

It was going to be a day that you get from a defensive player. It's great, but it's not been that way. "That's because everybody else seems to expect that they'll see framework. "You practice the kind of play a lot, and we try to do it. Del shaun. They all shore us,..."

"Now, the defensive end of it. That seems to be a combination of two things, first, you can't play as much defense. And second, in the outstanding play of Delia Rocca, which makes the differences to take more chances.

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Methodical defense key

(Continued from back page)

"The point is, we hear the coach's tips, and we try to do it. "Every one of us has been playing.

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M. Lax destroys Princeton, 10-3

Confident Quakers teach Tigers a lesson

**Methodical defense keys Penn**

By TIM HARTNETT

Confident Quakers taught the Tigers a lesson in defense yesterday. In their 10-3 win over Princeton, the Quakers' defense was both strong and methodical, outdistancing the Tigers in goals, 10-3. The game began with Penn outshooting Princeton, 7-0, but the Quakers were unable to convert their shots into goals. Princeton scored the first goal of the game, but the Quakers were able to tie the score in the second half. Throughout the game, the Quakers' defense remained strong, holding Princeton to only three goals. The Quakers' goalies, Jim Delia Rocca and Zack Colburn, were able to make enough saves to keep Princeton from scoring more than three goals. The Quakers' defense also worked together well, with each player playing their role in the team's success. The Quakers' victory over Princeton was their second win in a row, and they are now 12-1 for the season.
I was a teenage werewolf

By Sabrina Eaton

I was a teenage werewolf. That time when people wear funky clothing in the quad, eat too much and get wasted on their favorite observable substances. Just about everyone does it. Mellowing out while listening to earsplittingly loud music is a tribal experience. You've got to be totally wasted to get into mindless post-60s American youth culture. If you stay straight, you feel like a spectator.

I should know. Believe it or not, I wasn't always the waste-product that I am today. When I came to America from the Irish cattle town where I spent my prepubescence, I was straighter than straight. The girls at the convent school just weren't into sex & drugs & rock & roll. Neither was I. But I was really psycho-behaved by the U.S. It thought that American kids would be clean-cut, wholesome and basically nice — the way they were in American Graffiti. Boy, was I in for a shock.

I made the mistake of wearing a pair of pink and purple plaid polyester "highwaters" on my first day of American High School. I got beat up. It took a while to catch on that only solid colored Lee's and Levi's cut it in this country. Even after I figured out how to dress, I still wasn't "cool." I was bug-eyed horrified at the drugs, drunkenness and screwing that went on at the first party I attended.

That stuff equalled hellfire and damnation in my book, and I concluded Americans were degenerates. They concluded I was a nut. I didn't get invited to any more parties after that.

For a while, I held true to my beliefs. But taking an anti-social moral stance became a drag. As the first twitches of adolescence began to give me hormone attacks, my resistance started to crumble. I was too lonely to keep up the self-righteousness. Being a latter-day saint was worthless if I was miserable. So I sold out.

I cultivated an American accent and practiced looking baleful in front of a mirror. Even after I learned to drink, smoke and curse properly, people still thought I was a wimp. But they eventually noticed my new smugness and realized that I was no longer the easily shocked faral child that I had been the year before. I'd become one of them.

I started to go on underaged barhopping runs, behaving in ways that would have made the nuns' hair stand on end. We'd pile into a car and cruise every bar in the county that we'd never checked out. There was a dead silence when we strolled through the dive's door. All conversation stopped. Every greasier in the state was staring at us from the bar. It was a wired scene, but we were kick. And if you weren't wasted and everyone else was, then you were in the wrong frame of mind to enjoy yourself.

My career as a juvenile delinquent was forcibly brought to an end on what began as a typical night out. Our convoy of cars parked in front of the only seedy bar in the county that we'd never checked out. There was a dead silence when we strolled through the door. All conversation stopped. Every greasier in the state was staring at us from the bar. It was a wired scene, but we were your table and if you don't put it back right now he's going to pound you."

"What?" said The Wimpy Guy. I was probably the soberest person in our group. So I took the initiative to negotiate with Vito. I thought that gender considerations would keep me from getting pounded. I was wrong.

"Just tell me where the table is and I'll fix it," I volunteered. Vito looked at me like an elephant shot with a tranquilizer gun. Then he hustled me and collapsed.

"What have you done to him?" his girlfriend wailed at me. I was dazed, and my lip was bleeding. "Let's get out of this hole," I said as I staggered out. Fortunately, Vito had only grazed my face. But my friends took me home anyway. When my mother saw the blood and smelled liquor on my breath, she told me she'd had enough of my tricks, and grounded me for the rest of the year.

This wasn't much of a hardship because I was leaving for college in a month anyway. I've kept up the self-destructive lifestyle here too. To be perfectly honest, I really don't even enjoy getting trashed anymore. But there are only four years of college to waste before I have to get serious. I figure that I may as well waste them. After graduation, I'll give it up. But then again, maybe I won't.
Ivy invasion

Rival schools crash Philly

By Elise Seidman

Philadelphia has one well-known Ivy League institution—the University of Pennsylvania. But dear old Penn is not unique in this city. Many other Ivies are attempting to establish themselves in the Philadelphia area. In fact, only one Ivy League school has not yet tried to fragmentize with the City of Brotherly Love, and it may be only a matter of time before the Dartmouth "Green" creeps in, too.

The investigation of this phenomenon was not an easy task. Although alien Ivies are easy to spot (there are only seven of them, and they don't use aliases), most are reluctant to explain what they are doing here, or why they came in the first place. The foreign intruders take on many forms, from corner grocery stores to yacht clubs.

Believing in 'Miracles'

A course in alternate religious philosophy

By Ian Parker

The burden of free will has plagued mankind since Adam and Eve were bounced from the Garden of Eden. How do people handle it? Some cling to stabilizing social norms, others reject society altogether, and many turn to religion. Yet followers of the Course in Miracles find these traditional options unsatisfactory.

Helen Shucman, a psychologist at Columbia University, created the three-volume course before her death in 1981. What Shucman offers is an alternate religion founded on psychological principles. The course's adherents believe that rather than being omnipotent, omniscient entities, God exists within us. The course focuses on the positive human characteristics of knowledge, benevolence and beauty, the entirety of which comprise God.

Students of the Course in Miracles, feel that organized religions have failed to realize their own symbolic worth. For them, traditional worship has become impersonal dogma. The course's adherents feel that organized religion reinforce a sense of reward and punishment - an inescapable characteristic denial. "No ma'am," he said. Columbia has a staggering 26 commando units behind our lines. A group of former Columbia students has sought to camouflage their clandestine operations by disguising themselves as a film company - the Columbia Pictures Corporation. But the real Columbia Pictures is in Hollywood; this local outfit is an Ivy front.

With drinking as the person at Columbia Pictures stone-walled, and replied that she didn't know the origin of the company name. "I have no idea," she said. One of the less covertly named businesses was the Columbia Research Lab, since it might look like something a college might actually do. Despite the visibility of its goal, Columbia Pictures furnished a diverse list of enterprises: Columbia Fabrics, Columbia Laundry Machine Company and Columbia Waste Material Company, to name a few.

