Group invites salvadoran
Salvadoran

By TINA GOLDBERG
Student organizations of a speech given by former Salvadoran right-wing death squad leader to the University yesterday, GAPSA appealed to President Sheldon Glaser to establish a "commission of inquiry" to investigate the case. GAPSA called for the dismissal of Judicial Inquiry Officer Charles Goodman and Shils. GAPSA calls for judicial system review

University has mishandled graduate student leader Kim Morrison and the Faculty Assembly called yesterday for a critical review of the University's judicial system, charging that the administration's handling of Morrison was "arbitrary, capricious, and contrary to law." GAPSA said Thursday that the administration's handling of Morrison was "arbitrary, capricious, and contrary to law." GAPSA officers said last night that the state-lem, Adler said, with more advising offices were created.

The undergraduate dean said that the changes are effective immediately, and that the administrative responsibilities of the new vice deans will be divided among the nine administrative offices. The vice dean for academic affairs will be responsible for academic matters, the vice dean for advising will be responsible for academic matters, the vice dean for advisin- ing will be responsible for academic matters, the vice dean for advisin- ing will be responsible for academic matters, the vice dean for advisin- ing will be responsible for academic matters, the vice dean for advisin- ing will be responsible for academic matters, the vice dean for advisin- ing will be responsible for academic matters, the vice dean for advisin- advisin-
Simple style and humor highlight reading by famed playwright Gurney

BY ANDREW BOWELL

Recently performed and novel A.R. "Peter" Gurney, whose works have been performed on Broadway and in Europe, said he would not return to a play called "A Practical Pieces," which follows a lifetime written correspondence between childhood friends. The play terminated last year at the New York Public Library. The two actions were at a table before the audience and their play clearly shows the characteristics of a Gurney work. The play was performed in its entirety without any changes made to it. The play was seen by famed playwright Gurney and actress Holland Taylor as a love letter to their lifelong friendship. The play entitled "Love Letters - A Performance" followed a lifelong written correspondence between a father and a daughter. The play, which was read by famed playwright Gurney and actress Holland Taylor, was awarded the PEN/Allen Foundation Literary Award in 2008. The play was performed in what is unusual because of its formal and its unstaged reading by famed playwright Gurney and actress Holland Taylor. The play's ironic humor generated much laughter and applause from audience members, and they asked numerous questions after the performance. Gurney explained after the reading that his work often deals with "unassertive" people, "People who are unassured of the value of their presence in the play's gaze at versatility." He described the audience members as "always surprised at something that could be discovered everywhere - even in 'Gone Girl.'" Gurney said, "It's easy to be people who find that the best way to express themselves is through a very narrow boat - the door of letter writing." Often called "the playwright of the WASP" because Gurney writes plays which frequently deal with the upper class, his latest play, "The Cocktail Party," delightfully deep, and added that the characters "are the kind of people who are not afraid to ask the most important questions." While some have praised his work, others have been critical. Gurney said, "I have a feeling that people appreciate it when they do see the value of it." The budget is still in its planning process, and there is hope that the new Pen and Miller Foundation will attract several more artists to the city. Whittington said that she cannot afford to offer full-time employment to the writers, but for now, "we all have to come together in a meaningful way." Whittington said that the writers are "prepared to provide essential services to the community, and that is how we are able to provide the necessary services."
Hunger action group receives $3000 grant

By REBECCA GOLDSTEIN

Several University students are working on filming an educational video to combat hunger. The project is being organized by the Philadelphia Hunger Reduction Action Team just to get a little bigger.

With $2000 worth of grants in its pockets, PHRAT will soon expand its staff to include the volunteers and more hours for the Philadelphia hunger action group and its community service.

And Simon Meier, a local Rabbi who is also the leader of B'nai B'rith, promised the group to get in touch with his synagogue, Kereneth Israel.

"We now have the resources and the ability to make considerable changes." 

Bill Geller

PHRAT treasurer

According to Engineering senior Bill Geller, PHRAT's treasurer, the grants will enable the group to reach even more people.

"At this point, money is much less of a worry for us," Geller said Tuesday. "We have a much healthier treasury and we can work on expansion. We have the resources to make considerable changes."

This is the second year that Meier has donated to PHRAT.

Group organizers also cited $3000 in grants from the group's private foundation for which the group raised last year.

Members said that the new funds will go toward purchasing more food. Kelly and Cohen restaurant currently donates $120 worth of lunches and dinners to the group each week.

In addition to expanding their food supplies, the group is also planning to rent a third car for delivering the food.

Originally designed as a community service project, the non-profit community service organization plans to raise more money from both the Cenak and Cenak-Cenak communities, Every Sunday, approximately 25 PHRAT volunteers prepare and distribute sandwiches to homeless Philadelphians.

Last month, Meier, a California-based private foundation, organized a "Philanthropy Contest" for which the group was rewarded a $3000 grant.

One of the contest's goals was to help raise money for the Philadelphia hunger action group and its community service.

PHRAT currently delivers food to homeless Philadelphians near campus, in subway stations, and in Center City parks. The group hopes to soon be handing out food at wandering locations throughout the city, including the subway stations "because of some mercy," Kelly and Cohen restaurant currently donates $120 worth of lunches and dinners to the group each week.

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U. hosts annual convention on play

The Arts Council for High Schools will hold an annual convention tomorrow through Saturday at the Graduate School of Education and the University City School. 

Cafe Professor Brian Sutton-Smith and his students will present a symposium on "Studies in Early Childhood Innovative Play" at 11 a.m. on Thursday. 

The presentation will include videos of children at play and a lecture on the effect of war toys. Other symposiums will take place on a "Mon Cher sujet" d'A M. "ONCARTOUVRE vous invite a assister a 'On Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE vous invite a assister a 'Mon Cher Su|et' d'A M. "OUVERTURE you
how to read is not because they're stupid," she said. "It's the individual attack on their character," adding that the problems these students face have "much more to do with the system,— from elementary to graduate school — trains students in social work and in the University.

FULANI. from page I

In the early years of the crisis, he said, "The rage within me began to grow," he said. He added that like other journalists he had suffered from "battle fatigue" built up over years of breaking stories about the disease. He said that his newspaper set a misconception that AIDS is under control. The general public has grown tired of hearing about the disease. He said that his newspaper set a misconception that AIDS is under control. The general public has grown tired of hearing about the disease.

According to Fulani, the nation's educational program "in practical, professional terms — it would make a good story," she said, adding that it "is not an individual attack on their character," adding that the problems these students face have "much more to do with the role of their skin."

Fulani criticized the educational system for placing academic pressures on students. She was particularly critical of the university's position as a "hostile" environment for black students. She said that the university's position as a "hostile" environment for black students. She said that the university's position as a "hostile" environment for black students. She said that the university's position as a "hostile" environment for black students. She said that the university's position as a "hostile" environment for black students.

Fulani also criticized the nation's mental health institutions, saying that society ignores patients with mental illness. She said that black women suffer more than other women because of their race. She added that the situation is "much worse" in the rural areas. She said that black women suffer more than other women because of their race. She added that the situation is "much worse" in the rural areas.

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Relax Dude

To the Editor:

This is in response to Meara Scott's column (20 October), wherein she [inaccurately] wrote the following: "You [the newb] can't do this."

I believe W.C. Fields would put a bit different spin on it. "You can't do that."

Mr. Scott states, "11 p.m. was not a good time of the day for me to do the activity at hand." The same could be said for me in the morning hours. That is when I go to work and the idea of being late never occurred to me.

I did not want to waste my time in the morning playing a video game. However, I had the ability to play during the night. Since I was not required to be up and doing by 11 a.m., I elected to do my game in the late hours. The night was the preferable time for me.

I believe W.C. Fields would say, "You can't do that." I believe too, that Mr. Fields would agree with me, if he had the opportunity to play the game you mentioned.

