Students call for withdrawal of S. African investments

By Taub Swartz

Shooting "Divers don't divers now. " more than 100 students and faculty members protested the University's South African investment policy last week.

The rally was held outside the Furness Building during the Trustees and University Senate meeting. Five Trustees are currently members of corporations which do business in South Africa, and the University has $60 million invested in similar companies. The Trustees did not respond to the protest.

As the Trustees and University officials entered the Furness Building, demonstrators began chanting "Trusters you know - South Africa stocks have got to go." Several speakers - including two South Africans and many students - attacked the South African policy of state segregation. The protesters, mainly members of the Penn Anti-Apartheid Coalition - maintained a vigil throughout the duration of the meeting, which lasted almost two hours.

Cooperative member Eric Jocelyn, who led the rally, criticized the Trustees for not dealing with the divestment issue, adding that he see RALLY, page 13

By Jeffrey Goldberg and Anita Raghavan

University foreign policy analysts said this week that skilled diplomacy and not military force is the key to the freeing 40 American hostages held by Shiite militants in Beirut.

The hostages were taken off a hijacked TWA 727 more than a week ago and are reportedly being held in different parts of war-torn Beirut.

History Department Chairman Alfred Reiber said Wednesday that an attempt to free the hostages through military force is neither feasible nor practical.

"I don't think the threat of force is useful - I would prefer to see diplomacy," Reiber said. "In this case you're not dealing with a government but with a small faction - it's hard to negotiate with a force like this."

"The steps we could take to diminish terrorism are not simply to increase security at airports or threaten retaliation," he added. "It seems that terrorism, though appalling and morally reprehensible, is the last resort of the politically disoriented. For the most part, terrorism is carried out by those people who are stateless."

Reiber said he believes there is greater pressure on the Lebanese factions to end the confrontation than on the Iranian government five years ago.

"Iran was sufficiently and Lebanon is not," he said. "The possibility of greater pressure is increased and I think that will help bring about an early conclusion to the crisis."

But International Relations Co-Chairman Martin Wolfe said Wednesday that he feels Shiite extremists will use the hostages as a means to advance their political goals.

"I don't think the terrorists are going to let them go free even if the hostages are freed to advance their political goals," he said. "I think there are going to be in huge situations to get as many hostages as possible," Wolfe said. "I think they are going to prolong this whole situation to get as much as they can."

Chairman Martin Wolfe said Wednesday that he feels Shiite extremists will use the hostages as a means to advance their political goals.

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Bank president named Trustee chairman-elect

By Jeffrey Goldberg

First Hockey Corporation Chairman Alvin Shoemaker will chair the Board of Trustees starting July 1, 1986, present chairman Paul Miller announced at the summer meeting last Friday.

During the meeting, which was the target of a broad divestment rally, the trustees unanimously approved the appointment of Michael Aiken, School of Art and Sciences dean and Michael Austin as School of Social Work dean. They also adopted a resolution supporting black students and faculty.

President Sheldon Hackney said Wednesday that he feels Shoemaker will be a "superb" chairman.

"I am delighted," the President said. "His career in the business world indicates that he is a very capable man with extremely good judgment."

"In the two meetings and dealings I have had with him, he has shown great imagination," he added.

Hackney also said that Shoemaker "brings great dedication to the University." He will work hard for the University," Hackney said, citing Shoemaker's efforts in leading the Class of 1960's recent-million-dollar fundraising drive.

Provon Thomas Ehrlich said he feels that Shoemaker is an "excellent choice" for chairman.

"He'll be a splendid leader," Ehrlich said Wednesday. "He's a leader and has great loyalty to the University, and is sensitive and understanding about its problems."

He understands the rules trustees have in strengthening the institution."

Ehrlich added that Miller, who will serve one more year as chairman, "has been a giant.

At the meeting held in the Ross Gallery of the Furness Building, Shoemaker said that he wants to give one hundred percent to the University.

"Next year, I plan to listen and ask questions," he said. While at the University, Shoemaker toured the core team, was a member of Sigma Chi fraternity, served on the Houston Hall board and won the Spoke senior honor award.

After graduating, he attended the University of Michigan Law School and served in the Treasury.

see SHOEMAKER, page 5

Penn Anti-Apartheid Coalition member Eric Jocelyn introduces African National Congress member Godfrey Sithole to students at the Trustees and University Senate meeting.

Serving Science

A 1920's-style diner will house an institute for creative thought as part of the University City Science Center's fifth Art-in-Science exhibit, which begins in September.

By Sharon Phillips

Question: What's a classic 1920's-style diner doing on the corner of 36th and Market Streets?

Answer: Nobody knows - exactly.

The diner is part of the Artist-in-Resource program of the University City Science Center's fifth Art-in-Science project, which opens this September. According to an artist's proposal, the structure will be converted into a "mock academic research facility mimicking the structure of the Science Center."

Called the Institute For Advanced Creative Thoughts and Stuff (IFACTS), the diner-turned-think-tank will be designed by sculptor/conceptual artist Phillips Simkin.

Simkin wants to create a "mock" company within the shell of the stainless steel restaurant, which, he says, will be a launching pad for creative ideas.

"There's a very special concept attached to it and the diner is only one part of a lot more," Simkin said Wednesday.

The diner's arrival on June 13 marked the beginning of preparations for the Art-in-Science event. Science Center Assistant Curator Suzanne White said that the work on the diner will continue through the summer.

"He'll polish it up, clean it up on the inside, and have his office there," White said. "It will have all the trappings of a real business - business cards, letterhead - except he'll be open to the public."

Simkin explained that many professionals will collaborate on the project.

"A select number of artists and other creative personalities of assorted disciplines, such as poets, philosophers and money managers will be encouraged to invent things that would be consistent with IFACTS," he said. "All of this has a lot of pun, wit and humor in overtones."

He added that the project's overall result will be an institute for creative thought - the vehicle through which other Science Center institutes promote creative invention.

"The diner's a metaphor for see DINER, page 12
Last week, the Trustees pledged to increase the University's support for black students and faculty. While this is a positive step, the Trustees must realize the limited scope of their resolution. The University cannot claim that it is working toward greater racial harmony when it continues to invest in racist South Africa.