Cornell seems to be a newcomer to the Philadelphia scene, with only six representatives.

Believers in the Course in Miracles say they have broken away from the parental figure and have taken responsibility for all of their actions. "The course allows man to control his own life, step back and change his perceptions," Tannen said. "The goal is to reach an objective stand-point where one is able to recognize and deal with the passionate, irrational emotions which control one. Heaven and hell are no longer symbols of reward and punishment — they are defined by one's state of mind at any point in time."

While Sholevar thinks the course is a step in the right direction, he believes that man's ultimate goal is to take responsibility for all that he can. Once accepted, freedom can overcome all forms of restraint, enabling man to achieve the unbelievable.

Caffeinated hints

Handbook gives tips for Yuppies

By Lawrence Shover

Attention pre-law, pre-engineering and Wharton students and anyone else pursuing wealth, Prestige, Power; the National Coffee Association has a booklet to guide your struggle for worldly gain. The N.C.A., the major trade association of the United States coffee industry, has recently published a four-page Handbook: How You Can Be an Achiever, a pamphlet which surveys the lifestyles of America's young achievers. The booklet accompanies an N.C.A. advertising campaign on the virtues of coffee.

The guide concludes that these go-getters are not gifted with super-natural power or endowed with luck. "Anyone can be an achiever," the Handbook states. Sound mental strategy, hard work, dressing like your boss, speaking eloquently, working out daily - and of course drinking coffee - are the keys to becoming an achiever.

"This booklet is full of advice on how you can be an achiever," says author Marilyn Machlitz, a management consultant. According to Machlitz, "Achievement may involve money or fame, but it can also involve the satisfaction of doing the job well. For many that personal fulfillment remains the overriding goal."

The book says that putting in hours of hard work is not enough to achieve success; efficiency and work quality are also vital. "The first step towards becoming an achiever is to think positively," the Achievement Handbook reports. "Take yourself seriously."

Other pointers include:
• "To make the best use of your time, continually set long-and short-term goals for yourself. Think through your plans for the day while you're having your coffee in the morning. Mentally rehearse possible challenges which may confront you, considering different reactions to these situations. And most importantly, persevere."
• "It's not enough to feel like a success, you must make others believe you are too. The way you hold and move your body - your body language - may be very important to the way others perceive you."
• "Be gentle with setbacks."

Follow specific routines to help you make the most of your day. If you control your time — rather than letting it control you — you can actively plan your success."

34TH STREET APR. 12, 1984 / 3
the
I.R.A.
appeal
By Jane Holligan

The Irish literally paint America green on St. Patrick's Day — right down to the line in the middle of New York's 5th Avenue. Green-clad Irish-Americans cheer in the streets as they celebrate their cultural identity. The rest of America, realizing the advantages of being Irish on March 17, pins "Kiss me, I'm Irish" buttons to their lapels and swills green beer. America's green explosion astounds native Irishmen: As they mark a native religious festival, we magnify it into a commercially profitable excuse for national revelry. But St. Paddy's Day is fun! The green paint fades and the hangovers soon disappear. Nobody minds if America blows the original Irish traditions out of proportion.

Americans have become part of and have magnified another Irish affair — the violent feud in Northern Ireland. Unfortunately, the strong views of Americans on Northern Ireland are frequently born from misinformation and do not always reflect the views of either Catholics or Protestants in that troubled province.

In the Philadelphia newspaper The Irish Edition, the 1984 Awareness Committee recently proposed that "instead of the usual wearing of the green on St. Patrick's Day, concerned people should call attention to the atrocities of British oppression by wearing black."

The level of Irish-American concern, interest and involvement in Northern Irish politics varies from apathy to agitation. According to some politicians in Britain, Ireland and the United States, the consequences of American financial support of organizations like the I.R.A. can be fatal. The main reason for interest in the political situation is a sense of "Irishness." Said (ane Duffin, editor of The Irish Edition: "One reason for the paper's existence is the Irish situation. There's so much bias in the news about that. The paper is a response to still-strong feelings of being Irish."

However, Duffin picked out "American-ness" as another reason for involvement in the Irish political situation. "It is typical of Americans that no matter what the ethnic problem is, if they think there is a problem they have to do something about it," she admitted. Irish-Americans have traditionally intervened in the Northern Irish conflicts in by providing green dollars to support political prisoners or paramilitary organizations like the I.R.A.

The illegality of another form of support, arms supply, makes it difficult to investigate. Tim Pat Cognan, author of The I.R.A., writes from personal experience when he reports, "The principal source of weapons and money for the Provisionals [I.R.A.] was, is, and will be, the United States," he says. "Anyone who has an Irish-American entree in the States will very speedily learn this for themselves. I have encountered I.R.A. collections on the East and West Coasts and, of all places in Peoria, Ill."

Among those who demonstrated rather than celebrated at the St. Patrick's Day Parade were supporters of Irish Northern Aid. NORAID is probably the foremost American organization promoting I.R.A. support.

Martin Galvin, NORAID's national publicity director, described the organization as charitable and educational. "Irish Northern Aid is an American-based organization with more than 100 branches nationwide," he said. "Its two functions are to raise money for the families of political prisoners in Northern Ireland — which is then distributed through charity organizations — and to promote an awareness of the situation in Northern Ireland: foreign rule based on religious discrimination and British oppression."

The size of NORAID's membership in Philadelphia and the rest of the U.S. is difficult to gauge. "We don't have a formal membership as such," Galvin said. "Philadelphia is one of our best supported units. Nine thousand people marched with us in New York in the St. Patrick's Day Parade and about 500 of these were from Philadelphia."

Galvin was more specific about fund-raising activities. "We raise $300,000 a year through private donations and activities like dinners and concerts. In Philadelphia there is an annual testimonial dinner. Money is raised at cultural events which will always be under the name of Irish Northern Aid."

He was anxious to define the type of support which NORAID gives the I.R.A. "Irish Northern Aid has no direct relationship with the I.R.A., though morally we support their struggle — which is a legitimate struggle to oppose the violence of the British army," Galvin said. "All other means except armed struggle have been exhausted. I.R.A. members who are imprisoned would qualify for financial support from Irish Northern Aid."

Galvin was adamant that his organization's involvement in Northern Ireland consists of moral pressure rather than intervention. "No arms at all are sent from Irish Northern Aid to the I.R.A., nor are they funded by Irish Northern Aid," he said emphatically. "Morally we support armed struggle but our funds go to help political prisoners and to promote American awareness of the Irish struggle."

Jim Delaney, a Texan Irish-American, founded the Irish American Unity Conference last July. Philadelphia interim chairman John McAuliff said the group's purpose is political activity. "The organization has as its common principle the political unification of Ireland and the right of self-determination of the Irish people," he said. "A large proportion of the

Continued on page 14
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In Questionable Taste

By Joanne Resnik

The generation which is a product of the post-'60s era lost its naivete at an early age. Unlike their heroic, rebellious predecessors, they have no illusory hopes for America and society, and their cynicism, which is only a result of history, has become apathy. Sex and drugs and rock and roll are no longer forms of protest; they are a part of life. So when American film, a reflector and shaper of modern attitudes, begins to legitimize the erotic, the pornographic, and the absurd, the generation of today accepts it, perhaps without knowing why, as part of due course.