Sincerely,

C. Johnson

City of Brotherly Love: Home for the Brave

By Paul Herman

LIVING IN Philadelphia is a formidable task. Luckily I only lived here for six weeks, but I would not recommend it to you with any enthusiasm.

In a cross-city analysis, I would probably agree with the sentiment you were expressing in your column. There are still some areas that need improvement.

One of the most obvious things that you can see is the lack of order and cleanliness. I believe this is what you are referring to when you say, "It's a foul city."

As a former resident of New York City, I must say that Philadelphia is definitely not as clean as it could be. However, I do believe that the city is making progress in this area.

It seems like every time I go downtown, there are more people picking up litter and cleaning up the streets. I also notice that the trash cans are being emptied more frequently.

In conclusion, I believe that Philadelphia has the potential to become a more pleasant place to live. However, it will take time and a lot of effort from everyone to make this happen.

Sincerely,

Paul Herman

Letters to the Editor

The Daily Pennsylvanian welcomes comments from the University community in the form of columns and letters to the editor.

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Paul Herman
Graduate student assembly calls for review of University judicial procedure

Lawrence Logan, chairman of the University Judicial Council, said that the University judicial system "has not been faultless in the way it has handled complaints." He cited the case of Vincent Phaahla and the original man's handling of the complainants as an example of the system's shortcomings. Logan went on to say that "if you look at the cases, you can see that the system has not been perfect." He urged the University to review its judicial procedures and make any necessary changes to ensure fairness and justice for all students.

Phaahla, the former head of the University's African-American Student Association, is accused of misrepresenting the University's policies and procedures to students. Logan said that "the University should take a closer look at the way it handles complaints and make sure that it is treating all students fairly." He added that "the University needs to be more transparent in its decision-making processes and make sure that students have access to all the information they need to make informed decisions." Logan also said that "the University should be more proactive in addressing complaints and take steps to prevent similar incidents from happening in the future."
Soviet leaders are trying to build a justice center to house criminals they say have reached a record number of inmates in the country. The center was designed to house four million prisoners, but was put on hold, citing $25 million in expenses. The government is considering a new location for the center.

The center is under construction in Moscow, and is expected to cost $100 million. The government has been making efforts to reduce the number of inmates in Russian prisons, but the population has grown significantly in recent years.

The center is designed to be a model for other countries and is expected to become a symbol of Russian modernization. If completed, it will be one of the largest prison complexes in Europe and will have the capacity to hold more than ten thousand inmates.

The construction of the center has faced many challenges, including financing and protests from local residents. Despite these obstacles, the government is determined to complete the project and demonstrate its commitment to modernizing the Russian prison system.

The completion of the center is expected to bring about a significant reduction in prison population, which has been on the rise due to increasing crime rates and lengthy sentences for non-violent offenses. The center is also expected to improve the living conditions of inmates, who have been subjected to overcrowding and inadequate facilities.

The construction of the center is a priority for the government and is expected to be completed within the next few years. The center will be a major step towards modernizing the Russian prison system and improving the rights of inmates.
and he would like to continue with the country.

... they'll only be 10 to 12 qualifiers from HAMMER, from pane 14 "i,,,. .- ........ ....... ...

Cromé realizes that he still hasn't realized all his throwing potential, which is popular in the United States. Looking for a big throw this weekend, 39-7(4 toss at Navy, has put him ■

Ithaca, N.Y. 

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TAVAREZ, from page 14

Tavares suspended from University

TAVAREZ, from page 14

Tavares suspended from University

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W. Track sets for title defense at Hepts

W. Track sets for title defense at Hepts

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The Daily Pennsylvanian.

The Daily Pennsylvanian.

Thursday, February 23, 1989

The Daily Pennsylvania

Page 11

Page 11

Hard work at Easterns ahead for W. Swim

by Mike Cambareri

Mike Cambareri

Penn swimmer Kathy Lawlor...
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Simon and Schuster cry foul, won’t print book on Valzano

NEW YORK — A Book that denied alleged improprieties by Coach Jim Valzano and the North Carolina State basketball program will not be printed because it did not meet the publisher’s standards.

Pocket Books, a division of Simon & Schuster, said today that the decision not to proceed with publication of "Personal Fouls" was made after a review of the manuscript. The book, based on an account by the coach, was to have been published April 1.

Excerpts of the book, based on book blurbs, were published in the News and Observer of Raleigh, N.C., last month.

The book, according to the jacket, alleged improper gifts to players and grade changes. It also alleged that a player deliberately lost N.C. State’s first-round game in the 1987 NCAA tournament to avoid defeat for drug use.

Valzano has denied the allegations.

"Following completion of careful pre-publication review, it was determined that the manuscript "Personal Fouls" by Peter Goldenberg did not meet the publisher’s standards established by Pocket Books," the publisher said in a statement.

"Therefore, Pocket Books will not proceed with publication of the book."

The university said Valzano would not comment on the publisher’s decision.

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**NBA**

**EASTERN CONFERENCE**

Atlantic Division

Washington 32-20-10 72-232-212

New York 32-20-10 72-232-212

Boston 31-20-12 72-232-212

Toronto 33-19-11 69-232-217

Charlotte 34-18-9 68-232-216

Miami 34-18-9 68-232-216

Brooklyn 31-21-8 60-232-217

New Jersey 33-19-11 68-232-216

Indiana 33-19-11 68-232-216

**CENTRAL DIVISION**

Chicago 33-19-11 68-232-216

Chicago 33-19-11 68-232-216

Cleveland 34-18-9 68-232-216

Milwaukee 35-18-8 70-232-216

Indiana 33-19-11 68-232-216

Golden State 118, San Antonio 107

Cleveland 130, New Jersey 111

Portland at Cleveland. 7 30 p.m.

**WESTERN CONFERENCE**

Midwest Division

Detroit 34-18-9 68-232-216

Chicago 33-19-11 68-232-216

New York 32-20-10 72-232-212

Atlanta 35-18-8 70-232-216

Milwaukee vs. Boston al Hartford. 7 30 p.m.

New Jersey 21 30 10 52 222 255

Pittsburgh 32 23 5 69 267 250

NY Rangers 32-20-10 72-232-212

NY Rangers 32-20-10 72-232-212

Washington 32-20-10 72-232-212

Washington 32-20-10 72-232-212

New Jersey 33-19-11 68-232-216

New Jersey 33-19-11 68-232-216

Chicago 33-19-11 68-232-216

Chicago 33-19-11 68-232-216

Fresno State 170, Wisconsin-Milwaukee 165

Utah at Denver. 8 p.m.

Indiana al Atlanta 7 30 p.m.

L A Clippers at New Jersey. 7 30 p.m.

Charlotte at New York. 7 30 p.m.

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**NCAA**

Tomorrows College Basketball Select Scores

Yesterday’s College Basketball

**WESTERN CONFERENCE**

EASTERN CONFERENCE

**Last Night’s Games**

Chicago 105, Minnesota 83 (Gardner 20, 😀 Blake 19, Washington 19, Iverson 16, Seraphin 15, Brunson 14, Johnson 14, Claxton 13)

Toronto 119, Philadelphia 106 (VanVleet 42, Birt 16, Douglass 12, Salmons 10, Wilkins 10, Carter 9, Thomas 9, McWilliams 9)

New York 105, Charlotte 85 (Robinson 36, Comley 25, Hannah 19, Brown 14, Henry 13, Clay 7, Gist 6, Laettner 6)

Washington 107, Atlanta 100 (Long 26, Young 24, Morgan 23, Sweat 19, Belinelli 15, Kam 14, Green 10, Alley 9)

Boston 127, Memphis 109 (Horford 29, Tatum 28, Payton 19, Rondo 19, Williams 18, Brown 13, Smart 9, Davis 9)

Charlotte 131, Miami 112 (Walker 38, Plumlee 27, Martin 22, Fauria 22, Williams 18, Howard 17, McAdoo 17, Ivey 15)

Oklahoma 101, Texas-El Paso 59 (Blaylock 26, Henry 16, King 15, Mutombo 11, Dobbins 9, Humphrey 6, Duvivier 5, Dillard 5)

**Tonight’s Games**

New York at Cleveland. 7 30 p.m.