Disinvestment may worsen the black employment situation in the short run, but it cannot persist. A unilateral disinvestment strategy will drive dependent South Africa into an economic crisis. Investment in companies doing business with the country is a tacit show of support for racism.

The University has a moral obligation to abandon rhetoric and take action. Resolutions supporting black students are unacceptable in the face of the University's endorsement of black persecution. It's time the Trustees place morality over money.

The argument that blacks will suffer from disinvestment is an excuse for inaction. Current "constructive engagement" policies are ineffective in combating the South African government's repressive activities. Although selling the University's stock will hardly put a dent in South Africa's economy, any action the administration takes may encourage other universities and foundations to divest.

Last semester was marked by racial turmoil. Now, the racist issue will rise on global meaning as the University is exposed as complicit in the activities of companies that partially deny working class people a living evil consequences.

Letters

Editorial Disputed

To the Editor:

I was appalled by your reactionary editorial of 20 June. In it you ask about the Penn dentists with shares in CORC, Inc., whose General Manager, Mr. Jeffrey Goldberg, is reportedly much used for prostitution. "How can four respected members of the University community allow such a violation of ethical and legal codes to occur under their supervision?"

The legal code is irrelevant; if our concern is over the dental integrity, what matters is each dentist's ethical code. And you do not explain why their ethical codes should agree with the legal code on the question of prostitution.

In fact, legislation proscribes all manner of improper acts. They prohibit an activity that is not productive of evil, but themselves have the following evil consequences:

- While not preventing prostitution, they subject prostitutes (women and men) to extortion — directly by the State and indirectly by pimps and other opportunists — thereby partially depriving working-class people of a means of retrieving some of the wealth stolen from class and caste.
- By supporting the sex-as-double standard that conceptually divides women into "good girls" and "bad girls," they obstruct solidarity and help legitimize rape.

You also imply that the hotel manager is guilty of "not complying with city health and safety regulations." This is a slander against prostitutes, about whom there is nothing inherently unhealthy or sinful.

A footnote: In defense of the dentists' integrity — given that they apparently consider prostitution immoral — it should be noted that the Medical Arts building, which houses their offices, is a high rise and is quite self-contained, even having a door connection to a luncheonette. Therefore, contrary to your editorial, it is quite conceivable that the dentists might have been unaware of something going on across the street. I have been in the building and its vicinity a good deal while working as a messenger, and have never heard about any prostitution or seen anything to arouse my curiosity.

Once again, I find it appalling that you want academic activities to serve as agents of state repression. I recall your sister publication, the Daily Pennsylvanian, has taken an opposite position — and correctly so — on the issues of draft registration and student aid.

Eric Hamell
College '84

Bikes Not Liked

The following was submitted to University President Sheldon Hackney last week.

I am writing as a member of the University community whose daily existence is being disfigured by the management's increasing number of rude, arrogant and careless bicycle riders who seem to associate the campus with them and that everyone else's life — let alone equanimity — is insignificant.

I realize that to police such a situation is difficult. Yet surely you can devise some rules and methods of surveillance regarding speed, right of way, separate bicycle and pedestrian paths and simple courtesy. If something is not done by the administration, there will eventually be a serious accident — an innocent person may be traumatized for life and that everyone else's life — let alone equanimity — is insignificant.

I propose that you prepare a plan of action to deter this disorderly conduct by the University's students. That way, our reputation will not be damaged and you will meet the student's needs.
Foreign Languages at Penn
Examining the Issue and Its Consequences

By Roger Allen

A slow but noticeable change seems to be occurring in the way in which American society and, therefore, American education views the acquisition of languages. Was it, one wonders, that unforgettable photograph showing two Polish generals exchanging grimaces as they listened to a luckily American translator rendering President Carter's speech into Polish on his arrival in their country? Apparently the President's "degree of friendly relations" became in translation "hostile after intimacy."

This incident may have been one of the factors which prompted President Carter to establish a commission to investigate language learning in this country. Among the conclusions of the commission was that the knowledge of other languages among citizens of this country is "scandalous."

Another relatively recent impetus to changes in attitude towards the study of other languages might be a more subtle one: it is possible that the presence of thousands of Japanese businessmen in this country and their ability to function in English may explain a certain portion of the current tradegap with Japan, particularly when we contrast the situation here with the presence and language abilities of Americans in that country. Could it be that American business is beginning to realize some of the more practical aspects of this issue (as the Dean of the Wharton School suggested in recent comments):

"The report of President Carter's commission and others which draw similar conclusions such as the more recent "Excellence in Education" are now in the public domain. Responses to them are beginning to be seen. The Regents in New York State are set to introduce more stringent expectations in foreign languages; the State of Texas is requiring that all language teachers be certified competent in oral testing in the language they teach."

With all this going on, it might seem like a return to the standards of the old days. Such an impression is however deceptive. Things have changed and will continue to do so, and that is where Pepper in Penn has become a national leader in the application of new techniques of both teaching and testing in foreign languages, and specifically the notion of proficiency.

So what is proficiency? Briefly stated, it turns the entire basis of instruction in the language departments upside down. Instead of basing teaching and performance on time ("First-year French," etc.), or on a particular textbook syllabus, proficiency places students in the native-speaking environment and finds out how they will make out: Can they get through customs? Can they order a meal in a restaurant? Can they listen to the local news and understand part or all of it? Can they read a specialized work in the disciplinary area of their major? Can they discuss the political situation in the country whose language they are studying? And so on.

In other words, this system seeks to encourage the teaching and testing of languages within meaningful categories of communicative competence, to enable students of foreign languages at Penn to be able to apply what they have learned in the language classroom to as many aspects of their professional career as possible and thus to make them more attractive applicants for the jobs which are available. How many students have been reached? Not quite. The system is new, and not all language groups at Penn are at the same stage of implementation. That causes the kind of problems associated with any transitional stage; we have to work harder to make students realize how the system works.