Philadelphia, the cradle of liberty, known for its outstanding symphony orchestra and its upstanding Main Line, has suddenly blossomed into a purveyor of these darker arts, not at peep show houses or X-rated theaters, but at places that respectable young Philadelphians frequent: The Kennel Club, Theater of the Living Arts, even, in the case of the comic absurd, a homemade theater in little suburban Lansdowne, Pennsylvania.

The most unabashed of these is The Kennel Club, home of Jakey Boy, the Boy Wonder of the sleaze world. Jakey Boy has declared that there is "a need in Philadelphia to introduce the perverted pleasure of exploitation to a mainstream audience." He purports that schlock ("trash, slash, gore, and more") can be enjoyed not only by demented, bloodthirsty creeps with Freudian complexes, but also by college students, executives, and the more upscale section of the population. Hence, a biweekly celebration, Sleaze-a-Rama, whose violence and sex gives the upright Philadelphian a downright thrill. Yet for all of the emphasis on the prurient aspects of the films, their distinguishing feature is really their lack of quality; its films are frequently seen in festivals of bad films and lionized in The Golden Turkey Awards book.

David Wildman, one the programmers at The Kennel Club, is the power responsible for bringing in Jakey Boy, and he "just loves the stuff." According to Wildman, Sleaze-a-Rama fits in perfectly with The Kennel Club's format, which generally features "pop culture." "We thought about the issues," said Wildman, referring to the criticism that has been waged against these films' exploitative qualities. But he went ahead with Sleaze-a-Rama anyway, on the assumption that people would have the good taste to accept the bad taste with a grain of salt.

Knowing that not everyone would think of the films as harmless, however, Wildman shows them early in the evening, before the club would normally open. "People have to make an individual choice to see these films; we don't force it upon our club members," he said. The Kennel Club features Sleaze-a-Rama as an art form — the art of bad film, just as they are showing the high art of video through their weekly screenings of works by international video artists. The 'sleazy' films are so bad, feels Wildman, that one can't take offense; one can only laugh. "So far," he said, "it's working."

Alex Roberts, assistant programmer for South Street's Theater of the Living Arts, takes sleaze more seriously — if only a bit. Unlike Wildman, he dislikes the exploitation, especially if it is gender-directed, but sees the genre as an important part of one's freedom of expression. Despite the fact that T.L.A. has long been associated with classic and avante-garde films, Roberts says that the programmers try to create a forum for all types of film. Thus, T.L.A. has begun weekly midnight showings of erotic and pornographic films.

In keeping with their high-brow image, however, T.L.A. refuses to bring in just any junk; it's actually choosy about its sleaze. "We try in our selection process," said Roberts, "to pick films which aren't the norm in the genre, to find an element which makes it a little abnormal or intriguing, whether its a witty script, a good performance, or a special angle to the story." For example, the several T.L.A. features include a comedy, one about gay sex, and an erotic award winner. The program, entitled "Sin Cinema," is an attempt both to bring back a portion of their midnight crowd which has drifted to New Jersey's large theater complexes, and to expand their repertoire.

Roberts observed: "You have to remove yourself from a personal standpoint, try to be open-minded, and stretch yourself to the far extremes of liberalism. You can't say, 'This is all filth and trash — we can't recognize it or acknowledge it.' You have to say, 'This is something that is going on, and maybe we should pay attention.' This is where the beginnings of censorship comes in." Roberts is a close friend of Jakey Boy's, and said he feels that Jakey Boy's "raison d'etre is to fill this void of sleaze-mongering desire." T.L.A., like the Kennel Club, attracts a more upscale audience than the typical "trenchcoat crowd" that patronizes regular porno houses. The fact that T.L.A.'s midnight moviegoers are largely college students — with their dates — may signal a growing trend in Philadelphia. The young generation of filmmakers is willing to admit that they enjoy having the darker sides of the human consciousness catered to.

"They have their little smiles," Roberts said in a lightly mocking tone, "they're clean-cut and wholesome, and it's like there's nothing wrong with it." And, in Roberts' opinion, there's no harm in watching the films.

These six major national tabloids are a far cry from The New York Times or even U.S.A. Today, although they print the same human interest, celebrity gossip, and psychic slant, they do so in an entirely different manner.

For example, while the tabloids take a conservative stance on sexual matters, they also reflect a fascination with scandal. They condemn extra-marital affairs in article after article, but the very abundance of these stories, along with the accompanying smattering of cheesecake photos, demonstrates a simultaneous celebration of these seedy tidbits.

Mike Nevard, publisher and editor of Globe publications, which puts out The Globe, The Sun, and The National Examiner, admitted in an interview with the Bergen Record of New Jersey that he is stung by the negative image of his paper's image. He explained, "We just want to know that we are a good paper with an outstanding reputation. Our reputation must undergo no misunderstanding which readers request proof of survival after physical death."

The tabloids are saturated with religious conservatism. Rupert Murdoch's The Star prints a prayer letter box in which readers request prayers for themselves and loved ones.

According to Leonard Sandler, a former writer for The National Enquirer, now a staff editor for The National Examiner, "The papers endorse us to get a religious slant on a story. Like if I was doing a story on someone who had a brush with death, I'd try to get him to say he prayed to God. I'm supposed to illustrate a moral point, to say 'this is wonderful or bad.'"

Tabloids often give the readers a chance to exercise
From age 5 to 99 she never saw a human being

GIRL RAISED
BY SHEEP

4-YEAR-OLD MURDERS
MOM & DAD
Immigrant story suffers from defects

Vladimir Ivanoff (Robin Williams) is a tenor saxophone player in the Moscow Circus, who lives in a one-bedroom apartment with his parents, sister, and rebellious grandfather. He isn't very happy, but Ivanoff accepts the ritualized Soviet lifestyle: he waits in line for undersized shoes and toilet paper and accepts the threats of two ubiquitous K.G.B. agents. When the circus travels to New York, Ivanoff suddenly decides to defect— in the jeans department of Bloomingdale's. He is befriended by security guard Lionel (Cleavant Derricks), who takes Vladimir home to his black family in the ghetto. Vladimir falls for Bloomingdale's salesperson Lucia (Maria Conchita Alonso), an Italian immigrant. She becomes an American citizen; he moves from job to job. Together they fight the disillusionment that accompanies their initial failures and frustrations in America.

The first 20 minutes of the film are set in drab, snow-bound Moscow (shot in Munich). All the dialogue is Russian, with English subtitles. Ironically, the scenes there are the more believable than those in America. Mazursky's depiction of life in Russia isn't hackneyed or propagandistic; in his view, people have a modicum of freedom but depend on the state for virtually everything, from news to petrol. Vladimir's family and friends aren't all party loyalists, and they don't believe what the government tells them. Still, Soviet Jewish demonstrators are whisked away by the K.G.B., who also warn Vladimir to beware his grandfather's anti-party obsessions.