Chicago at Detroit. 7 30 p.m.

Toronto at Los Angeles. 7 30 p.m.

Cleveland at Chicago. 7 30 p.m.

New Jersey at Detroit. 7 30 p.m.

Philadelphia at Atlanta. 7 30 p.m.

Charlotte at Los Angeles. 7 30 p.m.

**Tomorrow Night’s Games**

Miami vs. Atlanta. 7:30 p.m.

Chicago at Milwaukee. 7:30 p.m.

New York at Miami. 7:30 p.m.

Toronto at Atlanta. 7:30 p.m.

New Jersey at Memphis. 7:30 p.m.

Boston at New York. 7:30 p.m.

Oklahoma at Houston. 7:30 p.m.

Texas-El Paso at Oklahoma. 7:30 p.m.

Washington at Atlanta. 7:30 p.m.

**Friday, March 22, 1985**

**Scoreboard**

**INHL**

**INCAA**

---
Penn gymnasts sets record (again) in quad-meet win

By TODD SEGAL

Penn's gymnastics team set a new record at its quad-meet win on Saturday, a testament to their dedication and hard work.

Senior Crome, freshman Smart lead M. Track into Heptagonal Championships

By GLENN KIN

Senior Crome and freshman Smart played pivotal roles in leading the men's track team to success in the Heptagonal Championships.

Penn basketball: It's a team game, even if it's not always pretty

By JOHN DI PAOLO

The basketball season has been a challenging one for Penn, with unexpected setbacks and lessons learned.

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Penn gymnastics

Penn gymnasts

Penn men's track team

Senior Crome

Freshman Smart

John Di Paolo

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ARSENIO
conquering the late night kingdom

THE REPLACEMENTS
The acclaimed Minneapolis band's new album doesn't quite live up to the hype.

COUSINS
The producer of the hit movie talks about the stars, the box office and the critics.
Dear Sarah Dunn,

You must be kidding. Who wrote this article ("Sexism Sells," 2/16/89) for you and how could you allow them to print it under your name?

Or is this your unique way of venting envy for those who capture guys' attention?

I can understand why you think that "extra-soft porn is harmful," you probably fear that in the eyes of the men of this world you pale in comparison. Not that "babes" scantily clad are seen as attractive [in anything but the purely sexual sense], but, judging from the attitudes, concerns, and self-image you present, you may very well have reason to fear.

Any other reason for claiming that any modeling shots are harmful is ridiculous. Harmful to the models? They model by choice, receiving compensation for their services. Basic logic will support the theory that trade takes place only when both trading partners perceive a gain. Perhaps the models are deceived and are actually incurring harm in excess of their compensation. I doubt it. If so, you still cannot reasonably take away an individual's right to act in his own perceived best interest.

Harmful to other women? Because men's perception of all women changes when one removes her clothes? Is this the type of man with whom you associate? Perhaps I should rephrase that. If that is the type of man with whom you associate, you've got a problem. However, you have no right to brainwash others: people have a right to perceive what they will, and to form conceptions as they desire. I'd be glad to discuss the issue further, but I have no desire to go on writing about it.

Harmful to the men who see the photographs? I doubt this is the harm you perceive. Above arguments ought to cover this one.

I know! The Sports Illustrated swimsuit issue is harmful because it displaces all those sports articles which the public is entitled to read up on. I guess you're right. The "soft-core" porn presents the American population to a harm it has not seen the like of since the advent of libertarianism. Certainly, we must impose as many restrictions as possible; your aberrance of free trade and full individual rights is certainly well-founded.

Give up the article writing; you'd be far better off working on your chess game, which, undoubtedly, could use some help.

David Shuh

---

Dear Editor:

As an employee of Johnson & Johnson, I must object to your article "The Padded Sell" in 34th Street (2/19/89). While we would like to be able to share in the financial success of Pampers, we cannot do so. Pampers is made by one of our competitors, Proctor & Gamble.

In the article, David Arnold stated that "none other than Johnson & Johnson" had gone for the "buzzword approach." We take great pride in maintaining the good reputation our passage implies by meeting the needs of all our constituents, from our customers to our local communities.

Sincerely,

Jeff McCullough, Wharton '82

---

Cover photo courtesy of Paramount Pictures.
Critics' follies
Some things resist easy interpretation

My friend James back home knows a lot about all kinds of music. I concentrate on the various forms of mainstream and alternative rock, but his experience as a viola player has led him into the realms of more "serious" music.

He swears that he can tell the difference between a good 12-tone piece and a bad 12-tone piece, but I'm hard pressed to make such a distinction. Even after taking several music history courses, the works of a composer like Schönberg are pretty much an aesthetic mystery to me.

Such is the dilemma of critics - in any field. They claim to have specialized knowledge about something, but you have to take their word for it. And sometimes those words can be pretty hard to swallow.

Architecture criticism is an especially difficult subject to grasp. Writers profess to know that a certain edifice "breathes," or "floats in the air." And laypeople frequently feel that such flowery prose is nothing but verbal gymnastics.

Perhaps music critics (and I'm speaking from on-the-job experience here) are the worst of the lot. Last semester, 34th Street's film Morgan compiled a list of adjectives that I used over the course of just a few record reviews: "banal," "directionless," "weird," "enigmatic" ... Keep in mind, these words were used to describe songs.

Legitimate questions to ask about such ornate words include: how can something that doesn't physically move be "directionless"? How can something you can't see - "shimmer"? Reading music reviews is probably not a favorite pastime of literal thinkers.

Even when critics avoid such florid phrasing and stick to a direct approach, it's always hard to stay out of the realm of the vague. For instance, many film reviewers simply note "good acting" without getting into what "good acting" entails. Only a few film critics (like The New Republic's Stanley Kauffman) take pains to explain their evaluations of films and acting in minute subjective detail.

Still, even the best critics can be accused of another crime: "playing God." No matter how eloquent their logic, critics eventually praise something as "good" or lambaste it as "bad" - and they expect readers to take such judgments to heart.

These judgments can be hasty. When I have less than a week to do an album review, I am often forced to make an assessment before the music truly sinks in. When I gave the last Crowded House album an unfavorable review last semester, how was I to know that I'd like it a lot more two months later?

Of course, as long as people take what critics say with about a grain of salt, such problems don't really matter. I doubt I'd like it much more than you name it...

And sometimes ridiculous adjectives and broad generalizations are simply the result of critics' not trying hard enough to communicate their impressions to readers. It's hard to put many things into words, especially your responses to art.

But if they have a lot of experience, critics can offer insights that transcend subjective differences. I feel that it's worth wading through all the crap to read a review that prompts you to think, "Yeah! I know exactly what this is talking about."

Of course, that's just my inherently subjective opinion.

David Arnold is the editor-in-chief of 34th Street. He frequently casts a critical eye on music, movies and everything else in life.
Suburban hell

By Marion Rosenbaum

The 'Burbs is about a quiet suburban town that went into chaos when the "neighbors from hell" moved in down the street. This is appropriate subject matter for a film that should more aptly be titled The Movie from Hell.

A potentially explosive cast is stamped out by a script that should never have made it further than writer Dana Olsen's garbage can.

The basic premise of The 'Burbs is simple and harmless enough. Ray Peterson (Tom Hanks) decides to spend his nighttime painting the lawn instead of mowing it. About the mysterious new neighbors, the Klopeks, he's worst nightmare. Their house needs to be broken into. The audience just waits for this movie to end.

The 'Burbs moves at a snail's pace. While this is no doubt an attempt to create edge-of-your-seat suspense, the audience just waits for this movie to end.

The rest of oh-so-sunny suburbia. This is appropriate subject matter for a film that should have been unjustly tailo
d the movie boasts an original, unpredictable plot and well-developed characters.