Another in my view, more serious problem concerns people with learning disabilities. As our methods of teaching and testing language proficiency become more rigorous, and precise in nature, it becomes considerably easier to identify those students who are having problems acquiring the language, whether the problem involves attitude or genuine learning difficulties. Stated differently, for the majority of students it is now harder than ever not to learn a foreign language well while studying the language requirement. The question of learning disabilities is an enormously complex one as we are only just beginning to discover. As medical science finds out more about these cognitive problems, it is our hope that at Penn, where we are lucky enough to have..."
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By Patty Kirlin

In the wake of a semester-long controversy over the status of black students at our campus, the Trustees unanimously adopted a resolution last week pledging their commitment to improving the University’s black presence. The Trustees asked their development committee to examine the prospects for raising funds for minority graduate fellowships, faculty support, research in Afro-American studies, and programs to improve the quality of campus life for minority students,” adding that the “University of Pennsylvania values diversity.”

The resolution is an off-shoot of the administration’s “Building Penn’s Future” development program.

"The presence of faculty and students from varied social, ethnic, and cultural backgrounds enriches immeasurably the learning experience for everyone on campus,“ the resolution read.

President Sheldon Hackney said Wednesday that he was pleased with the resolution and with the Trustees’ commitment to the black community.

"It is encouraging," Hackney said. "There is no doubt that the Trustees are committed to supporting black presence at the University. This is a concrete example of their commitment."

"We will talk more about it and Lebanon

from page 1

who served in the Carter administration, said that the recent hostage crisis poses the same problems as the Iranian crisis. "I know who was negotiating in the Carter administration," Ehrlich said. "Reagan faces the same set of problems. From my perspective, with the exception of the failed raid, they all did the best they could." And a Lebanese specialist from the University’s Middle East Research Institute attributed the hostage crisis to internal Shiite power struggles.

Political Analyst Jim Fene said Wednesday that Shiite extremists hijacked the plane to win over moderate leader Nabih Berri’s followers.

"One of the main, if not the main, reason for the hijacking was related to internal Shiite politics," Fene said. "The hijackers hoped to capture public attention in the Lebanese Shiite community. They want to show that they are effective, that they can do things that [Berri’s backers] cannot do."

"It’s a Shiite power struggle," he added.

Fene said he feels the Reagan administration’s response to the crisis has been "measured and wise" but cautioned against a military rescue mission.

"I don’t think that any rescue operation is feasible," he said. "Every a military standoff and a post-resolution reprisal would be a mistake."

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**Notice to Advertisers and Readers**

Due to the July 4th holiday, the Summer Pennsylvanian will be published next week on Wednesday, July 3rd.

The advertising deadline for the July 3rd issue will be Tuesday, July 2nd at 3:00 pm.

The Business office will be closed on Thursday and Friday, July 4th and 5th. The office will resume regular hours on Monday, July 8.
Trusted approve facility funds
Renovations to upgrade facilities

By Sharon Phillips

In their meeting last week, the Trustees approved millions of dollars in capital spending to fund construction and renovation projects.

Among other resolutions, the Trustees voted to upgrade the research facilities of the Engineering, Veterinary and Medical Schools. The Engineering School will receive a new microelectronic fabrication facility, which will be housed in the Moore Building.

The facility, which will cost $1,200,000 over the next three years, will feature high-tech temperature, humidity and dust controls in order to enable faculty and students to work with sophisticated electronic circuitry. Engineering School Dean Joseph Bordogna said Monday that he feels the facility will keep the University at the electronic engineering frontier.

This will enable us to make circuits whose pieces are the size of a millionth of a meter," Bordogna said. "We need that to stay in the realm of prestigious schools."

Bordogna added that he believes the new facility will also attract the research funds necessary to support graduate education.

Other expenditures approved by the Trustees will add much-needed facilities to the New Bolton Center, the Veterinary School's large-animal facility in Kennett Square.

The Trustees also approved a request to increase the size of the state to build a bio-hazard containment facility for poultry research. The Commonwealth will provide the $289,000 required to fund this project.

Associate Dean for New Bolton Center Richard McFerly said Monday that the facility will make it safe for researchers to work with potentially dangerous organisms, adding that the state is funding the facility as "a direct result" of last year's poultry influenza outbreak.

"We did not have a suitable place anywhere in the state of Pennsylvania to do this kind of research," McFerly said. "Consequently, it's a very important addition to our campus."

New Bolton Center will also house the intensive neonatal unit for large animals.

This is also in very important addition to the hospital. McFerly said. "Safe-of-the-art facilities will provide intensive care to both adult and neonatal patients."

"The facility will cost $1,380,000."

At the present time we have a small pediatric unit which is functioning well but is inadequate in terms of size and facilities," he added.

The Medical School is constructing a new Clinical Research building and creating new facilities in existing buildings. The new building will be constructed on the Philadelphia General Hospital site next to the Civil Center and will be home to the Howard Hughes Institute, brain and cancer research facilities and plan.

see SPENDING, page 15

Shoemaker from page 1

Department for two years before going into investment banking. From 1969 to 1978, Shoemaker served as First Boston's senior vice president, designing his chairmanship next June.

He was made a trustee in October of last year and presently serves on the facilities and student life committees.

Shoemaker will serve as vice chairman this year along with Margaret Mainwaring and John Eckman. Shoemaker will assume the chairmanship next June.

Although the trustees did not discuss University policy on South African investment, Hackney said at the meeting that he feels the University should consider divestment and we will be talking more about it at subsequent meetings," he added.

At the meeting, the Trustees adopted a special resolution pledging to improve the status of blacks at the University. Hackney said that the resolution is "encouraging."

He also said he was pleased that the Trustees supported the Aiken and Austin appointments and said that the Trustees are committed to the liberal arts.

The Trustees passed a resolution supporting increased black presence at the University and approved several capital spending projects. Pages 4 and 5.

"There is a growing awareness that we need to commit more to Arts and Sciences," Hackney said, adding that Shoemaker will be meeting with University leaders this summer and will meet with Aiken to discuss SAE.

Also approved was funding for a new Wharton Executive Center and for continuing Quadrangle renovations. The Trustees also authorized the formation of an associate alumni Trustees board, designed to help strengthen the University's ties with alumni in the Northeast.

