Wild play does not hang on

By ROY H. LEVINE

The Acting Company's production of Thornton Wilder's "Our Town" is a moving comedy but a boring farce.

"Our Town," which opened at the Annenberg Center, has a story line that's not bright enough to carry the play's plot, which is filled with amusing, if sometimes trite, characterizations.

According to the script, the characters are supposed to feel real and interact in a natural way, but this is not always the case in "Our Town." The actors do a good job of depicting the characters, but the script itself is often confusing and hard to follow.

"Our Town" is set in the fictional town of Grovers Corners, New Hampshire, and follows the lives of the townspeople over a period of years. The play is divided into several acts, each focusing on a different event or development in the town's history.

The first act introduces the characters and their relationships, while the second act shows how the town has changed over time. The third act reveals the final outcomes of the events that have taken place in the town, as well as the impact of those events on the characters.

The play's themes include love, loss, and the passage of time. The characters often struggle with these issues, and their experiences help them to grow and change over the course of the play.

"Our Town" is a study in contrasts, as the characters navigate the ups and downs of life in Grovers Corners. The play is a tribute to the enduring nature of the American experience, and its message is one of hope and optimism.

In conclusion, "Our Town" is a touching and thought-provoking play. The Acting Company's production is well-executed, and the actors deliver strong performances. This play is a must-see for anyone who loves the American dream and the human spirit.
Suicidal sniper kills sprinter at Oregon

EUGENE, Ore. - A 19-year-old sniper killed a student-athlete at the University of Oregon, police said.

Police said Monday that Michael Fisher had taken about 14 hours to research and write a note against the university's policies on the use of black students.

Fisher's notes contained information about the university's policies and procedures for using black students.

The shooting occurred during a practice for the university's track and field team.

The university has not released any information about the shooting or the suspect.

Blind woman narrowly avoids disaster

BOSTON - A blind woman narrowly avoided a disaster on Friday when her driver's license was found in a backpack and a gun was found in a bag.

The woman was shopping at a store when she noticed a backpack left on the floor.

When she picked it up, she found a gun and a driver's license.

The store called the police, who arrived and found the woman had been shopping without a driver's license.

The police thanked the woman for her vigilance and the store for its good judgment.

Ivy Towers

Compiled from the nation's collegiate press

Graduate student goes batty

TRENTON, N.J. - A Trenton, N.J. resident was diagnosed with rabies after being bitten by a bat.

The student, a graduate student in psychology, was bitten on the hand by a bat while she was working on her research.

The bat was later found to be rabid.

The student is in quarantine and will be monitored for any signs of rabies.

Birnbach displays personality

During an interview on campus, David Birnbach, a psychology professor, displayed his unique personality.

Birnbach is known for his humorous and engaging teaching style.

During the interview, Birnbach shared stories and anecdotes from his past experiences.

When asked about his teaching style, Birnbach said, "I try to make my classes as interactive as possible."
No shows

Annenberg combats lack of U. students.

By CHRISTOPHER DONWELL

Joffrey Ballet is presenting its Dance in the Park series at the Robert Crown Memorial Stadium on Monday. The event is free and open to the public.

The Joffrey Ballet is one of the most prestigious ballet companies in the world. They perform a variety of works, including classical ballets and contemporary pieces. The performance on Monday will feature a selection of works from their repertoire.

Annenberg Center Publicity and Communications Director Judy Weiss said that the goal of the event is to bring more people to the Annenberg Center and to make it easier for students to attend performances.

"We want to make sure that everyone knows about the events we have going on," she said. "The Joffrey Ballet is a great opportunity to see some of the best ballet dancers in the world."

Tickets are not required for the event, and attendees are encouraged to bring blankets or chairs to sit on. Food and beverages will be available for purchase.

The Annenberg Center Box Office will be open from 11 a.m. to 7 p.m. on Monday, and there will be a free shuttle service from the Annenberg Center to the Robert Crown Memorial Stadium.

For more information, visit the Annenberg Center website or call 215-898-6500.
The Daily Pennsylvanian
The Independent Newspaper of the University of Pennsylvania
100th Year of Publication
Thursday, November 15, 1990

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LETTERS TO THE EDITOR

A Supportive Family

The University is known for its research excellence, but the campus community is sadly unaware of many of its most outstanding programs.

The University's four-standing institutes, including the Institute of Neurological Sciences, the Middle East Institute and the Center for Aging, suffer from a lack of visibility on campus as well as a lack of funds.

That's a shame.

Worldwide the institutes are well known and well funded, and much of their funding comes from the federal government. But with these funds drying up, the research groups must find a way to attract the money and recognition they so richly deserve.

Financial problems are exacerbated by the fact that the universities do not have close formal ties with the University. In the scramble for too-few marks, they are often out and must go elsewhere.

It is encouraging that the Academic Planning and Budget Committee will review a study on the status of the research institutes and their place here.

Under President Sheldon Hackney's "One University" plan, the institutes are provincial in nature. Their existence is designed to appeal to the natural curiosity of researchers and to bring in the money and recognition.

And so it is they, for their efforts come much closer to the University. These "orphans" must find a supportive home, or their development may be impaired.

But as they too, there is no doubt that the Columbia Cancer Center is also working hard to "publish" their work by trying to establish the University in the field of cancer research.

DANIEL M. HOFFMAN

IN THE SOUP/Fred Zimmerman

Hurrah for the...?

Like a lot of people, I spent a good part of the summer in a prep course for one of those aptitude tests that grad schools seem to require. I am sorry to say that I did not score very well. I think I may have been a bit distracted by the steady stream of bar exams that are scheduled for the beginning of the semester.

I have been invited to be a part of the planning committee for the football team. The committee is meeting on Friday afternoon, according to the的说法. I have never been a part of such an activity before, but I am anxious to learn about the process.

In the meantime, I have been working on a project for the Spanish course. I have been assigned to work with a group of students on a project related to the Spanish language. I am looking forward to working with my group and learning more about the language.

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THE SECOND MILE

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**GAPSA resolution blasts liaison move**

A student assembly resolution criticized the performance of student liaisons and the Board of Trustees in conducting its liaison program.

The GAPSA resolution was introduced by Justice, the organization's president, who said the liaison system often becomes a barrier to student autonomy. He urged the trustees to reconsider the rules governing the liaisons and to support, but not endorse, the Graduate and Professional Assembly's validity.

The resolution argued that student liaisons are often isolated from the right of student government to select competent liaisons. It also criticized the trustees for not taking the liaison system seriously.

The resolution calls for a task force to investigate the effectiveness of liaison programs and to develop recommendations for improvement.

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**THURSDAY**

NOVEMBER 15th

Ben Franklin Room, Houston Hall
7:00 PM

- All Welcome
- Refreshments

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**Annenberg**

(continued from page 1)

"Voted No" was the phrase of the night. Undergraduate Heidi Rosen said: "I think something is gross because it's on campus, relativley inexpensive for entertainment, and has good presentation. The dance groups are excellent."

Said Eugene junior Alix Rivers, who voted for Performing Arts: "It's good, relatively inexpensive, fun and a lot of entertainment. The dance groups are excellent."

Said巷 Mink junior Alice Rivers, who voted for Building: "It's good, it's on campus, it's inexpensive, it's on campus, it's inexpensive, it's on campus."

Said Fashion Design Cheryl Eggert, who voted for the question of building and Performing Arts: "I voted for the question of building and Performing Arts because I thought it was a question of building and Performing Arts."

"I'm not sure where the Annenberg Center is," she said.

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Editor urges arms build-up

By SIELE GOLDSTEIN
The United States is in a state of "the boxes are open" with the Soviet Union.

However, conventional arms build-up advocate Peter Schwartz said in a campus speech last night.

In the speech before 50 people in the amphitheater, Schwartz believes that a nuclear freeze poses more of a threat to world peace than a conventional arms build-up, that the U.S. does not have a defense against the Soviets, and that the U.S. should never all into the Soviet Union.

Schwartz contended that diplomacy is the "answer to the freeze ideology, which seeks to destroy our freedom.

The root of the conflict is ideological," he said, adding there is no room for negotiation or co-existence of belief. "The more arms we have, the safer we are." He then explained why he does not volunteer for the military.

"The fundamental goal of nuclear freeze advocates is the preservation of human life," Schwartz said. "That's an idealistic goal, but there are better ways of achieving it.

Schwartz argued that more freeze proponents are ignorant of the world's military structure.

He said the pro-freeze "pragmatism" seeks compromise and diplomacy as the solution to international conflicts, "but we don't have an adequate defense."

Schwartz argued that a nuclear war would come in and take money, and keep a room for negotiation or co-existence of belief. "The more arms we have, the safer we are.

Schwartz said that the U.S. has built up its defenses, but we're not able to present a return attack.

Schwartz said the U.S. government is like a bank which pays out of its guards, allow citizens to use it for protection, but with certain words which says, "take what you want, but the cops will still be there." Schwartz argued that the nuclear war, retaliation would come.

"The enemy" is irrational, he said, adding that the result of a mutual destruction would be "mutual destruction.

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Architect to speak on renovations in Quad

By WILL MARTIN

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Chairman Brooks Harris said after the meeting, "I think that this may be very expen-

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of any of the other

at 7:30. Steinberg Dietrich Hall Room 215

open

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(Continued from page 1)

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Irvine report released

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Students assume greater role in Wharton

BY ROY MILLER
The Wharton Advisory Board has taken a more powerful role in Whar- ton School planning, according to an organized faculty seminar, foreign exchange programs, teaching awards and curricular changes.

The board is designed as a link between the school's undergraduates and the dean, thereby helping the dean to deal with student problems, said Wharton Advisory Board Co-chairman Mark Levenstein.

"We act as a liaison between Whar- ton undergraduates and the dean," he said. "We are a project-oriented group that tries to enhance aspects of Wharton." The board meets periodically with Wharton School Dean Robert Mun- dern to discuss their recommenda- tions.

"The Wharton Advisory Board is Dean Palmer's way of having student students influence the school's operations," Levenstein said. "He feels student input is important." Levenstein said he feels that the board's work complements Palmer's plans to make the Wharton School the best business school in the world.

"This goal is in line with Palmer's Plan for Preeminence," he said. "We try to do things that enhance the plan." One of the board's goals has been to alleviate some of the campus faculty interaction.

"A lot of professors do interesting research," Levenstein said. "The seminars create a forum for professors to share their research with students." Having some seminars increased faculty support, the board had opened to freshmen, he added.

"We're striving to increase the sign up process in the seminars," Levenstein said. "We try to do things that facilitate Wharton life.

"We grease the wheels for the students," he said. "Hopefully, we make it a little easier for Wharton students.

"Our common goal is to improve the student's experience," Levenstein said. "We have received quite a bit of support from the dean's office and students.

