Michael Aiken

The Graduates

Students at the University's 229th Commencement heard White House Chief of Staff Donald Regan say that tax reform is vital to the country's future. Some turned their backs in protest.

By Ted Swartz

Calling himself "bullish on America," White House Chief of Staff Donald Regan said at Monday's Commencement ceremony that an unbridled marketplace is necessary to ensure freedom. The 229th Commencement marked the graduation of more than 3000 students from the University's 12 undergraduate, graduate and professional schools.

More than 150 students stood and faced the back of the Civic Center auditorium during Regan's address in silent protest of Reagan administration policies.

In a speech interrupted intermittently by jeers and applause, Regan, who served as the University's Trustee chairman from 1974 to 1979, spoke of his faith in the capitalist free-market system and made a pitch for the President's upcoming tax reform proposal.

"When we talk about freedom and free enterprise we're talking about something as fundamental as how people live their lives," he said. "Freedom's absence usually means scarcity, freedom's abundance means abundance in the marketplace."

"Government, of course, doesn't bestow freedom — in America we're born with it," he continued. "But government can, and often does, limit freedom."

"The trouble comes," Regan later said, "when government gets to the point where it's taking so much of the people's money that it limits their freedom of choice."

Students reacted with mixed emotion when Regan asked them to support the President's soon-to-be-released tax plan, which he called "our newest version of freedom."

But ovations and "loudly aware of the amount of responsibility that it involves."

"An important task will be to try to maintain and enhance the outstanding quality of the faculty, and the programs within the School of Arts and Sciences," said Aiken. "We will be trying to do creative things in a spirit that the President advocates."

Aiken said that one of his principal tasks is to overcome "incentives" — mainly funding that exists at the University and in higher education.

"The cutsbacks at a federal level may mean funding is not as available," Aiken said. "I will be trying to do creative things in a spirit that the President advocates."
Bullish On Bucks

Where's Wilson Goode: when you need him!

Last year, many seniors said that the Mayor of Philadelphia was just that, a mayor, and too inconsequential to speak at Commencement. He's a great guy but he's not big-time, the cynics said.

To make up for last year, the University got a bigger for commencement. Big on money and politics, but small-minded on the bigger issues of the day.

"The Case Of Off Funding To Higher Education" Regan told 10,000 people that being filthy rich is neat, what an inspiring message.

Regan advocating greediness didn't make people happy — with the exception of a bunch of money-hungry Wharton executives. Several Wharton students were upset that Regan, instead of making an inspirational "go out and do great things" commencement speech, chose to lobby for the President's new tax plan.

Back For More

Last year The Summer Pennsylvania started publishing for the first time and people were impressed. Inside and outside the Daily Pennsylvania. we were impressed with its great chances for survival.

"You won't have a staff," one said. "Who's going to read it?" was heard more than once. But the favorite line was this: "There's no news to cover."

Last year's staff proved everyone wrong. This year SP had a large staff. Several copies of the paper were snatched up every Thursday, and yes, there was news. Lots of news.

The Franklin Building administration was shaken up and reorganized, former Provost John Van Ness was forced off the faculty, corporations donated millions of dollars worth of computers to the University, the Ivy League got a television football contract and the Head Injury Laboratory was vandalized by the Animal Liberation Front, sparking an international controversy.

And people actually read about it here. Without the SP, the University would have remained the information vacuum that it traditionally been during the summer.

During our second year we won't be resting on the laurels of last year's SP board. We feel that it is vitally important to keep the University community informed about all events at the University and we will try to gather news even more accurately and more quickly than the DP does.

Welcome aboard.

Aiken Welcomed

To the University Community

We are delighted to announce that Professor Michael Aiken has agreed to serve as Director of the School of Arts and Sciences. We will propose his appointment at the June meeting of the University Trustees.

Professor Aiken will be an outstanding leader of Arts and Sciences. He is a distinguished teacher and teacher, and the accomplished Chairman of our Department of Sociology. We have held extensive discussions with him. Based on those discussions, we are confident that under his Deanship the School of Arts and Sciences will go on to greater things.

Among the most important needs of Arts and Sciences is a major fundraising campaign supported by the University as a whole. Over the period ahead, Professor Aiken will be working with the Arts and Sciences faculty to develop a plan for the School. Based on that plan, we expect to recommend to the Trustees the launching of a substantial capital drive in about three years. The intervening time will be needed to make the necessary arrangements for this campaign.

We are excited by this appointment and the prospects that it signals for Arts and Sciences.

Sheldon Hacker

Thomas Ehrlich

Make Yourself Heard

The Summer Pennsylvania welcomes comments from the University community in the form of columns and letters to the editor. Material may be on any topic for any audience. We do not have a University or personal interest.

Letters and columns appearing on this page represent the opinions of the authors and do not necessarily reflect the views of the Board of Managers of the Summer Pennsylvania.

Letters must be typed, double-spaced and contain the author's name, phone number and University affiliation. Unsigned material will not be printed. Please limit letters to two typed pages. The Summer Pennsylvania reserves the right to condense all submissions.

Send all mail to Jacqueline Sulak, Editorial Page Editor, The Summer Pennsylvania, 4015 Walnut Street, Philadelphia, PA 19130.