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Minorities gain business experience as part of Wharton LEAD program

By Sara Lomax

Thirty minority high school seniors will participate in a month-long University program designed to expose them to the corporate business world.

The Leadership Education and Development program, which begins Monday, is considered by many one of the most outstanding pre-college programs at the University.

The LEAD program, which is held on ten different campuses, attracts intellectually gifted students from 44 states, the Virgin Islands and Puerto Rico, giving them the opportunity to gain firsthand experience with corporate America.

Tutoring Center Director Harold Haskins, who is also the program's operations director, said Tuesday that LEAD will attract many of the nation's top businessmen as participants and lecturers.

"This year, the LEAD participants will visit and speak with directors of Black Enterprise Magazine and Chase Manhattan Bank, Reagan Henry (a black millionaire), and Delores Bronson, the administrator of HUP, to name a few key speakers," Haskins said.

Haskins added that the LEAD program will emphasize the need for more black role models and focus on successful black businessmen. When the students are not studying economics and finance at the University, they will take trips to Washington, D.C. and New York.

Wharton Undergraduate Associate Director William Whitney, the program's curriculum director, designed the students' rigorous schedule.

April Claytor, a College junior and a 1982 Wharton LEAD participant said Tuesday that the program helped her adjust to college life.

"Outside the exposure to the business world, it gave me the opportunity to meet a variety of minority students from various backgrounds," Claytor said. "It was a special feeling when I came to Penn as a freshman and I realized there were other LEAD participants from my group and other programs to share my LEAD experiences with."

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"It is at the movies that the only absolutely modern mystery is celebrated."

— Andre Breton

"He's fictional, but you can't have everything."

— The Purple Rose of Cairo

Does the movie theater hold the same magic now, in a world of HBO and Cinemax, as in the days of Busby Berkeley? Searching for an answer, he went to the movies every day for two weeks — and survived. This is his story.

Sunday, June 9, 1985: Not only is Perfect bad but it's bad and it's about journalism, which really gets my goat. This is the second awful reporter movie in a row that I've seen — the other being The Mean Season, a muddled, poorly acted and not very suspenseful piece of trash in which Maril Hemingway pouts a lot. Though The Mean Season failed, it at least showed some journalistic merit, creating an interesting ethical dilemma in which a reporter becomes a killer's mouthpiece. In Perfect there are no questions raised, no answers given. Everyone is smug and sanctimonious. And they always get their way. A feelgood movie typical of these self-indulgent times, Perfect is a pop placebo for contemporary problems.

June 10: My first foray into the not-so-hidden world of Temple Cine-matheque at 16th and Walnut, where the spectators tend to be serious movie-goers who regularly sample TUC's esoteric offerings. Tonight, a real treat in the fully restored version of Sam Peckinpah's 1969 classic, The Wild Bunch, a highly stylized shoot-em-up elegy starring William Holden and Ernest Borgnine as a couple of over-aged desperados. The movie sounds the death-knell of the Old West, where new technology, new sentiments and new values are making the normadic, mauling cowboy obsolete.

"There is some wonderful symbolism underscoring their demise — especially the high-powered sub-machine gun they give away to the enemy — and masterful use of that filmic technique known as slow-motion, which makes every death a movie in itself. This is the stuff that heightens reality, and it's also what makes the big-screen so special. The Wild Bunch transcends the sublime nature of the old Westerns, where the bad were bad and the good, and where you watched flat, predictable shootouts, like Butch Cassidy and the Sundance Kid and Bonnie and Clyde. The Wild Bunch turns normalcy on its head; our anti-heroes become our heroes. And by making their deaths drawn-out, dramatic, emotional events, the movies' ability to manipulate works on its highest — and most gratifying — level.

June 11: I venture alone to the 10:15 p.m. showing of Eating Raoul at the Theatre of the Living Arts. Weird stuff. Paul Bartel, a truly sick puppy, fashions two hours of hysteria out of one joke. He tells the tale of a twisted married couple, the Blands, who advertise sadomasochistic sexual fun, kill their clients and sell the bodies to a dog-food company in Philadelphia (a feat in itself), one on TV, and one in Manhasset, L.I. Finally, they give away to the enemy and sell the high-powered sub-machine gun underscoring then demise especially the high-powered sub-machine gun they give away to the enemy — and masterful use of that filmic technique known as slow-motion, which makes every death a movie in itself. This is the stuff that heightens reality and it's also what makes the big-screen so special. The Wild Bunch transcends the sublime nature of the old Westerns, where the bad were bad and the good, and where you watched flat, predictable shootouts, like Butch Cassidy and the Sundance Kid and Bonnie and Clyde. The Wild Bunch turns normalcy on its head; our anti-heroes become our heroes. And by making their deaths drawn-out, dramatic, emotional events, the movies' ability to manipulate works on its highest — and most gratifying — level.

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The simple experience — the mystery, as Breton called it — of going to the movies is being usurped in our demand for instant gratification, for an assurance that what we're paying to see goes something like this: eight first-run theaters charging $4.50 or $5 a pop — most people are selective about what they see. "Hey, let's go the movies." Now — what with first-run theaters charging $4.50 or $5 a pop — most people are selective about what they see. "Hey, let's go the movies." Now — what with first-run theaters charging $4.50 or $5 a pop — most people are selective about what they see. Theold "Escape to the Movies" maxim that we'll laugh. Even worse, "Let's go to the movies" has been replaced by "Hey, let's go see Flash Gordon" — which really gets my goat. This is the second awful reporter movie in a row that I've seen — the other being The Mean Season, a muddled, poorly acted and not very suspenseful piece of trash in which Maril Hemingway pouts a lot. Though The Mean Season failed, it at least showed some journalistic merit, creating an interesting ethical dilemma in which a reporter becomes a killer's mouthpiece. In Perfect there are no questions raised, no answers given. Everyone is smug and sanctimonious. And they always get their way. A feelgood movie typical of these self-indulgent times, Perfect is a pop placebo for contemporary problems.