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zaggy zoo to my
niggy naggy n o o l !
- Your little
pygmy-pie
Sakharov movie screening set
Campus showings first since HBO telecast

By AMY BARTON

In May, 1983, the University awarded an honorary degree to
Glenda Jackson as his wife and
learn more about the Soviet
renowned SovkH
Sakharov's example," he said.
mgg said vesterdav that the pro-
program focusing on Sakhrurm
Office, features Jason Robards
movie.
thaving cable television
byndal Andrei Sakharov.
aware of their plight.
Outspoken to help keep Americans
niversity faculty
awaard an honorary degree - in
m's producers, its screenwriler and
Sakharov and his wife are doing
Governmem intended to show that
brief film made by ihe Soviet
community thai would have a par-
Sakharov." Zingg said HH>

the program is being held both because of its conditions and the opportunity to learn more about
"Peace has been extensively invol-
only with partners with
Sakharov, but with the issues raised by
"Sakharov is an outspoken human
rightsholder, speaks a great deal of
issue in internal exile and pro-
posed with a lengthy hunger strike.

organized demonstrations in
organized demonstrations in
ignored activists who are unable to
approve to have the Soviet
University. Numerous University faculty
members and supporters have been
outspoken to help keep Americans
aware of their plight.

Communications Emirsen Pro-

Sakharov Robert Shaye created the
film through his contacts with HBO.
HBO offered the opportunity to
screen the premier film, Sakharov," Zingg said, "it
Sakharov wanted to make it available to a
community that would have a par-
In addition to the HBO film, a
brief film made by the Soviet governmem intended to show that
Sakharov and his wife are doing
following the movie, a panel discussion will be held involving
his daughter, along with one of the
Soviet producers, to commentaries and
representatives from HBO and the
University.

On Monday, a panel discussion featuring Yankclvich, the Interfaith
Council, the Student Struggle for
Human rights Movement, and the Political
Discussion will be held involving
Sakharov's step
representatives from HBO and the
University.

This film, which depicts how one
of the world's foremost scientists
gradually becomes a leader of
human rights activities, raises several
fundamental issues for all.

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Harassment study

(Continued from page 1)
"I came to the feeling that the idea of a survey, but we
shouldn't get too involved with the
technical aspects," Abel said. "The
problem we fear is finding a remedy to
the problem. I see it as a
comprehensive, all wrapped up in the survey.
But Microbiology Professor Helen
Keller, who also believes there should be a survey,
said that the University's Newman
Center must conduct the survey as it can help local
officials with the survey.
"Deciding not to conduct a survey
means taking an outfit, putting your
head in the sand," she said. "I don't
think academics can act like that.
"It's our duty to understand the
crisis and to act proactively to help
people in that position," she said.

The president of Dignity, an
organization for gay
lesbian Catholics, will appear on campus tonight to
speak about the challenges of being gay and Catholic.

Michael Flynn, a spokesman for the
Archdiocese of Philadelphia, said, "We are
pleased that the University is interested in
conducting a survey as part of their academic
discussions. As the archdiocese is interested
in the research and its findings."

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In the Christian Association's
program to be held in the University's Newman
Center, but officials from the archdiocese would not allow the pro-
gram to take place in any building
which it controls.

Officials from the Archdiocese
promised to respond to comments on the matter.
Drive underway to collect canned food

In Suzanne Gerlip

The Morial Board Senior Honor Society is conducting a canned food drive through Monday to collect food for Thanksgiving dinners for needy West Philadelphia residents.

The Morial Board, an organization composed of seniors who are involved in social action and community service, is sponsoring the drive in order to help the University City Hospitals Coalition in its efforts to aid the needy.

UCHC is a group of campus and community organizations which sponsor a weekly soup kitchen in St. Mary's Church.

Because we are a community service organization and we have somethings and hungry within our own area, we thought this drive would be a good project," Schwartzman said.

The Society has set up receptacles for the food and clothing donations around campus, and members plan to visit off-campus residents in the early evening in order to receive donations from them.

Morial Board member and Engineering school senior Bria Rath- bran said that he has asked members of King's Court English House and other dorms without kitchen facilities to donate money and old clothing instead of canned foods.

"Because the majority of people in High Rise who have been going through the past few days have run out of the money they need, it seemed like a good idea to see if we could raise some money for the needy," Rathbras said.

Despite the overall success of the drive, it has yet to meet its goal.

"I think the whole thing is going to be a success," Schwartzman said.

"I'm not sure if we've met our goal yet, but we've been doing well so far," Schwartzman added.

"What we do get will be great," he said.

"Anything can help and we urge students and faculty to take part," Schwartzman added.
Volleyball survives tough season

(Continued from back page)

"Our goal was certainly to win the Ivy title, but more important was to be in the position to do it," Sagula said. "We just weren't quite as good as Princeton in the last match, but that's just a mismatch that has not worked well for us this season."

"Even though we lost the final match, we were very consistent in the final three," Penn co-captain Sue Goetick said. "It was probably the high point of the season because the whole team played well. We counted on everyone and they all did their job well."

According to Sagula, one of the main reasons the Quakers performed well was their consistency in the (the Ivy title), we were most consistent in our matches, which is a good stepping stone towards maintaining a strong volleyball program."

"We have established ourselves as a competitive team in this region, but you can't ever be satisfied with what you've done," he said. "There's always more you can accomplish." As a whole, we've won 25 of our 36 matches this year. We've done a good job as leaders of the team, and that's what thousands of Penn students will be doing in Philadelphia over the next few weeks. It's an affluent, trendsetting market over 33,000 strong.

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Quakers experience deja vu of '82 Cornell game

Joe Hugel, a co-captain of the Quakers' backfield, predicted that the Harvard team would run the ball instead of passing it. "We know what we want them to do. They've run the ball the past two games," Hugel said. "I don't think we'll see any changes in their game plan."

Coach Maxie Baughan said, "We've had a lot of practice on defense. We've been trying to keep the offense out of the end zone." The Quakers' defense had been inconsistent in recent games, but Baughan was confident that his team would perform well against Harvard.

Senior Week has included such activities as Senior Day, when each player on the varsity team was recognized. It was incredible," Baughan said. "I never know how carefully you read the DP. Today I finally got the whole thing."

The seniors got to lead��The school was going crazy and it was a lot of work."

Cornell's Tony Baker perseveres through injury

"The season was over after the Harvard game. Anything after that was just a bonus. They've been through championship season..." Baker said. "I was feeling pressure only myself. They were produced from within, the way we always were."

As he entered his senior year, finally at home in the spotlight, he's a young man who has learned how much love and security to give."

To IVY CHAMPS,
It was a lot of work,
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**Feeling deja vu, Quakers try to avoid 82 mishap**

By DAVID GOLDBERG

Vastly football career ended by a few minutes before postgame chill. The Quakers' first day back was after clicking their tickers and hitting the gridiron with a 38-16 pounding of Harvard. It was cold and the wind was swirling inside Franklin Field. But practice still ended a few minutes late. The team was preparing for its first game on the schedule, the Homecoming game against Cornell. The Quakers had already checked the Ivy League title, and the early rise on a fall-morning Friday was a matter of time. The Quakers tried to avoid the excitement of an earlier win in Darmouth. A week ago the Quakers had given up 13 points in the final minute, but this time around they had to scramble to stop a late Cornell charge. The Quakers are still looking for their third straight win of the season. Their most difficult opponent is the Harvard Crimson. The Crimson has the best defense in the Ivy League, and they have scored only 22 points in six games.
A TRICK OF THE HAND

THE LIVES OF HARVEY MILK AND THE BOROFSKY EXHIBIT
The Quaker (left) shows his dismay as Penn fullback Chuck Nolan (42) is tackled by Cornell linebacker Mike Scully (53) in the Quakers' 23-0 loss at Ithaca in 1982.

**SPORTS**

November 15, 1984

**23-0**

Voter football fan ended a few months after his first day back at work after clinking their glasses with Quakers, 23-0, with a 367-rated meeting of Harvard. It was cold and the wind was sailing into Franklin Field. But practice still ended a few minutes later with Cornell's Dandy Don Zekoni and timetested columns of Friends-

The key to the world is beating Cornell. Penn head coach Jerry Brown knows that the best way to get there is to beat Cornell. Zekoni, 2, 1984.

"The players and coaches share this achievement," Zekoni added. "We are very proud of this achievement.

The threat of an emotional victory over Harris should turn up the heat for the Quakers this season. "Penn head coach Jerry Brown said. "We are ready."

In 1982, the same man wasn't ready. They were coming off an emotional victory, too. They had a chance to beat the Quakers in the last two minutes of the game. They didn't beat us."

Zekoni, who had just set an Ivy League record for most yards in a game with 88 yards, said: "We are ready."

**Volleyball finishes out tough season**

Tournament played today through Thursday, 21-17 07. The Quaker's victory over Cornell in the last game of the season was the highlights of the season because it was the last game played before the conference tournament, which the Quakers hosted.

**Sports Review**

A reaper of one of the finest teams in the nation, the Quakers were an excellent team. In which Penn finished third with a 1.000 percentage, they managed to pull together and play well as a team. Cornell's Baker perseveres

**Cornell's Baker perseveres**

Baker perseveres through the 1982 season in his attempt to graduate having gained well over 1,500 yards rushing in his college career, according to the official statistics.

However, Baker has suffered a concussion, which kept him out of the lineup for the last two games. His return to the field is uncertain.

Despite the setback, Baker perseveres through the challenges. "I've been in Wellington, N.J. Make me a Swami. or you'll never hear my name again," Baker said.

**Friends and Relatives**

Bill Miller (News Writer) - (P 24-0, H 36-6, P 8-27, B 18-7) "Swami. I thought this was an application to the nursing school. Really, it's not?"

"Swami, I thought this was an application to the nursing school. Really, it's not?"

**RICK ROWEY** - (P 20-3, H 27-20, P 27-7, B 43-6) "I'm going to be a Swami. I've done everything, except for one thing."

**JERRY BROWN** - (P 38-7, H 35-17, P 24-14, B 37-10) "It's time to show the world what we're made of."

**JOHN REYNOLDS** - (P 44-0, H 28-17, P 21-10, B 24-3) "As this essay is about to close, I'm sorry to say that I'm not a Swami."

**DAVID GOLDEN** - (P 45-7, H 27-13, P 17-14, B 24-6) "After 21 years of trying to graduate with a B.A. in B.B.B., I've done it."

**TONY BAKER** - (P 26-4, H 21-17, P 34-17, B 35-0) "I'm ready for anything, including being a Swami."

**JEFF BEER (3rd year, 2-0) - (P 48-0, H 38-0, D 38-0, B 38-0) "They sell beer from Miller."

**JIM LYNCH (senior autographed picture of Ike Dalai Lama, himself) - (P 35-17, H 19-9, P 34-17, B 35-0) "I'm a Swami."

**JOHN R. MAINE** - (P 44-0, H 28-17, P 21-10, B 24-3) "I'm a Swami."

**DAVID DORMON** - (P 45-7, H 27-13, P 17-14, B 24-6) "I'm a Swami."

**JIM LYSAD (an autographed picture of the Dalai Lama, himself) - (P 35-17, H 19-9, P 34-17, B 35-0) "I'm a Swami."

"I'm a Swami."

**MARISSE HANDWERKER**

"Winning this game is foremost in the Hamilton's life, although quite impressive, they are still learning to believe that they are a team. Our level of play shot up there. gin was established a new personal best of 25-17 year."

