By Sue Jung

Two months after the tragic MOVE blaze, scientists are attempting to resolve the mystery behind the disaster.

Anthropology Associate Professor Alan Mann is investigating one of the most disturbing questions: how many MOVE members perished in the fire? An expert in bone structure, Mann has been examining the charred human remains in an effort to determine the death toll.

Mann, working with the city's Medical Examiner's office, has uncovered information which contradicts city death statistics. Until Mann's recent examinations, officials believed that only nine MOVE members perished in the fire, which began after city police dropped a bomb on the house in a futile attempt to flush out the radical group.

Byrdie Africa, a 13-year-old boy who was one of two MOVE members to escape the blaze, said Wednesday that nine people died in the house.

Yet Mann said Tuesday that he feels his evidence conclusively shows that at least 11 people died in the flames.

"The difficulty—and what the scientists are making much of—is the fact that the bodies have not been positively identified," Mann said. "From my point of view, there hasn't been any problem in establishing the number of bodies there were.

'The anthropologist spent two days examining the remains—a job he described as 'horrifyingly gruesome.'

'The fact that it happened needlessly is a horrendous thing that we contemplate,' Mann said. "These were not skeletal materials—but these were individuals who had been, in some cases, burned."

"In some cases, the bodies had been literally mangled by rubble, and in some cases, the bodies had, literally, been cooked," he added.

Mann also said he was able to determine the sex of many of the bodies due to flesh samples.

'The bodies just fell apart—all of the soft tissues were there and the bone, I swear, was just falling out of the body,' he said. "Most of the time, the sex was [known] based on soft tissue."

Mann and his associate Janet Monge, an anthropologist teaching assistant, have discovered many discrepancies in Birdie Africa's statement.

In one instance, Mann said he found no evidence that two adolescent females were in the MOVE compound when the building was bombed, once again contradicting Birdie's statement.

"He said there were a couple of teenagers—girls there and I couldn't find them," Mann said. "There was an unidentified body of a female between 18 and 20 and an unidentified body of a female around 12 and I said to myself 'This was not a woman at all."

see MANN, page 11

Maldonado to face trial next week on rape charge

By Taub Swartz

Wharton semester Benjamin Maldonado will go to trial next week on charges that he raped a Rosemont freshman last February.

At a preliminary hearing in May, Court of Common Please Judge Norman Jenkins ruled that Maldonado should be tried on six counts, including rape and involuntary sexual deviant intercourse charges.

Philadelphia Assistant District Attorney William Heiman, who questioned the Rosemont student at the preliminary hearing, said Tuesday that he expects next Thursday's trial to last only one or two days, adding that he could not legally comment on the case.

"I thought I might have some feelings on the case, I'm not in the position to speak," Heiman said. "There's no such prohibition on the defense."

'The defense attorney has not exactly been silent, but he has since the preliminary hearing," he added. "And I wouldn't want to continue to do so." Heiman also said that all witnesses will be present during the trial.

Robert Hofa, an associate of Maldonado's defense attorney Norm Einti, said Wednesday that he and his colleague expect their client to be exonerated.

"We have all of our witnesses ready," Hofa said. "We are still see MALDONADO, page 5

Philadelphia's cable T.V. system is coming to U.

By Ruth Masters

After nine years of bickering and compromising, Philadelphia has finally resolved its cable quagmire, and the University will use the new technology to improve campus communications.

The city will sign contracts with four cable companies this month in its first concrete step toward cable installation, but officials say it may take another year and a half before wiring actually begins.

Vice President for Computing David Stonehill said Wednesday that the University is installing a separate internal fiber optic wiring system which will be linked to outside cable systems.

"The cable will link microcomputers with things like the library, computers, instructional departments and each other," Stonehill said. "It can also be used for electronic mail, and it will be available for voice transmission if we choose to go to that."

Eventually, Stonehill said, the University hopes to install "some fiber to the dorms so it will be possible to transmit cable TV signals throughout the University."

"We would like to have wire for every bed in each residence hall," he said. "People who have computers can use the fiber optic network and University resources."

The vice provost said that a panel will be assembled to answer all questions about cable installation for the dorm rooms, adding that the University may complete installation next year.

"Installation of the fiber optic will be under way, if not completed by the fall of '86," Stonehill said.

The University has already purchased the micro-computers necessary for data transmission with grant money from IBM and the Digital Equipment Corporation. However, the University will pay for the fiber optic installation.

The four companies chosen by the city must find ways to finance the estimated $200-300 million in construction cost a process that can last six months.