Fourteen Days, page 11

The Purple Rose of Cairo

"We're not consumers but they treat us that way."

— Mia Farrow

"There is some wonderful symbolism underscoring their demise — especially the high-powered sub-machine gun they give away to the enemy — and masterful use of that filmic technique known as slow-motion, which makes every death a movie in itself. This is the stuff that heightens reality and it's also what makes the big-screen so special. The Wild Bunch transcends the sublime nature of the old Westerns, where the bad were bad and the good, and where you watched flat, predictable shootouts, like Butch Cassidy and the Sundance Kid and Bonnie and Clyde. The Wild Bunch turns normalcy on its head; our anti-heroes become our heroes. And by making their deaths drawn-out, dramatic, emotional events, the movies' ability to manipulate works on its highest — and most gratifying — level.

The simple experience — the mystery, as Breton called it — of going to the movies is being usurped in our demand for instant gratification, for an assurance that what we're paying to see on the silver screen will make us feel effort and, most important, money. No longer is it socially acceptable to get lost in the movies, to let the boundary dissolve between the popcorn and crushed-cotton seats around us and the celluloid world above, as happens to Mia Farrow's Cecilia in The Purple Rose of Cairo. The old "Escape to the Movies" maxim still emblazoned on popcorn tubs just doesn't apply on the grand scale anymore. The pressures from without — which call for some kind of escape — are no longer released at the movie theater but on TV, with drugs or in some combination of the two. The movies have lost a little of their allure and a lot of their power.

With those perceptions in mind, I sought an exaggerated escape. For 14 consecutive days I went to the movies alone, not with a partner, not with two people twice. I saw 12 movies, two westerns, one horror flick, five revivals. I went to the movies alone six times, with one person six times and with two people twice I saw 12 movies in Philadelphia (a feat in itself), one on TV, and one in Manhasset, L.I. Finally, I took in one matinee.

Sunday, June 9, 1985: Not only is Perfect bad but it's bad and it's about journalism, which really gets my goat. This is the second awful reporter movie in a row that I've seen — the other being The Mean Season, a muddled, poorly acted and not very suspenseful piece of trash in which Maril Hemingway pouts a lot. Though The Mean Season failed, it at least showed some journalistic merit, creating an interesting ethical dilemma in which a reporter becomes a killer's mouthpiece. In Perfect there are no questions raised, no answers given. Everyone is smug and sanctimonious. And they always get their way. A feelgood movie typical of these self-indulgent times, Perfect is a pop placebo for contemporary problems.

June 10: My first foray into the not-so-hidden world of Temple Cinematheque at 16th and Walnut, where the spectators tend to be serious movie-goers who regularly sample TUC's esoteric offerings. Tonight, a real treat in the fully restored version of Sam Peckinpah's 1969 classic, The Wild Bunch, a highly stylized shoot-em-up elegy starring William Holden and Ernest Borgnine as a couple of over-aged desperados. The movie sounds the death-knell of the Old West, where new technology, new sentiments and new values are making the normadic, mauling cowboy obsolete. There is some wonderful symbolism underscoring their demise — especially the high-powered sub-machine gun they give away to the enemy — and masterful use of that filmic technique known as slow-motion, which makes every death a movie in itself. This is the stuff that heightens reality and it's also what makes the big-screen so special. The Wild Bunch transcends the sublime nature of the old Westerns, where the bad were bad and the good, and where you watched flat, predictable shootouts, like Butch Cassidy and the Sundance Kid and Bonnie and Clyde. The Wild Bunch turns normalcy on its head; our anti-heroes become our heroes. And by making their deaths drawn-out, dramatic, emotional events, the movies' ability to manipulate works on its highest — and most gratifying — level.

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By Meira Freeman

"I don't know art, but I know what I like," so the saying goes, but Red Grooms is one of those who is both widely accepted and publicly worshipped. This summer's showing of Grooms' work at the Academy of the Fine Arts verifies that he deserves his high-standing reputation.

The current retrospective at the Academy, trace Grooms' long career and the evolution of his style. A more extended survey, which Grooms has termed Ruckus.

Red Grooms began an artistic venture at the age of 19. When he left his Nashville home in 1956, Grooms chose to attend art school in Chicago. Disillusioned first with this school, then others throughout the country, Grooms finally wound up in New York City. There he became a member of the avant garde pop-art scene, where he and such well-known artists as Claes Oldenburg (perpetrator of Peter's Button) created innovations like "happenings" in which the artist became a part of the art. However, Grooms never fully embraced the abstractness of his contemporaries, and after a trip to Italy, his work began to take on its own tone.

Numerous paintings and paintings comprise Grooms' early work--showing the two unbridled sides of the artist: his etchings reflect precision, with each line executed uniquely, while paintings from heavy smears of color, the images blurred and shadowy. The trip to Italy helped merge these two sides to create the Picasso in a Cafe (1973) artist the public knows today. Vivid, high-key colors prevail, and combined with his precise lining--now in the form of layering--Grooms has created a dimensional art. This message (1970) also shows the change from novice to accomplished stylist. The frame is painted to appear as the window of a taxicab, and its glass is the window glass. The next layer is the portrait of a young couple smooching, while in the background is the cab's rear window. Finally, through the back window appears the same driver following the taxi. Grooms' pictures are busy, crowded scenes, which eventually burst free from the confines of their frames. His "Le Banquet pour le Docteur Rousseau" is conventional where viewed head-on, but from the side it just sits out a foot from the wall as a mass of wood and cardboard cutouts.

The frenetic activity eventually expanded to Ruckus in the form of huge works designed to overwhelm and engulf the viewer. Featured in the show is "The City of Chicago," a gigantic model of the city, in which the audience may walk around and through, containing participants in its history. The figures move, powered by tiny motors. "Subway," from "Ruckus Manhattan" is even more energetic. The pieces is a life-sized subway car whose inhabitants include a Chinese Jew, a sleeping bum and streetwalkers. As people walk on, the subway cars wobbles, and the viewer becomes a participant. The construction includes canvas, wood, spring, foam and paper mache. Other works have rope, clothing, cardboard, shoes, even showing no limit to Grooms' creativity.