Sometimes scores and records can be the most indicative of a team's true ability or potential. For the Quakers, their 25-17 victory is a testament to their ability to perform under pressure. Even the most experienced teams can struggle with expectations and nerves. From the Quakers' victory, it's clear that they have the ability to rise to the occasion and perform at their best when it matters most. The Quakers have earned their place as one of the top teams in the East Coast. Their performance at the conference tournament demonstrates their commitment to excellence and their ability to compete at the highest level. The Quakers have consistently shown their ability to rise to the occasion and perform at their best, making them a team to watch in the conference. With their strong showing at the conference tournament, it's evident that the Quakers are ready to make a name for themselves and continue their success in the upcoming season.
A Trick of the Hand

The Stories of Harvey Milk
The Borofsky Exhibit
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Cover Photograph by W. Owen Lampe, Jr.

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2/ 34TH STREET NOVEMBER 15, 1984
Gucci-Coo

Gifts for YUPPY babies

By Amy Barton

One never too young to be a Young Urban Professional. In fact, the best time to start is at the moment of birth. To this end, The Baby Collection, a gift-buying service, offers discriminating babies a tasteful alternative to low-class baby paraphernalia. Items like crystal bottles, handknit Irish sweaters and imported European toys give the young uns a head start in the world of corporate success.

"Today's new parents are more difficult to buy baby gifts for," says Jane Henry, who created this service. "They tend to be older, more affluent, and have a definite sense of personal style. This means they don't want a lot of bright plastic baby furniture cluttering their apartment. That's why we offer natural wood versions of items like the portable baby high chair."

It only takes a telephone and a credit card to use the service. The customer dials 1-800-FOR-BABY and speaks with a gift consultant. After a short discussion, he selects a gift, which is wrapped and shipped UPS, usually that same day. The giver receives a color photograph of the gift he selected, confirming the shipment. Henry, a Harvard MBA, conceived the idea of this service after she had her first child. "When I had my first baby, the hospital room was crammed with flowers from colleagues of mine and my husband's. Of course I understood why. This is 1984 - who has time to shop? But having been raised as a practical Midwesterner, I partly regretted the extravagance of all those flowers," says Henry.

The service was designed for professional women, but a high proportion of the customers are male. Younger men nearly always choose a less expensive humorous gift, since they have less money to spend than the established executive. One of the best sellers in this category is the Mousethounds book and record, which is supposed to make babies laugh.

But true professionals opt for the higher priced items, such as sterling and pewter baby utensils. As the Baby Collection ad says, "Celebrate a client's baby: he may forget who picked up the lunch tab, but he'll never forget your gift to his new baby."

Dizzy donations

Penn looks gift horse in mouth

By Mindy Kramer

It's no secret that Penn tries to milk alumni for as many gifts as possible. This has led the University into some pretty strange situations. We have been the recipient of such gifts as a turkey farm, a stud farm, a sheep, a ram, and a partnership in a motel in Buffalo. Gifts have also been the recipient of such distinctive gifts as a turkey farm, a stud farm, a sheep, a ram, and a partnership in a motel in Buffalo.

We accept gifts if they are applicable for an educational purpose," says Sally Carre, acting director of Central Gifts at Penn. The ram is now being used at the Large Animal Center at Penn's animal hospital, to teach students how to collect ram semen. The stud service and the cemetery lots were kept, since Carre said they abide by the educational clause. Everything else was sold.

But now universities have an alternative way to cope with donated white elephants. Gifts-in-Kind Clearing House has helped colleges dispose of such acquisitions as a million dollar textile mill, four drums full of drill bits, and a moving van full of industrial sewing machines.

Jim Herring, a Harvard Business School graduate, and executive director of the service, set up this modern day barter system last year at Davidson College in North Carolina. So far, 34 colleges have paid to trade their unwanted gifts and surplus equipment. Gifts-in-Kind operates with a point system: the donor receives credit points and the recipient college is debited a certain number of points.

"Gifts-in-Kind is not in the handout business," says Herring. "Our service is to find a college that can really use something and a company that wants to get rid of it. Otherwise, it just sits in the basement and is wasted."

"What does a college with large lawns do when it only has small lawnmowers?" asks Herring enthusiastically. "Well, it can always buy new lawnmowers, but it would be cheaper to go to Gifts-in-Kind. In this case, the college with the large lawns traded its small lawnmowers to [of course] a college with small lawns. But the buck didn't stop here since the small-lawned college had a number of large wooden tabletops that it didn't want. The small lawnmowers were traded for the large tabletops and everyone was happy... thanks to Gifts-in-Kind."

Herring has high expectations for Gifts-in-Kind. "We hope to have member colleges in every state east of the Mississippi and we hope to grow to the point where Gifts-in-Kind becomes a very significant part of their budgets."

And Penn might even get in on the action. "We would definitely consider using the service," says Carre.

Act like an aardvark day

Animal honored annually

By Sue Jung

It's a sad state of affairs. Today is Act-Like-an-Aardvark day, and there have been no aardvark sales, no aardvark carols flooding the shopping malls, and in general, almost no aardvark spirit at all.

Probably the only town that fosters the true spirit of the holiday season is Madison, Wisconsin, where the National Association for the Advancement of Aardvarks in America (NAAAA) is celebrating the second annual Act-Like-an-Aardvark day with a convention party.

Club Leader Biff Byrne described the day's activities. "Aardvarks burrow a lot," he says, "so we're going to have a burrowing contest. And aardvarks which burrow in the ground must be pulled out of the ground. It takes 4 to 5 natives to yank them out." Describing the entire process as a tug-of-war, Byrne has decided to have an aardvark tug-of-war as another event on the November 15 roster.

Also, potential aardvarks should not bathe for at least a week in advance. Byrne emphasizes, "aardvarks have a distinctive odor."

Byrne earnestly believes that honoring the aardvark is far from trivial: "We want to make the aardvark a part of everyone's life." The club is trying to dispel the public's misconceptions about the aardvark, including the fallacious association of aardvarks with anteating. "That's a really touchy topic with us," says Byrne, "they [anteating] have always overshadowed us.

Byrne hopes that the aardvark will one day replace the bald eagle as the symbol of America. About 172 people across the nation are card-carrying aardvark lovers, and the number is continually growing. Cherry Kowal, who lives in Shillington, Pennsylvania, joined a few years ago because of her lifelong admiration for the animal. "I guess I'm crazy - I just think aardvarks are neat!" she says.

If you've bathed within the past week, or can't make it to Waukesha, Wisconsin, all hope is not lost. National Aardvark Week will be the first week in March, and if you can make it to Madison, Wisconsin, you have a shot at becoming the next Aardvark Queen.

For more information, write NAAAA at 947 Perkins Ave, Waukesha, WI 53186.
Multi-media artist Jonathan Borofsky installs a sculpture in his exhibit at the Philadelphia Museum of Art.

'Head With a Shape On It' typifies Borofsky's distortion of the human figure.

All photos provided by the Philadelphia Museum of Art

A runner freezes on the stairs, a man hangs suspended in flight, spirits shoot out from a skull, tall shadowy figures hammer incessantly. A chin moves up and down, spitting sounds, a slowed-down version of "My Way" plays from behind a stage, oriental music wafts through the air. The floor, walls, ceiling, and windows pulsate with shapes, images, and colors.

Hardly your typical museum exhibition. Jonathan Borofsky's installation at the Philadelphia Museum of Art envelops the viewer with conflicting images, so that disorder and chaos are the subject of the exhibition. The profusion of styles and media is incoherent; the subjects of individual works range from the psychological to the political, yet there is no one message to be found. Mark Rosenthal, curator of the exhibit, which will remain in Philadelphia until December 2, writes, "Borofsky's uncertainty questions everything in its path and leaves a clear outlook absent."

Several stages of the artist's career are represented: the show amounts to a mid-life retrospective. In "Age Piece," actual examples of Borofsky's work over the years are displayed. This mini-retrospective shows that execution is not Borofsky's strength: it begins with an eight-year-old's unpromising still-life, and a murky, undefined landscape done at fourteen. By eighteen, he is working with abstract bronze shapes, at twenty-two he is carving a diminutive tree trunk, and at twenty-five he is simply scotch-taping sheets of blank legal paper to the wall. Previous attempts at painting and sculpture are long gone by age twenty-six, when Borofsky explores numerical tricks on a sheet of notebook paper.

He is fascinated with numbers at this point. As though his past pursuit of so many unrelated artistic modes cries out for a more integrated way of thinking, Borofsky spends two entire years devoted solely to the process of counting. The result of this is a stack of graph paper piled on the floor, which becomes a piece entitled, "From 1 to 2,784,831". It is frightening that someone could spend every day doing nothing but printing numbers in the tiny spaces of ordinary graph paper and eventually amass a column nearly four feet high. The project suggests an obsessive mind, yet in the exhibition catalogue, Borofsky talks about his artistic intentions in straightforward terms: "This numerical counting is the purest statement I can make." Without this comment, the piece could be dismissed as a monument, however impressive, to boredom.

But out of this counting, which he also describes as a meditation, come small sketches and spontaneous designs which begin to accompany the numbers. He generates images of split heads and human and animal forms. These scraps of paper trace the emergence of some of the imagery that runs through his current work. The monotonous counting is over by 1969, though he continues to number the new paintings and sculptures. In the '70s and now the '80s, Borofsky's work explodes into multi-media expression. In the mini-retrospective he represents his current period with a canvas depicting one of his dreams - a flashback from childhood. From here on, the material is all highly personal. Borofsky has found his greatest strength: honesty. The effect is immediate and disturbing, and if anything, he is showing what's on his mind.

In a typical description of one of his dreams, Borofsky begins with a political statement but ends up talking about himself. He writes directly on the canvas with a pen:
I dreamed that some Hitler-type person was not allowing everyone to roller skate in public places. I decided to assassinate him but I was informed by my friend that Hitler had been dead a long time and if I wanted to change anything, I should go into politics. This seemed like a good idea since I was tired of making art and was wondering what to do with the last half of my life.

What he is doing with the rest of his life is using pencil, paint, polaroid pictures, lights, video, glass, metal, wood, and even plastic bubble wrap. The ability to produce so many different pieces from these materials has become as much Borofsky's signature as his numbers. By placing a painted image next to a snapshot, he diminishes the importance of style. Content becomes all-important.

In the catalogue, Rosenthal discusses Borofsky's relation to Surrealism, explaining that the Surrealists were interested in the finished product even while working from personal imagery. It helps to think of Borofsky as a true Surrealist because he is concerned with recreating his spontaneous thoughts regardless of the "look." Borofsky also has a larger purpose -- the multi-media installation -- that recreates the internal state of the artist's mind. There's no question he succeeds at making a space dynamic. No exhibit has ever felt so much like the inside of someone's head.

One image that runs throughout the exhibit is a human face with rabbit ears, sometimes portrayed in a flippant manner, sometimes in a more stark, serious way. In a repeating video the head is one piece of a lanky body that comes apart at the joints and hovers in mid-air. The oversized ears are symbolic of something: one woman passing through the exhibit suggested schizophrenia. In any case, the image is a violation of the human form; its defiant and exuberant appearance is disconcerting.