Opinions

Wheel Of Mediocrity

By Jennifer Gilbert

People of America: beware. There is a conspiracy going on! Merv Griffin, star of afternoon television and the mastermind behind Wheel of Fortune, is heading a subversive movement for the heart and soul of every man, woman and child in this country. Merv and his cohorts have a dream. They visualize an America of the future where the mediocre and the second-rate are worshipped. An America where it is not only a sign of second-rate, but even desirable.

So just who is this Merv Griffin character? For anyone who does not know, Merv hosts an afternoon talk show where a parade of Hollywood nobodies and has-beens discuss their childhood memories, careers and even their philosophies of life. A typical day on the show features a lengthy intra-board debate of Merv and — let's say — Florence Henderson (aka Miss Brady) discussing Florence's future in the making of oil commercials. Then Merv will sing an indecipherable maulin song while displaying many painted facial expressions.

This would all be nauseating, but notsuberive, if it weren't for Merv's constant praise and blandishments for guest such as these. Merv wants to convince his viewers that not only is Florence Henderson an amazingly talented actress but also that she is a fantastic singer and an insightful intellectual. The unsuspecting viewer begins to worship a run-of-the-mill talent like Florence.

But Merv has not restricted his amazing genius to the talk show genre. Merv's board is Wheel of Fortune, the most popular game-show on television. And Merv is quite proud of his involvement with this mindless program where contestants spin the giant wheel, yelling "Big money!" On a recent television special, The Making of Wheel of Fortune (This was a real program — honest!), Merv revealed just what makes his show the roughest about the show. It seems Merv himself writes — no, composes — all the music played during the interval where the announcer describes just what our wonderful contestants have won. During the special, Merv proudly asserted, "I hear that music! I hear that music!" And isn't it wonderfully democratic to/wonder whether the music is all right? A lot of fun.

But Merv is actually proud that he writes a bunch of inconsequential ditties no one even notices because they are too busy oohing and ahhing over the contestants' new cars-same and trip to Las Vegas. Again, the message is clear — let us all bow our heads to the mediocrity.

So why should we fear this conspiracy? Merv's television shows have a simple moral: You Don't Have to be great or even good to be worshipped. Of course, not everyone can be a genius and most of us are pretty average, but that's no reason to

form a cult of the mediocre, which is just about what is going on in America today.

Many people think being wonderfully second-rate is not only okay, but desirable. Americans love their mediocre television, movies, newspapers and books. And you never know where a new form emerging out its second-rate-ness will show up. Recently perusing a menu at a New York restaurant, I noticed something odd under their list of specials: Cheeseburger. It read, "Try our delicious burger topped with real processed cheese." Yum. Here it was, the burger proud to be topped with real imitation cheese.

The Merv conspiracy pushes mediocrity right through our screens. Once we become conditioned against gagging on the mediocure mush Merv dishes out, our run-of-the-mill arts, schools, politicians and even presidents just slide down our waistcoats like balls of processed cheese. And isn't it wonderfully democratic to melt into a common puddle of banality?

So how can we defend ourselves against the ambitions of Merv and his pall? First, recognize the problem where it exists. When you see something mediocre in it and proud of it — it call MERV, then refuse to blindly believe its self-worship. And never forget: although the conspiracy has its headquarters on afternoon television, it may have members reading in the White House.
Regan: ‘Wealth Isn’t a Dirty Word’

Commencement Speaker Stresses Economic Freedom

This is a beautiful day, and an important one in your lives. All of you have a lot to say to each other, and to your parents and your professors, so what I have to say won’t be the most important communication of the day, and that’s as it should be. One thing I want to mention at the outset is that the world has changed a lot since the day I graduated 45 years ago. Most of us got out of bed and went straight into World War II. Naturally that changed us, gave us a sensitive conscience and the determination to build a better tomorrow.

You might think I mean to suggest that my generation had it tougher than yours, but I don’t. I don’t think that’s true. We grew up in a time of constant values. In a way, you have it tougher than we did, because you live in a changing society. It’s pretty much up to you to decide which values you’ll adopt. I guess every generation has its own juggles it’s got to make its way through, and that’s yours. And I can’t help but think as you seek out, test and choose the values that will guide you, one of the most important things you can do is keep the word freedom in mind.

We hear it bandied about a lot, but freedom isn’t just some buzz word. Freedom is a palpable thing: freedom’s thing as fundamental as how people live. We’re talking about something every day, or the freedom to start your own business. I mean freedom not only from the Government’s purposes are beneficent. I think sometimes of Louis Brandeis, that government has got to stop bleeding the money it demands. We have done this to remove the impediments to growth, and it’s working. The vast majority of new jobs and new wealth has a necessary and legitimate role in the creation of wealth.

When I speak about economic freedom, I mean freedom to keep a good solid part of the money you earn when you go to work every day, or the freedom to start your own business. I mean freedom not only from excessive taxation, but freedom from excessive regulation and interference. And so when we talk about freedom and freedom’s absence usually means scarcity, freedom’s abundance means abundance in the marketplace.

And so when we talk about freedom and how can you get the government’s purpose is beneficent. By the way, as a commencement speaker, I can’t and won’t use profanity or obscene language. But please remember that wealth isn’t a dirty word. The whole point here is that once again, freedom is the new idea. And this is good. The New Wealth and the new entrepreneurship have not gone unnoticed in the world. The most significant development in Europe today is the rediscovery of freedom, as expressed in the readjustment of economic policies.

Mrs. Thatcher said that the jobs of the next few years we have stopped that erosion. But now is the next step — building up the terrain of freedom. We are attempting a prudent pruning of governmental programs to cut the cost of Government and to cut the amount of money it demands. We have done this to encourage the creation of new businesses, new jobs and new wealth.

