Tomazinis upsets Gross in vote for Senate chair

By HEIDI EISTE
City Planning Professor and Author

Tomazinis was elected by the Faculty Senate yesterday by a razor-thin margin of 2 votes, according to the secret ballots cast by the four Academic Deans.

The very last Academic Dean to vote actually cast his ballot for Gross, who was then informed that he was on the losing side.

The Academic Deans then lined up in their respective order to cast their votes, starting with Dean Gross's husband, who cast his ballot for Tomazinis, then Tomazinis, then Gross, and then Gross's husband.

The vote ended with Gross holding a 2-1 lead, but Tomazinis was able to pull even with a last minute push.

"This is a historic moment in the University," Tomazinis said, "and we must work together to ensure that our students have a voice in the decision making process.

"Our committee has been working hard to ensure that the student body's voice is heard, and we are committed to making sure that they are represented in the Senate.

"I'm grateful for the support of my colleagues and the student body, and I look forward to serving as the Senate's President.
U.K. embassy siege continues; Libyans free British diplomats

The government reported Tuesday that construction of new homes and apartments fell 27 percent in March, the biggest drop on record, while a home price index showed real estate values had dropped steeply by 2.2 percent and 2.1 percent in the previous two months.

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Student revival puts German Army under fire

CONTRIBUTED PHOTO

...Classmate...an...costume...

By CAROLE BURNS

"Student revival" cast "Company! Mustn't Left, Right..."

"Company" is a musical comedy written by Stephen Sondheim and produced at the University Theatre Department.

The revue was presented on the stage of the Studio Theater on Thursday, April 19. The audience consisted of mostly students and faculty.

The show, which ran for approximately 2 hours and 15 minutes, was a review of the classics in the musical theatre. It included songs from a variety of revues and musicals, including "West Side Story," "Company," and "A Chorus Line." The cast consisted of primarily undergraduate students and was directed by Professor Henry Woyzeck.

The revue began with a short introduction by Professor Woyzeck, explaining the purpose of the show and introducing the cast. The cast then proceeded to perform a series of musical numbers, with each number introduced by a brief commentary from Woyzeck. The show concluded with a final number, "Finale," which was performed by the entire cast.

Overall, the revue was well-received by the audience, who praised the cast for their talent and the production for its creativity. The show provided a fun and entertaining way to enjoy some of the best moments from the golden age of musical theatre.
SKYLINE DRIVE/Peter Canellis
President

Making student diversity work

The Daily Pennsylvanian
The Newspaper of the University of Pennsylvania

PAGE 4
Thursday, April 11, 1984

OPEND IN OREN, EDITOR EMERITUS
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more than an advocate for women’s issues. She
K’N
HI LOW, SAIBSMANMJU

more than a catalyst for change. She has been

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other weekend of the year?

the Spring Fling spirit has died. We’d like her to explain

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of the Korean Language Program, the substantiating of

neglected to bring about adequate academic diversity in its

by the University to increase student diversity.

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Having consulted Robert Simensky at a very early stage

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To the Editor:

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Students win awards in U. writing contest


The winners of the University's first writing contest were announced yesterday afternoon at a gathering held in joint by poet May Swenson and English Professor David Hoffman.

The contest, which was designed to foster and encourage writing among undergraduate and graduate students, was judged by a panel of judges including poets, novelists, and editors.

The first place winner was a College sophomore named Brian. The second place winner was a Wharton freshman named Elizabeth Katz, and the third place winner was a College junior named Jennifer Egan.

The contest was open to all students, and the winners were chosen based on the quality of their writing. The winners were awarded prizes for their work, which included cash prizes, trophies, and certificates of recognition.

The contest was sponsored by the Alumni Society and the Phi Kappa Sigma fraternity, and it was held in conjunction with the University's annual poetry festival.

The winners were notified of their awards yesterday. They were congratulated by their professors and classmates, and their work was featured in the University's literary magazine.
Women proff charge bias in hiring

(Continued from page 1)

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30 college/university students, drawn from across the United States, will circle the world from September 1984 to May 1985, living and studying in ENGLAND, FRANCE, SPAIN, ITALY, EGYPT, ISRAEL, INDIA, NEPAL, THAILAND, CHINA, and JAPAN.

Accompanied by internationally known senior professors, the selected students will live with families and carry a full course load as they explore the impact of religion and ethnicity upon societies in Europe, the Middle East, and Asia.

The International Honors Program seeks motivated, motivated candidates who are prepared for a fulfilling academic experience. Application deadline is May 1, 1984, with a rolling admissions basis. For more information and an application, call Jean D'Isanto at (610) 491-3105.

It is important not to delay.

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SAC Funded
UA selects new leaders at meeting

(Continued from page 1)

Landau said that he hopes this year's Steering Committee will work together. "Hopefully, they'll be able to work together and represent better than last year," Landau said. "The key is getting off on a good start."

I hope that Brooks will immediately open up two lines of communication with the other branches of student government," Landau added. Outgoing UA Chairman Ken Meyers said that he expects that next year's UA members will cooperate with each other. "I just hope the people who didn't win remain an integral part of next year's assembly and don't get depressed by their loss," Meyers said. He added that he is pleased with this year's Steering Committee. "I think Brooks is going to do a management job and continue where this year's assembly left off," Meyers said. "The most positive thing they've done is that they'll be a group that can work well together."

I've told them that it's not what they get out of the UA this year that counts, and it's not what they put into it, but it's what they become," he added. "I hope they act like themselves and never sacrifice their own values in what they do next year."

Landau said that he is enthusiastic and is willing to work hard for the students. "I've told them that it's not what they do next year."

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The Center provides several social services and geriatric educational programs to improve the lives of others. The center works closely with Philadelphia agencies such as Women Organized Against Rape and the Philadelphia Family Court. Its services are geared mostly to the community's underprivileged and underserved.

The center’s career-sponsored Volunteer Income Tax Assistance Program, a team of Wmho accounting and law School students provides free tax assistance to those below the poverty line. The center also offers volunteer opportunities through the Student Volunteer Center in Houston Hall.

The center seeks names for volunteer center

By ROSAMUNDA NEUBARTH-WOODE

Volunteers are needed so the Center can provide a full range of services to the Philadelphia community.

"The Center is in need of volunteers to make the services more available to the community," Apfelbaum said. "We are looking for people who are interested in volunteering and for students to be involved in the volunteer process." Apfelbaum said. "The same must also apply to students who are interested in the volunteer process as well. Students from the college who are interested in helping the Center know that the possibility of a new volunteer program is beneficial for the students, available on campus," she added. The volunteer center has been operating at the University for three years. Currently, only volunteers who are active members and for the fall. The volunteer center will expand to Student Activities Council.

And the two are both represented by the insignia you wear as a member of the Army Nurse Corps. The caduceus on the left means you're part of a health care team, and the gold bar as a member of the Army Nurse Corps. The caduceus on the left means you're part of a health care team, and the gold bar on the right means you command respect as an Army officer, Clifton, NJ 07015.

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When he doesn't take note of all of fairness policies, then I notice a question as to how much of the effort is made to study for a year in Cambridge. The leadership of the administration and is consulted by the Churchill Foundation's campus representative, Dr. James Yarnell, who really encouraged me to apply for the scholarship," he said. "I am grateful to the Churchill Foundation and especially to James Yarnell, who really encouraged me to pursue graduate studies next year at Churchill College of Cambridge, England." (Continued from page 1)

Tomaszins wins upset in faculty race

"Right now, we're part of the Inter-
fraternity Council," she said. "We're
members tend to carry a lot more
manpower problem that both the Black
and the Panhellenic sororities have
traditionally been weak."}

Other non-residential sororities have
trying to establish more of a relation-
ship with the Panhellenic sororities.
"We're working on creating some sort of
connection between the Black and the Pan-
hellenic sororities has traditionally been weak,"

Despite his many achievements, Hirschberg remains modest. "My calculator," he said. "I get my work done, but I definitely have a good time," he said. "I go to parties downtown and don't carry my calculator." He added that he does not spend all of his academic expenses as well as a $2500 grant for living and travel expenses.