Straight out of law school, Roger Baron (Robert Downey, Jr.) stumbles (literally) into Eddie's life. A young yuppie who becomes Eddie's associate. Roger has a logical, conservative mind that contrasts with Eddie's instinctive, compulsive tactics.

True Believer is a fast-paced, exciting drama that is also funny and touching. Better yet, it also lacks a woman in distress who lands right into the lead's ready arms.

By Lara Nicolayevsky

The film's music, a mix of tunes from the '60s and '70s' instrumental scoring, adds to the impact of this impressive package. After an exhausting day, Eddie relaxes on his bed with a cigarette in hand while Jimi Hendrix croons "All Along the Watchtower" in the background. But unlike Hendrix, Eddie reaches out and climbs back onto the shore where he finds himself sinking.

True believer has all the elements of a compelling dramatic mystery. But with the addition of James Woods' superior acting style, a good film becomes a great one.

Hanks and Fisher relax in Suburbia, U.S.A.

Woods, Downey and Okumoto await redemption

The fire returns

James Woods soars as a lawyer with heart

Instead, the film boasts an original, unpredictable plot and well-developed characters.

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Woods, Downey and Okumoto await redemption

The fire returns

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Straight out of law school, Roger Baron (Robert Downey, Jr.) stumbles (literally) into Eddie's life. A young yuppie who becomes Eddie's associate. Roger has a logical, conservative mind that contrasts with Eddie's instinctive, compulsive tactics.

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Film interview

Cousins producer talks shop

By Lara Nicolayevsky

I'm not just out there to make deals. I'm out there hope-fully to make good movies," says William Allyn, the producer of the new film Cousins.

Allyn was in town last week for an Annenberg Center benefit showing of Cousins for the Philadelphia Committee on the Homeless.

"In developing [Cousins], we never once consciously said 'should we keep this, should we keep that?' We talked about the amenities, as it were, in crafting the film for '89-'90, a '90s, a '90s, a '90s, a '90s, a '90s French film [Cousin, Cousins] that was wonderful, that was beautiful!" she continued.

In his youth, Allyn was an actor on Broadway. Later, he made his directing debut with a UCLA Theater Group: his first producing job was for the film Rich and Famous.

After acquiring the rights to Cousins, Cousine, a 1975 film directed by Jean-Louis Tacchi-Cousin, Allyn decided to bring his "baby" to Hollywood.

Allyn told Paramount Studios: "I love this movie. It's very romantic, makes you feel terrific. I want to do a movie about intimacy and a movie that deals in being responsible for loving.”

"Comparisons are odious ... [Cousin, Cousine] was their film. It was made in 1975. This is our film made in America all these years later."

Next, Allyn asked the prolific Stephen Metcalfe, a playwright who has also dabbed in film and television, to write the script.

"The reason I wanted a playwright is because there was a spine to the story," Allyn says. "There were characters we had to recreate as American types, and families as Americans. And I wanted someone that was very good with dialogue."

The resulting film boasts a cast of well-knowns, including Ted Danson, Isabella Rossellini, Sean Young and Lloyd Bridges. But Allyn says that these actors weren't put together for box-office appeal.

"You try to get the best actors you can get for the part," Allyn says. "One we all thought was wonderful was Isabella. She's incandescent. She's just like that in person. She's just adorable. She's a great, centering, terrific friend, actress and mother."

Although the film prominently features adultery, Allyn says that Cousins does not aim to make a formal statement on extramarital affairs.

"The film] says that we must be responsible for our behavior," Allyn explains. "This particular couple [Danson and Rossellini] in this film had loveless lives and were very unhappy in their marriages. These were not people who were just being adulterous.

A lot of critics, but not all. In fact, some critics, including New York's Vincent Canby and Los Angeles' Sheila Benson have written unfavorable reviews of Cousins.

And at times, the film is contrived and glossy. Some jokes that originally worked smoothly in Cousin, Cousins now seem uncharacteristic and forced. How does Allyn feel about these views?

"I have an overview about everything," he says. "I can see where they come from. I don't have to agree with Canby."

"This is a film that was made in Hollywood by Paramount Pictures," he continued. "This is not a small, little art film. One tries to do the best one can.

And Allyn also boasts that "a lot of critics have been going back and seeing it again" to catch lines of dialogue that have been masked by audience laughter.

Allyn raves about Cousins star Isabella Rossellini

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Oh, what a night
Twelfth Night is even better than the soaps

The show features ample dancing and romancing

By Allison Dew

If we were playing this upon a stage, I'd condemn it as inconceivable fiction. So deadpans the drunken Fabian, one of the many pranksters who abound in Shakespeare's comedy Twelfth Night. He's right. The play is a collection of zany exploits and unbelievable coincidences.

Stranded in a foreign land, one of the few remaining survivors of a shipwreck (Viola, played by Becky London) disguises herself as a eunuch and offers her services to the Count Orsino. This deception is the basis of the play's numerous mutiny love triangles.

The number of characters languishing over unrequited love in Twelfth Night shows that the soap opera was not discovered in the 20th century. And the extraneous drunks and knives running about set up an equally intricate subplot of trickery and foolishness.

Twelfth Night has often been done in a modern setting, but the Walnut Street Theatre's version, directed by Charlie Hensley, opts for an interesting twist to the classical set. A large sun in the background changes colors to symbolize the passage of time. And the creative set helps establish the play's unreal qualities without detracting from a sense of period.

Most of the actors wear the costumes of the day, and strolling musicians ramble about the stage plucking on the requisite standard full Elizabethan skirt. For Viola's part, she prances about the stage in a dress that bears both her ankles and her three-inch purple heels.

Although the fair Olivia (Carolyn McGee) remains out of costume. Instead of the standard full Elizabethan skirt, she prances about the stage dressed in a

To My Favorite Calc Tutor:

Thanks for putting up with my stupidity and yelling. I do appreciate it. Now, what is this chain rule?

Art By Osmosis forever.

CJF
Add a Tiger To Your Family Tree

by Suzanne Steiner

How would you like your very own cute, lovable rhinoceros? Perhaps a hippopotamus is more your style? Looking for something smaller? Maybe a chinchilla, hedgehog, or prairie dog would fit your needs.

If you're worried where you'll keep your new animal, have no fear. Your adopted friend will stay just where it belongs: in the zoo.

The Philadelphia Zoo began its Animals Depend on People Too (ADOPT) program — one of the first of its kind — 11 years ago. The response was slow at first, but now the program is immensely successful. For as little as $25 to as much as $2500, ordinary citizens can "adopt" their favorite zoo animals or give them to others as gifts.

ADOPT "parents" receive a kit containing ADOPTion papers, a fact sheet about their animal, and an iron-on T-shirt decal that lets everyone know that they've ADOPTed. The zoo also sends "parents" copies of the regular zoo newsletter, and for all ADOPTions over $100, they even throw in a photo of the animal.

"The program's benefits are two-fold: the ADOPT animal enjoys the fun of instantaneous parenthood for one year, and the zoo utilizes the proceeds to help feed the animals all year round. The zoo's annual grocery bill runs about $300,000, and it depends heavily on the income from the ADOPT program, especially during the winter months, when the gate influx is low. Animal selection varies with price range. Included in the $25 range are hegehogs, chinchillas, bats, mice and rabbits. Large cats such as lions, tigers and jaguars run about $1500. And the price of an elephant, hippo or rhino is $2500.

For the average-income Philadelphiaan (or the negative-income Penn student) who can't afford to shell out $2500 but also can't live without a hippo, special funds have been set aside so that the minimum $25 ADOPTion fee can be put towards a higher priced animal.

Every animal living at the Philly zoo, which was the first zoo in the United States, is up for ADOPTion. "Sometimes we get people who misunderstand and think they can take the animals home with them," says Arlene Kut from the Philadelphia Zoo's public relations department. "The animals must stay at the zoo, but many 'parents' stop by regularly to visit them."