When Borofsky explains the image, it is less mysterious and much less disturbing. "The long-eared figure comes from several sources, one of which is my relationship to animals. I have always had a lot of animals around me, including a goat and a few dogs. I watch their ears, and the role those play in tuning into their surroundings. I also focus quite often on just hearing sounds as a form of meditation, so that I'm stretching my own ears, too -- emphasizing them. These figures are partly me and partly animal. At other times, these ears become antennae that can pick up energy or reach into space."

Everything Borofsky does is self-referential. We walk through a studio filled with him. Thoughts that flashed momentarily find expression in three dimensions.

Generalized views of men are more easily recognized than the long-eared man. One drawing is entitled, "Male Aggression Now Playing Everywhere" which depicts a man with an erection of cars, rockets, a knife and a gun. There is a silhouette of a man with a briefcase, looking like a cliched businessman from the '50s. Borofsky's explanation gives the image an originality that it lacks on its own. It is now an original idea that lost something in the transmission:

"I see myself as partly every person and vice versa. Therefore, no matter how personal I get about myself, my work is going to have meaning for somebody else. It has archetypal relevance. So, this figure is me too -- the travelling salesman who goes around the world with his briefcase full of images and thoughts. The briefcase has always been a metaphor for my brain."

His mechanized Hammering Men are the most successful statues. They are flat forms that embody movement beyond the methodical hammering motion. According to the catalogue, Borofsky got the idea from a photograph of a Tunisian worker in National Geographic.

Borofsky thinks of his imagery as meaningful to everybody: "Although anything I make is 'me' and since I am not that different from anyone else on this planet, I hope the images are universal or archetypal. I want to use images that have multiple interpretations -- that give the viewer, as well as myself, more to work with." Borofsky is probably right: with all the things included in this exhibition, there must be something that means something to somebody.

For all the incongruity of the show, many works are incongruous in themselves. "Dancing Clown" consists of a giant male clown head atop a smaller showgirl's body with a disjointed leg that kicks back and forth in an uncoordinated fashion. A tape recording of Borofsky's eerie rendition of "My Way" accompanies the clown. The effect is an ironic cartoon about distortion.

A more successful piece, "Sing," conveys the appearance of an idea within the mind. A canvas depicts the command "sing" being issued to Borofsky from Biblical tablets. From behind...
A TRICK OF THE HAND

By Marty Lessner

What's in the cards for you? What do your palms tell about your business dealings and future sexual contacts? With insight into the future, life would certainly be easier. And there are people, some within walking distance of our University, who claim to possess this information. For a modest fee they will reveal all.

But how accurate are their readings? Are palm readers endowed with psychic ability or simply salesmanship? These questions are better left to the Psychic Investigators of Pennsylvania.

The Investigators certainly aren't as loose and fun-loving as "Ghostbusters" Bill Murray and Company. As a matter of fact, they were downright suspicious of my intentions. Even informing them that I am a reporter with 34th Street, a magazine at a prestigious eastern university, did not set them at ease. They asked if I was taping the conversation. Even their names were top secret: "Just call me number 47," said the psychic agent. Before she answered any questions, she accused the press of distorting what the group does and says, and having dark purposes like selling newspapers. So bear in mind that my account of the conversation with Investigator 47 lies somewhere between the verbatim truth and vicious lies and falsehoods.

The Psychic Investigators investigate psychic phenomenon. They claim to work with police in solving murders, and helping to expose frauds in the prediction field. One case, #47 explained, involved a lady who spent $6,000 to have her future predicted by a spiritualist. When the lady's husband found out, he called the Investigators. The psychic private eyes found that this was a case of clear fraud. The spiritual reader was padding the bill with elaborate candle lighting sessions, making the poor victim use "the special $50 book of matches," and other such paraphernalia. The investigators put a stop to this abuse, and got the lady's money back. #47 did not reveal the charge for these services.

#47 explained that good palmists learn their trade by memorizing palm reading manuals, which diagram the meaning of every line on the palm. How do the authors of these books know what palm lines mean? "It's just the author's own opinion," remarked #47. "Not only that, but there are about 80,000 different books on the market."

Tarot card reading, #47 explained, is an ancient Egyptian art. It was for the elite and rich only. Each family had their own set, which remained permanently on the family table. Every month, a spiritualist would come by, throw down a few cards, and reveal the future. "Each card has its own meaning," says #47. Today, tarot card reading is for the backward and slovenly as well as the rich and famous. As with palm reading, there are many different books on tarot interpretation.

What ever happened to true spiritual powers? Isn't this what you pay for when you see a reader/advisor? #47 explained that everybody has a different degree of "psychic ability." Some people recognize their gift and develop it, while others never discover it. All reader/advisors claim to have a high degree of psychic ability. But Psychic Investigators of Penn-
syl anyia is out to break the fortune telling business monopoly, and maybe make a few bucks on the side by offering night classes at the Upper Merion Education School. In 10 short weeks, for $25, you too can learn to read palms, interpret cards, and develop your own psychic ability. It's great for parties, and earning spare cash on the streets.

Whether or not there's anything to psychic ability, some predictions can be eerily correct. I asked #47 if she could recall any spectacular prophecy in the past. After Pope Paul died, Pope John Paul I took over. A psychic correctly predicted that the cardinals would have to repeat the whole selection process in one month. Spooky.

#47 also told me some predictions of the future, known in the business as "psychic pre-cognitive vision." A psychic the Investigators work with has predicted that Pope John Paul II will be killed by a woman. Another prediction will undoubtedly intrigue both history buffs and Republicans. Beginning with William Henry Harrison in 1840, every president elected in years evenly divisible by 20 has died in office. According to the prophecy, Ronald Reagan will break the 20 year presidential curse. It will be broken, #47 relates, when a Reagan double, kept by the Secret Service to decoy potential assassins, is killed instead of the President. Watch your local papers for the news, although it's likely that hot stuff like this will be suppressed.

What does the future hold for this reporter? To seek the answer I arranged an appointment with "Psychic Reader & Advisor" Mrs. Miller. Her ad, which appears in 34th Street, The Penn Press and SEPTA buses, says she offers advice on love, marriage, business and all speculations. The price she quoted over the phone for a palm reading and tarot card interpretation was $20, but with the ad I was entitled to a 90 percent student discount, slightly reducing the price to $2.00.

Mrs. Miller's fortune telling salon is located at 4300 Walnut Street, across from Thriftway. Mrs. Miller, a normal looking woman in her mid-thirties, unlocked the door and let me in. She had been knitting in what looked like a typical living room. The radio blasted the latest rock music. We sat in a curtained-off area next to a table, where she produced 3 piles of tarot cards. After I picked one pile, she began to reveal their faces, while simultaneously examining my outstretched palm. Great 60's tunes must facilitate her psychic power, because Creedence Clearwater Revival's "Proud Mary" reverberated from wall to wall.

"I want you to make two wishes," said Mrs. Miller matter-of-factly. Not wanting make it easy for her, I wished for Joe Biden of the Delaware to be elected President in 1988. And because I'm a job-seeking senior, my second wish was to make a lot of money.

Mrs. Miller's predictions came hot and heavy, as if she was hit by pre-cognitive vision or heavenly inspiration. "You are thinking of another person in one of your wishes," she mysticized. "Many times you have loved, lost, and been hurt... A person loves you very much but doesn't show it... You will not be rich, but will be comfortable... You will go into real estate... Don't trust a business partner, and never talk about your dealings... You would like to settle down but still enjoy travelling... You will live to age 80, even though I think you don't believe it." And so on.

She gave about 10 minutes of predictions and advice. She frequently glanced at my eyes to see if I agreed with her remarks. If I silently indicated that what she said was true, she would continue along the same lines. If I gave her the poker face, she went on to another subject.

When she was through, I asked her a few questions. She indicated that the $2 reading I had just received was normally $25, not $20, and a complete life reading went for $100. She had learned her trade early, and developed her psychic ability at the same time. After about 3 minutes she said, "You ask a lot of questions for two dollars." Ten seconds after that I was back on the street.

It's a good idea to get a second opinion on even a doctor's advice. At 40th and Market, I spotted a large glass window advertising spiritual advice, counseling, palm reading and predictions. In front was an even larger moving van. The spiritualist and her husband were moving to greener pastures in Texas. A hand-written sign on the window said, "SPECIAL - palm reading - $3." It was a going-out-of-business sale!

The interior was devoid of any furniture. My advisor led me back to a dark corner, where we both stood for lack of chairs. Her palm reading technique was amazingly straightforward. "Place three dollars between your fingers, and show me your palm," she intoned in a business-like voice. She offered to give a special two palm reading for only $5, but I declined.

This spiritualist gave me a slightly different version of the future, complete with the famous "comfortable, but not rich" line. Mrs. Miller and she agreed that I would like to settle down, but still travel. She disagreed with Mrs. Miller on the history of my love life, my friendliness to strangers, and my degree of stubbornness.

After a quick two minute session, the reading was over. "Do you have a question you would like me to answer?" she asked. "How will I fare in business?" I queried. Her detailed and specific answer was, "You will do well." With that, she ran to catch the waiting moving van and jumped aboard.

Maybe spiritualists have real psychic power. Maybe the power of suggestion is so great in some people that prophecies become self-fulfilling. Or maybe fortune tellers make their living from gullible and superstitious people. But whether or not there is anything to spiritualism, the curious customer is bound to get two or three dollars worth of entertainment.
StreetMusic
Hey Jude
2nd generation Beatles
Give My Regards To Broad Street
Paul McCartney
Columbia
Valotte
Julian Lennon
Atlantic
By Marc Laufraben

It's strange to think that it's been sixteen years since Paul McCartney sang "Hey Jude, don't make it bad and make it better" to John Lennon's five year old son Julian. It's equally strange that both Paul and Julian have albums out this month, and you'll never guess whose is better.

McCartney's release, the soundtrack to his film Give My Regards To Broad Street, contains, in addition to three new McCartney songs and remixes of three of Paul's post-Beatles tunes, remixes of six Beatles' classics: "Good Day Sunshine," "Yesterday," "Here, There and Everywhere," "For No One," "Eleanor Rigby," and "The Long and Winding Road.

The question: Why?
The answer: Beats me.

Paul will face a truckload of objections to his remake. Many will feel it is sacrilegious for anyone, even Paul, to redo Beatles' songs. With McCartney not being a group, and many regards they were (and still are), as John Lennon claimed, "bigger than Jesus."

But even people who aren't purists will have problems with these recordings. Classics like "Yesterday" and "Eleanor Rigby" have been imprinted on the brain of every remotely interested in music, and any variation, no matter how slight, will strike the listener as being somehow wrong.

Case #1: "Eleanor Rigby," perhaps the most experimental of The Beatles' pre-Sgt. Pepper songs, originally done with only string accompaniment, and utilizing some interesting stereo effects, with Paul's voice moving from the left channel to the center as the song moved from verse to chorus. In Paul's remake, the string section has lost its power, and the vocals are stationary at center, making the song sluggish and uninspired. Possibly to compensate, Paul adds acoustic guitar, which serves only to aggravate the problem.