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Canada Dry
2 liter bottles $99c
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You! Yes, You Too Can Be a Student Representative

The NEC is holding interviews for positions on:
- The Coordinator of College House Programs Search Committee
- The Faculty Council on Undergraduate Education
- Task Force on the Quality of Teaching

Signups to interview are Thursday, April 19 and Friday, April 20 in the UANC office, 1st floor, Houston Hall, 1st.

All Undergraduates Welcome
* Only open to students who have lived or are living in a College House.

It was business as usual.

Well, with the start of the baseball season, we're really going to see some changes around here. We're starting to see the crowds of people coming into the bar. And, you know, it's really nice to see them excited about the season. It's really great to see them come out and enjoy a good game. It's really nice to see them making good use of the facilities. And, you know, it's really great to see them all having a good time.

Offense did wonder.

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Gay and Lesbian Peer Counseling is currently seeking new members to join the volunteer counseling staff.

Interested? call 989-8888
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The Daily Pennsylvanian - Thursday, April 19, 1984

Page 30
Lions Men's Tennis

"Continued from back page"

"After we began playing, Penn was down 2-1. However, after we got back in the matches, the score was 4-4. We have to have a consistent performance. Sometimes if they don't get a hit the ball, it appears to be in top form. It is at practice," Stein said. "We have to be more relaxed."

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

Softball defeats Textile

"Continued from back page"

At second-doubles, Sobel and Ciotti and teammate Koffman beat their Lion opponents 6-3, 5-7, 7-6 and 4-1, respectively.

"We were really playing well," Ciotti said. "And we have to have a consistent performance. We have to know what kind of team the Hawks have. What we have to do is to know how they do and do it. If we really concentrate, we will be okay."

However, Friedman and Kramer lost their first-doubles match 8-1, 4-4, and 4-1. Ciotti and Koffman dropped the match 5-4.

"For us we hadn't had a match where everyone had played well," said Stein. "We have to have a consistent performance."

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ATTENTION: Cover letters, applications, and résumés to: Dr. Charles E. White, Coordinator for Minority Recruitment, Graduate School of Education, University of Pennsylvania, Philadelphia, PA 19104. Deadline: April 16-20, 10 am - 4:30 pm on Locust Walk. April 20 is the last day to order the 1984 Yearbook. For only $25.00, it covers all aspects of life at Penn - sports, friends, parties, events, arts and groups, and much more!

Look for the Yearbook table 1

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Do it Now!

Do It Now!
**SPORTS**

**M. Lacrosse rips UMBC, 16-5**

**Business as usual for sixth-rated Quakers**

By DAVID GOLDBERG

It was a familiar sight for the Penn men’s lacrosse team yesterday.

With business-like efficiency, the youthful Quakers continued their impressive offensive approach with an impressive defensive effort to rout Maryland-Baltimore County, 16-5, in front of a Franklin Field Easter Sunday crowd of 4,000. The Quakers are the top team in the nation in offense, outscoring opponents 39-2 over their last two games.

Carlin, who had scored the first Quaker goal of the day, continued his scoring touch as he added three more to his total of 11 goals on the day. Carlin said that his team is ready to turn the corner into the conference season:

“We’ve been concentrating on全面提升 our offensive game in the last couple of games. We’ve been working on getting more comfortable with our passing, which has really helped us to score more goals. We’ve also been focusing on improving our defense, which has been key in our recent success. Overall, we think we can continue this momentum in the conference season.”

Carlin added that the Quakers have been working hard on their fundamentals, particularly in the face-off and transition offense.

“We’ve been working on our face-off game and improving our transition offense. We’ve been emphasizing quick picks andInterior players, and we think we can use that to our advantage in the conference.”

The Quakers also went on to win their third consecutive game, improving their overall record to 13-1. They’ll face a tough test next week against powerhouse Johns Hopkins, who are ranked second in the nation.

**Michael Drayer**

“Look for it to expand.”

In the past, we took a lot more liberty in our offensive game. But we’ve preserved all that, but we’ve also made it more focused and we’re looking to spread our offense. We’ll be looking to spread our offense against Hopkins next week.”

The Quakers have two more regular-season games remaining, including a matchup against the #1 ranked Princeton next week.

**Steve Berkowitz**

**Offense did wonders for the Quakers**

Before his team’s game with Maryland-Baltimore County yesterday, Penn men’s lacrosse coach John Seaman was willing to give his team a little bit of credit. The Quakers had been struggling offensively, but Seaman had reason to be optimistic.

“On Saturday, we had one of our best offensive games of the season, and I think that was a sign of things to come,” Seaman said. “We’ve been working on our offensive game, and I think we’re starting to see some of the fruits of our labor.”

Seaman was particularly impressed with the play of junior attacker Andrew Carlin, who had three goals and one assist in the win over UMBC.

“One of the things I’ve been most pleased with is Andrew’s ability to get open and find the open man,” Seaman said. “He’s been working on his vision and passing, and I think that’s really helped us.”

Seaman was also pleased with the play of sophomore goalie Nick Thomas, who had 11 saves in the win over UMBC.

“Nick’s been our leader in net this season,” Seaman said. “He’s really stepped up and been our anchor.”

The Quakers are now 12-1 on the season and 5-0 in the Ivy League. They’ll play their next game at home against Cornell, which is coming off a loss to Harvard. The Quakers hope to continue their offensive surge against the Continent.”

“I think that helped us a lot. Of course, there was always a chance that we might score, but we had to make the most of our opportunities,” Seaman said.

“We have to concede shots from any well-schooled team, but we’re going to beat them. We’re a better hitting team than they are.”

The Quakers have two more regular-season games remaining, including a matchup against the #1 ranked Princeton next week.

**Gary Eichstein**

Sometimes the clouds clear, the sky brightens, and lights of hope flicker across the horizon. That was the case last night when the Quakers defeated the Textile in the fifth round of the Rainier Howl. The outcome last night was never in doubt, as the Quakers dominated the Textile from the start.

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**M. Tennis fed to Lions**

Ivy-leading Columbia survived upset bid, 5-4

By STEPHEN COHEN

The Lions fed to the Quakers yesterday in a battle of two of the nation’s top women’s tennis teams. The Quakers had a 4-2 lead going into the doubles teams, but the Lions fought back to win two of the three doubles teams to tie the scores.

“We need to manage our time better,” said junior singles player Emma Smith. “We need to focus on our game and not worry about the score.”

The Quakers were led by the singles play of senior doubles player Emily Barber, who won all three of her matches to give the Quakers a 4-2 victory.

“We pressure anyone all over the field,” said senior singles player Janice Liu.

“Where’s The Rain?”

Penn’s men’s football team can thank Mother Nature for interfering with senior day’s game against Lehigh.

The Engineers had a 10-1 lead in the fourth inning when the game was washed out.

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Talking liberal

By David Goodhand

I am supporting the Rev. Jesse Jackson in the Democratic Presidential primaries. I do not think he will win the Democratic nomination, and I certainly do not believe he has a prayer of defeating Ronald Reagan; some other Democrat will have to do that. But for now, Jackson is my favorite, and mostly because he talks like a liberal.

During the Pittsburgh debate earlier this month, for example, Jackson used terms like "slave economies" and "systems of oppression." That is good liberal rhetoric, and Jackson has a better command of it than either Gary Hart or Walter Mondale.

I have not always been a liberal; before, I was just rather neutral. But the more I learn about life on the left was that it requires a practical vocabulary. Indeed, I often wonder whether I shifted left only because liberals at Penn are fascinatingly more articulate than their conservative counterparts.

Liberals strongly believe that language not only reflects society, but can shape it. Consequently, one of the word "chairman" does not simply demonstrate that most heads of organizations are male; it also implies that things ought to be that way and will stay that way forever. To avoid restraining implications, we use "chairperson," and the concept presented is that anyone, female or male, can direct the work of a group. However, the idea works. The University uses "chairperson" in all its public statements, and a great many of those persons are, in fact, women.