Although one person is not the sole 'parent' of an animal — some of the more popular animals have up to ten ADOPTed "parents" — many date over the animal as if it were their very own child.

"The zoo receives postcards from some 'parents' when they go on vacation. We also get holiday cards and birthday gifts for the animals," says Kut.

The zoo plays along by sanding hand-written thank-you notes. And if animals become pregnant, their "parents" receive notices informing them they are soon to be "grandparents." The zoo tries to personalize the program as much as possible.

A get-together is held each year at which ADOPTed "parents" visit their animals and socialize with others who have ADOPTed. Three drawings for a chance to feed an animal add extra incentive to attend the event. The lucky winners get to feed either elephants, sea-lions or tigers along with the zookeeper.

But the ADOPT program really doesn't need incentives. People enjoy it simply for novelty's sake.

The program boasts an 80% renewal rate. And most ADOPTers renew for the same animal each year. Snakes endure the lowest ADOPTion rate, while elephants, gorillas and big cats win the popularity prize.

"Small birds, especially hummingbirds, are popular with the ladies," claims Mary Heider, assistant to the ADOPT program. "Of course, little boys like the vampire bats, particularly at Halloween, and little girls prefer the rabbits."

Heider surmises that people "relate to the animals, that's why they choose certain ones."

Kut gave her son a slow loris because of his laziness, and for her mother, she ADOPTed a poison dart frog.

"Not because I don't love her," she hurries to explain, "but just because it's so beautiful.

An ADOPTed animal makes the perfect gift. It's unique, fun, and the money spent goes to a good cause. Plus it's a gift that's guaranteed not to be returned.

And don't think that people are the only beneficiaries of such gifts. "A few people have ADOPTed mice for their cats at home," declares Heider.

It's heartbreaking to many that cute little puppies and kittens are not allowed in on-campus housing — but, hey, why not show them a thing or two? Get yourself a nice giraffe instead.

Suzanne Steiner is College sophomore. For more information on the ADOPT program, contact the office at 243-1100, ext. 331.
avid Letterman, Johnny Carson, Arsenio Hall.

Not quite yet, but getting there. You can't say he isn't trying. Trying hard.

His jokes aren't of the ordinary "Ha, ha, did you see George Bush on television last night?" variety. On a recent Friday night he pondered, "Why can we put a man on the moon but we can't put a man on Martina Navratilova?"

His band isn't a swingtime, Lawrence Welk rival, laugh-a-minute jamboree. The band rocks, and it has a female drummer.

He doesn't waste a half-hour on his monologue, nor does he stage skits with the "Mighty Hall Art Players." There's no Stupid Pet Tricks nor a Box-o-Thrills. Arsenio packs his show with guests. It's a talk show in the truest sense of the words.

"No, you can't say that it's a formula show with just a two-minute monologue and four guests," Hall says. "The show is different because I'm different. We just have a lot of fun."

Part of the reason for his plethora of guests is that the man has friends. Lots of friends, and they're cool, hip and now.

Rob Lowe and Charlie Sheen may have the Brat Pack, but Arsenio Hall has the Black Pack. The group includes his good friend Eddie Murphy, who gave Hall his big break on the silver screen in last summer's smash hit Coming to America. Hall also pals around with Whitney Houston and dines with Sidney Poitier, all interesting guests to include in his show.

"I have friends that are popular celebrities right now, and of course I'm going to invite them on the show," Hall says and laughs. "My theory is that if we're having a good time on the show, the viewers can't help but get caught up in that good time."

But Hall didn't always have so many cool friends, and certainly not his own late night talk show.

He swears that when he was 12-years-old, growing up in Cleveland, Ohio, he told his mother that he wanted "to do what Johnny Carson does." And a lot happened in the 16-year-long road to the late night kingdom.

The son of a Baptist preacher, Hall spent a lot of time in church watching his father.

"It's weird, when a kid talks about going to work with Dad, it's usually a business office or a factory; but my dad's office was at the church," Hall remembers. "I would sit there in the pulpit behind him during his sermons. He was a brilliant orator, very articulate. That's the one thing I probably inherited from him — the ability to work a crowd."

"I obviously can't use the tone myself, so I'd have to say I'm..."

When asked if the role of the preacher he played in Coming to America was based at all on his father, he thinks a while.

"It's interesting," he answers. "If you close your ears and look at the physicality, my dad is the character in the movie. The rocking, swaying, the hand waving and the handkerchief. I absorbed all that from him."

Hall became interested in magic at an early age, as a result of his bad allergies.

"I guess most kids had a paper route and mowed..."
The late night

lawns to make a little money, but I was allergic to grass, so I did magic." Hall says. "It worked well, because my dad would do weddings and I would do magic at the reception—a great package deal."

"I also did a lot of birthday parties and talent shows," he adds. "I even made a little money doing magic while I was at Kent State. Until I was about 15, I guess I thought I would be what David Copperfield is today."

Hall decided to be a comedian when he was a senior in high school.

"A comedian named Franklin Ajaye came to my school to promote the film Car Wash," Hall recalls. "After seeing him, I said to myself, that's the first thing I'm going to try when I get out of school."

Hall's family wasn't always entirely supportive of his quest for fame.

"They were supportive until it got serious," Hall says. "I think they felt that if they left me alone it would go away, that I'd grow up to be a preacher or a lawyer, and I think maybe I felt that way too."

"But it was the Saturday Night Live era, and I'd get in trouble because my mom would catch me watching Johnny Carson at midnight," Hall continues. "I wanted to one day fill in for Johnny instead of David Brenner. And I remember seeing Della Reese fill in for him one time. That really did something for me, because it made me realize that by the time I was grown, a black person might have the opportunity to do something like that."

Hall was a drummer in his high school's marching band, and at Kent State he was a deejay for the campus radio station. After graduating, he embarked on a career in advertising, but the spotlight still beckoned.

Acting on a dare, he started doing stand-up comedy routines in 1979. Hall quit his job and moved to Chicago, where he was discovered in a nightclub by singer Nancy Wilson, who funded his move to Los Angeles.

As a stand-up comedian, Hall opened for acts such as Aretha Franklin, Tom Jones, Anita Baker and Tina Turner. But in 1983, he made the transition from clubs to television as co-host of the ABC summer series The Half-Hour Comedy Hour. The following year he was a regular on Thicke of the Night, and he went on to co-host Solid Gold.

Hall's rise to stardom accelerated when he was signed as an interim guest host on The Late Show and hosting talk shows in general. It was like discussing a mutual girlfriend we both dated," Hall says. "I started missing her and I had to have 'her' back. And when the show was over, Johnny went home and I went to call my manager."

Hall wants his show to be unstructured, and he says that viewers will never find him behind a desk.

"I think body language is important in communicating, and a desk just gets in the way." Viewers also won't get to see any Ed McMahon types.

"We have an announcer, but no second banana types," Hall explains. "Carson is not a target for me. He's a legend, but I know a lot of people who don't watch The Tonight Show, so maybe I can offer them an alternative."

He confesses he's never seen the other new entry into the late night kingdom, The Pat Sajak Show.

"Hey, whatever works," Hall says. "He's on for 90 minutes. That might be something to explore." Even with all of his accomplishments, Hall still has some goals to achieve.

"I want to be an artist respected by other artists, which I don't think has happened yet," Hall says. "That bothers me sometimes. I want a person to look at me and be affected by my work."

"I'd like people to look at me and say the things that I say when I watch Letterman," he adds. "And I'm going to keep working until I do it right."

Cheryl Family is managing editor of 34th Street.

She thinks Pat Sajak is getting better. Really.

News item you're thinking of jokes. A talk show is a blessing for a stand-up."

When asked to describe his style of comedy, Hall laughs. "I'm a pretty average, normal, clean-cut looking guy, no wild hair or anything," he explains. "Sometimes I get this boyish-like badness and say things people wouldn't expect me to say, looking the way I do."