The problems with Moscow on the Hudson begin when Vladimir arrives in the Big Apple. Mazursky immediately tries to glorify the immigrant American Dream, but the way he does it is flawed. Each character is either an immigrant or an oppressed minority: from the Cuban lawyer to the Korean cab driver to the black woman judge. Granted, everyone in the U.S. except Native Americans is an immigrant or a descendant of one. But Mazursky takes the assimilation motif too far. After a while it becomes laughable, with a Russian, an Oriental, a Mexican, and a Cuban alternating lines from the Declaration of Independence in a ditty to prove to Vlad how wonderful the New World is.

And as soon as they get to America, Mazursky thinks, immigrants become as emotionally constipated as their native counterparts. Lucia can't handle her relationship with Vladimir because he is an immigrant too; she needs a WASP lover for her assimilation to be complete. But in this film there are no WASPs, so our immigrant friends are trapped by their alien backgrounds. Williams has built on his serious work in The World According To Garp toward shunning his Mork complex. He studied Russian intensely for four months to be Vladimir, and his performance is as good as his Russian. He plays Vladimir with the bewilderment and frustration that the lonely immigrant would experience. Derricks as Lionel is mostly a black caricature in Richard Pryor, but he is consistently funny, rising above the movie's stereotype of the lower-middle-class black.

Many of the actors in the film are Russians, which is fitting, because when it is talking about Russian culture (about which we know little), Moscow on the Hudson seems genuine. But it overworks and misinterprets the common symbols of America and its people (eg. immigrants, red, white, and blue, emotional instability). Mazursky spent two years interviewing Russians here and three weeks talking to people in Moscow. He should have been a little more concerned about what's going on in America.

Mazursky on 'Moscow'

By Stefan Fatis

Five or six years ago, Paul Mazursky was sitting in a New York cafe when he struck up a conversation with a man who said he was an admiral in the Russian navy. That's when production on Moscow on the Hudson unofficially began. "He said he wasn't free there," Mazursky says. "He was an actual admiral in the Russian navy. That's when production on the movie started."

But Mazursky appears unsure about the film's purpose. He won't say he intended to make a tribute to America, shrugging off comments that the film uses obvious symbols, like Vladimir's American-flag shower curtain. But he is quick to defend the film's message: that things are better in America than in Russia. "I didn't make any effort to direct a patriotic film," Mazursky says. "None whatsoever. I just made a movie about a Russian that comes to America."

But one sentence later, Mazursky says that Moscow on the Hudson is very intentionally patriotic. "The point is, that in America you can get the shit kicked out of you and live with a black family who hasn't had a job in eight years... If it comes off as mawkish, then c'est la vie." On the freedom the film so ardently supports, Mazursky simply says that "if you're free in a country, I think it's better than if you're not free." His understatement is the message in Moscow on the Hudson. Enlarged about 10 times and played sentimentally for both tears and laughter. So it is surprising, then, that it is a message Mazursky, one moment seems uncomfortable with, the next moment proud.
Busy body

The Trouble with Harry finds a corpse

The Trouble with Harry
Directed by Alfred Hitchcock
At the Ritz III

By Jonathan Hock

Universal Pictures stumbled across a great commercial gimmick this season with re-releases of Alfred Hitchcock's classics, Rear Window and Vertigo. A third relic is now upon us, and the timing couldn't be better. Unfortunately, the film could be...

But the trouble with The Trouble With Harry isn't apparent from the start. The film begins with beautiful panoramic shots of a New England autumn landscape — a type of photography not generally associated with Hitchcock. But, Hitchcock works it successfully, creating a surreal atmosphere in which the film's action occurs.

And the bizarre chain of events that form the plot of The Trouble With Harry begins immediately. The first character introduced is five-year-old Arnie Rogers (Jerry Mathers, T.V.'s 'Beaver' Cleaver), who is mischievously exploring the local hills and forests, toy gun in hand, when he comes across the corpse of a man. The man is Harry, and Arnie is just the first of five characters who simply don't know what to do with the body.

An old sea captain (Edmund Gwenn), a young artist (John Forsythe), Arnie's mother Jenny (Shirley MacLaine) all become entangled with Harry in convoluted ways. The division of the film portrays their difficulties in ridding themselves of the sticky corpse.

For the first half of the film, their antics are truly delightful. The Trouble With Harry is Hitchcock's lone attempt at comedy, and it works well, from Forsythe and Matshers, who holds his own with hardly a flaw in delivery. Forsythe combines consistently snappy one-liners with a coolly detached attitude to produce a thoroughly likeable character. And Hitchcock's brisk direction keeps the audience entertained and attentive.

But somewhere in the middle something goes wrong. The story seems to come to a natural conclusion about one hour into the film. Rather than introducing an imaginative twist or two, Hitchcock simply rehashes the events of the first part. The result is an occasionally amusing but mostly boring denouement that is nothing more than a serious letdown. The gags grow tiresome and the characters and events become repetitive.

In fact, the loss of interest comes so quickly and is so sharp that it is obvious even as it is happening. The closing frame of the film flashes, "The trouble with Harry is over" across the screen. The elicted response is, "Thank you."

If Hitchcock had only waited a few years, he would have had the perfect teleplay for his one-hour television show Alfred Hitchcock Presents. But he didn't, and he has only half a movie to show for it.

Still, the decision to release The Trouble With Harry now couldn't have been smarter. With MacLaine's best actress Oscar for her performance in Terms of Endearment, the film that proclaims "Introducing Shirley MacLaine" is almost sure to be a box office hit.

Taste

Continued from page 7

just for a thrill: "If it's only because some people get their rocks off watching the films, they serve a purpose."

While schlock and porn are two aspects of bad taste in film, a new force is entering the "questionable" film scene in suburban Landsdowne, Pa. Len Cella, a former sportswriter and unpublished novelist, is showing Moron Movies. Not only does he show them, but also does the writing, filming, acting, and editing: he even built the interior of the theater. Moron Movies consists of a series of very short film clips — all less than a minute long — center on the comic and absurd.

"The idea is to make them laugh," explains Cella. "That's the only thing, and to keep it simple." Some clips are clever, some are silly, and many dwell on bad taste for laughs. With titles like Pets Can Be Useful After All, Superman Gets Drunk, and Guess What's In The Box, Cella guarantees that "you get more laughs per minute here than at any comedy you've ever seen." Even the homemade theaters is a classic in bad taste: garish purple walls, adorned with purple carpet as wall hangings, surround the hand-made seats with foam rubber backs. The whole effect is conducive to seeing the films.

Cella's films have begun to gain national acceptance. Spearheading the nationwide exposure of Philadelphia's off-beat movie trend, the Moron Movies have been seen on The Tonight Show, and Johnny Carson may make them a regular part of his program.

While the explanation for the enjoyment of bad taste may be ephemeral, its success is not. Schlock, sleaze, and porn are here and now. It is, however, an acquired taste, just don't forget the mouthwash.