Their presence and influence is less prominent just a few years ago when Penn's bureaucracy was filled with "chairmen."

Today, few American politicians at any level would dare to openly utter any criticism which could be construed as anti-Black. It just does not happen anymore. Many leaders may remain internally racist, but public pressure bars them from circulating those views. With the end of stereotyping public comments, the images and self-images of Blacks have improved, as has their lot in America.

One premise of liberal activism is that attitudes cannot be changed immediately, but language can. The President of the United States can be as anti-Semitic as he desires; he just cannot say so. After enough years of blocking public bigotry, it is hoped that mental prejudice will disappear as well. Right now you cannot speak racism, someday you will not be able to think it.

The danger of this strategy is that it allows a certain degree of hypocrisy on the part of liberals themselves. Often what you actually believe is not as significant as what you say. Here is where Jesse Jackson slipped up. His actual feelings towards Jews became meaningless the moment he said "hymie." He uttered the unutterable, and he paid the price in New York. Whether or not Jackson is truly anti-Semitic became immaterial. His use of the word "hymie" has branded him as such. It is possible that Jackson really does dislike some aspects of Jewishness, and all his pro-White statements are the false ones. Either way, the words have meant more than the thoughts.

Jackson committed a second non-no among liberals. While it is true that all of us fighting the system are doing so for the interests of our particular group, we are not supposed to let anyone know that. Instead, we claim that we are all in the same oppressed boat, that Blacks and Jews have a mutual interest in dismantling the straight non-handicapped male WASP control structure. That may be true, but I have seen too few male feminists or straight gay rights activists doing so publicly. I wrote that "Black" and "Jewish" are better labels than "Negro" and "White," respectively. Whether or not they are, these words have been used and accepted for the past forty years.

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Space junk

Projects from the twilight zone

By Alexis Lieberman

Test your space-age savvy!

1. Do you know how to build a working laser?
2. When the aliens finally invade, will you be able to protect yourself by whipping up a working ion ray gun?
3. Can you explain how E.T. was able to phone home?

If you are like most people, you probably failed the test dismally. If so, you need Robert Iannini's new book, Build Your Own Laser, Phaser, Ion Ray Gun and Other Working Space-Age Projects.

This space-age project book claims to give detailed instructions on how to build useful items like a wireless transmitter, an infrared viewer and a magnetic field distortion sensor. The author suggests that the latter can be used to monitor aircrafts or even U.F.O. activity. The U.F.O.'s register as dots on a graph which is part of the sensor.

Each of the 24 projects included in the book have been designed, built, and tested by the author, a highly qualified inventor of such devices as ultrasonic pest controllers, magnetic detection units, surveillance equipment, laser units and fogless mirrors.

Iannini began his career in "some of the more far-out" types of electronics when he was only 12. At that time, he began building nationwide gadgets in his cellar. Today, one of his businesses involves designing and selling plans for major, high energy electronic tools - some of which have even been used as weapons on a national scale.

The author, however, does not encourage "the use of deadly force." Even the ion ray gun isn't really a weapon. "It could be strapped to your leg and then pointed at someone and go zap, zap," said Iannini. But he does suggest that some of the projects included in the book could be used as "defense against unruly animals."

Iannini has designed the book for "the backyard or cellar scientist, the advanced high school or college tinkerer," and anyone else interested in low energy, often practical, electronic gadgetry.

Iannini is so enthusiastic about getting experimenters involved in up-to-date, space-age projects, that he has included in his book a list of names, addresses, and telephone numbers of suppliers of the parts needed for the projects.

The author is currently working on a number of new books. Several are more advanced project books. Iannini also enjoys fiction writing. He describes his style as "sort of a mixture of Stephen King and Asimov, but really my own."

Odes on the roads

Poetry rides Philadelphia's busses and subways

By Kerry Sherin

Heads loll as the bus lurches forward. It's 5:15 on a Friday evening and the "D" bus heading out of Center City swells with tired commuters. One passenger looks up from his newspaper to read the following:

An eye is not an eye because you see it;
It is an eye because it sees you.

He's just participated in "Poetry on the Buses," a highly acclaimed public service project designed to bring quality poetry to the public.

"Poetry on the Buses," which also operates on the subways, was initiated in the late 70s by then-Pennsylvania Governor Milton Schapp and his wife, Carnegie Mellon University received funds from the National Endowment for the Arts and the state to monitor the program. Today Chatham College in Pittsburgh runs the series. Poets from all parts of the United States submit their work for review, and the program's board of directors chooses work for nationwide distribution. Chatham College officials admit that they prefer poems themselves but I sure think a lot of them are unusual," he added.

Reactions from commuters range from the blase to the inspired: One man muttered that he never read them, while another confessed to being at home work of his own to the series.

"I really liked the idea when I heard about it," said one Center City computer programmer. "But now I just read the things and say 'so what.'"

When the series was fully financed, which it hasn't been since President Reagan began cutting back on funding for the arts, Chatham recieved submissiions "by the droves." A harassed volunteer from the school said that the program is currently discouraging submissions because of a shortage of staff to process the stuff. After the 1984 elections, the school hopes to be fully funded (which gives some idea for which candidate they are not rooting), but until then commuters will have to be satisfied with reading what's already there. Or reading the advertisements.

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merica's oldest scholarly society and its oldest library are in Philadelphia. Both were founded by Benjamin Franklin during his early years of residency in Philadelphia, and both continue to thrive in the city today. The American Philosophical Society and the Library Company of Philadelphia were just two of Franklin's new institutions, and perhaps more so than many others, these two continue to operate with principles Franklin would appreciate and in sizes he would find manageable.

In 1731, the 25-year-old Franklin and a group of friends known as the Junto founded the Library Company of Philadelphia. Books in colonial Philadelphia were difficult to obtain and prohibitively expensive. Unable to afford many books on their own, Franklin and the Junto opened the library with 200 books and 50 members. It was the first library in America open to the general public.

Twelve years later, about the same time that Franklin was charting the beginnings of the University of Pennsylvania, he creating a organization of scholars modeled after the Royal Society in England and the Academie Francaise.

"The first drudgery of settling new colonies is now pretty well over," he wrote at the time. "And there are many in every province in circumstances that set them at ease, and afford leisure to cultivate the finer arts and improve the common stock of knowledge."

The result of Franklin's continued effort to better the stock of knowledge in America was the American Philosophical Society.

The Library Company and the Society remain today as legacies to Franklin's desire to build the intellectual foundations of this country. While the size and reputation of these two institutions have made them prominent worldwide, both remain committed to the philosophies established by Franklin over 200 years ago.

The Library Company has moved often since Franklin was its librarian. The books were first stored in his home before occupying part of Independence Hall in 1740. The library then moved to a "permanent" home near 5th and Chestnut Streets opposite the American Philosophical Society. After moving several more times, the library settled at its present site in a modern building at 13th and Locust Streets.

The library's frequent moves were caused by a continued growth in size. After Franklin's death, the Library Company grew steadily, becoming the nation's second largest library by 1850. It was also Philadelphia's only library before the Free Library was established in 1891. Along with its growth, the library began to drift from its original educational goals by circulating popular books like novels and textbooks. According to publicity coordinator Jean Beanoit, it was still a lending library until 1950.

"We were duplicating the function of the Free Library," she said. "The main strength of the library is its rare books in the field of Americana printed before 1800, and they were not being emphasized."

Edwin Wolf who has been librarian — the position Franklin held — for more than 30 years, cleared away nearly 100,000 books to redirect the library toward its strength rare books.

"It was circulating chiefly detective stories and popular novels to a handful of members," Wolf said. "It didn't use or make available its tremendously important scholarly resources and its great collection of old and rare books."

"We got rid of a lot of modern books which were not relevant to American History," he said. "There was no reason to keep chemistry books, nor did we find it essential to keep a vast collection of modern novels and other such things."