We’re trying to encourage people to become entrepreneurs. We’ve been trying to remove the impediments to growth, and it’s working. The vast majority of new businesses these days are small businesses. That’s where the New Wealth is coming from. By the way, as a commencement speaker I can’t and won’t use profanity or obscene language. But please remember that wealth isn’t a dirty word.

The New Wealth and the new entrepreneur have not gone unnoticed in the world. The most significant development in Europe today is the rediscovery of freedom, as expressed in the readjustment of economic policies. Mrs. Thatcher said that the jobs of the future will come now, from small businesses. That’s true. I’ve found the new independent entrepreneurs. Britain is cutting taxes. Germany will not go to work at Wall Street, and you don’t go to work there because you’re a socialist.

The trouble comes when Government tries to take too much of people’s money that it limits their freedom of choice. Government, of course, doesn’t bestow freedom — in America we’re born with it. But Government can, and often does, limit freedom. Government isn’t the enemy. Government has its place, its role in our society. Most modern conservatives are happy to declare that Government has a legitimate interest in helping those who are at a disadvantage. I think sometimes of Louis Brandeis, that government has got to stop bleeding the money it demands. We have done this to remove the impediments to growth, and it’s working. The vast majority of new jobs and new wealth has a necessary and legitimate role in the creation of wealth. The New Wealth and the new entrepreneur have not gone unnoticed in the world. The most significant development in Europe today is the rediscovery of freedom, as expressed in the readjustment of economic policies.

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There was a lot of excitement in the air as the alumni marched around waving banners — when tuition was high at the University, Wharton dean Sheldon Hackney’s reviewing stand, a small group of animal rights activists held signs and enlarged photos of lab animals which they say are mistreated by Medical School researchers. Many alumni stayed in Harrison House for the weekend and most of the festivities were held in Superblock. Entertainment ranging from Scottish bagpipes to a tent featuring undergraduate performing groups delighted the crowds all afternoon. Other tents served as meeting places for alumni of clubs and organizations, including The Daily Pennsylvanian, WOOP, performing arts groups, the Penn Band and the athletic department. All told, Alumni Relations Assistant Director John Hayden said that between four and five thousand alumni descended on the University last weekend. And never losing focus of one of the goals of the weekend, many alumni said that they help the University renovate and improve the campus.
Graduation
From page 1

ceremonies by reminiscing about his first four years at the University — he arrived on campus the same year as did the graduating class. "I have a particular passion for this class," Hackney said. "We had our ups and downs collectively and individually."

Converting some of his "observations about life," Hackney drew laughs and a few groans from the capacity crowd.

Hackney urged members of the Class of 1985 to stay involved with the University as alumni, adding that the University belongs to all of us — not to any one of us."

"After the Reag"n speech," the University's deans presented their classes to President Hackney, who officially pronounced them graduates. Some deans boasted about the strengths of their schools to President Hackney, who was able to join us and his classmates in September of 1981," Hackney said.

"I hope in the future he'll be able to join us and his classmates of '85," Hackney said.

Receiving honorary degrees at the ceremony were former United States Chief of Protocol and University Trustee Louise Shoemaker, Biophysical and Physical Biochemistry Professor Emeritus Britton Chance, Bryn Mawr College President Mary McPherson, Harvard Mathematician Hilary Putnam, Music Emeritus Professor George Kochberg, Western Geophysical founder Henry Salvatori and award-winning novelist John Updike.

The commencement exercises a whole were not characterized by a high level of intellectual stimulation," he said. "It was a jolly event but there wasn't a lot of wit displayed."

Quoting Dean Russell Palmer echoed lines from the College section of the audience when he introduced his "absolutely outstanding group of candidates," who "will do everything."

Hackney concluded the ceremony by honoring Leonid Brailovsky, a Soviet student who would have graduated with the Class of 1985 had Moscow authorities allowed him to leave Russia.

"I went to the University," Brailovsky said, "to learn how the United States coins are made."

Decision in favor of a Chief Justice Burger Or pita. Welcome to the University with the University as alumni, adding that the University belongs to all of us — not to any one of us."

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It's swinging
Host of summer programs liven U.

Special Programs Director Joanne Hanna said this week that her office is offering many new courses this summer, including the popular screenwriting course.

"We have always had a strong interest in our writing program," Hanna said. There is a market out there for people who would like to write for television or for the movies.

But writing courses aren't the only popular offerings this summer.

"Personal Financial Planning is always well-received," she said. "It is attractive to young people just out of school, women who become involved with their own finances because they are widows or divorced, and others."

Okay, so there are lots of classes offered this summer. But after a while, any class — even a wine-tasting class — can become mundane.

An exciting place to visit is the University museum. The museum will hold three special exhibits this summer and will display such diverse items as Spanish textiles and a 55-foot-long by 10-foot-deep Bedouin tent.

The first exhibit is entitled Man and Animals. Museum Exhibits Director John Murray said that "it's an exhibit that illustrates the interaction of man and animals, told through ancient artifacts and science, and it deals specifically with the domestication of four animals — the horse, the dog, the cow, and the cat."

Man and Animals, held in conjunction with the Wharton School's 100th anniversary, will run until June 30.

The second exhibit, which will remain all summer, features traditional crafts of Saudi Arabia. The exhibit includes rugs, jewelry, costumes, a tent and other Bedouin household items.