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Soaring at Temple; dreaming at 'Nova

The Conference of the Birds
Adapted by Peter Brook and Jean-Claude Carriere
At the Randall Theater, Temple U.
By Peter Wells

Why are actors in training made to practice anthropomorphoses? "Be a blender. Be an old sneaker. Be a kiwi. — what kind of marketable skills are these?" The production of The Conference of the Birds at Temple University actually uses this technique as an imitation. The actors portray an assembly of birds. They cock their heads, they flap their wings, and they utter distinctive calls. Each actor appears to have studied the call and flight movements of his particular bird. This play testifies that exercises in anthropomorphosis can be used to create a intriguing piece of theater.

The play, adapted by Peter Brook and Jean-Claude Carriere from a 12th century Persian poem, concerns the journey of a congregation of birds to find their god. On their way they learn a number of lessons which prepare them for mystical union with the divine.

Directed with verve and intelligence by Barbara O'Toole, the cast wears masks, each created by the actor, which give the play a feeling of mystery or ritual. The excellent costumes, designed by Deandra Jamison, suggest the bodies of birds while leaving the actors free. This is fortunate, for the actors move perfectly. From the lazy flight of the owl to the nervous flight of the sparrow, the birds move like birds. The bodies fly as a flock, each beating its wings with its own rhythm, the work that has gone into this production becomes apparent.

Tabloids

Continued from page 9

readers of the six major tabloids at 13 million, mostly consisting of 50-ish housewives, plus or minus 10 years, with a few lower-middle class husbands. The Enquirer, the most staid and conservative of the tabloids, is also the best selling, with a weekly circulation of 5.5 million. The least popular is the bizarre Weekly World News, sister publication of the

Enquirer, at a 500,000 readers. A look at the figures reveals that more successful publications have more celebrities and more of the common man, though they all attract a significant amount of readers.

"Newspapers are losing circulation," said Robert Neuvard in The Bergen Record. "There's a message there. We don't regard it as a job to educate. We are out to entertain the public and give people what they want."

Vilenius had a more inflamed image of their significance.

"Tabloids may have broken new ground in journalism," he claimed. "They were the first to write human interest stories about live-in love and homosexuality. Now lifestyle sections of large newspapers deal with these same issues."

"In this type of play, in which the actors speak poetry and do not play people, the melodramatic declamatory style associated with avant garde theater is often featured. Lauvably, the cast has avoided this. Conference's birds are believable and lively, and the chorus equally good."

A Midsummer Night's Dream
By William Shakespeare
At Vasey Theater, Villanova U.
By Abraham Witonsky

Going to Shakespeare is like going to church. We approach each with a duty-bound piesty that all too often becomes a real test of patience and endurance.

It takes a creative vision to adapt Shakespearean entertainments so that the action will clarify the meaning and poetry of our untrained ears are unused to decoding. The current Villanova production of A Midsummer Night's Dream has done this with a modern approach designed to capture the interests of a video generation.

A Midsummer Night's Dream is one of the most frequently performed Shakespearean works. Its general approach of mistaken lovers, mischievous fairies and fears of bumps in the night have made Puck a popular spirit and Bottom a hero for modern man. Some productions can lose the humor and detach the audience through being too conventional, but Villanova's interpretation ensures that Shakespeare's ideas of imagination, illusion and reality make it across the footlights intact.

The merit of this production is that it brings the audience into the play and encourages an attentive curiosity in its development. Director William Hunter Shepard has the actors running and tumbling, swaying on trapezes, sliding down poles and hanging from platforms. The circus-style action, a quality overlooked by those directors who prefer to highlight the underlying themes rather than the physical activity, gives the show its delightful appeal.

Shepard's athletic interpretation is the basis for the forest scenes. These sequences feature biofeedback electronic music created by Daria Niewenhuis as Puck, setting up an exotic atmosphere essential to the allegorical dream. The distinction between dream and reality is unclear — an ambiguity Shakespeare assuredly intended.

The action is energetic, the actors having fun. The cast amuses itself and the audience as it belts out the lines and indulges in difficult acrobatic stunts. Two Penn alumni put on especially memorable performances: Raymond A. Jacobs, who is double cast as Oberon the jealous fairy king and Theseus, the king of the mortals, uses his controlled resonant voice and shrill laugh to make it uncertain whether he is a lusty, lover or poet. Demetrius (Glen Stewart), the tormented young lover, has an extremely amusing, dream-like struggle with Lyndan for the romantic favors of Helena. A third alumnus, Keith Tracton as Bottom, is humorous but less effective.

Villanova's presentation, which rather daringly plays upon the audience's kid-like sensibilities, does not lose but in fact renew's the original spirit of the comedy. One can agree with Theseus. This palatable-gross play hath well beguil'd the heavy gait of America.
Radio Go-Go’s

All ‘Talk Show’ and no action

Talk Show
The Go-Go’s
A & M

By Jon Hafter

With the disappointing—ly rushed and glitzy Vacation, the Go-Go’s came close to drowning in pop music kitsch; they seemed ready to follow the route of The Knack and sink into well-deserved oblivion. Where Beauty and the Beat was an open invitation to have good time with the band, Vacation packed all of the excitement of a cheap, “having a nice time, wish you were here” picture postcard.

Fortunately, the Go-Go’s have emerged from their collective bath with a much stronger and worthy follow-up to their debut album, Beauty and the Beat. Produced by the Human League’s Martin Rushent sans technopop veneer, Talk Show is a tidy pop package of tightly crafted cuts with inspired instrumental performances.

“Capture the Light,” a pure pop song written by Jane Wiedlin, comes closest to evoking the playful sloppiness characteristic of the group’s first hits. Following the success of last year’s “Cool Places,” her collaboration with the Mael brothers (better known as Sparks), Wiedlin and the duo contribute “Yes or No,” a quirky, ’60s style pop tune that is light in substance, but satisfying nonetheless. Two other noteworthy cuts, “Turn To You” and “You Thought” are filled with rough, desperate, rock and roll performances that pack enough of a wallop to be compared to the driving style of early Blondie.

On the single, “Head Over Heels,” lead guitarist Charlotte Caffey pounds out a peppy rock rhythm on keyboards, and Gina Schock bangs away on drums with competent style and newfound energy. Aside from being one of the best songs of the bunch, “Head Over Heels” is the most representative of the Go-Go’s departure from the uninhibited recklessness of Beauty and The Beat into a more structured and dynamic poprock style.

With “She Blinded Me With Science,” the artist with less structural constrictions than does popular music. The Flat Earth is thus a soundtrack that, without the video part, is confusing and lacks cohesion.

A perfect example of this confusion is “Mulu the Rain Forest.” From the opening coughs to the ending cricket chirps it is obvious the song doesn’t work without images. This is also the case with most of the second side. The first three songs are filler; not unlistenable, but then again not memorable.

Nevertheless, The Flat Earth does have two songs that work well on their own merit. The ti- tle track and the album’s first single, “Hyperactive,” are probably the two best songs Dolby’s has ever written. “Hyperactive” begins with two sharp trumpet notes, cuts right to an acoustic guitar and then a person speaking. “Tell me about your childhood.” Dolby responds by sweeping into an infectious monologue. The song is fast and furious and the way Dolby throws in everything including synthesizer riffs, scratches and synthesized vocals helps the song live up to its name. “The Flat Earth,” on the other hand, a slow mood piece, is the prettiest song he has written since Wireless’s “Liepzig,” and works well without a video.