Wolf said that that the Library Company is still committed to the standards set by Franklin.

"He believed in a standard of excellence and we maintain it," he said. "You can't separate it from Philadelphia history. We have an international reputation — our correspondence practically covers the world."

Chief of reference Phil Leapsansky said that...
Continued from last page

the library, which now has over 400,000 books, buys about 300 titles per year.

"Our strongest holdings are our Americana materials, original printed books, photographs and prints that cover all aspects of American history, culture and experience," Leapsansky said. "There's also a strong collection of European history and books, early newspapers, magazines and such. We buy mostly in what's loosely called the 'Americana field,' books which relate to almost any aspect of Americana."

"The idea that Franklin had that this library should be accessible to commonfolk is still our operating premise today," said Leapsansky. "Today, the Library Company is an independent research library with most important rare book collections. It is privately funded but the collection is open to the public free of charge. This is the first of the institutions founded by Ben Franklin."

Leapsansky praised Franklin and his friends in the Junto who founded the Library Company.

"These were people who were interested in learning," he said. "They took advantage of [William Penn secretary] James Logan's book collection but gradually decided they should pool their own books and pool their own money to buy books."

"Franklin was an active purchaser of books in the 18th century," he said. "Lots of books from his library are in our collection."

Growth at the American Philosophical Society has been much more gradual and much less abrupt.

Edward Carter, a Penn history professor who is the Society's librarian, called Franklin "the first world class scientist we had in America."

"He was interested in bringing all sorts of books to America," Carter said. "It was a conscious effort to build a respectable intellectual community in the new world."

"Franklin thought that the time had come where there would be a society of the most learned people in America corresponding with similar societies in Europe," he added. "America had gone by the beginning periods and it was important to have a society similar to those in Europe for the improvement of technology."

"It was all part of what was going on in Philadelphia," he added. "It was the very secular, non-religious approach to improvement - the idea of upward mobility." The Society has 500 American and 125 foreign members, which, Carter said, "are the most distinguished people in their fields."

Previous members include Madame Curie, Charles Darwin and Albert Einstein.

"Most of the American Nobel laureates that were members were members before they got the prize," said Carter. "It's perhaps the most important honor next to getting a Nobel prize that you can get."

"The biggest change that has occurred at the Philosophical Society is the startup of a grant program and the growth of their library."

"The library is a major center for research in early American history and history of American science and technology," said Carter. "The overall purpose is the dissemination of knowledge. That was the purpose at the beginning and that is still the purpose of the Society."

The library has the world's largest collection of Franklin material. Many papers in quantum physics and masses of material pertaining to genetics are also in the library. Associate librarian Murphy Smith said that the Society has not changed significantly since Franklin's day.

"Basically, it's still an 18th century society with people from varied fields as its members," Smith said. "The focus hasn't changed."

Smith said that the Society was founded as a way to exchange ideas.

"This was a period where not many people had libraries and a lot of people were taking interest in libraries in their spare time," Smith said. "Philadelphia was the central point of the colonies and they could all send correspondence here and from here it could be disseminated."

"These were English colonies and they considered themselves Englishmen and they looked to London for leadership," he said. "They thought that the Royal Society was the major learned society in the world."

He said that the Society's focus has widened to encompass four things: meetings, the library, grants and publications.

"When it started out, meetings were every week and then every fortnight," said Smith. "It remained once a month for over a century."

The membership in those days, said Smith, was also distinguished.

"Beginning with the beginning, we've had Benjamin Franklin, John Bartram and David Rittenhouse," he said. "Those would be the only three whose names would be known in Europe."

"By the end of the [18th]-century, there was Jefferson, Adams and Washington," he added. "In the present day I will point out that a large percentage of American Nobel Prize winners are elected here before they win their prizes."

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Whitney Biennial Video Exhibition (circulated by the American Federation of the Arts Program)
The Sounds of

By Adam Sexton

Their vocal arrangements are often based on Christmas carols. Their battery of onstage instruments includes acoustic guitars, a grand piano, three synthesizers and a paperback book. Their first single featured an *a cappella* rendering of "The Hallelujah Chorus." And instead of marketing T-shirts and bumper stickers when they filled Carnegie Hall on their last tour, they personally inscribed 3000 lapel buttons with slogans like "Jerks On the Loose" and asked their father to pass them out free of charge at the door.

They habitually break more than a few music industry rules. But then, the Roches — the eccentric folk-pop trio composed of sisters Maggie, Terre, and Suzzy — have made a career of breaking the rules. Nearly 15 years ago, Maggie and Terre Roche journeyed from their home in deepest New Jersey to New York City hoping to attend an N.Y.U. songwriting clinic taught by Paul Simon — only to discover that non-university students were ineligible for admission. But after hearing their audition, Simon not only let the Roche girls into his class; he drove them home and subsequently invited them to appear on one track of his 1973 LP *There Goes Rhymin' Simon.*

In those days, the sisters were rookies at record-making, but they were hardly new to music. Terre claims she's been playing the guitar "forever" — or at least since the Beatles appeared on *The Ed Sullivan Show.*

"I guess the Beatles were the reason we started playing guitar," she says, sipping a club soda in the dining room of a Greenwich Village pub called the Lion’s Head. "Maggie and I started singing together and writing songs when we were about 12, and when I was 17 and she was 18, we were hired to do a tour of the country on the coffeehouse circuit, where you'd play in the student unions of colleges around the country. We worked for a year doing that, and I think that was when we got the idea that we wanted to do it for a living."

Soon, though, they weren't so sure about that idea. Despite production help from Paul Simon, the 1975 release of their debut album, *Seductive Reasoning,* brought them anything but the fame and fortune they'd been seeking.

"We toured for about a week," Terre laughs, "and then we quit. The album took a year and a half to make, and by the time it came out, we didn't know whether we wanted to do this for a living anymore. The week that we toured was an experience of the record company trying to set up dates for us and finding there was absolutely no interest. And it was at the end of a long year of struggle with this album. We were exhausted and morally defeated. We had no confidence. So we decided to quit."

"It was sort of a difficult experience because basically, the people at the record company were doing Paul a favor to sign us. There wasn't a real interest in what we were doing," Terre continues. "I always thought it was a great album — I liked it a lot. The feeling in the company was that they didn't know what to do with it. At that time, I guess, there were no girl bands and stuff, so they just didn't know what to do with us — whether we should dress up in different outfits or have guys backing us up or what. We sort of stumped everybody."" Maggie and Terre Roche (left to right): From Handel to Dylan with music impossible to pigeonhole.
a manner often ironic and usually funny. They have a knack, as well, for describing offbeat situations, such as a ride on a commuter train next to a fat man with a Post, or a murder in a laundromat.

Terre believes the Roches' diversity is accounted for by their early musical influences. "We always listened to the radio when we were kids," she says. "You know, the AM radio. There was rock, and Motown -- Motown records were all over the radio -- and then there was the Beatles, and Simon and Garfunkel. Also, my mother was really an enthusiast of classical music. She listened to a lot of opera and classical music, so we always had that in the house." Terre's parents met in a theatrical production in Buffalo, N.Y.; the Roches' younger brother, David, has a band of his own, and he contributed a song called "Sight for Sore Eyes" to his sisters' current show.

That show, which is now touring the United States and may move on to Europe after the Roches record their fourth album as a trio sometime this summer, features the stirring vocal performances that have always typified their appearances. However, it is a little different: the Roches recently decided to augment their tight harmonies and guitar-based accompaniment with a pair of Casio keyboards and a programmed drum synthesizer. But Terre insists that the new instruments represent less than a dramatic musical switch for the group.

"It's not a drastic change. It's a textural change more than, say, a radical -- wow -- completely different sound. What really surprises me is that people don't seem to respond to it that much. I thought, some people are going to be mad, or some people are going to be really surprised -- and they don't seem to be. It's a couple of boxes, and it's a pretty simple drum program. It's not overpowering."