"Now, obviously I can't use the term 'white bread' to describe myself, so I'd have to say I'm 'brown bread' on the edge."

Hall says he made the decision to do his own show while on the Carson show promoting Coming to America.

"During the commercial breaks we began talking about my work on The Late Show and hosting talk shows in general. It was like discussing a mutual girlfriend we both dated," Hall says. "I started missing her and I had to have 'her' back. And when the show was over, Johnny went home and I went to call my manager."

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People used to ask me what I’d miss least about high school, and the answer was always the same: dancing in gym class. Every year, usually smushed between the volleyball and the badminton units, those damn gym teachers made me dance.

I never knew exactly what dance I was trying to learn, whether it was square dancing or alley cat or square cat dance or what. I didn’t know the jitterbug from the Moonwalk, but I didn’t care. One thing I knew, however, was that after high school this miserable period in my life would be over.

At least I thought it would be over. Dance, I soon realized, could be fun. What’s more (and this is the important part), some types of dance are hip. No, not just my old shuffle fits this bill, but ballroom dance, man, that’s where it’s at.

Ballroom dance is back. College students are doing it, parents are doing it, and senior citizens never stopped doing it. And, yes, somehow even I found myself in High Rise East one Wednesday afternoon trying to figure out what the hype was all about.

Carolyn Rollins
of Brad Morris
Dance Productions
claims that, while there
has been a growing interest among students. College age students always want to dance. It's just that there are not enough available instructors.

"If I had a hundred instructors out there every night, there would be plenty of people to fill the classes," she adds.

Rollins' classes in High Rise East, as well as in the Hutchinson gymnasium, have been overflowing with bright-eyed and bushy-tailed students who, for one reason or another, want to learn ballroom dancing.

"When I do the jitterbug," says Julie Pulerwitz of Rollins' Wednesday class, "I get a remarkable sensation. My body tingles. I get goosebumps. When you really start to get into it, it's like sex in a way... only safer."

But not all ballroom dances are created equal. The dances are divided into two categories. First, you've got your slow dances: the fox trot, waltz, and the tango. Then you've got your fast get-down-and-get-them-bodies-slappin Latin dances: the swing, the jitterbug, the rumba, the samba, the cha-cha, the mambo and the merengue. The merengue, rumor has it, was started by a guy who had a bad leg but couldn't contain himself once he heard the maracas in the background.

Shaun Doyle, an instructor at the Dance and Related Arts Academy, tries to explain what all these crazy names mean.

"Sometimes when you watch Popeye, you see Olive Oyl doing the samba, either that or the mambo. I'm not sure," Doyle explains.

How about the jitterbug and the swing?

"The jitterbug and the swing are very similar, only the jitterbug is a faster dance that people used to do to old jazz players like Benny Goodman," Doyle adds.

Doyle also stresses that "Dancing is a good confidence builder. You get to put your light out where everyone can see it." Once you start shining your light on the ballroom dance floor, there is a light that never goes out.

Doyle and the other instructors all suggest such artists as Madonna, Miami Sound Machine, and particularly Michael Jackson as appropriate music for picking up these Latin dances. "The Walk of Life" by the Dire Straits has also been known to cause many a ballroom dancer to burst out spontaneously in dance.

But perhaps more than anything else, the movie Dirty Dancing has been the impetus for the ballroom craze. When Patrick Swayze and Jennifer Grey did the mambo in the main scene of that cult flick, ballroom dance was back.

"But if it wouldn't make me look like Patrick, I wanted to know what else ballroom dancing could do for me.

Bill and Greta Liedtke, two cats who have been teaching ballroom dance for 32 years, seemed best qualified to explicate.

According to Greta, learning to dance involves, "Good formation-building of a person, whether it's the mind or the body."

Greta and Bill taught ballroom dancing at Temple University for 11 years before opening up the Ballroom Dance's Workshop in Philadelphia. They were also made assistant professors at Temple, and they've formulated a philosophy of ballroom dance.

"Ballroom dance teaches a person a lot about people. Either you have to take a step back or come forward a step," Greta philosophizes. One step at a time... kind of like life, isn't it?"

So it seems that ballroom dance offers something for everyone; a little bit of philosophy for people who want to figure out what it all means -- and there's always the social scene to consider. Finally, the Latin dances burn more calories than any others (and maybe even more than sex).

Personally, I haven't figured out what my life means after two lessons in High Rise East, but I am picking up one mean fox trot... Paul McCartney was right when he sang, "Ballroom dancing made a man of me/1-2-3-4, I just plain adore your ballroom dancing."

Larry Smith is a College sophomore and film editor of 34th Street. He has yet to master the jitterbug.

ACADEMY OF SOCIAL DANCING
Philadelphia Magazine voted it the best instruction in social dance in the area. You be the judge.

[2009 Sansom St., 561-6323]

ARTHUR MURRAY DANCE STUDIO
One of the bigger studios, Arthur Murray offers just about any dance that you'll ever want to know. Free parties on Friday nights let their students strut their stuff while they're making new friends.

[10050 Roosevelt Ave., 673-5599]

ARTS HOUSE and HUTCHINSON GYMNASIUM
Carolyn Rollins of Brad Morris Dance offers lessons at High Rise East on Wednesdays and at Hutch Gym on Saturdays.

[High Rise East: 908-5258]

BALLROOM DANCER'S WORKSHOP
Bill and Greta do not teach "chop-liver cha-cha." That is, they teach dance patterns, not steps. All of this comes with just the right amount of humor and love from a couple who's been teaching ballroom for 32 years.

[2224 Cottman Avenue, 725-9499]

DANCE AND RELATED ARTS ACADEMY
Dance Arts offers reasonable prices plus the instruction of Shaun Doyle who has performed with the Pennsylvania as well as Joffrey ballet groups.

[2601 S. Broad St., 334-2001]

FRED ASTAIRE DANCE STUDIOS
Fred may be dead but his spirit still dances on Chestnut Street.

[1229 Chestnut St., 751-1680]

LOS CHICOS DANCE STUDIO
Los Chicos specializes in Latin dances, as well as instruction for all the traditional ballroom dances. They also teach a touch of bellydancing if you want to get rid of those love-handles.

[1135 Ridge Avenue, 235-0433]

ZORA FROM ATHENS
Zora claims to have taught a four year old girl to do one hell of a bellydance. Besides the this gastronomical dance she teaches Greek folk dances, ballet, and tap as well as ballroom dance. But is Zora from Athens, Ga. or Athens, Greece?

[7205 Rising Sun Ave., 722-2372]
Below the mark

The Replacements' latest fails to live up to their lofty reputation

By David Arnold

The cover of February's issue of Musician Magazine features the words "The Replacements: the last band of the '80s." And the story inside calls the new album by the Minneapolis band "better than anything REM's ever done, better than anything Husker Du ever dreamed of."

Oh no—here we go again. It's hopes time, and critics (like Musician's Steve Perry) are blowing this band out of proportion. It may be just a matter of time before the Replacements, like other critics' darlings before them, fall prey to chronic overproduction, overpromotion, and an ego-induced break-up.

So let's bring this thing down to earth. Since their late-'70s inception, the Replacements have evolved from a loveably grungy garage-punk outfit to an impressive, multi-dimensional rock band. Through it all, they've been high on critics and college-radio stations' "A" lists.

Without a doubt, the new Don't Tell a Soul is the Replacements' most mature, consistent work to date. But that doesn't mean it's better than 1984's brilliant, eclectic Let It Be or the best moments on 1985's Tim. And to be honest, the production here is a couple of leagues below Jim Dickinson's work on 1987's Please to Meet Me.

For the new album, producer Matt Wallace nurtured leader Paul Westerberg and the band (including new guitarist Slim Dunlap) through a substantial selection of accessible, rock-steady material. But nothing really jumps out at you, and you have to strain your ears to find this album's rock and roll heart.