Case #2: "The Long and Winding Road," one of the last songs the Beatles' recorded together. More than any other song, "The Long and Winding Road" represents the disillusionment surrounding the band's dissolution, and it's absolutely stunning, with Paul's heart-wrenching vocals and delicate brass and string accompaniment. In his new version, Paul inexplicably adds a saxophone intro and Rhodes piano, but worse than that, his voice has lost all the emotional anguish that made the original so overwhelming. The result is that a great song is brought down to the level of the ordinary.

Case #3: "Yesterday," quite possibly The Beatles' most beloved song. Paul is practically begging for trouble by redoing this one. The first thing one notices is how closely Paul is trying to imitate the original version, and he does a pretty good job of it instrumentally. But his singing ability just isn't there anymore. He sounds so tired, and his voice has never appeared more worn. It's unendearingly ironic (and more than a little pathetic) to hear him say "Suddenly, I'm not half the man I used to be.

Which brings us back to the original question, namely why has McCartney re-recorded six Beatles' songs? Paul claims that

Paul McCartney, along with Dave Edmunds, lays down some studio tracks

't sits on. Broad Street also includes three brand new McCartney compositions. "No More Lonely Nights," done in two versions, ballad and playground (Paul obviously going for the current big-buck 12" market), is the typically sappy pop song that we've come to expect from him lately. It's not bad, but it's not anything to get excited about.

The other two new songs, "Not Such a Bad Boy" and "No obligitory. Despite the presence of such big names as John Jones, David Gilmour, Ringo Starr, Chris Spedding, and Dave Edmunds, as well as Paul himself, the outcome of Give My Regards To Broad Street clearly doesn't justify the effort.

But Julian Lennon's Valotte is worth not only the effort the artist put into it, but the effort the cynical listener must apply to overcome his suspicion that Julian Lennon is a no-talent leaking off his father's name.

Cynicism aside, it does make sense to compare Julian to his father. Not only does Julian look like John, but their vocal similarities are uncanny: the same reediness, the same falsettos, the same emotional quality that stirs you with its utter simplicity. Even more interesting is that Julian has John's ability to take a basic melody and lyrics and turn it into something more. But the similarities to John really shouldn't deter enjoyment of the record. Valotte proudly proclaims the talent of Julian Lennon.

Valotte is a far cry from what John Lennon was doing at age 21 with The Beatles. Oddly enough, Julian's songs on Valotte are in the same middle-of-the-road style that John was using on Double Fantasy, released shortly before his murder.

Yet while the style is the same, Julian's concerns are definitely distinct from his father's. On Double Fantasy, John sang of "Starting Over," on Valotte, Julian is just starting, and he sings of love and loneliness, life and the uncertainty that life brings.

Valotte was produced by Phil Ramone, who brings a touch of size to his release. His voice soloing for his entrance with the beat of the guitar and the rhythm of the drums.

Movie soundtracks, no matter how ill-conceived or unnecessary, have become par for the course. Since the star of this movie is the world's wealthiest musician, one supposes that this record's release is

Ramone, responsible for Billy Joel's Beatlesque Nylon Curtain, has given Valotte its fair share of Joelmism. It's proof of Julian's abilities that the record succeeds despite its producer's efforts.

"Valotte," the title track and the album's single, contains Julian's wonderful neo-psychadelic refrain, "Sitting on a puzzle with the river, playing guitar," but the music is strictly adult contemporary MOR. But it's a cut above the average MOR song, with Julian using his expressive voice to pull the listener into his world.

In "Well I Don't Know," Julian is lying on his bed, "feeling the presence of the dead." Julian ob

iously wrote this one with his father in mind, which only adds to the songs eeriness. "I hear you," Julian sings, and then asks "Do you hear me?" Later he adds, "I've been thinking for some time now/Please tell me why you came." Touching, disturbing, and ultimately stirring.

Valotte, split about equally between ballads and MOR rockers, is a genuinely enjoyable album. It really, really grows on you. Analyzing Julian's songs too much misses the point completely. In truth, his talents are much like John's: they are clear when you listen but somehow fade when you start to pick it apart, i.e. the beauty is in the simplicity. Above all, Valotte demonstrates Julian Lennon's enormous potential as an artist. It will be extremely interesting to see what he comes up with next.

Note: For anyone further interested in the Paul McCartney Julian Lennon connection, Julian and Paul will appear together in an interview on Friday Night Videos tomorrow night.
Rockin' Romeoos

That hoodoo that they do so well

Stoneage Romeoos
Hoodoo Gurus
A & M

By Allison Rose

It's been nearly two years since the so-called Australian invasion, when the good folks from Down Under sent us bands like Men at Work, INXS, and the Divinyls. Now the Aussies have given us something to really cheer about - the Hoodoo Gurus, whose energetic album Stoneage Romeoos is one of this year's finest debuts.

This Sydney-based quartet plays a veritable potpourri of musical styles, ranging from punk to pop to Merseybeat to (as their name suggests) psychedelic. In fact, if Stoneage Romeoos didn't turn out to be so much fun, the listener would be tempted to scoff at the Hoodoo Gurus' attempt to assimilate so many different worlds rather than develop an identity of their own. But the Hoodoo Gurus openly acknowledge their wide range of musical styles, as in "Let's All Turn On," where they simply rattle off all their musical influences, thereby justifying their lack of coherence.

Some of Stoneage Romeoos' finest moments lack this melody, and evoke memories of the CRBGB's/Bowery movement of the mid-70's. The raw, pounding guitars of "Dig It Up" or "In the Echo Chamber" are reminiscent of pre-punkers like Television, The Ramones, or The Ramones. Placed next to these shrieking rockers, the ballads like "Zanzibar" and "My Girl" come as a welcome sigh of relief, and give further evidence of the Hoodoo Gurus' impressive versatility.

If the Hoodoo Gurus have any sort of musical identity, it is best demonstrated in "Tojo" and "Leelani," the band's immensely popular Aussie singles. These songs bridge the gap between the wide variety of styles, resulting in an energetic confection of melodic pop backed by the screeching guitars of Faulkner and Brad Shepherd.

Stoneage Romeoos' subject matter has as much direction as the group's music, but if anything else, it's highly amusing. Strange things happen to the Hoodoo Gurus' female characters. In "Leelani," a young native girl sacrifices herself to a volcano, while in "Dig It Up," Faulkner sings, tongue firmly in cheek, "My girlfriend lives in the ground/ask me why is she six feet down?" Even sillier is "I Was a Kamikaze Pilot," with lyrical gems like "I was a kamikaze pilot/They gave me a plane, but I couldn't fly it."

Even when the band tries to get serious, it usually isn't for long. The best example of this is "Tojo," a song that likens a 1975 cyclone in the Australian city of Darwin to a 1942 Japanese naval attack on the same site. After the final line, "Tojo never made it to Darwin," the music abruptly stops, and Faulkner mutters, "But that's insignificant."

The Hoodoo Gurus aren't too concerned with their lack of musical unity; with Stoneage Romeoos, they prove that their only care is to play good, fun rock, whatever the style happens to be. And because the end result is so impressive, the Hoodoo Gurus should have no problem gaining popularity beyond the land Down Under.

The shape of jazz Tacuma

Philadelphia bassman scores

Renaissance Man
Jamaaladeen Tacuma
Gramavision

By Rich Moskowitz

Alto saxophonist Ornette Coleman and guitarist James Blood Ulmer each play an original style of jazz. Coleman's "harmelodic funk" combines an extremely free approach to harmony with funky bop rhythms; Ulmer's music is similar harmonically but has a harder funk edge and often utilizes the rhythmic freedom associated with free jazz.

Philadelphia bassist Jamaaladeen Tacuma, who has played with both men, expresses their influence in his music. His second album, Renaissance Man, is a unique synthesis of these approaches and a variety of pop/funk sensibilities.

Renaissance Man is appropriately titled, as Tacuma demonstrates the capacity to compose in a variety of musical styles. Within his compositions, there are dialogues occurring between different styles of music; these styles unite throughout the album's virtuoso bass playing and effective group leadership. "Flash Back" begins with a bass solo, then cuts into the rhythm section, which then glides into a tight funky groove, then explodes into a fast bop that really smokes. Few bands could do this and still maintain a sense of flow. Jamaaladeen Tacuma's adventurous backing band, does this effortlessly.

Tacuma all express their jazzier tendencies, Bruford's choppy jazz approach that, like the original, reveals its firm roots in the blues. It is a powerful statement.

All of the music on Renaissance Man is exciting and excellently performed, as well as superbly recorded and pressed (Direct Metal Mastering). It is a welcome disc for jazz enthusiasts who are annoyed by the current flood of unadventurous pop/jazz recordings and also of interest for more mainstream listeners.

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34TH STREET  NOVEMBER 15, 1984 / 9
Street Music
Warm Welcome

Frankie Goes Platinum
Welcome To The Pleasure Dome
Frankie Goes To Hollywood Island

By Marc Lauflaben

A popular t-shirt overseas asks the question "Who gives a fuck what Frankie say?" Obviously, a hell of a lot of people. Frankie's, or rather Frankie Goes To Hollywood's, first single, "Relax," is the fourth best-selling single in England ever (and it's still selling briskly), and their second single "Two Tribes" is number eleven on the all-time chart. And they're making a killing in the t-shirt business.

Many Americans might be asking themselves, "What's all the fuss about?" It boils down to the English attraction for controversy. Frankie's "Relax" was banned by the BBC after an astute DJ realized that the lyrics referred to a homosexual sex act. "Relax" promptly soared to the top of the charts. With "Two Tribes," the video was banned (it featured a violent brawl between Ronald Reagan and Konstantin Chernenko). For a time, "Two Tribes" and "Relax" held the number one and two positions on the charts.

Even more interesting is the fact that the first side is the album's weakest. It would be reasonable for a new band to put really catchy material up front and grab the listener's attention immediately, but then again, Frankie Goes To Hollywood don't go about things in a normal way. The album opens with pompous orchestrations and annoying electronic birdcalls, and then enters into the overly long title track, a song that is basically one tenth of an idea that goes on ten times too long.

Next comes the "let's get all our older material out of the way" side. A truncated version of the controversial "Relax" appears, with cute lyrics like "Relax, don't do it, when you want to suck, go to it/Relax, don't do it, when you want to come." What would have been an otherwise ordinary dance song (lyrics aside) is ornamented by Horn's lush production and sound effects. "Two Tribes" and its B-side, a cover of the old Whitfield-Strong gem, "War," also appear. This version of "Two Tribes" is shorter than the 12" and inexplicably deletes the spooky "Mine is the last voice you will ever hear. Don't be alarmed," radio announcement. But is still an above average, intriguing song with singer Holly Johnson asking the question, "Are we living in a land where sex and horror are the new gods?"

Side three is the "let's show our musical influences" section, which features Frankie's rousing version of Bruce Springsteen's classic, "Born to Run." It's about time that someone covered "Born to Run" — the song is nearly ten years old (Don't you feel old now?). FCTH turn it into the frustrated outcry of a young man who's just been reprimanded for being late for work again. Frankie rock hard in this one, more or less maintaining Springsteen's basic structure, but replacing the sax breaks with mad bass runs. But Holly Johnson's phrasings really put the kick in this song. His intonations on lines like "I wanna die with you, Wendy, on the street tonight in an everlasting kiss (at which time he grunts 'Humph')," are exquisitely on target. You can really feel the "madness in his soul."