The Roches' entry into the Computer Age isn't likely to stop there, either. They are thinking about producing a video.

"It's been suggested a lot, and we've been approached by a lot of people," says Terre. "I think it would probably be fun, but I've never been involved with one, so I don't really know. At this point we don't have a strong urge to do it, but I wouldn't be surprised if we did at some point. But it would have to be a concept that we really liked and a particular song that we wanted it for."

Video would seem to be a natural for the sisters, considering their collective penchant for performance. Perhaps due to the influence of their parents, the Roches are as theatrical as they are tuneful, appearing onstage in a striking combination of thrift shop wear and athletic gear, and introducing their songs with goofy anecdotes and good-natured sisterly repartee.

In fact, Suzzy, 27, was trained as an actress -- and it shows. A long-legged, dark-eyed, gap-toothed Minnie Mouse, Suzzy, the ham, is the focus of every Roches concert. Standing squarely center stage, she commands attention by means of her constant mugging and her ringing midrange vocals. Suzzy throws herself tight-fisted into each song -- then stays jazzed up between numbers, playing the Southern belle one minute, and Michael Jackson ("This is for all the boys in the balcony") the next.

Maggie, at 32 the oldest Roche, is the creative center of the trio and its vocal anchor. The richness of her near-baritone is matched by Maggie's songwriting, as she is responsible for the Roches' most thoughtful compositions. And Maggie's considerable talent as a punster is equalled by the dignity of her stage presence.

Terre Roche, 31, wry of wit, often plays straight-woman to sister Suzzy. Terre really distinguishes herself, however, with the rustling timbre of her soprano singing, and with her distorted, echoed, chorused, and phase-shifted guitar-playing, which seems to become more adventurous and self-assured with every performance. And no wonder. Terre is taking lessons.

Her teacher -- and Suzzy's -- is none other than guitar virtuoso and King Crimson leader Robert Fripp, who produced the trio's first album, The Roches, as well as Keep On Doing, their latest. The Roches caused a critical sensation upon its release in 1979, largely due to Fripp's unorthodox and austere "audio verite" production, which presented the sisters' voices and guitars virtually untreated -- yielding a "live" feel on a studio disc. Keep On Doing, though recorded in a slightly more conventional manner, was also widely praised. Terre explains the special chemistry between the British rocker and the singing sisters.
Fools Goldie

'Swing Shift' is a dummy from Demme

Swing Shift
Directed by Jonathan Demme
At the Olde City

By Val Sherman

From a sociological point of view, World War II altered the course of male/female relationships. As men were called off to fight a war abroad, women, most of whom had never worked outside the home, filled the now-vacant jobs. Within these roots lies the stirrings of the women's move- movement that would surface in full force some years later. Women were called on to rein- quish the subservient housewife and mother role, putting to task the film's tentative attempt to handle heavy manual equipment.

After she joins the company, Kay faces discrimination by her fellow workers, finds a male lover named Lucky (Kurt Russell) and a female best friend named Hazel (Christine Lahti). She is promoted to "leadman" and wears her goggles to take a bath. This seems to suggest some of the anachronism of Lucille Ball in I Love Lucy, but is never developed. Swing Shift tries to be a drama, but really can't decide whether it might also be a comedy.

It's lucky for Hawn that she has already proven her talent in such films as Shampoo, Foul Play, and especially Private Benjamin. Kay's transformation from an adoring wife to an independent woman is so sudden and extreme that it isn't remotely believable. She seems to walk through most of her lines, delivering them without any inten- selfish, spoiled, Hollywood "bad boy," is a sad product of the society that encouraged him. The strength of Esther (Judy Garland) is that she could never suc- cumb to the glamour world full of jealous fans, vicious reporters, and abusive producers — a world that will glorify them for a few hours and discard them laughingly unknown. Packing the film with both fond and angry satire, Cukor provides a strong basis from which the inevitable tragedy flows.

Complementing Cukor's direction are unforgettable per- formances by the leads. Garland's charms never were so evident. As the ascendant Esther, she exudes childlike energy without losing her maturity and strength, and fills the role with sincerity and realism. She belts out her songs powerfully, rising with dignity above each ap- propriately over-produced musical number. Mason plays Norman Maine with range and depth, allowing us to see both the witty, handsome appeal that got him where he is, and the egotistical immaturity that will ultimately ruin him. Together, they make a remarkably attempt to bring life to the film as Shampoo, Foul Play, and especially Private Benjamin. Kay's transformation from an adoring wife to an independent woman is so sudden and extreme that it isn't remotely believable. She seems to walk through most of her lines, delivering them without any intensity; it's almost as if she herself has trouble working in such an inept film, Russell, who surprised audiences with his performance in Silkwood, tries to create a sympathetic character out of a man who was turned down by the armed ser- vices because of a weak heart. But a confining scripts stops him. Just as he begins to reveal his insecurity for not being able to serve, Swing Shift decides to fumble around with another issue.

The only successful perfor- mance comes from Lahti as Hazel, a dance-hall singer turn- ed riveter. She brings a fine sense of timing to her characterization of a woman who remains emotionally at- tached to a codd who repeatedly takes her for granted. Despite his small role as Jack, Harris tries to bring life to the film as Kay's cuckolded husband, but he ultimately loses all sense of emotion and resorts to merely reading his lines.

But Swing Shift shouldn't be forgotten too quickly, especially by people in the industry. It should serve as an example and lesson to all of exactly what not to do when making a film. It is unfortunate that the talents of so many gifted actors are wasted on such meaningless minuets.

The respectable cast doesn't do anything to help Swing Shift. Kay and Lucky, Kay and Hazel, or Kay and Jack? Or is it about the individual growth that took place in all of the W.W. II Rosies whose collective con- sciousness was raised, only to later be stunted when the men returned from the war? Swing Shift can't make up its mind, abruptly jum- ping from scene to scene.

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By David Shaman

Iceman
Directed by Fred Schepisi
At Sam's Place

Roches
Continued from page 9

"Robert has a lot of respect for us. His first instinct when he wanted to produce us was just to record it — he didn't want to add anything to it. A lot of times people will come along and see what you're doing, and they'll want to change it into something else. And he never likes to do that. He's very very careful and respectful when he's working with us." According to Terre, Fripp is also "very big on discipline": "Robert has been a big influence on my guitar playing, because before I met Robert I never had a disciplined approach to music. I always thought that if it doesn't just pop into your head, then it's not natural. And he taught me that that's not true, that you have to work to achieve things with an instrument.

"Robert is a great guitar player: he can figure something out that he wants to do, and then he can teach himself to do it." In contrast, she good naturedly describes her own approach: "I think it's a myth to feel like the largest Elizabeth in the world?" outright worship of the Neanderthal to modern man. Shepherds work is intriguin and the Neanderthal man often creates with minimal cell activity who survived the ages in a deep freeze. But this is no dead elephant that nature has surrendered to man's investigation; this is a very-much-alive Neanderthal Man. Doctors and biologists reject chopping him into little pieces and work instead to revive the dying primitive human.

Iceman is really just an argument over the merits of modern civilization. The conflict arises when Shephard wants to study the man, while Diane Bryd (Lindsay Crouse) wants to study his body; the former wants to know about the person who survived 40,000 years, the latter wants to know how he died. Shephard wins out initially, and is given two weeks to study "Charlie" (John Lone) in a man-made environment. The first hour of the movie is interesting. The plot may seem far-fetched, but good acting by Hutton in his first adult role and an excellent performance by Lone make it believable. By the time the fast-paced introduction is finished, the characters are developed enough to keep the film intriguing. The reaction of the Neanderthal to modern man may look inhuman real. The scenes where Shephard befriends Charlie and tries to communicate with him are often funny as well as touching.

And Charlie's escape into the real world of the Arctic makes his character develop into a cross between wild animal and man in totally alien surroundings. In addition, the dialogue is witty and even the minor characters have personalities.