The third exhibition is called The Silent Language of Guatemalan Textiles — "An exhibit of colorful handwoven textiles which are designed by the highland Mayan Indians of Guatemala," Murray said.

Of course, the College of General Studies is offering credit courses which run in two six-week summer sessions and a special 12-week night session.

A wide variety of CGS and College courses are offered during the summer sessions, as well as a few introductory Wharton. But Wharton Associate Director Byron Davenport said that the Wharton School, more than the College, goes on summer vacation.

"It's quiet around here, thank God," he said this week. "We need it."

But don't worry, it won't be too quiet.

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"Best in Philly"

$100 222-4340 $100
Expires Midnight, 5/26/85
Chagall was loved and disdained for his rebellious creations. Now, after his death, the artist has gained a broader following

By Marc Laufgraben

When a museum asks Ticketron to handle sales for an exhibition, something unusual is in the making. That something is the Marc Chagall retrospective, and in hiring the national ticket service, the Philadelphia Museum of Art proves it recognizes an important thing when it sees one.

The retrospective, which runs through July 7, is the first comprehensive Chagall exhibition in the United States over the last 40 years. Coupled with the artist’s recent death at the age of 97, this fact makes the event a very big deal indeed.

More than 300,000 tickets will be available to the public, and the museum expects to sell most, if not all of them. National media coverage is expected to generate enough publicity to attract art lovers from across the country and boost Philadelphia’s lackluster tourist industry.

Chagall’s death last March shocked the art world and increased the show’s importance. “Death always causes people to take notice,” says Mark Rosenthal, the Museum’s curator of Twentieth Century Painting and Sculpture. “This show has gone from a celebration of an artist approaching his 98th birthday to a memorium. Now is the time to evaluate what he did and what it means.”

Until very recently, one would be hard-pressed to say exactly where Chagall’s place is in the continuum of art history. Chagall is troublesome for historians to deal with — the long span of his career and the variety of styles that influenced him make the study of his work a complicated endeavor.

Whereas the tendency in 20th century painting is towards analysis and away from the depiction of figures and spaces, Chagall dared to paint wondrous figures in magical spaces. This choice cost him the attentions of the art community.

“Starting in the 1950s in the United States,” Rosenthal explains, “formalist criticism became dominant — the idea that art for art’s sake is all-important. No one ever denied the importance of Chagall’s early work in Paris, but the specialists in the U.S dismissed his later achievements. For them, Mondrian became the ideal.”

Rosenthal stresses that despite critical opinion, the public has never deserted Chagall.

“The critical view and the public view were drastically different,” he says. “The public has never stopped appreciating Chagall. It had a hard time dealing with formalist art, but Chagall’s art is very accessible, with its color — rich and exciting, lush and seductive. I’m sure most people aren’t even aware that he wasn’t ‘in’ for quite some time.”

“Also, the stranglehold on Chagall’s art didn’t occur in Europe,” he adds. “Chagall was a forerunner of the surrealists. They practically begged him to sign their Manifesto. Since surrealism still had an influence in Europe, the Europeans never lost interest in Chagall’s work. His paintings from the ’40s on were still being purchased there.”

The interest of American collectors and historians was not nearly as enthusiastic. The last major retrospective of Chagall’s work in this country was 40 years ago at the Museum of Modern Art in New York. Even Rosenthal, a self-described formalist, admits, “I wasn’t even aware of what his art looked like for the last 40 years.”

Recently, though, there has been a shift in critical ideology. “Art has changed significantly in the past ten years,” says Rosenthal. “The formalists have been driven out, and there’s been a tremendous return to subject matter and content. The idea now is that art should refer to the world and to the human condition.”

“Once again it appears as if Chagall has become a forerunner. Nonformalist art is returning to prominence,” Rosenthal continues. “To look at Chagall’s work is to be reminded of some current artists, especially the Italians Clemente, Chia and Cucchi.”

“Suddenly what Chagall has been doing all along becomes more relevant,” he adds.

The exhibition consists of some 200 works in various media oil paintings, prints and etchings, stained glass and theatre design. The galleries are arranged so that in passing through the exhibit, one sees the progression and growth of Chagall’s art with respect to time and place.

The first set of paintings date from 1907 to 1910, when Chagall was an art student in St. Petersburg. These works are mostly portraits of Chagall’s family, although others show the beginnings of the artist’s interest in his Russian Jewish heritage. The most striking of these is The Dead Man (1908), in which a corpse surrounded by candles lies in the street as two oversized figures stand by — on a rooftop, a lone fiddler plays. This painting exhibits devices that Chagall would repeat throughout his career: oversized or contorted figures, some seemingly unrelated, put together for some emotional or symbolic effect.

The next set of paintings dates from 1910 to 1914, Chagall’s first stay in Paris. These include some of his best known works and are fascinating for two reasons. First, there is a dramatic change in the color. Chagall said that he was born a second time in Paris, and if this is so his second birth was one of brilliant color. Whereas the St. Petersburg pictures are mainly dark browns and greys, the Paris
By Karen Key

I'm Chevy Chase, and you're not. Even though this line isn’t in Fletch, Chevy’s latest film, the same flip, dry humor that appealed to a wide variety of Night Live fans, provides the audience with plenty of laughs. Fletch is a compilation of all the classic Chevy Chase comedy (the character seems to have evolved especially for Chase), and an odd-fashioloned, detective story, with suspense and dizzying plot twists.