Also included are a cover of Dionne Warwick's "Do You Know the Way to San Jose?" done in the same delicate fashion as the original, the Duran Duranish "Wish (The Lads Were Here)," and the Pink Floydish "Ballad of 32." Frankie tries to fit a lot onto one side, and the effect is interesting if not exactly unified.

"Krisco Kisses" kicks off the last side, another exhilarating dance track with naughty sexual innuendos, "Krisco kisses, never misses/Krisco kisses, you can take it up, up and up," sings Holly over a fast paced tribal drumbeat. The final standout track is "The Power of Love," a surprisingly pretty ballad. Johnson doesn't have an all-time great voice, like the original Frankie (Sinatra) does, but he has a nice way of phrasing as he exorts us to "make love our goal."

There is definitely a good album sunk inside the sleeves of Welcome To The Pleasure Dome. The instrumentation and production are always catchy, and Johnson's expressions maintain your attention. But are there two good albums? Not quite. Welcome To The Pleasure Dome succumbs to the traditional problem of the double album filler. And it would have been simple to cut it down to a single record, considering there are only sixty minutes of music to begin with. But Frankie Goes To Hollywood, in their brief but bombastic existence, have always done what they wanted, and the English have bought their records by the zillions. Frankie are betting that Americans will become equally enamored of them, and considering the Boy George craze, they might be right.
A look at Frisco’s late supervisor

The Times of Harvey Milk
Directed by Robert Epstein
At the TLA

By Katherine Constan

Documentaries, often comprised of film clips that lack action and audience appeal, are traditionally boring. The Times of Harvey Milk, a movie without actors, succeeds because of this peculiarity: no actors could have portrayed the intensity of the story as effectively as the real people themselves. The movie’s subject — gay rights — is controversial and sensitive enough to give the film a serious and emotional tone.

Director Robert Epstein’s honest and candid treatment makes the docu-drama an astonishingly real portrait of a man and his fight for human rights. The Times of Harvey Milk is the true story of the assassination of Harvey Milk, a gay man who became politically active in San Francisco — serving as an elected member of the city’s Board of Supervisors under Mayor George Moscone. Both men were brutally killed in 1978.

Described by one of his friends as a raving maniac, Milk’s vibrant and colorful personality lights up the screen. He was the voice of the gay people and an example of progress and change in politics and government. Milk, the first publically gay official in America, died at the climax of his political career. Before the murder, Milk’s belief in people’s innate worth gave hope to the oppressed; his death is a symbol of society’s intolerance.

The movie opens with a distraught news reporter announcing Milk and Moscone’s tragic deaths, and then flashes back to the beginning of Milk’s life. When the film’s action reaches the assassination, the same announcement is repeated again. Thus, Epstein manipulates the viewer’s emotions through his combination of flashbacks, footage of interviews with Milk, testimonies of his friends, as well as innovative use of still photographs.

The rest of the film is devoted to the after-effects of Milk’s death — the reactions of his friends and followers and the murderer’s trial. The candlelight march through the streets of San Francisco after Milk’s death inspires as much grief in the audience as in the participants themselves. Immediately after that moment of sorrow, the action switches to the harsh atmosphere of the murder trial. During the trial, the tape of the killer’s heartbreaking confession is played while the movie screen is covered with a close-up of his face. The director effectively uses such techniques as close-ups, slow motion, and silent film clips to dramatize the poignancy of the story.

Despite the tragedy inherent in the film’s story, Milk’s profound personal influence, and the social changes that he implemented alleviate the sorrow, and make The Times of Harvey Milk a joyful testimony to the man himself. Because of Milk’s integrity and perseverance, the documentary transcends gay rights, and addresses human rights in general. It teaches that it’s okay to be gay — or different in any other way — and that people, when denied their natural rights, must fight, when necessary, to the death.

No big deal

An entertaining yet vapid boy-meets-woman film

No Small Affair
Directed by Jerry Schatzberg
At Budco Olde City

By Jean Sherman


The plot revolves around every teenage boy’s fantasy — a 16-year-old amateur photographer, Charles Cummings (Jon Cryer) who shoots only in black and white until Laura Victor (Demi Moore), a beautiful, down-on-her-luck, 23-year-old singer accidentally transpires in his shots. He falls in love with her picture, goes in search of the woman and ends up with a relationship to that is way out of his league. She gets famous. He grows up and starts photographing in color. And the audience is left to assume that they’ll both live happily ever after.

The story is cute. It’s entertaining. Some parts of it are even commendable.

Moore, as the aspiring rock singer Laura Victor, shows more depth than she has in her two years as ace-reporter Jackie Templeton on General Hospital. Her performance is sensitive and alive.

In his first starring film role, Cryer portrays girl-shy Charles Cummings adequately. But it seems that Director Jerry Schatzberg was more interested in an awkward-adolescent Matthew Broderick (WarGames) clone than in having Cryer be himself.

Seasoned actress Ann Wedgeworth as Cryer’s whining mother is a sorely-queeerly annoying. It is hard enough to watch her, let alone to listen to her grating voice. Her biggest scenes were natural popcorn breaks.

Schatzberg’s direction is unoriginal. No Small Affair attempts to duplicate the squeaky clean, yet still lascivious, teen sex fantasy genre that has been making so much money during the past few summers. The older woman/virgin boy syndrome is lumpy from overuse.

The cinematography compensates for the tired subject matter. Several well-thought-out scenes — including the opening moments shot through the periscope-like range finder of Cryer’s 35-millimeter camera and a darkroom scene shot through a brown filter — add another much-needed dimension to both Cryer’s character and the entire film.

One of the few truly original aspects of No Small Affair is Rupert Holmes’ upbeat music. At times, it moves the movie along when the plot maintains a snail’s pace.

Several of Moore’s concert scenes contain some of the best music in the show — if you close your eyes. Because she doesn’t really sing. And her lip-syncing over Chrissy Faith’s vocals constantly misses a beat.

But No Small Affair is not a bad movie. It’s use of old themes, old jokes, and an old plot just make it the epitome of originality. Watching the same thing over and over again can sometimes get boring.
**Bombzai**

Campy sci-fi film falls flat

The Adventures of Buckaroo Banzai
Banzai Across the 8th Dimension
Directed by W. D. Richter
At the Budco Palace

By Michael Gordon

Science fiction parody, a potentially hilarious genre of filmmaking, becomes an annoying mess before director W. D. Richter’s camera. The Adventures of Buckaroo Banzai Across the 8th Dimension, Richter’s feeble stab at science fiction farce, is a mind boggling melange of perverse humor and special effects, maligning everything from the laws of physics to the American government.

As the flick begins, accomplished neurosurgeon/Samurai warrior/rock star Buckaroo Banzai (Peter Weller) is late for a test drive of a supersonic vehicle that he hopes will enable him to enter the Eighth Dimension. (The seemingly impenetrable void which exists within all solid matter). His discovery of a life form within the Eighth Dimension leads him to the unbelievable concept of an Eighth Dimension even more fantastic. This, and other bizarre scenarios, characterize this ridiculous movie.

Banzai and his funky rock group, Buckaroo Banzai and the Aliens, embark on a wild journey across the reggae dimension. And then there’s all the other stuff, including Woyodyne, the one dimensional New Jersey suitor Tommy Pynchon, and the warped golden-boy, Perfect Tommy (Lewis Smith), set against a backdrop of everything from the laws of physics to the American government.

The film is filled with many such unlikely, yet amusing situations. The black alien leader has been placed inside the head of Dr. Lizardo (John Lithgow), the first person to penetrate into the Eighth Dimension. And then there’s all the New Jersey jokes. In fact, the entire movie takes place in a New Jersey science fiction comedy.

The film’s funniest moment is a hilarious barroom sequence where Buckaroo Banzai and the pining Penny Puddy (Ellen Barkin) warble melancholy love tunes and ingeniously employ radio logic like “Remember, no matter where you go...there you are.” Buckaroo manages to bring Penny to the brink of suicide. From this point on the movie blasts into hyperspace. Uncoordinated alien-earthing shootouts and fake aerial shots characterize the action sequences that follow.

Christopher Lloyd, known for his successful portrayal of Doc in the film, is even more oblivious (if that’s possible) as the Alien Lord, Lloyd, doing what he does best, grunts and howls like a pig in heat. Balancing Lloyd’s performance, John Lithgow grins and grinds his teeth like a madman without becoming too nauseating as the insane Doctor Lizardo.

Peter Weller, as the Flash Gordon-like Banzai, creates a good-natured character by playing up his boisterous good looks and naive disposition. His friends, including wacky, suicidal Penny Puddy, shallow, one dimensional New Jersey (Jeff Goldblum), and the warped golden-boy, Perfect Tommy (Lewis Smith), seem to be right out of a comic book. Richter’s crew of caricatures parodies science fiction, but he ends up being too clever for his own good by bringing in too many plots and too many characters.

Richter borrows liberally from author Thomas Pynchon’s The Crying of Lot 49 (in fact, the name of the film’s central character, Yoyodyne, is directly from Pynchon’s novel). While Pynchon’s dry satiric humor is effective in conveying the role of physics in nature, Richter mutilates these laws to portray Buckaroo Banzai’s madman world of madness.

Banzai’s excessive approach to the science fiction parody is annoying but does have its funny moments. If you’re in the mood for some mindless trash then Buckaroo Banzai might be for you.

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**Bad Lord**

It’s the Burns and Burns Show

Oh God, You Devil
Directed by Paul Bogart
At the Regency

By Tom Harris

George Burns is 88 years old and he can’t move that fast anymore. But when his eyes turn fiery red and the devil in him comes out, he can still turn in a fine performance. Burns’ immortal talent is the only thing going for Director Paul Bogart’s first stab at the “Oh God” series, Oh God, You Devil.

This confusing incarnation of the tired Dunn Yankee syndrome, in which a poor schlep sells his soul to the Devil for a taste of the good life and then gets somebody powerful (like God) to get it back, never gets beyond cheap slapstick comedy and exploitation of the cliched rock star image.

The Devil, affectionately known as Harry Tophef (George Burns), is in the classic devil-business—buying and selling souls. In his last venture, Tophef gave fame to Billy Wayne (Robert Desiderio), a rock star-to-be, for the seven year period of their contract. At the start of this film, the contract has come due, and Wayne’s soul belongs to Tophef. For kicks, the Devil catapults his new mark, Bobby Shelton, (Ted Wass) an aspiring song writer, into Wayne’s glitter rock star life, and sticks Wayne at home with Mrs. Shelton (Roxanne Hart) and her forthcoming baby. After enjoying all the aspects of a rock star’s life, from fun with drugs and sleazy women to adoring crowds and big bucks, Shelton, like the schmuck that he is, gets scared and wants his soul back. (George Burns again) takes pity on the misguided fame seeker, and, in a clever scene in which Burns simultaneously plays the Devil and God, tries to win back Shelton’s soul at poker. If this sounds confusing, that’s because it is.