More evidence of this close link to video is in Dolby’s careful attention to detail, especially in background noises. Dolby throws in such non-musical ingredients as airplane announcers and background voices. It gets to be annoying after a while, but does add some atmosphere to the songs. Again the link can be drawn to the current trend of non-musical, narrative framing sequences that the “Thriller” video exemplifies to the utmost. Dolby just seems more interested in these images than in the songs themselves.

With “She Blinded Me With Science,” Dolby demonstrated that video and music could be linked artistically without sacrificing one for the other. Unfortunately this album has sacrificed the music even before the videos have been made. Hopefully the videos will be able to redeem the music on The Flat Earth so that at least both art forms won’t have been sacrificed for the benefit of nothing.

Dolby noise reduction

Techno-pop wizard caters to the video crowd

The Flat Earth
Thomas Dolby
Capitol

By Neil Shapiro

Though his debut, The Golden Age of Wireless, featured three-minute pop songs with catchy choruses, Thomas Dolby’s latest effort, The Flat Earth, emphasizes atmospheric, longer and more detailed songs. “One of Our Submarines,” the B-side of Dolby’s immensely popular “She Blinded Me With Science,” indicated the direction in which he was moving. It was a slow, sparse song that gave the feeling of the quiet and languorous movement of a submarine. Though this new direction represented a maturation of sorts for Dolby, only two of the songs on the new album fulfill that song’s potential.

The Flat Earth is a less accessible album than The Golden Age of Wireless. It seems that Dolby was scared of the success he attained earlier with the “selling out” aspect of commercial songs. Instead, Dolby has decided to concentrate on video, which presently burdens the artist with less structural constraints than does popular music. The Flat Earth is thus a soundtrack that, without the video part, is confusing and lacks cohesion.

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Demographic Vistas: Television in American Culture
By David Marc
University of Pennsylvania Press
By Howard Sherman

Literature and drama are age old arts; consequently it is a gargantuan task to analyze either form in its entirety. Even film has proliferated so rapidly that a comprehensive view would take years of constant screenings to compile. Television, however, is still new enough that a dedicated critic can survey its products in fairly careful detail. Yet in Demographic Vistas, Brown University professor David Marc chooses only to examine works which fit into his theory of American television as a comic medium. In his preface, he dismisses the great body of television drama in favor of this questionable definition, almost instantly supporting the stereotype of television as an "idiot box," since his representative comedies are the Jackie Gleason shows and The Beverly Hillbillies.

Marc's theory is described in the first of his five sections, "Beginning To Begin Again," in which he engages in a highbrow look at the medium, making strained analogies at various points to Marcel Duchamp, Walt Whitman, and Jean-Luc Godard. But this initial intellectual treatment degenerates into Marc hero-worshipping his own personal favorites, yielding an unsophisticated and unusually limited history of television.

Although the chapter on "Modernity and the Folk Myth in The Beverly Hillbillies" might seem to be sufficient excuse to instantly discard the book, it is actually more securely grounded than most of the book's subjective assertions. The saga of the Appalachian clan is unquestionably one of the most popular shows in T.V. history; after 13 years off the air, several of its original episodes still rank among the 50 most popular broadcast programs of all time. M*A*S*H achieved only once. Therefore, the show may be considered to be in some way representative of the public's taste (or lack thereof) and reflective of its state of mind. But the resultant analysis beats to death the concept that powered the Clampetts' story and other shows created by Paul Henning: that the land - nature - remains the primary force in our lives, despite material trappings. This obvious and cliché moral doesn't require the 25 pages of explanation it is granted.

More disconcerting is Marc's assertion that television crime shows are also comedies. Defining comedy by paraphrasing Platonic concepts, his claim is that police dramas fit the bill because they feature "a whirlwind resolution of conflicts...which...reinforces the tantalizing illusion of structural order in family, community, nation, and cosmos." This statement - serving as the sole basis for his treatment of crime shows in this manner - is unsubstantiated; there is no critical support of this theory, yet glosses over it as if it were commonly accepted. Then, once again, he uses a one-note thesis, as he did in the Hillbillies, to construct a chapter which serves as little more than a biography of Jack Webb and a history of Webb's show Dragnet.

If this view of comedy as a story with a reaffirming resolution is accepted, it creates further problems for classifying television genres. M*A*S*H, which Marc's book shortchanges, often employed endings which were not wholly positive, yet it has never been viewed as a drama. Hill Street Blues, one of the "crime comedies," dealt with, has achieved fame for its bleak, pessimistic view of the world. And judging it premised on after a year (through the book's completion) what about the reprehensible antihero of Buffalo Bill? Although his series is not a laugh riot, it is a variation on established comic formats and must be recognized as such; if it is, however, Marc's definition of comedy is defeated.

Finally, Marc rehashes the "medium is the message" idea that has been applied to television before, offering late night comedy shows as his evidence. Citing The Tonight Show, Saturday Night Live, and SCTV, he argues that television's greatest achievement has been in giving us itself, and that these shows are the culmination of that gift. They are, in his words, "total television," shows whose entire sensibilities are derived from previous ventures in the medium. He engages in a strained analogies at various points to Monty Python and the Creeper, the killer bees, and the Coneheads, are remanded to obscurity.

Concluding with SCTV, Marc continues to synopsize great routines in much the same way that Monty Python bits are reenacted among friends, lauding the spark and expressiveness of the show. But he fails to recognize that SCTV's humor is successful not merely because it is "self-reflexive." The undoing is that television is so well known to a vast majority of people. Whereas he could have performed his biased examination on a subject like pre-W.W. II German filmmaking without detection by the masses, a limited look at T.V. is a failure in a culture where an originally unsuccessful program can become several high-grossing theatrical films (Star Trek) and the star of Leave It To Beaver makes a living on the lecture circuit. Although David Marc would apply the label to television, it is Demographic Vistas which is self-reflexive: it gives us nothing but itself.

Ireland

Continued from page 5

The I.A.U.C. wants to make the Irish issue a factor in the forthcoming national elections. "We believe Irish government policy could play a positive role in unifying Ireland," McAllifff said. "We aim to have a strong position on Ireland on both the Democratic and the Republican Party platforms, and get candidates to recognize that there is an Irish issue demanding concern and not just an internal religious issue."

The I.A.U.C. is still in a formative stage. McAllifff expects to have soon three Pennsylvania chapters and a Philadelphia branch. The group's membership ranges from pacifists like McAllifff himself to members of Irish professional societies and NORAID members.