While covering a story about increasing drug traffic on a local beach, investigative reporter I. M. Stanwyk (Tim Matheson) faces police involvement in the trafficking operation. When Stanwyk hires Fletch for a professional kill and the victim is Stanwyk himself, Fletch realizes that this is not a routine story. It becomes his mission to unravel the complex drug network, and to discover the true nature of Stanwyk’s involvement in the case.

In a string of disguises that includes a doctor, an elite tennis俊, a mercenary, an assassin, and a lockdown hip, Fletch pursues justice and narrowly escapes various forms of death. Along the way, romance develops, the plot thickens and Fletch manages to remain hilarious: when the crooked sheriff, and Richard Liber-tini does a fine job as the ex-Fletch who has long since been abandoned by his old self — tripping and falling on his face, and “changing his identity” with regularity. Fletch uses it to its fullest advantage.

Wilson Goode ruffling Birdy’s feathers.

The film’s fascination with violence is striking but never adequately explained. This is not a war film, and one could argue that Birdy would have been better off without any mention of Vietnam. Even without war, the degraded Birdy would have gone crazy, so the inclusion of war as a theme seems contrived and overly tidy. The cinematography is both hard and eerie, capturing the frustration that haunts the two friends. Peter Gabriel’s contributions from Security, his strongest and best album, provide the canvas for this noble effort.

Birdy is a striking film, but in the end its message is unclear. Because Modine’s passion to become a bird is never resolved or altered the viewer remains at loose ends. Is Birdy really crazy, or just confused like everyone else?

This is a challenging film, and it’s worth seeing twice. On your first trip perhaps you should take the film as a story about friendship. The next time around, you can question the motives behind the scene selection. And who knows, maybe by the fifth or sixth time you might even understand what the movie is trying to accomplish. Then again...

Chevy’s Chasing California dreams

Fletch

Directed by Michael Ritchie
At Sam’s Place

By F. Albuquerque

There are some unforgettable scenes in Fletch. The kind you wish they hadn’t shown or at least not so vividly. But this film’s deep pockets haven’t held in its ability to disturb. Although not an easy movie to sit through, Fletch leaves a deep and lasting mark on its audience.

The film is a story of friendship between Birdy (Matthew Modine) and Al (Nicholas Cage), and the effects of the Viet Nam war on that friendship.

The film opens at the end of the war, finding Birdy speechless and mired in depression. Al, missing half of his face, on his way state-side to bring Birdy out of his psychiatric rut. Through a series of well-crafted flashbacks, the film recreates the friendship that the boys shared in their Philadelphia adolescence.

Birdy (Matthew Modine) is a gentle boy who’s obsession with birds borders on eccentric. Al (Nicholas Cage) is a hony Italian guy, looking for fun and sex but not necessarily in that order. One wonders why Birdy, thoughtful and disturbed, would choose as his best friend the proverbial bozo-jock, and vice versa. Yet the combination works well, and this is highlighted throughout the film. On one hand, Al’s harebrained adventures. Birdy is the leader, while Al is always around to provide friendship that the boys snared in the Korean War. Al has the body and soul of the intense, mottled landscape that the Vietnam war left.

Nothing is predictable in this film, and if anything it is too predictable. The smile on Birdy’s face when he helps his friend rebuild on old cheetah is extremely disturbing. Nothing is predictable in this film, and if anything it is too predictable. The smell on Birdy’s face when he helps his friend rebuild on old cheetah is extremely disturbing.

But it is Al who in the audience’s support block, and Cage accepts the responsibility willingly. Through the frame of his narration, the movie takes on its life and shape. He stands midway between the audience and his tortured friend, serving as the nexus between the two worlds.

Birdy’s strength lies in Parker’s ability to control his audience. Nothing is predictable in this film, and if anything it is too predictable. The smile on Birdy’s face when he helps his friend rebuild on old cheetah is extremely disturbing.

“...I think it’s a striking film, but in the end its message is unclear. Because Modine’s passion to become a bird is never resolved or altered the viewer remains at loose ends. Is Birdy really crazy, or just confused like everyone else?”

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Fletch

Directed by Alan Parker
At the Eric Rittenhouse

A veteran of such comedies as Animal House and 1941, Parker injects Fletch with a long-promised story. Fletch is 90 minutes of good, solid fun. Chase is brilliant, and the mystery plot is both believable and exciting. Anyone who enjoys laughing without being subjected to bloody bodies everywhere, and who wishes to see Chase in his most famous, familiar form, should certainly see Fletch. And if you can, go on a Saturday night — if Chase doesn’t keep you rolling, the audience will!
**film**

Betting big bucks on the way to the bank

Brewster's Millions
Directed by Walter Hill
At Eric's Place

By Meira Freeman

Finally, a funny comedy and genuine, down-home chuckle in our neck of the woods. Montgomery Brewster (Richard Pryor) receives a $300 million inheritance, with the condition that he spend $30 million in 30 days. Sounds easy, huh? But under the terms of the bequest, he is warned of his own identity and his ensuing battle to blow the dough provides a series of laughs unparalleled in most contemporary comedies.

Produced by a New York baseball player in Hackensack, New Jersey, Brewster is whisked away to New York, where he is delirious with his good fortune. He spends immediately into action, hiring everyone he meets at whim—squirting eggs,虾 in his face, and playing them up. Instead he realize the reasons why the Hooters' reggae-pop out-and-played (can we say 'bait'?)