But at some point the film falls apart. The story is that Charlie was on a "dream walk" when he was frozen. He was, essentially, searching for death. In his contemporary captive environment he becomes depressed; Shephard simply tries to solve Charlie's problem. That's when the film dies. The question of whether advancing science is worth sacrificing this ancient species is not answered but avoided. It is clear from the start how each scientist feels, so interest and is disappointing. Ultimately, though, by playing on the human desire for immortality, Iceman manages to be an intellectually valid film without being boring.

Roches' debut. Nords is a sophisticated concept album on the subject of perception — how we look at ourselves and each other. "Nords" is a rocking tribute to youthful square-pajama, a bowl of pain that manages to be as comic as it is touching. With the triumphal chorus "I'm so glad I am one," the song is also inspiring.

"I remember we were driving from one of the gigs to the other," says Terre, explaining the tune's genesis, "and we were talking about how we felt like nords. We'd go out every night and get laughed at — and then the popular kids in the class would come on and get cheered. It was like back to high school. You'd get laughed at and... picked on." Being picked on is a situation familiar to the sisters, judging by many of their lyrics. A theme of not only Nords but also 1982's Keep On Doing is the struggle to overcome the kind of bad self-image that can threaten an evening (in the case of Terre's composition, "My Sick Mind") or even a life (the Terre-Suzzy collaboration "Keep On Doing"/"Jerks On The Loose"). "I can't say that comes out a lot when we sit down to write," Terre affirms. "Maybe it has something to do with being in the entertainment business, where you put in your years of getting up on stages and it didn't go over, or you get rejected. You take a face-full of rejection, so that by the time you do get success, you've been laughed at and booted at and had things thrown at you.

The Roches find the writing of songs to be the hardest thing they do; it's part of what engages them when they meet for four hours a day, five days a week. And Terre admits they rehearse things "to death," one reason why the group doesn't employ a big band, although a rock rhythm section did support them on the Nords album. Are the Roches' distinctive stage personae the product of rehearsal, as well — or are the sisters as different from each other as they are in performance?

"It's funny," Terre says. "I think each person is an ever-changing entity, really. We're each person is an ever-changing entity, really. We're changing all the time, changing our habits... and we were selling the song 'Mr. Sellack?' " she asks, referring to the song's unexplained waiter who offers to "get you another drink behind the steam table" if only the title character will hire her. "Well, we sang that song, and these women came backstage, and they were furious, because they said, 'How can you portray women down on their knees?'" They tried to explain that they were missing the irony of the song. And they said, "That's no excuse." Do the Roches consider themselves feminists?

"I think that people who respond to what we're doing are sort of pleased that it is sort of different than something that they're inundated with," she theorizes. "In other words, it's a sort of relief, that they see something that's different but that's okay. Because people are... people, I guess.""
Theater Center Philadelphia

Ice dancing

Smooth skating in 'Hell'

When Hell Freezes Over I'll Skate
Conceived and directed by Vinnette Carroll
At the Forrest Theatre

By Jean Sherman

When Hell Freezes Over I'll Skate has no protagonist, no antagonist and no plot. But it doesn't matter. Vinnette Carroll's latest venture uses music, poetry and dance to successfully convince the audience that "the black man cannot be destroyed. . . but will survive to sing the blues."

Skate is a conglomeration of music and poetry which jumps from a rural southern setting in the mid-19th century to the contemporary urban north for the second. The show's theme is conveyed through songs and the poetry of Langston Hughes, Paul Laurence Dunbar and Linda-michellebaron, among others, that makes up the free-form script.

The show is billed by director and conceiver Carroll as "a celebration of our survival in the midst of our pain, and our shared joy in spite of the pain." And while the celebration takes a while to get going, it finally becomes quite a party.

The actors emit a constant flow of sparks in an attempt to capture their audience. However, it is almost the end of the first act before these sparks catch fire. The show begins slowly with a series of ballads and gospel songs promoting the abolition of slavery. It is initially difficult to make out the dialogue; not until the first few numbers have been completed can the audience comprehend exactly what is being said. Only at the end of the act, when Michael Gray takes the stage with a too-tapping, hand-clapping number called "Movin' Up To Higher Ground," does one relax enough to really enjoy the show. Gray's enthusiasm, as he moves through the aisles and leaves the audience wide awake and anxious to see what the second half will bring.

And it is not disappointing. The theme of the show is carried through this act in a modern style, with the emphasis more on "singing the blues" than on the destruction of the blacks. Using the updated setting, the music, dance and poetry appeal to the tastes of the population of today — they flow with a rhythm that gets the audience swinging in their seats.

The act is highlighted by a comical ballad lamenting the perils of a piece of sweet-potato pie called "Fat Man Blues." In this energetic number the rather rotund White tries to convince his not so slender sweetheart (Trina Thomas) that her love for her does not revolve around her size. A tap-dance number entitled "Harlem Beat" (performed by understudy David Sharpe opening night) adds extra flair to the show. The cast is an ensemble in the true sense of the word; no member tries to inhibit or overcome the workings of another. Many of the performers have previously been in other works by Carroll (Your Arms Too Short To Box With God, Don't Bother Me I Can't Cope), and convey her energetic, soul-filled style almost impeccably.

The direction is inspired, to say the least. Carroll has a definite idea of what she wants to say, and how she wants to say it. The blend of poetry and song that comprises the script provides a context that allows her message to come through loudly, clearly, and so strongly that one is tempted to stand up and cheer as if at a political rally or a gospel sing.

Lawrence Miller's set is sparse. Platforms placed at different points on the stage add a needed level of dimension, but little else to the show. However, Richard Winkler lights the semi-circular backdrop with shifting hues from every color of the spectrum, successfully reflecting the different moods being expressed from the stage.

All in all, Skate is not overly didactic, preachy, or moral — it doesn't force one to ponder for hours over what has been seen. It just leaves the one feeling thoroughly entertained, and with a slight desire to leave the theater and run singing and dancing down the street.
Time odyssey

A layman's guide to the future

Profiles of the Future
By Arthur C. Clarke
Holt, Rinehart and Winston
By Joanne Resnik

Science since its beginnings, mankind's most puzzling problems have been solved with tools. "As science developed, man has used ever more sophisticated technologies to probe deeper into the mysterious universe. Arthur C. Clarke, author of 2001: A Space Odyssey and the sequel 2010, is intimately familiar with the mechanisms of progress; he pioneered the concept of the world-shrinking communications satellite. In his latest effort, Profiles of the Future, he gives a factual glimpse of the fantastic secrets we might expect to discover in the next few years, and the next few eons.

Clarke sketches the line between fact and fantasy — a line which is sometimes fuzzy, if not completely obscured by scientific uncertainty. Accordingly, he insists that a critical scientific uncertainty. Accordingly, he insists that a critical scientific uncertainty.

Profiles of the Future has been re-released three times since its first publication date in 1962. Testifying to Clarke's insight is the fact that, despite the in-depth look at an unspecified future epoch, whose focus is the desert planet Arrakis — the source of a cinnamon-like spice beloved by many, the book has dated very little, even man's basic need to be disillusioned and disappointed. Interestingly, it is not man's lack of brain power which may keep him from his destiny, but his own nature. Clarke sets his predictions against the backdrop of national and international politics, economics, religion, the history of science and scientific attitudes, and the crossing of interplanetary borders within which possible futures must lie. Arthur C. Clarke details things to come says Clarke; our science and technology are only in the infant stage. Yet as we send our drills into the earth's crust, our probes to other planets, and our radio waves to other civilizations in space, we can finally begin to say that the future is now.