The culmination of this obsession with activity is Grooms' most recent effort into film. The presentation of his film, "Small Fry Grooms," a checkered movie making, is in his "Fat's Fever Theater." The Egyptians painted on the walls sport 3-D glasses.

Despite all the craziness in Grooms' work, there remains a degree of seriousness. In "Patricia's People," President Johnson accompanied by the Statue of Liberty draped as Miss Napalm and backed by the flag, marches over women, children and young protectors, for his children's polio, "Nuclear Nuts," Grooms features Reagan and Andropov in a balancing act over a nuclear frightened bomb. Somehow, the effect of these pieces isn't phony or ridiculous, it is mature and inspiring. The art intensifies the viewer with Grooms' view of the surrounding world. The resulting elation does not deny today's problems, but rather enforces one to go out again, attack and reveal that the world is all but saved.

This retrospective along with the Chicagoividic Pop Art Dinner and "Philadelphia with the chance to discover modern art—the opportunity should not be missed."

By Vivian Liu

Every summer, a movie comes along that can't be missed. It fills this niche and becomes the critical and box office success of the summer. That movie is "Cocoon," directed by Ron Howard at the Olde City.

The Summer Pennsylvanian — Thursday, June 27, 1985

This message focuses on the deterioration of mind versus that of the body. For the characters, time has moved too quickly—youth and viridity remain impaired within their aging bodies. They welcome the chance to live again and to cheat Nature as she has cheated them. And do they ever live, whether it is the climbing trees, conquering cancer, or breakingdance—which proves the point that age and senility do not go hand in hand. Nowadays, people are scared of growing old and of movies that deal with the subject, hence the false advertisement already mentioned. Therefore we see that life can be cruel and unfair, that even moment is precious.

Despite this somber message, "Cocoon" is a fantasy for everyone's enjoyment. For kids, there is the attraction of science fiction, for the preteens, there is the young romance angle. And for adults, there is the emphasis on humanity and emotion, which the characters effectively portray. No one actor stands out since everyone relies on, and plays off each other to provide a true ensemble performance. What's especially nice is that the audience begins to understand the affection the actors have for one another along with their joys and pains. In this way, communication flows not only between the different characters, but also between the audience and the performers.

Howard's direction provides the background for an interesting plot. The footage, in the once-deeply running home, shows up nice contrast to the hectic and frenzied world that results from the aliens' visit. And the audience is not confused by distinguishing special effects, which are kept simple and tasteful.

Still, the movie is not without its faults. All the heart and emotion that goes into this picture makes for brief moments of melodrama. When Joe (Howard) declares his undying and ever-sickening love for his faithful wife, Alice (Jessica Tandy), all that's needed are the words and the Kleenex.

The individuals, one involving the young lovers (Steve Gutenberg, Tahnee Welch) and another relating to the grandson (Barrett Oliver) of one of the couples. Had they been better developed, the plots could have added more warmth to the film—instead, they should have been forgotten. With the film running out on all of these tangents, you somehow don't mind the unrealistic and predictable ending.

Yet "Cocoon" is, so far, the summer's best movie. Despite its faults, the picture has its share of originality and appealing. With its honest and believable character portrayal, "Cocoon" entertains, while making you think.
Ferry's up a creek without his pallys

Bryan Ferry: Boys and Girls (Warner Brothers). The brooding photography of Bryan Ferry on the back cover of Boys and Girls provides a perfect introduction to the album. Like the photography, the album is sensual and technically proficient, but in the end, both cover and content are too clearly calculated. The music's complicated layers belie the fact that it is almost entirely composed of incidental sounds: short string riffs, cynical swells and synth hums whose borrowing combinations are calculated to suggest a pleasant, reined-in artificiality.

Although one can occasionally pick out the Mark Knopfler influence from among many contributors, his parts are overwhelmed by the layered background: rarely is a solo instrument allowed to lift itself above a song and charge it with renewed interest. The low tones a guitar, for instance, does manage to invigorate the music, as in "Windsworth," the tune has already begun to fade away. Boys and Girls is a clean and cold collection of songs that follow a single pattern. Each begins with a persistent yet light electronic drone and grows with the gradual addition of instrumental bits and pieces. Ferry's vocals float above the whole package with as little variation as is commercially permissible.

This album sounds a lot like Bryan Ferry's first, but it lacks the visceral appeal that that record preserved beneath its slick production. As a piece of background music to accompany an overplanned romantic encounter, Boys and Girls is right on the money. But for any sustained attention, it offers no reward.

— Lewis Berlin

The Beach Boys

The Beautiful: Although you may not think the boys from Down Under are my cup of tea, I sure do. Be that as it may, "A View to a Kill," happens to be the Fab Five's most enjoyable offering since "I'mceb Something I Should Know." It's immensely likable with some really dandy instrumentation, especially the guitar. Even Simon Le Bon's melodic vocals are effective. The chorus is a bit limp but the verses are strong enough to earn, "A View to a Kill" a spot alongside "Diamonds Are Forever" and "Live and Let Die," as one of the Bond title songs. But lest anyone be mistaken, the entire A View to a Kill soundtrack is not Duran Duran. The rest is John Barry's orchestrations: typical bombastic action-movie scoring.

— Marc Ludgraben

No place like home and no film like the 'Wizard'织

By Ruth Masters

Return to Oz

Directed by Walter Murch

At the Savoy

Whether you consider the 1939 film The Wizard of Oz or not, a return to the magic and charm of that world is a rare treat. Return to Oz, a return to Oz, is a return to Oz, and a return to Oz..."I say, a return to Oz, Aunt Em and Uncle Henry take Dorothy on a trip to Oz. Aunt Em and Uncle Henry take Dorothy to a hospital for electroshock treatments after she says inappropriate things like, "It's all right. I can't be helped now.""

One of the movie's greatest strengths is that it never takes itself too seriously. The music is often silly and unoriginal, but it's still fun to listen to. The film also features some great performances, including Teri Garr as the Cowardly Lion and Richard Pryor as the Scarecrow.