McAllifff asserts that the I.A.U.C.'s support of American government involvement in Ireland is not out of line with their condemnation of British involvement there. "America is already involved in Northern Ireland," he said. "If Sinn Fein member Michael O'Tourke [currently being held in America] had been any other person who overstayed his visa then the outcome would have been different. Right-wing arms are being sent to Nicaragua while the government protests arms being sent to Northern Ireland. The U.S. government is not neutral. It is pro-British in its reaction to Northern Ireland. NORAID's involvement in Northern Ireland and the I.A.U.C.'s support are in line with their condemnation of British involvement there. America is already involved in Northern Ireland," he said. "If unthinkable, the individual sketched within a framework of continuing, recognizable plot. Rather than completely lampooning its predecessors, SCTV employs their greatest strength: like situation comedies, the less humorous material is saved by narrative, a safety net not previously employed by sketch comedy, which is older than television itself.

It has been said that everyone considers himself an expert on television, due to its accessibility and relative youthfulness in the entertainment field. Marc's lack of an attempt to have a strong position on Ireland on both the Democratic and the Republican Party platforms, and get candidates to recognize that there is an Irish issue demanding concern and not just an internal religious issue."

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Psychohumor

Freudian slips on a banana peel

The Jokes of Sigmund Freud
By Elliott Oring
University of Pennsylvania Press

In his intensively-researched and well-written treatise, The Jokes of Sigmund Freud, Elliott Oring adds a new voice to the already bloated and dissonant chorus of biographical scholarship about the Father of Psychoanalysis. His book is a thoughtful, creative, and quite readable analysis, worthy of respect in spite of its drift from the stated thesis.

First, a word of warning: this book is not funny. The reader is not regaled with gems of Viennese wit. Oring's aim is to enlighten, not amuse; he uses Freud's humor — primarily examples extracted from jokes and their Relation to the Unconscious — to reach conclusions about Freud's inner life and the effect of this inner life on the formation of psychoanalysis.

Oring accepts Freud's hypothesis that in every joke a hidden meaning can be discerned, the underlying thought from which the humor stems. Taking this one step further, Oring tentatively reasons that the implications of jokes can reveal much about the teller — in this case, Freud himself. The focus in the book, is on Freud's favorite, and presumably most "personally determined," type of humor — his Jewish jokes.

Dividing these jokes into thematic subgroups, Oring analyzes each type in a separate chapter of the book. Thus, for example, we have a section on "The Schnorrer" (Yiddish for beggar), a character who figures prominently in the canon of traditional Jewish humor. The underlying thought of these jokes is the Schnorrer's denial of his obvious indebtedness. Oring ascribes Freud's predilection for Schnorrer jokes to his youthful obsession with his own financial and intellectual debt; this is the least troublesome of the book's attributions, since it is supported by documented correspondence.

The emphasis is on those jokes from which Freud's ambivalence about his Jewish identity can be inferred. Oring presents Freud's conflict over his religion, which has been downplayed in the great body of biographical literature, as the abiding and primary obsession of Freud's life, bringing a wealth of historical evidence to bear in support of his case. What emerges is a portrait of psychological conflict between Freud the admirer of Jewish military heroes and opponent of anti-Semitism, and Freud the self-hating Jew.

Oring shows how Freud concerned with the notions of his literary idol, the poet Heinrich Heine, who viewed Judaism as a patriarchically transmitted disease. To Heine, the cure was baptism, the entrance ticket to the culture and society of Christian Europe. But the road of assimilation never did run smooth, a fact to which Heine, Freud, and Woody Allen can attest. Guilt and self-hatred are inevitable fellow travelers.

Freud's strong sense of Jewish identity prevented him from denying his heritage, despite his longing to escape the confines of what he perceived as a dying and hated race.

In the most provocative assertion of the book, Oring argues that the centerpieces of psychoanalysis, the Oedipus Complex, stemmed from the ambivalence Freud felt toward his racial origin. Thus, the son wanted to kill the father because the father is a sexual rival, but because the father is the transmitter of the accrued disease of Judaism, the ordainer of the terrible fate which the son cannot escape.

This conclusion extends beyond the mere substance of psychoanalysis; the author suggests that Freud's conflict was primary impetus for his creation of the discipline. "Freud suffered from a past in the form of an identity that was neither his to freely choose nor his to freely relinquish," Oring writes. "His own strong desire to escape that past was to some extent gratified in the creation of a science that would allow men to seek that freedom that he could never attain for himself."

The one glaring flaw in the otherwise solid analysis is that the connection between the jokes and the insights into Freud's character is all too frequently a tenuous one. The stated purpose of the book is to tap a previously unappreciated source of biographical information, humor. However, the jokes employed do not serve as a source; they are merely starting points, clever segues into analyses of Freud's character based on the traditional methods of biographical inquiry.

The Jokes of Sigmund Freud is a convincingly and cautiously argued book, admirably presenting its thesis as a theory which cannot be absolutely verified, but which is unquestionably plausible and noteworthy. But because it has little connection to the purported theme of humor, the book calls to mind a hypothetical dialogue between the author and his subject, which itself would be a variation on an old Jewish joke: "But you said this would be a study of my jokes," Oring would say; Oring would respond, "No, so I lied."

Irland

Continued from last page

ship. And then, "Are you a Protestant?" followed by total confusion and embarrassment when I reply, "No."

The other Northern Irish student, Olive Darragh, has also experienced this reaction. "Irish-Americans assume I'm Catholic, and when they find out I'm Protestant I usually get upset if I talk to them because they assume that I'm really bigoted and that Protestants are the cause of all Ireland's problems," she complained.

As residents of Northern Ireland both students have witnessed the violence and the effects of para-military organizations.

"Irish-Americans who support the I.R.A. are either uniformed or misinformed," the Catholic student said. "They are almost aiding murderers and terrorists. If they know how much and howhard the activities of the I.R.A. caused for both Catholics and Protestants, a lot of them would think again.

Protestant Darragh agreed. "Irish-Americans may support the I.R.A. for the right ideals - the rational belief that there should be a united Ireland - but they should not condone or support violence of any sort," she said.

"To me the I.R.A is just a group of murderers trying to rationalize murder with political ideals," she continued, "I really don't think the I.R.A. members know what they are fighting for anymore. They are just a pure terrorist group. I feel the same way about the U.D.A. (Ulster Defense Army), the U.V.F. (Ulster Volunteer Force) and any other Protestant group who think they can rationalize murdering Catholics with political ideals."

The Catholic student gave a first-hand account of the I.R.A.

"When you see 14-year-old kids in your class at school being arrested for doing look-outs and planting bombs, you suddenly realize that they constitute the I.R.A.," she added. "This heroic force that everyone holds in such awe is really made up of little more than school-kids who don't know any better (and who do all the dirty work). Then it becomes almost pathetic."

Darragh took a negative view of American involvement in Northern Ireland.

"America has no right to get involved, the situation is so complex anyway, it would be another Lebanon," she said. "The situation has to be solved in Ireland itself." Darragh believes that a solution is possible through reconciliation. "The major problem is that Irish-Americans think that one or other of the parties will have to give up, to lose, and there's no reason why this should happen," she said. "Protestants and Catholics should be able to live together."

This other student was more open to American involvement. "America could in many ways be more objective and impartial," she said. "Britain and Southern Ireland both have a vested interest in Northern Ireland."

She believes the troubles stem from the past and the economic problems in Northern Ireland.