The Hooters lose it, and played them up. Instead he realizes the reasons why the Hooters' reggae-pop out-and-played (can we say 'bait'?). The record's not a hit. The songs on their (olumbia release, The Secret of Association (1988), were quite good, but they imploded — which is to say not much of what fans have come to know as the Hooters.

The album's "I'm Gonna Tear Your Heart Out," the '60s '60s favorite (and current single) of Daryl Hall's hit "Come Back and Stay" and a distinctive version of Joy Division's "Love Will Tear Us Apart." The album's "I'm Gonna Tear Your Heart Out," the '60s favorite (and current single) of Daryl Hall's hit "Come Back and Stay" and a distinctive version of Joy Division's "Love Will Tear Us Apart."

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ARCHY AND MEHTABAL A heartwarming story of friendship between Archy the cockroach and Mehtabal the alley cat. Also with a series of other bugs and animals.

Beverly Hill Raynaud. 302 S Eighth St. 923-0610

ARESINC AND OLD LACE An almost-sadly for this enduring comedy, which closes Sunday. Get it before it's too late.

Detoachan Theater. 3660 Walnut St. 986-7991

EVITA Not quite remarkable, maybe, but she is pretty long. Don't have time to catch it.

Valley Forge Music Fair. Fri. 202 Devon. 420-0300

FOOL FOR LOVE Why, do both sing so gay, and lovers sweet the break of day? Maybe Sam (Randall Knowles) knows what you need.

Plays and Theater Auditorium. 1714 Delancey St. 592-8029

HAPPY END Until the next time, for sure.

Philadelphia Museum of Art. Parkway at 26th. 763-0100

LOVIN' FEELINGS All evening with The Spoons, Three Cups of Tea, Night, The Skylarks, Tommy James and the Shondells, and Martha Reeves and the Vandellas. Hug. (The Spectrum, June 19)

KENNY LOGGINS Info in again.

(Mann Music Center, June 8)

TOM Petty and the HEARTBREAKERS But Alex, why funny friends you have they what kind of a tea party this possible?

(Mann Music Center, June 14)

DAVE BRUBECK AND HIS FAMILY AND FRIENDS Vintage jazz, including special appearances by Carmen McMillan, Joe Morello, and others.

(Mann Music Center, June 21)

DAN FOGELBERG The king of easy listening brings new good will to the city of Philadelphia.

(Mann Music Center, June 27)

THE HOOTERS Give a hoot, don't poulute, and don't destroy your image. Review of their latest record on page 9.

Tower Theater. July 7

TINA TURNER Where'd you stash that haircut, honey? (The Spectrum. July 31)

MADONNA Once upon a time I'm looking for Madonna (she was a sixteen year old kid in a junk). Oh Madona of all the madonna is on all on looking for Madonna (The Spectrum. May 29)

RENAISSANCE, STEELYE SPAN, A FAIRPORT CONVENTION Another chance. I'm up for another round. I hope I do before I get too old.

Tower Theater. May 31, June 1)

LUCY LIU Fights in hell. I s'pose

(Mann Music Center. June 15)

BRECHER'S MILLIONS How much do you want me to pay you for this recipe? (The Spectrum. June 19)

MAGNIFICENCE An ill-conceived project. Between them, wavies: Duran Duran opens the film with its title song, following the illustrious footsteps of such musical heavyweights as Sheena Easton and Paul McCartney and Wings.

MADONNA (Muse Gallery, 1915 Walnut St. 829-3600)

Arts & Entertainment

TIMES SQUARE THEATER: "THE SECRET OF THE SWORD. Whosoever shall pull out this sword from this stone . . . etc., etc. That one to be your king, but I'm not a big secret anything."

(Ins, June 22, 18th and Market, 464-0022)

THE GOOD MUST BE CRAZY Good says I'd like to buy the world a Coke and knock it out of consciousness with the help of love. (Rita, 214 Walnut. 925-7900)

THE HILITE: In A View to a Kill, James Bond is once again chasing evil industrialists and exotic women. Christopher Walken plays Max Zorin, the would-be king of the micro-chip world, and Grace Jones is the villainous May Day. Zorin's passion and lethal accomplice. Between them, they keep 007's hands pretty full. And for all you new wavers: Duran Duran opens

THE ART

CHAGALL The first comprehensive exhibition to be shown in this country in 40 years. In includes paintings, prints, etchings, and theater design. Through July 5. Paintings are on page 10.

Philadelphia Museum of Art. 26th & the Parkway. 763-1010

NORTH OF THE BORDER A glimpse into contemporary Latin American artworld. Through June 16.

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DEBA RAPOPORT & SUSAN DUCK Interior Gardens: an installation of "allergic" seaweed Through June

Mehitabel the alley cat. Also with a variety of other bugs and animals

(Arches and the cockroach take to the skies. Review inside)

Eric's Mark I, 18th and Market. 564-6222

THE BREAKFAST CLUB My Dinner with Archie for the twenty-somethin' crowd.

Budco Palace. 1812 Walnut Street. 922-0315

THE PURPLE ROSE OF CAIRO I've just met the most wonderful man in the world. He's formal, but you can't have everything.

(Sam's Place, 19th and Chestnut. 972-0550)

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TOMMY Well it looks like Victoria/Victoria secret has crept into the province high. Now astrology is a game the whole family can play.