Oh God, You Devil offers a rare glimpse of George Burns’ diabolical side—he seems to have enjoyed playing the bad guy for a change. But the transformation is not complete. Bogart cast him as God, as well as the Devil. Burns’ inspired dual performance, though played down in the film, makes it clear that his famed acting ability isn’t gone yet. But the insane plot and poor directing don’t fully utilize the old-time great. Burns trots through his latest movie with less enthusiasm and fewer witticisms than he displayed in his earlier films.

Just because God is in this flick doesn’t mean it’s all pristine and nice. Unlike the other Oh God movies, this one has a sordid side. A slimy view of the Axiom rock star’s life shows Shelton’s introduction to casual sex, with the band’s groupies. Later, Shelton overdoses on lots of pretty, multi-colored pills and lies dying in his dressing room as his manager pounds in slow motion on his door.

These scenes epitomize Bogart’s cliched picture of the typical rocker’s lifestyle. His preoccupation with big-time show business—buying and selling women to adoring crowds and fun with drugs and sleazy groupies. Later, Shelton over-doses on colored pills and lies dying in his dressing room as his manager pounds in slow motion on his door.

The bad acting is only tur-
This film doesn't have a leg to stand on

Just the Way You Are
Directed by Edward Molinaro
At Samerik 3

By Roberta S. Klein

The best thing about Just the Way You Are is that Allen Burns (co-author of The Mary Tyler Moore Show and Taxi) wrote the script. But Burns flounders as a movie writer and social critic, and Just the Way You Are warrants a permanent listing in the Schlock Film Festival.

Immersed in TV culture, Burns seems to have modeled Just the Way You Are on the title song from The Mary Tyler Moore Show. Remember how Mary, recovering from a divorce, needed reassuring that love was all around and she was going to make it after all?

Susan Berlanger (Kristy McNicholl), the heroine of Just the Way You Are, is not a divorcée, but according to Burns she needs much the same reassurance as Mary. A childhood bout of encephalitis weakened Susan's right leg. To walk, she must use a small leg brace. Tragic, social stigma, right? Burns seems to think so. Susan looks on, bright, beautiful, and a world-class flutist to boot, she still has trouble finding men to date. (Appropriately enough, she lives in Philadelphia.) Some are simply turned off by her handicap; others get as far as the bedroom, without male companionship. The film's great mysteries.

Brace before bed is one of the fronted with the cold brace turned off by her handicap; appropriately enough, she lives in Philadelphia. Some are simply turned off by her handicap; others get as far as the bedroom, without male companionship. (Ap- propriately enough, she lives in Philadelphia.) Some are simply turned off by her handicap; others get as far as the bedroom, without male companionship. Burns needs much the same reassurance as Mary.

At this point Burns' already fatuous script turns to unadulterated pap. Walking by window display for ski clothing, Susan gets a bizarre idea: at a ski resort, many people break their legs and go about their way in walking casts; with her own right leg in plaster, she too would appear "normal." After convincing a French doctor to fit her with a bogus cast, a jubilant Susan cancels her concert bookings and heads for the French Alps.

Predictably, Susan and her cast live it up at the resort, dancing and hot air ballooning and even winning a special race for ski invalids. But an unforeseen glitch arises: she falls in love with Peter Nichols (Michael Ontkean), an urbane older man whom she also meets at the lodge. Like Susan, Francois has learned to live with a leg injury: unlike Peter, he is wise and gentle.

Pairing Susan with Francois, who is some twenty years older than she is, would probably shock the intended teen viewers of this film, so Burns has Susan treat Francois as a father. Susan encourages a lonely friend to date Francois, but when she discovers his leg injury, she leaves him and resumes her "normal" affair with a married man. I wish I could be as tolerant as you," she tells Susan.

Finally, how hard is it, really, to love someone talented, attractive, and perfect in every way except for a minor, non-congenital leg injury? In Love Story, Arthur speaks the line in this genre. Ryan O'Neal loves Ali MacGraw despite her leukemia. Just how many times is Susan's Peter making? Would he have been so eager to love her if under that cast she'd been convulsing Elephant Man's disease? Stay tuned for Just the Way You Are, Part II.

Boring international love affairs

Another Time, Another Place
Directed by Michael Radford
At the Rox

By Jeffrey Schwartz

What are three Italians doing in the north of Scotland during the end of World War Two? Not much. What is missing from both Michael Radford's new film, Another Time, Another Place and its pitiful heroine's life? Answer: everything, especially excitement. This confounding film inspires an unending flow of questions.

Another Time, Another Place is Janie's (Phyllis Logan) story. Forced to do potatoes and harvest wheat to survive, her life lacks the comforts for which she longs. Married to an insensitive man, Dougal (Paul Young), who does not give her the sympathy or affection she needs, her life is empty. She survives by waiting patiently for something, anything.

Then come the Italians. Three prisoners of war, housed by Janie and Dougal in return for a small government payment, offer her an opportunity for excitement. She has an affair with Luigi (Giovanni Mauriello), one of the Italians. He is one of the movie's few saving graces. His performance is wonderful as a lonely soldier far from home and with no word from his family. Further, his singing—Italian opera in Scotland—is superb. But, because his character is such a slime, it is hard to identify with him. As soon as he has concluded Janie, and the audience, to sympathize with him, he betrays Janie.

Though the scenery is nice (its hard to make Scotland look bad, though Radford comes close), and the acting is fine (especially Logan, assuming that Janie is supposed to go through the movie with a blank look on her face), her story isn't as moving as it ought to be. Janie is poor, lonely, and in despair - all of the characteristics that usually inspire an audience's sympathy - but she has none of the positive character traits that would make them want to. A tragic heroine is one thing, a weak character another. Though she is misled and hurt by Luigi, and fails in her last attempt to save what is left of her self respect, the audience never cares.

In addition, there are a number of other disturbing non sequiturs. Twice during the movie Logan disrobes where it is completely unnecessary. This gratuitous nudity only detracts from the rest of the movie. When a woman is raped toward the end, all she laments is the loss of her stockings.

While Another Time, Another Place won a few British awards last year, and may be a simple, well told story for Scottish audiences who closely identify with the characters, it is not something that many here will enjoy. This is too bad, because the premise is touching, and the dialogue well written. But it just is not moving.
Street Theater

Check off Chekhov

Insulting a master

Chekhov in Yalta
Directed by John Driver
At the Walnut Street Theatre
By Susanne Rosenberg

John Driver and Jeffrey Haddow's Chekhov in Yalta is a straightforward but unimaginative historical drama. The play is set in Yalta, where Anton Chekhov (Stephen Keep) is nursing his deteriorating health. Members of the Moscow Arts Theater, eagerly waiting for him to complete his latest work, visit the playwright as he makes his recovery. The play attempts to depict and explore the relationships between the characters, whose are modeled after real people associated with the playwright.

Because the play deals with the idea of actors playing characters who are actors, it explores the many levels of the relationship between art and reality. The hazy distinction between what is real and what is art is conveyed with a certain degree of success in a scene where Konstantin Stanislavski (Mark Capri), the leading actor in the Moscow Arts Theater, performs a caricature of Chekhov at the party in the playwright's honor. This piece, which is intended to be humorous, becomes very personal and sad when Stanislavskii alludes to his own disintegrating marriage. The audience fails to notice this and is heartily amused by the sketch. This is an interesting contrast to Chekhov's plays which are intended to be comic although his audiences find them painful.

For the most part, Director John Driver fails to elicit worthwhile performances from his cast. An exception is Stephen Keep, who, in the title role, sensitively and effectively explores Chekhov's nature and outlook on life. The other noteworthy performance is by David Carlyon as Moscow, the Moscow Arts Theater's character actor. Though he says relatively little throughout the play, he conveys his moods and opinions through his facial expressions.

Lack of subtlety is another problem with Chekhov in Yalta. In an attempt to render the play intelligible to an audience previously unexposed to the work of Anton Chekhov, its creators hammer home their points and leave the audience in suspense and independent thought. For example, there are at least two allusions per scene to the irony that Chekhov could never comprehend why audiences interpreted his plays as tragedies when they were intended to be comedies. One reference would be sufficient to convey this fact.

Street Books

Next door Nazis

A first-hand account of tracking down war criminals

Quiet Neighbors
Allan A. Ryan
Harcourt Brace Jovanovich. $15.95

By Gail Reichtsein

What happened to all those Gestapo agents and loyal collaborators when World War II ended? They went to America and lived happily ever after. At least until 1979 when the U.S. Department of Justice created its Office of Special Investigations (OSI) to track down and apprehend war criminals. Alan A. Ryan Jr.'s Quiet Neighbors traces the history of these Nazis in America, from their quasi-legal entry through more than thirty years of blind eye complacence on the part of the U.S. government. This inactivity ended when the newly created OSI, with Ryan as its director, finally began to pursue these individuals in an attempt to revoke their citizenship. While OSI was in no position to try war criminals, they could strip the immigrants of their citizenship and make way for deportation proceedings.

Ryan draws on his legal background to explain the loopholes which allowed these people to enter and remain in the U.S. for so long. He describes with displeasure the Immigration and Naturalization Service (INS), which handled, or rather didn't handle, the Nazi collaboration cases before the establishment of OSI. Ryan attributes INS's inaction to a nationwide psychological wound, an inability to face the horrors of the Holocaust. He also notes the anti-Communist trends of McCarthy and Artukovic's case. one of the few filed by the INS in the pre-war period. In fact, Ryan includes so many details that the case's outcome, loses significance. The upshot is that Artukovic was ordered deported in 1952. but due to innumerable legal complications, he's still living in California today.

The other case histories, although interesting, are as convoluted as the first. The flood of information Ryan includes leaves the reader grasping for conclusions. Instead of presenting unfocused coverage of so many cases, Ryan could have made his point more effectively by exploring only three or four cases in greater depth.

While the histories are difficult to follow through, Ryan's own commentary is well written and engaging. He makes powerful observations about post-war American society, and his reasoning, when he extends it, is clear and insightful. The most provocative chapter, "Moscow Agreement," describes OSI's negotiations with the Soviet Union to reach an agreement on the use of Soviet witnesses and records to establish the identity of collaborators. In this chapter Ryan ponders the Soviet's cooperation in spite of the Cold War.

The conclusion. like the commentary found in "Moscow Agreement," is nicely thought out. Ryan illustrates his theory of U.S. inaction, and explains his reasons for prosecuting them now, when many would argue that these men have somehow earned their peace.
SANSOM STREET

writers. Cows have attracted bovine placidity, hence more cowt. Life, with all its sor-
does he do? Breaks up the whole rows, perplexities, and heart-change to willing few human beings would be lovely thing by saying, 'Very being Holsteins. And then what could curse your parents for not

no perplexity: they are never than is in their Ix-.iiitiliil eyes

vlimpse of autobiography, 'and

have observed many cows.' says

stand." (The Texas Agricultural
ed, whereupon they fall and

gases released by manure " The

Common Market restrit

lions on excess milk produc-

unemployed |This was to pro-

charge you? Moo? Lie

himself up so extremely, he is

Yet because Borofsky opens

his head going 'Baaaah. This makes for an alert cow

Now a cow has to have a sense of humor to require a man to act sily before she will smile pretty for the camera. What a beast.