Nothin' Dune

Fifth Herbert book rests on old laurels

Heretics of Dune
By Frank Herbert
Putnam
By Michael Naidus

Frank Herbert's phenomenal science fiction novel, Dune, splashed into the public consciousness 15 years ago with its unique mixture of storytelling magic and more than a dash of philosophy. And the secret of the success of the rest of the Dune trilogy, along with last year's God Emperor of Dune has been Herbert's continuum of fresh ideas. God Emperor, the fourth book in the series, stands as an outstanding and enjoyable novel that happens to use the same premise as the trilogy. Unfortunately, Herbert's latest effort does not fare as well. Heretics of Dune crosses the invisible line that makes it merely a sequel to the original, an addendum rather than a new chapter. Although this book, like the others, is stylistically astounding, it lacks the impetus that drove readers to consume Dune in a single sitting. It's not a bad novel — it's just not a great novel. And like a child discovering for the first time that he, too, can pull a rabbit out of a hat, one walks away from the book disillusioned and disappointed. Heretics revisits the Dune universe roughly three millennia after God Emperor ended, and as one might expect, many things have changed. The book accomplishes two major things in its 480 pages: it offers readers a closer look at two civilizations that played supporting roles in prior novels, and it introduces a pair of new characters who seem destined to be the focus of Dune Number 6.

The Dune series provides an in-depth look at an unspecified future epoch, whose focus is the desert planet Arrakis — the source of a cinnamon-like spice with rejuvenative powers. The players in the series are like characters out of ancient Greek mythology, harboring secret plots of conquest and domination. Heretics centers on two power groups who played minor roles in the other Dune books — the Bene Gesserit and Bene Tleilax. The former is a society of satirically named "Reverend Mothers," who control a centuries-old breeding plan; the latter a people who have perfected the art of producing the clone "gholas."

Duncan Idaho is such a clone, an ancient warrior leader who has been replicated over and over again throughout the 5000 years of the series. He is the star of Heretics along with Sheeana Atreides, a young woman who seems to be little more than a female remake of Dune's original hero, Paul Atreides, and a vehicle for the series to continue. The two become involved with the complicated manipulations of the pseudo-religious sects as they journey to Arrakis, where all roads lead in the Dune universe lead.

The Dune series is meant to be a fictional history, and Heretics continues this stylistic effect Continued on page 15
Robert Fripp floats in his newest venture

Death of a monarch
Long live the old King Crimson

Three of a Perfect Pair
King Crimson
Editions EG

By Craig
Coopersmith

King Crimson was great. Fifteen years ago, King Crimson's music was new, exciting and progressive. In the Court of the Crimson King revolutionized the art rock movement and set the stage for the coming of Yes, Genesis, and a host of other bands which would sell out the largest concert halls and attract a cult following during the 1970s.

When the group disbanded, a truly innovative force in rock and roll was lost. So when group leader and guitarist Robert Fripp reformed the band a few years ago with former Crimson and Yes drummer Bill Bruford, former Zappa singer and guitarist Adrian "I wish I was Art" Belew and bassist and keyboardist Tony Levin, there was every reason to believe the band would produce more of the fresh if somewhat weird music for which they had become famous. All of which makes it even sadder to see what the group has degenerated into.

Three of a Perfect Pair is Crimson's weakest effort to date and has nothing that can be considered even remotely new or progressive. There is nothing particularly bad about the album, but there is nothing particularly noteworthy, either. It's the type of music that a group of people can listen to on the stereo and then not remember five minutes later to whom they were listening. And that's the problem with the album - it is dull and lifeless.

Compared to the Crimson of old, even the musicianship is mediocre. Fripp "and Belew are both known for getting sounds from a guitar that most people would consider almost impossible for a regular guitar, but neither shows any really exceptional ability though they can still write and play in every conceivable time signature. One notable exception is "Larks' Tongues in Aspic Part III" - for the first half of the song, Fripp seems to recall that he was once a founder of art rock.

Bruford's drumming is even sadder. Long renowned as one of the world's premier jazz drummers, Bruford seems content to keep a straight beat for over half the album. When he decides to use his electric drum kit (on which he is a supposed master), Bruford ruins "Nuages (That Which Passes, Passes Like Clouds)," one of the few songs here with any potential. "Nuages" has haunting keyboards and successfully emulates what a passing storm cloud might sound like, but the electric drumming effectively kills the mood of the song.

Bruford sounds more like a six-year-old hitting random beats on a Synsonic Drum Kit than a professional jazz drummer.

Continued on page 15
The Cars rev up and go
Heartbeat City
The Cars
Elektra
By Jay Rosen

Detroit unveiled their 1984 models last September, but the whole music world has been anxiously awaiting the latest offering from Boston's The Cars. The Cars exploded onto the pop scene in 1978 with their eponymous debut smash, soon followed up by the equally successful Candy-o. With the release of Panorama, a gloomy, synthesizer-filled view of life, The Cars began to lose their pop appeal and a significant portion of their following.

Their road to pop resurrection began with 1981's Shake It Up, an album which was buoyed by vibrant synthesizers and uplifting melodies. With the latest model, Heartbeat City, The Cars once again seem capable of recapturing the pop fans of their early days in addition to enticing an entirely new generation that has been bottlenecked to enticing an entirely new

The Cars are back in the rock race from their past mistakes. The Cars open Heartbeat City's side two with the album's first single, the powerful "You Might Think." The song is the consummate example of a Ric Ocasek pop tune; it combines a catchy hook, a bouncy beat and a strategic pause which drives the listener crazy. Ocasek has a knack for racing his audience into a frenzy, leaving them hanging and then whipping them back up again.

On "It's Not the Night!" The Cars once again use soft, layered synthesizers to lure the listener in. The flowing keyboards trickle down like light water effortlessly floating from a waterfall and culminate in a tidal wave of solid rock guitars.

The album's hidden jewel is the eerie "Heartbeat City" (Jacky). The Cars simulate a misterious electronic seashore complete with squawking gulls and magically transport the listener to Heartbeat City. This lavish production number acts as a grand finale for The Cars most diverse effort thus far in the '80s. It's a fitting end to an ambitious album which shows that The Cars are head and shoulders above their peers but still can't. The album is "Dig Me." None of the instruments nor the vocals go together and there is no discernible beat - just a lot of inessential playing in total disarray to make a horrible mess of noise.

Listening to Three of a Perfect Pair is a somewhat saddening experience. Though Belew is a fairly adept singer, his vocals are simply a second-rate David Byrne imitation. This is an admission that King Crimson has accomplished all it can in art rock and is trying to follow the Talking Heads, hoping to once again be labeled a progressive rock band. But it's all too obvious that they can't.

Belew sings on only five out of the album's ten songs and does a respectable job on most. Despite his lyrics (which are so bad they are almost comical), Belew's voice gives a certain appeal to "Three of a Perfect Pair" and "Model Man," two songs which are almost catchy. The only truly worthless song on the album is "Dig Me." None of the instruments nor the vocals go together and there is no discernible beat - just a lot of inessential playing in total disarray to make a horrible mess of noise.

Listening to Three of a Perfect Pair is a somewhat saddening experience. Though there is nothing particularly bad about the music, it is upsetting to see King Crimson unsuccessfully attempt to follow the progressive music of today rather than return to their roots and create the best music that they can.

—from the March 1984 issue of Creem

Dune
Continued from page 13

With its scholarly quotations at the start of each chapter and historical analysis of the Bene Gesserit and Tleilaxu, the course of the novel Herbert takes us in a brilliantly contrived tour of the minds of these groups' leaders, offering what amounts to an education in how they function.

Heretics also introduces a number of new characters, people who have returned from the past. Herbert has previously advocated, which exerts the value of the element of surprise and minimizes the importance of both memory (the fort of the Bene Gesserit) and prescience (the unique ability of the Ghan METE). In Dune, the only ideological arguments are presented in a historical context, as in a description of leadership which states: "The

...and Yaz. Heartbeat City revs up and bursts from the gates on the opening tune, "Hello." As Ric Ocasek furiously roars into the lead vocal the song pulls out like a drag racer fueling his '67 Chevy. The drums urgently kick in and The Cars are cruising through Heartbeat City, appropriately mixing sharp synthesizer lines with crisp drumming and the slicing guitars of the 1978 model. Just as "Hello" shows how quickly The Cars can shift into fourth, Ocasek furiously roars into the opening tune, "Hello." As Ric croons. "Summer Summer/It's like a merry go round." A festive cruising tune that is the perfect example of The Cars's unique brand of electronic party rock, it sounds as if it were, as Ric Ocasek once said, "mixed on car speakers because it is meant to be played on car speakers." The Cars downshift again into the second cut - "Looking For Love." This number starts with a hypnotic drumbeat and then pulls out again with power synthesizer lines. The Cars have finally perfected that special mixture of rock that combines high octane synthesizer with no-lead drums and blends in just the right amount of traditional rock and roll guitar.