However, the movie does fall short in some areas. The special effects can be a bit cheesy, and the overall tone is a bit too serious for such a lighthearted film. But despite these flaws, Return to Oz is still a entertaining and enjoyable watch for fans of the original film and anyone looking for a fun movie experience.

— Marc Ludgraben

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DARIO
Relying on film about some kid cop"... (San Francisco Chronicle, 6/2/87)

PALS
Relying on film about some kid cop... (San Francisco Chronicle, 6/2/87)

FLEETCH
A journalism movie better and funnier than the movie... (San Francisco Chronicle, 5/27/87)

THE GODS MUST BE CRAZY
This is a classic Jack Nicholson... (San Francisco Chronicle, 5/27/87)

D.A.R.Y.
A journalism movie better and funnier than the movie... (San Francisco Chronicle, 5/27/87)

THE BEACH BOYS
Even James Watt doesn't... (The San Francisco Examiner, 6/1/87)

THE POWER STATION
SHANGHAI BALLET
The Electric Company and the Shanghai Dancers. If ever you... (The San Francisco Examiner, 5/27/87)

SANTANA
He's really good at Woodstock, but... (The San Francisco Examiner, 5/27/87)

THE VELS
The return of the group... (The San Francisco Examiner, 5/27/87)

LIVINGSTON TAYLOR
He's got bigly big shoes to step into, maybe he should by a new one... (The San Francisco Examiner, 5/27/87)

CHAKA KHAN
She wears a lot of wigs. That should help you... (Valley Forge Music Fair, 6/12, 13)

PAT METHENY GROUP
It's a new band. Good as it is, it's a little... (The San Francisco Examiner, 6/12, 13)

LIVE Aid... was supposed to be on Pontiac... (The San Francisco Examiner, 6/12, 13)

THE HAPPY TOGETHER TOUR
The nauseatingly cute and self-indulgent tour... (Valley Forge Music Fair, 6/12, 13)

SHEAR MADNESS
Wonderful! This show's been playing so long... (Curran Theatre, 6/21, 131, 133)

TOMAS RABAGO
Taking  a  hot  bath  in  the  hills  getting  helmed... (San Francisco Chronicle, 6/12, 13)

NUCLEAR WASTE
An experimental piece from the No Respect For The Human Condition Players... (Valley Forge Music Fair, 6/12, 13)

THE HAPPY TOGETHER TOUR
The nauseatingly cute and self-indulgent tour... (Valley Forge Music Fair, 6/12, 13)

THE THREEFINGEN ORPA
The Villanova Summer Theatre opens its season... (Theater in the Park, 6/12, 13)

TO BE YOUNG, GIFTED, AND BLACK
Lorraine Hansberry's passionate autobiographical play... (Curran Theatre, 6/12, 13)

SUGAR BABIES
Mickey Rooney and Jane Summers star in... (Valley Forge Music Fair, 6/12, 13)

THE FIGURE IN GLASS AND METAL
An ongoing series of exploratory exhibitions... (San Francisco Chronicle, 6/12, 13)

NATIONAL THEATRE
A collection of interviews with gay... (San Francisco Chronicle, 6/12, 13)

THE RETURN TO GODDESS FESTIVAL
A well-received 1937 musical... (San Francisco Chronicle, 6/12, 13)

THEATER OF WOMEN
The master's feminist cord... (San Francisco Chronicle, 6/12, 13)

TAKING DOWNSTAIRS
Theatrical fare... (San Francisco Chronicle, 6/12, 13)

ROXY
The theater... (The San Francisco Chronicle, 6/12, 13)

THEATRE OF THE LIVING ARTS
Thur: Tuvia Bondi and John hunt... (The San Francisco Chronicle, 6/12, 13)

THE PLAYHOUSE
Thur: Tuvia Bondi and John hunt... (The San Francisco Chronicle, 6/12, 13)

THEを作って下さい。
Fourteen Days

from page 7

order to have a quaint country restaurant, Bartel debunks the American Dream, placing it out of the way. June 14 is a great tauc.

June 12: The experiment is hitting stride now, as I plan my entire career around the movies I'm watching. The one-da-

One scene sends chills up my spine cultural scene, when the main character, evicted from her apar-

June 14: Day 10. The early morning has worn off. I'm looking for something. Nothing better than the "Hard

Perfect: a pop placebo for contemporary problems.

June 14: Day 16. The old phobias have worn off. I'm looking for something. Nothing better than the "Hard

JULY 20:

JUNE 20: Brill and the word for Rambo: First Blood

JUNE 19: Thank heavens for the revisionist

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JUNE 19: Thank heavens for the revisionist
By Laura Mink

If all goes well, 72 Pennsylvania high school students will be speaking Hindi by August.

The students, who are taking part in the Governor's School for International Studies at the University, will study international affairs, play an innovative power game, and, yes, learn Hindi.

"Hindi is a language that most of them are probably not familiar with," GSIS Assistant Director Ann Kuhlman said Tuesday. "It will give them a global perspective."

"They'll have a broader idea of what's going on around them," she added.

Kuhlman also said she feels that studying Hindi will provide the students with an introduction to third-world culture. "Most of the students are either fluent in a foreign language or have taken some courses in high school," Kuhlman said.

This is the first year that the University is hosting the GSIS program. The state education department initiated the program last year at the University of Pittsburgh.

Kuhlman said that the students were selected from over 900 Pennslyvania high school applicants.

Suzanne White said that the diner's fare is "food for thought."

"The diner is like a tableau - tank project, which will create whatever he's going to create there," White said Tuesday. "It will evolve."

Science Center Exhibits Curator Libby Newman agreed with White, saying that the diner shell is only the beginning of the project.

"He's using the diner as an artist would an armature," Newman said Tuesday. "The fact that it's diner is irrelevant."

Although Simkin will invite the main participants for the think-tank project, others are encouraged to brainstorm over its possibilities.

The Artist-in-Resource program, which includes IFACS and two other projects, will officially open Friday, September 27. It will run for five months in the gallery at 1624 Market Street and in the diner.