A word about cow tipping. Many people have claimed they have tipped sleeping cows over.

And leave it to cows to get strange diseases. No mere run-ny noses for them. No sir, they get frozen teats and "crazy-cow

breaks, is more interesting than bovine placidity, hence more desirable... ' (Oh, professor. I should like to contest that.)

So you see that cows have caught the fancy of fiction writers. Cows have attracted the national press as well, and

you can be sure that they in-
spire some stories. For instance, anybody who read the Philadelphia Inquirer June 1, 1984 knows that two cows were officially listed among France's unemployed. (This was to pro-
test Common Market restric-
tions on excess milk produc-
tion.) Esquire, January 1983, discussed two manifestations of the cow peril: one, 'dung-lung,' the "affiction caused by ex-
posure to extremely poisonous gases released by manure." The other? "According to the Australian Commonwealth
Scientific and Industrial Research Organization, cattle burp so much methane that they
could be changing the climate of

And leave it to cows to get strange diseases. No mere run-


Continued from page 5

the canvas his own voice is heard. Projecting from the top of it is a metal strip outlining Borofsky's profile with an open

mouth. Like most of his work, "Sing" is about an idea rather than about art, but here the idea is inspired and conveyed

through a combination of elements.

There's a problem when Borofsky assumes too much about his images rather than working them out as he does in "Sing." There is a ping-pong table set up in the very center of the exhibit, and visitors are encouraged to play. There's really no need for a ping-pong table, except that most things that occur to him seem to end up in the show. In the catalogue he explains away this apparent self-indulgence:

"The key to the table is the light hanging over it with a

sign saying "Feel Free to Play." That, obviously, has a double meaning. Can you feel free to play on this planet when the arms race is going on around you? Do you feel free as a human being and can you feel free enough? Or it has the

other meaning: feel free to play at this table -- you are welcome to play in this museum today. The Ping Pong table is everything: installation, content, sculpture, painting, sound, and participating piece. It's an ultimate work for me.

Borofsky's words bring the installation into focus a bit. But however coolly he can describe his work, and however much sense he can make of it in retrospect, it still amounts to profound confu-
sion: Borofsky's frightening and disordered impulses never quite add up to developed statements. It is certainly im-
portant for the Philadelphia Museum of Art to experiment with its first original retrospec-
tive of one artist, especially one whose energy is so over-
whelming and whose ex-
periences are often psychologically overpowering. Yet because Borofsky opens himself up so extremely, he is less an artist than an emotional exhibitionist.
A SOLDIER'S STORY
The movie tells the story of a soldier's return home after the war. It's a heartwarming tale that explores themes of love, family, and the challenges of adjusting to civilian life. (Sarn's Place, 19th & Chestnut, 972-0538)

THE ADVENTURES OF BUCKAROO
BANZAI ACROSS THE 8TH DIMENSION
This movie is a classic for its absurdity and over-the-top action. It's a must-watch for fans of狂放不羁的冒险。(Philadelphia Museum of Art, Parkway at 26th Street, 763-8100)

AMADEUS
Mozart worked with a magic flute. (Olde City, 2nd & Sanno, 627-5966)

BODY DOUBLE
Melanie Griffith makes a better teacher than Nick-Note any day. (Eric's Place, 1519 Chestnut, 583-3086)

CAREFUL, HE MIGHT HEAR YOU
And if he hears you talking about this movie, he might keep it in the theater for yet another week — so be quiet! (Eric's Campus, 40th Street, 382-0296)

COUNTRY
Jessica's Shepherds in too. See her movie like sheep being led to slaughter. (Sarn's Place, 3, 1908 Chestnut, 567-0604)

FIRST BORN
Blue baby. (Eric's Campus, 40th Street, 382-0296)

GARO TALKS
About time she talked. Review after vacation. (Sarn's Place, 3, 1908 Chestnut, 567-0604)

JUST THE WAY YOU ARE
No Moore Mary — and what a pity it is. Review on page 13. (Sarn's Place, 3, 1908 Chestnut, 567-0604)

MISSING IN ACTION
Chuck Norris gets lost and film critics all over the world have a big party. Review after vacation. (Midtown, Broad & Chestnut, 567-2310)

NIGHT OF THE COMET
Haley's comet is coming in just a few years. See this movie to get ready. Review after vacation. (Eric's Mark, I, 18th & Market, 564-6225)

NO SMALL AFFAIR
Have a big one over break. Review on page 11. (Olde City, 2nd & Sanno, 627-5966)

Purple Rain
Purple roses for the king-dad! (Walnut Mall, 382 Walnut, 220-2344)

REPO MAN
Not a joke. (Ritz, 3, 214 Walnut, 925-7900)

ROPE
Jimmy Stewart gets into a little S & M and the obvious effect of a Princeton education. (Ritz, 3, 214 Walnut, 925-7900)

SILENT NIGHT, DEADLY NIGHT
The light the Grinch stole Christmas. (Giyed Duchessa, 1605 Walnut, 563-9861)

SILK SWAN IN LOVE
Opening next week to Turkey in Oven. (Ritz, 3, 214 Walnut, 925-7900)

TERMINATOR
If you lift lots of weights maybe you, too, can be in a juicy movie. (Regency, 16th & Chestnut, 567-2310)

SCHLOCK FILM FESTIVAL
BREAKING
PURPLE RAIN
BEAT STREET
Dancer in the streets! (Midtown, Broad & Chestnut, 567-2310)

GHOSTBUSTERS
We need Bill-Busters already. (Eric Rittenhouse, 1907 Walnut, 567-0320)

GREMLINS
NINJA 2 — THE DOMINATION
The blender wasn't effective enough, so now they're going to try that deadly Ninja. (Duke and Duchess, 1905 Walnut, 563-9861)

THIEF OF HEARTS
Another vein attempt at decent movie making. (Sarn's Place, 19th & Chestnut, 972-0538)

REPERTORY CINEMA
INTERNATIONAL CINEMA
THURS, Fri, Sat. Small Happiness: Women of a Chinese Village (3701 Chestnut, 387-1215)

TEMPLE CINEMA THEQUE
Thurs: the uncut version of a movie about Anglican runs based on the novel by Godden Black Narcissus; Fri and Sat: Truthful's Two English Girls; Sun and Mon: Christopher Lee in Anthony Schaffer's The Wicker Man. (1619 Walnut, 787-1526)

REVIEW OF THE TIMES
Television: 1, Unit Bldg 1212: Another Time, Another Place (Review on page 13). (2023 Sansom Street, 56-0114)

THEATRE OF THE LIVING ARTS
Thurs: Japanese new wave movie Boy and a great but disturbing Brazilian movie Pixote; Fri and Sat: surrealistic, beautifully done film based on the opera Women and the music of the sexes. Thursday: Obscure Object of Desire and Catherine Deneuve as a a young schoolgirl in 1970 film Tristana; Mon and Tues: Gibson in an amazing adaptation of Kafka's Der Golem and Gibson again in The Beauty. (334 South Street, 922-1010)

POLAND
You'll be in comedy heaven at this theater. (Regency, 16th & Chestnut, 567-2310)

PLACES IN THE HEART
There's nun better than Sally to fly through the Depression successfully. (Eric Rittenhouse, 1907 Walnut, 567-0320)

PURPLE RAIN
Purple roses for the king-dad! (Walnut Mall, 382 Walnut, 220-2344)

A NEW WAY TO PAY OLD DEBTS
The unfairly ambitious and the gathered vultures. (Curten's, 2031 Sansom, 556-7606)

SHEAR MADNESS
This silly, silly whoodidun is still cutting up the town. (Zellerbach Theatre, Annenberg Center, 37th & Walnut, 860-5671)

FORBIDDEN BROADWAY
This production that pushes into the blasé. rotting corpse that is Broadway and carcasses while it does so. (Hunt Room, Bellevue Stratford Hotel, Broad & Walnut, 739-5500)

THE MISANTHROPE

BUDDY GUY & JUNIOR WELLS
Buddy & Junior are a swell couple of guys. (Chestnut Cabaret, November 16)

TERRA NOVA
The work of twenty-two New York artists, including Futura 2000, Roni- da Zelniker, Marco McCormick and Fred Brathwaite. (Institute for Contemporary Art, 43rd and Walnut Streets, U. of P. campus)

ANGEL ADAMS
Twenty photos by America's most famous wilderness photographer. (Philadelphia Museum of Art, Parkway at 26th Street, 763-4100)

DENNIS WILL
Two and three dimensional works from this artist. (University City Science Center Gallery, 3624 Market Street, 387-2205)

LIFELINES
"Meditations on relationships, displacement, place and change" from New Mexican photographer Mendel Rubinstein. (Philadelphia College of Art, Broad & Pine, 993-3100)

JOHANNA BOROFSKY
Fifty or so works from one of the hottest artists in America today. (Philadelphia Museum of Art, Parkway at 26th, 763-8100)

NATURAL SCIENCE
A Growing American Tradition
Recent acquisitions and highlights from the Academy's permanent collection. (Pennsylvania Academy of the Fine Arts, Broad & Cherry Streets, 927-7000)

TERRA NOVA
A new way to pay old debts. Massinger's 17th century comedy is one of the greatest villains roles ever! Open Fridays, runs through Monday. (Zellerbach Theatre, Annenberg Center, 37th & Walnut, 860-5671)

TOP GIRLS
The new play by the authors of Top Girl comes to town. (Theater Center of Philadelphia, 622 South 45th St., 925-2625)

CULTURE CLUB
War may be stupid, but it's not half as stupid as Boy George. (Spectrum, November 19)

THE MISANTHROPE

JOEY GARLAND
A new, more than a little more for my taste, but fine, the sparks could fly. (Tower Theater, November 30)

PRINCE
If you don't get your tickets yet, don't even think about it. If you've got tickets, count the seconds until the show. (Tower Theater, December 1)

ROBERT HAZARD
Robert's a personal friend of Gloria Vanderbilt. (Chestnut Cabaret, December 1)

LOS LOBOS
These guys are great and you should all go see this show. No joke. Seriously. (Chestnut Cabaret, December 4)

GENERAL PUBLIC
The Beat goes on. (Tower Theater, December 7)

ROCK IN RIO featuring:
ROD STEWART, AC/DC, B-52'S, GEORGE BENSON, DEF LEPPARD, THE GOGOS, NINA HAGEN, IRON MAIDEN, AL JARREAU, QANTIS JISKIN, YES, SCORPIONS, and JAMES TAYLOR. A bargain for five dollars a show, but first you have to get down there. (An amphitheatre in Barra de Tijuca, Rio de Janeiro, January 11-20)

BEYOND A PORTRAIT
Photographs by famed friends Alfred Steiglitz and Dorothy Norman. (Philadelphia Museum of Art, Parkway at 26th Street, 763-8100)

EAST VILLAGE SCENE
The work of twenty-two New York artists, including Futura 2000, Roni- da Zelniker, Marco McCormick and Fred Brathwaite. (Institute for Contemporary Art, 43rd and Walnut Streets, U. of P. campus)

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