(Sam's Place. 19th and Chestnut. 972-0550)

TOTAL SILENCE Never has there been more talking than listening in this seldom musical. (The Spectrum. June 14)

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that he married his beloved Bella, love and joy, for it was at this time finding a pictorial language for also mark his first attempts at subjects, with his characteristic to explore religious and village war's outbreak. In these new but his stay was prolonged by the disc arrangement and strange nnaire (1911-12), with its symbolic Homage to 4fH>lli-
critics: / view- ing them — they are pure and verve. It was then that In-
Russian works, Chagall continued that combines aspects of cubism with his love of color (1911), combines Chagall's interest in cubism with his love of color and mythological subjects. These works — not as a formal style, but rather as a new way to depict space.

Many of the pre-World War I Paris paintings are considered masterpieces by the formalist critics: J and the Village (1911), in which a peasant and his animal gaze at each other across a space that combines aspects of cubism and Russian icon painting. Half Past Three (The Poet) (1911), which combines Chagall's interest in cubism with his love of color and fantasy. Homage to Apollinaire (1911-12), with its symbolic and mythological subjects. The Rooster (1927); (1929). Many of the pre-World War I years in the United States paintings, corresponding to his pictures of St. Petersburg (1944). The artist returned to Paris in 1923 with renewed imagination and verve. It was then that he completed the outstanding and joyful, for it was at this time that he married his beloved Bella, the artist returned to Paris in 1923 with renewed imagination and verve. It was then that he completed the outstanding and unremarkable and uninteresting, but the backdrop for the ballet Aleko. A Fantasy of St. Petersburg (1942), is awe-inspiring in its monumentality and beauty. Chagall was both influenced and influential, but unquestionably, he had his own vision. Icons, cubism, surrealism — all played a role in his development but none determined his path. Early in his Paris years, Chagall was dubbed "the poet" and that nickname says more about him than any critical nickname. Marc Chagall was indeed a poet, and one who dared to follow a muse who told him to paint pictures of color, of his heritage, of magic and fantasy and, above all, of his love of life.
Jaffe delivers Ivy Day speech; Wideman misses Baccalaureate

By Ted Swartz

Stanley Jaffe told graduating seniors that they must enjoy and take pride in their professions in his Ivy Day address last Saturday. But President Sheldon Hackney had big shoes to fill on Sunday, stepping in for scheduled speaker John Wideman. The prize-winning novelist is suffering from a back ailment and was unable to attend.

The Ivy Stone was placed on Irvine Auditorium in a ceremony after Jaffe's speech and the Senior Honor Awards presentation. In a brief and lighthearted speech, Jaffe, a University alumnus who produced Kramer vs. Kramer and Taps, told the audience about his career as a movie mogul.

Jaffe said that a constant challenge and intellectual stimulation are the keys to enjoying one's career.

"I only wish for you what I wish for my children, to wake up every-day to look forward to your work, something to be proud of," Jaffe said.

Many of the Senior Honor Awards were presented by the award winners of 25 years ago. Karl Racine, Joe Killackey, Richard Katz, Bob Kramer, Vicki Bernstein, Wendy Platt, Carol Turner and Karen Barr were honored for their achievements.

After the ceremony, Vice Provost for University Life James Bishop led students to the Spruce Street side of Irvine to unveil the Ivy Stone, designed by College senior Joe Harrison.

"The Class of 1985 in honor of Irvine's role as a center of student life and I suspect as a lasting to place its stone on its feelings," Bishop said, "will place its stone on Irvine Auditorium."

Hackney delivered the Baccalaureate address instead of Wideman, a University alumnus.

Hackney told a packed Irvine Auditorium that they should value the world's different cultures.

He added that he felt people should appreciate cultural and ethnic differences instead of developing prejudices based on race, religion and creed.

"There is a problem of achieving justice in a multi-cultural society," Hackney said. "Group conflict has been a major theme of American history. For the past decade, historians have been debunking the myth of the melting pot."

"Other groups of people are of equal worth—we should glory in the variety," Hackney added.

Wideman, winner of the PEN/Faulkner Literary Prize, is the second Baccalaureate speaker in two years not to attend the ceremony. Last year, Soviet authorities did not permit dissident Andrei Sakharov to attend the ceremonies.

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U. picks search committee for new director of Penn Women's Center

By Jeffrey Goldberg

The University has appointed a search committee for a new Penn Women's Center director, beginning the rebuilding process for the controversial center.

The committee will be chaired by Career Planning and Placement Director Pat Rose and will include four faculty members, two students, and a support staff member. Afro-American Studies Director Jacqueline Wade, who served as the center's acting director for last year, will serve on the committee.

Rose said yesterday that she feels the Women's Center director "is one of the most crucial positions at the University."

Xenoma Bunster, who was appointed director last fall following the resignation of Carol Tracy, resigned in February after she was accused of being racist, anti-Semitic and homophobic. Some students and faculty also said that she had mismanaged the Center and that under Bunster, no original programming came out of the office.

But Bunster's supporters said that she had not been given a chance to settle into the job.

The accusations against her were made by College senior Carmen Garaynes, a member of the Women's Center Advisory Board and the Women's Alliance.

Cortes said that Bunster told her that Jews were "filthy" and that she could identify gays and lesbians on sight. Bunster denied the allegations.

At the time of her resignation, the administration was investigating the charges against Bunster. Bunster and Cortes later asked that the investigation be dropped.