Part of the problem is Don't Tell a Soul's dark, reedy, dense production. Unlike earlier Replacements records such as '84's "Tommy Gets His Vendors Out..." this album's "Anywhere's Better Than Here" and "I Won't" are too weighty and layered to get off the ground. And the authentic "We'll Inherit the Earth" falls prey to heaping gobs of bombastic synthesizers.

Similarly, "Rock and Roll Ghost" is a credible ballad that could have rivalled '87's "Skyway" were not for Matt Wallace's mountains of synth production. Even in 1989, an acoustic guitar and a voice will go a long way— if you let them.

As if to keep up with this excess, Westerberg overrepeats himself in search of transient lyrical generalities. Instead of waiting to the point lines like "Look me in the eye and tell me I'm satisfied" (from 1984's "Unsatisfied"), he stumbles through 1/2 style platitudes like "Bashed forever from your sacred nest/On your snow-white breast..." (from "Darlin' One"). Elsewhere he halfheartedly mutters "Back to back, to back to back" (from, you guessed it, "Back to Back").

Still, Don't Tell a Soul isn't bad. No amount of overproduction could hide the Replacements' undeniable musical talents. And when he comes back down to earth, Westerberg proves that he's still got a delicate touch. "Achin' to Be" and "They're Blind" sport heartfelt lyrics that more than do justice to the songs' memorable melodies.

Meanwhile, on the stylistic front, the band stretches out on the upbeat "Ask Me Lies" and the spirited shuffle that brings "Darlin' One" back from the lyrical doldrums. And "Back to Back" has a melodic punch that overcomes Westerberg's lyrical redundancies.

In fact, Don't Tell a Soul is a good listen all the way through. But the Replacements are capable of much more. And with better production and a more clear-headed lyrical approach, they may one day deserve all the hype that their zealous supporters have dished out.

The Minneapolis band's new album shows some room for improvement.

Ratings Guide:

Not good, but at least an effort.

Definitely worth listening to, maybe even buying it.

Approaching greatness. Buy it.

Forgo hot sex for this one. It's totally awesome.

Broadway Cast Recording: Sarafina! The Music of Liberation

The Royal Court of China
Geared and Primed

Jonathan Butler

More Than Friends

Love and Money
Strange Kind of Love

Nice background music, but it needs the Broadway stage visuals to make it more exciting. Still, this is worth owning if you enjoyed the show or the new documentary movie.

This band blends Georgia Satellites grunge, Led Zeppelin-style metal and just a hint of melody into a satisfying hard rock album. All head bangers should check this out.

Guitarist Butler, who will be appearing at the Academy of Music tonight, fuses jazz with elements of hip-hop to produce a wholly satisfying effort.

Singer/guitarist James Grant's refreshing, re-directed sound surpasses the band's previous All You Need Is... If your tastes lie between Sade and Steely Dan, then this is for you. Click to enlarge.
Aural sculpture
Enya creates dense, grand musical atmosphere

Ireland's Enya combines impressive layers of vocals and instrumentation

By David Arnold

Late of the group Clannad, this Irish singer layers rich-sounding verbal and non-verbal vocals over luxurious heaps of instrumentation.

This sort of approach can easily veer off into indulgent, mind-numbing excess. But instead, Watermark emerges as a beautiful and moving testament to an impressive young artist.

The single "Orinoco Flow (Sail Away)" provides a captivating introduction to Enya's style: layers of Vangelis-style keyboards and orchestral sounds surround a buoyant melody and lyrics that (on much of Watermark) evoke seafaring images.

"On Your Shore" places the water allusions on a personal plane. And like many of the album's offerings, it has the spirituality and tonal purity of an ancient religious hymn.

Other tunes opt for a more diverse stylistic approach that helps the album avoid monotony. "Storms in Africa" combines understated jungle drums and percolating synth melodies worthy of Jean-Michel Jarre with tense non-verbal vocals.

And a stark one-woman medieval chorus graces "Conversion Portrait.

Throughout such twists and turns, Enya achieves a blissful marriage between electronic and acoustic instruments. Amid the generous washes of synthesizer, songs like "Exile" and "On Your Shore" feature evocative flute and clarinet parts. And good, old-fashioned acoustic piano sounds permeate much of the album.

All in all, Enya sounds a bit like a less modernistic Cockney Twins. Like some of the Twins' work, Watermark's slower and less ornate tracks tend to sound alike and run together in the mind. But the sheer beauty and grandeur of Watermark makes up for this negligible amount of redundancy.

Concert review: That Petrol Emotion
Fueling the fire

By Sean Porter

It was cold, it was rainy and it was getting to be exhausting, asking person after person if they wanted to go to the That Petrol Emotion show at the Theater of Living Arts. Apparently, no one had ever heard of the group.

I had to keep reminding myself that this Irish band did have a number one album on the college charts a little over a year ago with "Tide." But no one cared. Even my roommate, who was a semi-fan of the band, passed on the opportunity so that he could do "homework." Wimp.

So I boarded the ultra-safe subway and headed down to South Street. Aside from the fact that some woman was attempting to kill a SEPTA worker, the trip was a smooth one.

I arrived at the theater just as the opening act was finishing. Yes, that's right, I was late. Why, you might ask? Well, 34th Street readers, I was at the damn DP building preparing an issue for your enjoyment and I couldn't get down there in time to catch Voice of the Beehive (and I hear they were good — their album is).

So I waited for That Petrol Emotion, the five-man band fronted by American Steve Mack, who met the other members in Europe after leaving Washington State University with only two weeks to go until graduation. I guess it was on to higher pursuits.

Anyway, the band took the stage around 9:30 (kind of ironic since the group just got done playing two nights at the 9:30 Club in Washington DC) and for the next hour and a half never came out of super-sonic speed.

They started off with "Creeching to the Cross," a revamped tune about the evil of lukewarm faith (in anything). From there the group funkled, punked and generally blew the audience away with a flurry of sights and sounds.

Highlights included "Abandon," "Swamp" and last year's hot, but "Big Decision," with its rap-like break. "What you got to do in this day and age? You got to agitate, educate and organize. Take the time to live, take the time to give. Agitate, educate and organize."

At this point, I realize that I haven't told you much about the show. What can I tell ya? It was a rock 'n' roll orgy, kind of like a nuclear holocaust only with electric guitars instead of missiles.

And I lived to tell about it.

JONATHAN BUTLER
w/MAJEE and ANGELA BOFILL
See the Gibson for details. Thursday (Academy of Music, Broad and Locust Sts. 805-1936)

DICK ROBERTS
w/TIM MODINGTON, DAVID WEST and DOUGIE GARDEN. Do It in crunchy with select for their first album (as yet unamed). The other two bands are always working, so at least they know the songs. Saturday (Durutti Zone, 158 S. 2nd St. 449-0083)

NIGHTS HEAD
I once saw these guys at Pt. Lom and they were pretty good. I've also seen some of their records at Discovery Discs so they must be a little cruddy. Friday (Bachmuhl. 1320 South St. 549-6900)

ROCK HIBBETT
A show dedicated to the classic Memphis sound from one of the masters of reggae. Friday (Chesterfield Cabaret, 38th and Chestnut. 302-1202)

THE BENSONS
Yeh, you too can go for the chivel... with these local favorites. People seem to like them. Saturday. (Topaz, 261 N. 15th St. 735-1259)

DOCTOR BOMBAY
w/MICHAEL and DOCTOR AT TREE
See the Gibson for details. Friday. (Academy of Music, Broad and Locust Sts. 805-1936)

THE RAMONES
Let's all get naked and protest that these guys still really matter. Saturday. (Chesterfield Cabaret, 38th and Chestnut. 302-1207)

DE OAKMAN
One of the most exciting and exciting of all the traditional Irish bands proves that they are not afraid to stretch the artistic boundaries of traditional music. Sunday. (5th Mary's Church, 30th & 16th)

LONDON SYMPHONY ORCHESTRA
Really good show for the whole family. A great way to impress someone really special. Prices are steep for regular college slots. Wednesday. (Academy of Music, Broad and Locust Sts. 805-1936)
Happy birthday, Barbie!
That loveable, glamorous, oh-so-perfect doll just turned 30

By Sarah Dunn

Barbie Millicent Roberts, a.k.a. Barbie Doll turned 30 last week. It couldn't have happened at a better time, since I didn't have a topic this week and had resigned myself to filling this page with the first 90 lines of my epipen.