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Hindi who?
High schoolers learn international politics, languages

By Laura Mink

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"He's using the diner as an artist would an armature," Newman said Tuesday. "The fact that it's
feels the University is protecting its self-interests. "Penn stands as an island of support for South Africa," Jocelyn told the crowd. "[The Trustees seem like a bunch of old white men serving the needs of the elite."

"There are actually members of the Trustees who are on the boards of companies who have holdings in South Africa," he continued.

On the sun-drenched Furness steps, Jocelyn, aroused emotions as he led chants and blasted University investment policies.

African National Congress member and South African exile Godfrey Sithole told the protesters that they must work hard to make the nation's policymakers understand the plight of non-whites in South Africa. "Let's carry on the struggle and say it with a louder voice to the Trustees, the companies and to President Reagan that we want economic sanctions," Sithole said.

Penn African Students Association President Alhassen Centeh, who followed Sithole, told the protesters that they should make South Africa a "vanguard of democracy and not oppression."

"We expect the Trustees to listen to the Penn family and to be aware that they should not stand as an island against the divestment movement," he said.

Patrick Hagopian, a Communications graduate student and a South African Solidarity Alliance member, said that he feels the divestment movement unites races, creeds and colors under one solid front, adding that the University's campaign against apartheid — held last spring — came too late in the year to force the administration to divest.

"We came here then — with blacks, whites, students and workers," Hagopian said. "We were there to say that we would struggle against racism. The administration gave us concessions that they had no intention of making."

Hagopian's remarks were met with thunderous applause.

"We have to build a University that we can be proud of," he added. "We do not want to be part of a University that we are ashamed of."

Hagopian also criticized the Reagan Administration's constructive engagement policy toward South Africa. "It doesn't take much to see the fallacy of the equation," he said. "It's a spirally increasing line of investor $6. The more involvement we have had — the more repression there is."

At one point, protesters held banners up to the Furness windows and Jocelyn read the Trustees' names over a megaphone.

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CGS class examines Europe
Focuses on city growth, urban conflict

By Christina Bauer

A summer course on European cities is being offered as part of an innovative program designed to improve the quality of teaching at the University.

History graduate student Ken Robbins, a winner of the Dean's Award for Distinguished Teaching, teaches the European Urban Culture (1450-1789) class, College of General Studies course.

"The course should appeal to those interested in what it means to live in a city," Robbins said Wednesday.

This course is the first in a history department program which grants graduate students who receive awards an opportunity to teach a course in their academic field.

The program encourages graduate students to work more diligently during the year in order to have a greater opportunity for summer employment," Robbins said.

This is my first time teaching a course in my own specialization, which is the history of European cities.

Much of the course focuses on classic and contemporary readings about the history and development of European cities, as well as site visits in Philadelphia, presentations.

In addition, Edmund Bacon, a former executive director of the Philadelphia City Planning Commission will meet with the class.

"The course will be similar to a conference," Robbins said.

Students will take part in discussions focusing on the economic growth of towns, urban social conflicts such as the spread of disease, and civic art and architecture.

"The students will learn more about European cities, rather than read about European cities," he said. "I am teaching them how to study such topics a complex: an approach that will help students subject from economic and political as well as social points of view.

"It is my hope that students will gain an appreciation for the psychological entities in addition to an understanding," Robbins added.

A film series, "Understanding Cities," which focuses on Paris, London, and Rome will also be shown. The series was directed by Bacon, an authority on city development. The course will also concentrate on architecture, population, social structure, and the symbolic significance of buildings.

Robbins said that prior knowledge of European history is not necessary.

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Philadelphia City Planning Commission will meet with the class.

The course will be similar to a conference," Robbins said.

Students will take part in discussions focusing on the economic growth of towns, urban social conflicts such as the spread of disease, and civic art and architecture.

"The students will learn more about European cities, rather than read about European cities," he said. "I am teaching them how to study such topics a complex: an approach that will help students subject from economic and political as well as social points of view.

"It is my hope that students will gain an appreciation for the psychological entities in addition to an understanding," Robbins added.

A film series, "Understanding Cities," which focuses on Paris, London, and Rome will also be shown. The series was directed by Bacon, an authority on city development. The course will also concentrate on architecture, population, social structure, and the symbolic significance of buildings.

Robbins said that prior knowledge of European history is not necessary.

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NEH funding allows teachers to attend summer seminars

By Sue Jung

More than 100 high school and college teachers will study at the University this summer thanks to a record number of grants from the National Endowment for the Humanities.

The summer seminars, taught by University faculty members, include advanced courses in literature, society and art.

The NEH granted funding for our seminars — three for high school teachers and three for college teachers, tripling the number of seminars awarded to the University in previous years.

"Yale, Columbia and Berkeley have all consistently managed to pull down multiple seminars," Summer Session Director Bruce Robinson said last week. "But Penn has had a miserable record in the past."

Robinson also said he feels that University officials competed strongly for the summer seminars, adding that the University should continue competing for similar programs.

"The Summer Session earns no money for this — it's all for the greater glory of the departments of Arts and Sciences," he said. "I think the University of Pennsyl-

nia should be competitive every year in getting these prestigious awards."

English professor and Seminar Director Peter Conn said he feels that the program will expose the visiting teachers to the University's resources and research facilities.

"The seminars are of some service to those who are coming from schools without great research libraries or those who have heavy schedules during the year," Conn said. "This will give people a sustain- and fairly intensive couple of months to work in a research environment."

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new animal care facilities. The immense project will cost over $42,000,000 over 25 years — some provided by the University's clinical practices programs and the Howard Hughes Medical Institute.

Medical School Associate Dean Harry Halley said that these facilities are part of a master research development plan.

"Brain research goes on in a number of locations, but this provides a focus for that field in a new building with modern facilities — and an opportunity to expand in that field," Halley said Wednesday. He added that both the brain and cancer facilities will be staffed by new faculty members.

In addition, the Trustees approved plans to rebuild part of the old Medical Education building, creating a diabetes research lab and new animal care facilities.

Halley said that these facilities are "horribly important, much needed and much awaited," adding that the new animal care facilities will upgrade care for research animals.

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