Side one gains momentum as the band breaks into "Magic," in which Ric croons, "Summer turns me upside down/Summer Summer SummerIt's like a merry go round." A festive cruising tune that is the perfect example of The Cars's unique brand of electronic party rock, it sounds as if it were, as Ric Ocasek once said, "mixed on car speakers because it is meant to be played on car speakers." The Cars downshift again into the second cut - "Looking For Love." This number starts with a hypnotic drumbeat and then pulls out again with power synthesizer lines. The Cars have finally perfected that special mixture of rock that combines high octane synthesizer with no-lead drums and blends in just the right amount of traditional rock and roll guitar.

The Cars open Heartbeat City's side two with the album's first single, the powerful "You Might Think." The song is the consummate example of a Ric Ocasek pop tune; it combines a catchy hook, a bouncy beat and a strategic pause which drives the listener crazy. Ocasek has a knack for racing his audience into a frenzy, leaving them hanging and then whipping them back up again.

On "It's Not the Night!" The Cars once again use soft, layered synthesizers to lure the listener in. The flowing keyboards trickle down like light water effortlessly floating from a waterfall and culminate in a tidal wave of solid rock guitars.

The album's hidden jewel is the eerie "Heartbeat City" (Jacky). The Cars simulate a misterious electronic seashore complete with squawking gulls and magically transport the listener to Heartbeat City. This lavish production number acts as a grand finale for The Cars most diverse effort thus far in the '80s. It's a fitting end to an ambitious album which shows that The Cars are head and shoulders above their peers but still can't.

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**Street Guide**

**Film**

**AGAINST ALL ODDS**
The Big Chill

Ward off the first one; get Close to the second.

(Eric's Mark, 15th & Market, 566-6222)

**THE BIG CHILL**

Educating Rita

A pair of Oscar losers console each other.

(Eric Campus, 40th Street, 362-0296)

**AGAINST ALL ODDS**

Educating Rita

Just kidding.

(The Streetlow, Locust Street, details to follow)

**Music**

**A STAR IS BORN**

Georgia Cukor's original, restored to its original length. Review inside.

(Roxy Screening Room, 2021 Sansom, 561-0114)

**CONFIDENTIALLY YOURS**

Francisco Truffaut's romantic caper. Review next week.

(Roxy Screening Room, 2021 Sansom, 561-0114)

**The Dresser**

Albert Finney's best performance. Tom Courtenay wins because neither of them won the Oscar.

(Eric's Mark, 19th & Chestnut, 925-9624)

**Ente Nuss**

Oscar loser about the relationship between women.

(Ritz III, 214 Walnut, 925-7900)

**Flashdance**

Footloose

Spurred by last week's joke film double feature. (Spectrum/Das Ritz)

(Broad & Chestnut, 567-0320)

**Footloose**

Lori Singer is still shaking her Bacon in a Midtown club that doesn't swin.

(Eric Campus, 40th Street, 362-0296)

**Moscow on the Hudson**

Robin Williams and a teeming horde of immigants in Paul Mazursky's patriotic new fil.

(Walnut Mall, 3925 Walnut, 222-2344)

**GREYSTOKE**

Christopher Lambert is Tarzan in this intelligent remake of the story of the lord of the jungle.

(Midtown, Broad & Chestnut, 567-2310)

**The Hotel New Hampshire**

Bau植被 trouble bridging the low points Fostered by this film.

(Walnut Mall, 3925 Walnut, 222-2344)

**Jr. Walker & the All-Stars**

The above mention notwithstanding, Walker is a legend as well, and a deserving one at that.

(Chestnut Cabaret, April 21)

**Incworks**

As cool as their name, as hot as something else.

(Ripley, April 25)

**Nils Lofgren**

He's a friend of John Marshall's family.

(Chestnut Cabaret, April 25)

**Laure Anderson**

Beat nice and after science takes it to the young people.

(Tower, April 27)

**Abdullah Ibraim (Dollar Bill)**

A special tribute to Ellington from this most wonderful of jazz pianists. In conjunction with two Ellington films.

(Allen-French, 2nd & Sansom, 627-5966)

**TERM OF ENDEARMENT**

They are all Oscar Winners except for Debra. We don't want to say we told you so, but...

(Sam's Place, 19th & Chestnut, 972-0758)

**Spash**

Tomハンkers after sexy mermai.

(Diane, 1907 Walnut, 567-2310)

**SWING SHIFT**

Goldie Hawn Russell's up some facto
dor work during WWII. Review inside.

(Chestnut Cabaret, 567-0320)

**The Trouble With Harry**

is that it's not a very good movie. Hitchcock's only comedy, starring Shirley MacLaine, John Forsythe, and Jerry the (Beavver Mailthens),

(Ritz III, 214 Walnut, 925-7900)

**Spectrum**

SEPTEMBER 1984

**SCHLOCK FILM FESTIVAL**

Angel

The romance continues.

(Duke and Duchess, 1605 Chestnut, 563-9091)

**Friday the 13th: The Final Chapter**

I hope so.

(Duke and Duchess, 1605 Chestnut, 563-9091)

**Flashdance**

Footloose

(LAURIE ANDERSON)

A rather lengthy tale of egotism, aristocratic obsession and meandering wave life.

(Phantom, May 20)

**A Pair of Oscar Winners**

Robert De Niro and Linda Hunt — paint up.

(Eric Campus, 1907 Walnut, 567-2310)

**HARD TO HOLD**

Yoko, Rick hold this.

(Sam's Place, 19th & Chestnut, 972-0758)

**Antique**

Jean Anouilh's adaptation adapted even more, as Sophocles' heroine becomes a rebel and a figurehead for social conscience in 1988 America. Opens Saturday, through May 13.

(People's Light and Theater, Malvern, 476-1900)

**Crisis Game**

Top level American government officials play around with high technology weapons as a cure for restlessness. Through April 29.

(Theater Center Philadelphia, 622 S 4th St, 925-2822)

**Fan Club**

Handmade paper fans by Carol Moore and eight other artisans.

(Old City, 2nd & Sansom, 627-5966)

**Let My People Come**

More than a peep show.

(Grandel's Lair, 500 South Street, 923-5560)

**Letters Home**

Two actress performances based on the published writings of Sylvia Plath, the writer-poet who committed suicide aged 30. Begins Wednesday, through May 13.

(Walnut Street Theatre, 9th and Walnut, 574-3555)

**Love Songs for Hard Times**

Songs and poems by Barrett Brecher, written in response to the civil rights movement, through Sat.

(TUCC Stags Steps, 3rd Walnut, 787-8748)

**The Picture of Dorian Gray**

A rather lengthy tale of egotism, aristocratic obsession and meandering wave life.

(Phantom, May 20)

**The Father**

The Drama Guild's freely adapted version of August Strindberg's freely pessimistic parable about family and marital relations. Begins 26th.

(Moran Center, 3680 Walnut, 898-6791)

**Forbidden Broadway**

An extremely long exta.

(Hunt Room, Bellevue Strattord Hotel, 582-7550)

**The Portage to San Cristobal of A.H.**

Israeli soldiers tugging through the jungle jungle assault an infamous war criminal. Through Sat.

(TUCC, 40th Walnut, 787-1122)

**Shear Madness**

A story of two very different lives, the one of David, an English professor, and the other of Mr. Booth, the playwright.

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