Hers DiLauro, a School of Social Work counselor, was appointed Women's Center Acting Director last month. DiLauro has said that she will probably apply for the permanent position.

In addition to Rose and Wade, the other committee members are: Nursing School Assistant Professor Phoebe LeBoy; former Women's Center director, Jacqueline Wade; former Associate Dean of the Faculty and Students, Mattel Goldberg; and as Associate Professor of History, Nancy Weiss. They will make their recommendations to President Aiken after interviewing the candidates. Aiken will be the last word in the process.

The committee was also asked to consider interviewing the administration. The administration has already requested that Rose hold the title of Associate Director of the Center. Aiken said that she feels "Aiken will be a very strong and effective leader of the School of Arts and Sciences."

"He will be able to enhance its strengths in a number of important ways," the Provost said. "He's been a leader in everything he's done."

Sources close to the dean search said last night that Aiken was the administration's first choice for the position. Princeton University History Professor Nancy Weiss and Physics Professor Kenneth Lunde rounded out the list of finalists for the position.

"In the near future, we hope to have a new director by the end of the summer," Aiken said.

The administration has already requested that Rose be given a 12 month contract.

While at Wisconsin, Aiken served as chairman of the Sociological Departments and the American Sociological Association. As a result, she said she would like to stress communication with faculty and students.

"I'll try to be open to students and faculty as we develop some of the initiatives for the future," she said.

"I realize that this job will be a major responsibility, and a lot of people will be depending on me, but I think we will be able to enhance the programs for both graduates and undergraduates through cooperative efforts," Aiken added.

Faculty Senate Chair Anthony Tomazini called Aiken's selection a "great choice."

"I feel very optimistic about the future of the role under the leadership of Professor Aiken," Tomazini said. "I also have a feeling that the faculty will be solidly behind him and I think he will help the administration.

O'Bannon added that the administration has already requested in obtaining jobs for certain employees.

"We've had wonderful preliminary success," Penn's dean, the cleaning company, has already hired four of the workers. O'Bannon said. "We're going to be on the line urging departments to consider interviewing the employees."

Although the meeting did not yield a definite plan for the employment of all workers, the group's representatives said this week they are confident in the University's commitment to getting the jobs done.

Night Editor: Sonny Crockett
Copy Editor: John Bratton
Ad Copy Editor Emeritus: David Lochner
Photo Night Editors: Michael Speirs, Francis Gardler
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Dining

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By Todd Swartz

After defeating Northeastern University for the Burk Cup last weekend, the Men’s Heavyweight Crew is preparing to face Cornell Saturday at the Madera Cup in Ithaca.

Head Coach Stan Bergman said yesterday that he feels the varsity eight’s performance on the last five hundred meters of the race was superb — a factor which helped them to defeat Northeastern by more than five seconds.

“The varsity eight won by about a boat length with a time of 5:46.6 seconds and Northeastern finished in 5:53.1,” Bergman said.

“Wre rowed a really good race, especially in the last 500 meters — in our sprint — which is something we’ve been working on.”

Helped along by a slight tailwind, Quaker oarsmen won all their races on the Charles River. Also emerging victorious were the second varsity eight, first freshmen, second freshmen, and varsity four boats.

Bergman said that he believes Cornell’s Big Red heavyweight crew were hampered by a lack of consistency.

“They’ve had their ups and downs,” Bergman said. “Recently, they rowed within four tenths of a second against Navy.”

But Bergman said that Cornell has performed poorly against weak crews.

Since the semester ended, Bergman’s oarsmen have had plenty of time to practice, in and out of the water.

“We have had two twice-a-day practices — Tuesday and Wednesday,” Bergman said. “Then our training trials off up to Saturday’s race.”

Bergman added that he is pleased with his team’s performances this season and feels confident going against Cornell. He feels strongly that his team can pull out a race in the last 500 meters.

Many races are decided in the last 500 meters of a crew’s 2000-meter race. Frequently, crews increase their ratings — the amount of strokes they row per minute — near the end of a race.

“We’ve been rowing the body of our races at about 100 lamps,” he said. “Then, during the last 20 or 30 strokes we get up to about 140. There’s more consistency now.”

The Quaker varsity eight, second varsity eight, first freshmen, and varsity four will race against the Big Red this weekend.

Karp said, “I’m not afraid of anything he might submit.”

Wicks said, “Karp is saying that the granting of the licenses will be detrimental to the health and welfare of the campus community, but he has never shown that he cares anything about the block.”

LeBos said, “Karp is saying that the granting of the licenses will be detrimental to the health and welfare of the campus community.”

Karp said that he feels the LCB is treating the case impartially.

“The hearing examiner struck from the record evidence we thought was very important to the community,” Karp said.

He dropped his suit against the LCB last month.

White Dog Cafe owner Judy Wicks said yesterday that she feels the LCB is being unfair.

“I don’t agree with the continuing opposition,” Wicks said. “When we had the first hearing, I had no idea what the normal procedures were and I didn’t know if the hearings were fair or not.”

Wicks also said that although she feels Karp may delay the proceedings indefinitely, she thinks that she get the license.

“I’m not afraid of anything he might submit,” Wicks said. “Karp is saying that the granting of the licenses will be detrimental to the health and welfare of the campus community,” Wicks said. “The LCB is taking action on the case.”

Karp added that he does not understand Karp’s motives.

“No rational person could argue that beer and wine in two fine restaurants on Sansom Street could be detrimental to the community,” Braverman said.

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