But I was saved (or maybe you were saved) by Entertainment This Week, a program that appeals to the same sort of people who subscribe to USA Today and make a habit of reading my column. So this news about Barbie is presumably not news to you, but I suppose I can still write enough about her to let me get out of here tonight before Letterman is over.

I learned all sorts of interesting information about Barbie this week, but the only statistic I remember is that something like 500 million Barbies have been sold since 1959. I figure that when we were younger my sister Kati and I owned at least 20 percent of them, but that still leaves 400 million Barbies milling around in the general population -- enough to be considered a noteworthy phenomenon.

Barbie was as much a part of my childhood as Judy Blume's books, Brady Bunch re-runs and bedtime showings of Herbie the Love Bug. My sister and I not only had Barbie dolls, but we had Barbie cars and boats and airplanes galore. We had Barbie curling irons and gold lame pant suits, blue fake fur and inflatable lawn furniture.

Today Barbie has to compete with things like My Little Pony, which has to be the dumbest toy I've ever heard of. I've never actually seen one in real life, but the commercials are enough to make you sick: wimpy blond-haired girls kissing white plastic horses with pastel manes and tails.

Barbie at least had some substance. She didn't just sit on your dresser looking stupid. You could play with her. Pretend she and G.I. Joe were fooling around behind Ken's back. Cut all of her hair off to expose the greenish-yellow scalp which looked like a hard-boiled egg yolk. Arrange a blind date with your brother's Six Million Dollar Man doll.

But Barbie has met with her share of opposition. Detractors claim she encourages children to become shallow and materialistic. Thinking that this argument had the taut ring of truth to it, I decided to see if there had been any significant scientific research linking early Barbie play with excessive materialism in later life. I looked up "Barbie," "Doll, Barbie," "materialism," and "shallowness" in the back of my introductory Psychology textbook without any success and could only conclude that no such scientific research exists. I guess the psychologists are too busy making lessons on the brains of innocent animals to pay much attention to popular culture.

I decided to try my own experiment. In the middle of the two most materialistic people I know and asked them if they had played with Barbies when they were young. Both guys claim to have spent hours playing with Lincoln Logs, Etch-a-Sketch, Hot Wheels and Mr. Potato Head, but neither of them ever owned a single Barbie doll.

This is fairly conclusive evidence disputing the claim that playing with a Barbie doll leads to undesirable materialistic attitudes in adulthood. But anti-Barbie sentiment is also tied to the fact that Barbie's body looks like Cher's would if she were 7 feet tall and had silicon implants the size of small Japanese automobiles. And while Barbie is stacked, Ken is -- how shall I say it -- a bit emasculated. Of course, if Ken were anatomically correct to the degree that Barbie is, he'd have trouble fitting into his Safari-Time khaki pants.

I must admit that I was sad when my mother had her brother Webb instead of a little girl who could inherit all of my Barbies. Of course, if Webb were a girl my parents would have named him Daisy, so I guess these things work themselves out.

Instead of my familiar Barbie dolls, Webb's toys consist primarily of little pointsy plastic things that get sucked into the vacuum cleaner and cause it to explode. Christmas morning my family stands by as Webb opens up enormous boxes filled with these parts and then spills them onto the carpet while we all ooh and ahh. Jeff (my other brother) groans, though, because he is the one who always ends up putting everything together. My dad spends the afternoon sticking on the decals and then Webb breaks everything before sundown.

Every once in a while I will take it upon myself to throw away a tiny piece of black plastic which looks like a Bic pen cap that was gnawed on by Spike, our neurotic dog. Without fail this turns out to be something incredibly important, like Captain Zeldor's Flox Capacitor or G.I. Joe's food rations.

If Webb were a girl we wouldn't have to worry about decals or plastic parts or Muscular Figures From Hell. We'd just buy him a new Malibu Beach Barbie for Christmas each year. Maybe those in Ken and Skipper. The Townhouse, The Airplane. Ken and Barbie's Pink Corvette.
Play it, Sam
The Video Library has it all

By Jennifer File

You can almost see Woody Allen walking in and asking over to the foreign film section. He'd look over the Bergman films and pick one out.

"Mia hasn't seen this one yet," he might say to no one in particular.

The Video Library, located in the Warehouse on Locust (next to Urban Outfitters), has all the cool "films" that Woody would enjoy watching — and you can't find them anywhere else near campus.

"I know that the West Philadelphia area would support the type of selections we offer," owner Whit Schilling says. "We've been compared to TLA (on South Street) because you can find hard-to-find films here."

After a twelve-year stint as an English teacher, Schilling owned an art gallery and a video transfer business (putting photographs or slides on video tape) before opening the original Video Library with his family in 1984.

Taking care of the business side of things often occupies Schilling's time, but he also enjoys selecting the movies he will purchase for his store. Initially, he bought films which he knew were good and wanted to see himself, but even he has a preferred reference source.

"I decided that I wanted to buy all the movies listed in Danny Peary's Guide for the Film Fanatic, which lists Peary's 1600 must-see movies."

Schilling says, "I have most of them, but some of them aren't available for rental yet because the book wasn't written for the video market."

Schilling says that his employees also give suggestions for movies.

"One worker loves the classics and is constantly slipping me pieces of paper about what we should purchase," he adds.

College senior Lena Thomson says that she applied for a job at the Library because she really loves movies.

"It's like working in a candy store," she says, adding that before working here, she was already spending a lot of time at the Library. Her housemates teased her that now she'd be watching movies 24 hours a day.

"They were wrong. Only twenty," she laughs.

Thomson is especially surprised at the popularity of the foreign films. She figures that, after working hard, students wouldn't want to have to think while watching movies. But she declares in amazement, "These kids do have culture!"

Although the Video Library appeals mainly to Penn students, other residents of the area have also found the place satisfying. It boasts the selection of a gigantic franchise like Emil's (on 45th Street) and a staff of unabashed film buffs.

The employees even helped write the Video Library Catalog, a compendium of all the films that the Library owns, complete with capsule reviews and summaries from both the staff and prominent reviewers such as Leonard Maltin.

Schilling says that currently the most popular rental is Bull Durham, but if one of the sixteen copies isn't available, you can choose from any of the store's other 6500 titles — ranging from the top hits to those delightful B movies (located in a section called "Midnight Movie"), and including both vintage movies like Casablanca for portaits and the not-so-pure Woody Allen film Play It Again, Sam.

"We came in here intending to rent Fatal Attraction," says Kathy Mahler, a student at Villanova who was visiting friends. "It was out, but we still found something we all liked."

Schilling is quick to point out that movies can be rented from the Library's Mt. Airy store if a request is made. In fact, twenty tapes a day travel between the stores. Besides that, bonus, on Wednesday nights the rental fee is only $1.25, compared to the normal $2.00, or $2.50 for recent releases, and only $1.00 if the movie is returned on the same day. There are no membership fees, but a deposit is required.

And the story behind the distinctive blue rental bags? Schilling felt that by giving out plastic bags they would be harming the environment.

"It was ecological concern which led to the bags," he says. "We have to rent seventeen movies to pay for each bag, but it's worth it."

The Library's friendly employees and incredible selection of movies should encourage any film fan to stop by and browse — even if it might keep you from your books. You might even catch a glimpse of Mr. Hitchcock boarding a bare-clasping a funny-looking blue bag.

The Video Library is located at 4040 Locust St. Phone 387-5440. Hours: 10 a.m. — 10 p.m., seven days a week.
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