"The I.R.A. are the product of a past. I.R.A. are the product of a past. America could in many ways be more objective and impartial," she said. "Britain and Southern Ireland both have a vested interest in Northern Ireland."

The economy can be improved, but no one can change the past. Ironically, while Irish-Americans parade down 5th Avenue on March 17 celebrating a romantic vision of their past, the Northern Irish themselves struggle to escape an all-too-present past: the problematic barrier to reconciliation and lasting peace.
**FOOTLOOSE**
Lori Singer is still shaking her Bacon in a Midwestern town that doesn’t swing.
(Sameric 3, 1908 Chestnut, 567-0604) (Eric Campus, 40th Street, 362-0296)

**GREYSTON**
Christopher Lambert is Tarzan and she’s Jane in this intelligent remake of the story of the lord of the jungle.
(Midtown, Broad & Chestnut, 567-2310)

**ROMANCING THE STONE**
Kathleen Turner’s executive remake of this otherwise forgettable Raiders rip-off.
(Budco Palace, 1812 Walnut, 498-0232)

**ICEMAN**
The drive-in comedy of this year's highest profile.(Ritz III, 214 Walnut, 925-7900)

**LIPSY**
Slava Tseuksenkov’s provocative look at aliens, punkers, orgaists, and new wave life.
(Ritz III,214 Walnut, 925-7900)

**THE TROUBLE WITH HARRY AND SALLY**
Robby Benson.
(Adams Place, 40th and Spruce, balding)

**SPLASHDANCE**
Dance moves for a mermaid who dreams of being a welder, with Intriguingly different ending.
(Ripley, April 13)

**THE TROUBLE WITH HARRY**
It is that it’s not a very good movie.
(Roth’s only comedy, starring Shirley MacLaine, John Forsythe, and Jerry Mathers, as the Beaver.
(Review inside. (Ritz III, 214 Walnut, 925-7900)

**EDUCATING RITA**
The Cole Porter of the 80s and the Bob Dylman.
(Philadelphia Museum of Art, 26th & Broad, 787-1529)

**ELVIS COSTELLO**
His voice is gone but the loup re- mains.
(787-1529)

**FANNY AND ALEXANDER**
The story of the lord of the jungle and the International volunteers.
(Ruthe and Duchess, 1605 Chestnut, 387-5125)

**MUTUAL RICHARD ABRAMS**
Abarms plays all jazz — from ragtime to no thanks he plays all of the keyboard — the keys, the peddles and the strings and he wants to play for all of you.
(40th Street, 362-0296)

**CLARENCE CLEMSON AND THE BUNK ROCKERS**
If the audience doesn’t spend the whole time screaming “Bruu-uu-uu-uu-uu”, may discover how Clemsons is the natural heir to the throne of King Curtis.
(Ripley, April 13)

**CURTIS HARRIS AND JOHN HARMON**
The voice is gone but the loupe remains perfect. Through April 29.
(1619 Walnut,787-1529)

**DAVID BROMBERG BAND**
I heard he’s gone electric.
(Chestnut Cabaret, April 14)

**WYNSTON EARLY**
Pieces of a Dream

**FRANK SINATRA**
Go to Gloryland.
(Philadelphia Museum of Art, 26th & Broad, 787-1529)

**THE PRETENDERS**
It may be a thin line between love and hate but it’ll be a long line to buy from the scalpers.
(Tower, April 16-18)

**THOMAS DOBBY**
His new album is a lot mellower than his first. Is this what they mean by “Dobly noise reduction?”
(Tower, April 19)

**FREDERIC RZEWIKSI**
His contemporary pianist. (The Mandell Theatre, April 15)

**HANK WILLIAMS JR.**
Captain Lou Albano’s little girl brings his songs to town.
(Brandywine, April 17)

**FRANK SINATRA**
The voice is gone but the loupe remains.
(Spectrum, April 14)

**THE PORTAGE TO SAN CRISTOBAL OF A.H.**
Adaptation of George Steiner’s philosophical look at the discovery of Haiti by Israeli soldiers. Monday through Saturday.
(Stage 3, Temple Center City, 1619 Walnut, 787-1122)

**SHEAR MADNESS**
Zippy, Uh, like, let’s get wasted and sit around and listen to Before The Flood: Toad. Yeah, but first let’s drink our espresso and get a lot of our friends to help us terrorize the house of a middle American family for an evening. Zippy: Uh, yeah, like sure. — Excerpt from Night of the Living Deadheads
(Chico Center, April 19-21)

**UP THE CREEK**
Raffin’ Rodney.
(Philadelphia, Broad & Chestnut, 567-2310)

**WHERE THE BOYS ARE**
Wasting their money on garbage like this.
(Eric’s Place, 1519 Chestnut, 563-3068)

**REPERTORY CINEMA**

**THE TROUBLE WITH HARRY**
It is that it’s not a very good movie.
(Roth’s only comedy, starring Shirley MacLaine, John Forsythe, and Jerry Mathers, as the Beaver.
(Review inside. (Ritz III, 214 Walnut, 925-7900)

**THE GOOD FIGHT**
The 1970s musical of the Abraham Lincoln Brigade — 3200 Americans who joined the volunteer international volunteers fighting the armies of Franco, Hitler, and Mussolini in the Spanish Civil War. Thu. thru Sun.
(International House Cinema, 3701 Chestnut, 387-5125)

**THE WONDERFUL ICE CREAM SUIT**
Puck, Bottom, and the gang in an "athletic" staging of Shakespeare’s fantasy. Review inside. Through Saturday.
(Veasey Theatre, Villanova, 645-7474)

**THE PICTURE OF DORIAN GRAY**
Adaptation of Oscar Wilde’s story about a young man whose portrait degenerates while his body, but not his aura, remains perfect. Through April 29.
(Willma Theatre, 2030 Sansom, 963-0345)

**PIPPIN**
Quadramics fliying themselves into spring with this of a pacific in the Middle Ages. Today through Saturday.
(Zellerbach Theatre, Annenberg Center, 888-6791)

**SCHLOCK FILM FESTIVAL**

**PAYING THE PRICE**
Zippy, Uh, like, let’s get wasted and sit around and listen to Before The Flood: Toad. Yeah, but first let’s drink our espresso and get a lot of our friends to help us terrify the house of a middle American family for an evening. Zippy: Uh, yeah, like sure. — Excerpt from Night of the Living Deadheads
(Chico Center, April 19-21)

**THE PORTAGE TO SAN CRISTOBAL OF A.H.**
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**WHEN HELL FREEZES OVER I’LL SKATE**
Another Gospel musical from Vinnnette Carol, whose creations reflect the originality of her show titles. Review next week, opens officially next Sun. (Theatre Center, 1114 Walnut, 923-1515)

**THE WONDERFUL ICE CREAM SUIT**
Excellent version of Ray Bradbury’s Braverman’s kids are in love and trying to get their resources to purchase a single white elephant for their Christmas party. Wednesday, and through the interior After The Night, Before Dawn. Through Sun. (Theatre Center, 1114 Walnut, 923-1515).