City cable T.V. official Ken Fogli said last week that he feels finance backing is just the first step in the pre-construction
**By Howard Gensler**

Barring any unforeseen circumstances, the summer of 1985 will be remembered for two sociological lead story TV-related events: 1) the debut of New Coke and 2) the return of Rambo. If the hijacking of a Pan Am jetliner, a Perestroika whirl and the Iran-Contra affair are not enough to baffle the brain of the average American, consider this: the change to "the secret formula," take out the bite, make it sweeter, just like all the other cola. Unfortunately, many drinkers, people who've been guzzling Coke for years, think the toothpaste that would have remained a secret. Well, says Coke, shagging aside the very real fact that it has been improving its wallets and staining its teeth in support for ninety-nine years, they just had better get used to it.

Next they'll take the apple out of apple pie. Next the government, intent on impressing its TV image, will change the colors of the flag because the white stripes streak in the sunlight.

While we were getting accustomed to the taste of New Coke, we notice how little kids call it New Coke. New York — and testing to see if it would still remove corrosive materials. It was the American who could have remained a secret. Well, says Coke, shagging aside the very real fact that it has been improving its wallets and staining its teeth in support for ninety-nine years, they just had better get used to it.

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By Robert Mahlowitz

I wasn't the fact that the jobs weren't well paying.
It wasn't that they were boring.
And after a while it didn't even bother me to openly grovel for work.
No, it was the harsh reality of summer unemployment which was most bitter.
Once I had completed two years of Ivy League education, all the while toasting as an editor at The Daily Pennsylvania, it was my little sister back home who was raking in the bucks.
It seems that so few found a job with her best friend's company answering phones and reading to novices for five and a half hours said the little sweet roundness of her office, she sat cross-legged

December.
By early April the replies began arriving.
Slowly at first — then faithfully a day.

"I'll lay the plastic sheet of camouflage over the page with the bunny...and look, the bunny disappears. Can anyone find the bunny?"


Oh, we've offered the position to someone already, but we're keeping your name on the list in case they don't take it.
So much for NBC.
Well, it seemed that I'd have to put my plans for greatness on hold for a bit. But I was convinced that I could still find interesting and challenging work. After a short break to hum a few inspiriting Cav Stevens tunes I offered the ranks of Philadelphia.
I had never really read the classifieds. I mean the little imitably blurbish about pest control workers.
But in all of those pages I found only ads for auto mechanics, accountants, high school principals and exotic dancers. There was hardly anything for someone of my caliber. Eventually I came upon one which sounded appealing.
My interest in the marketing company began well enough and I was relieved to notice that my interviewer did not wear purple eye.

Oh, big assistant just came in, she shouted toward the woman who had shown me in, you know, the one with the big white.

During the interview I noticed a Macintosh computer in the office. In an effort to impress the boss with the knowledge of my Mac I said, "I see you have a Macintosh."
How many do you have?"
The assistant said, "three."
The boss said, "five."
"Really, I thought we only had three, guess they've been promoting.
"Well," said boss lady, I've always said it's better to have the Macs fuck than the light company. I had a vague idea of what one would do in such a job. The light company. I had a vague idea of what one would do in such a job. The soft yellow arc of the street lamp caused the sweat roundness of her chubby cheeks. A few pieces on BTU's and the value of energy conservation and I would be on my way to the architectural lighting fixture hall of fame.
I was a little worried, though — what if the job required technical knowledge.
"Hey, that's great," they informed me, "we want someone who has experience, who knows absolutely nothing about the business. They'll take a fresher approach to the project."
The next day they called me back to tell me they gave the position to someone with more experience.

It was back to the classifieds.
No longer Rock Bottom, though.
What happened to all of the experiments I did back then? Did they sat nef and "Dobon pir Larat gark Safan." and "Dobon pit lar.at gark Safan."

The $18 from the Neptunese affair was used to pay the Neptunese aloud. I knew the experiment was one of those utter radical matters. Maybe it wasn't an experiment about language learning at all. Maybe it was a way to see how long different people would keep at an inane task. Maybe I had kept at it longer than anyone else...

December 31. I sat in this room for hours saying things like, "Wapat tit lo Wapan gork Satan," and "Dobon pir Larat gork Hoxod bopo."

I sat in this room for hours saying things like, "Wapat tit lo Wapan gork Satan," and "Dobon pir Larat gork Hoxod bopo."

Not only was I thoroughly embarrassed, but I was beginning to tire of the project. As I checked the wall of my cell for other cameras — or, God forbid, microphones — I imagined the experiment was one of those outer radical matters. Maybe it wasn't an experiment about language learning at all. Maybe it was a way to see how long different people would keep at an inane task. Maybe I had kept at it longer than anyone else...

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Robert Mahlowitz is a College junior and editorial page editor of The Daily Pennsylvania.

"Yeah sure I'll meet you for lunch — just give me a minute to change. I'm nearly naked," she said into the phone.

The head salesman was telling us all about the wonders of encyclopedia printing.
"Then came the letter from NBC. If I hadn't heard from purple face. I waited a few hours saying things like, "Wapat tit lo Wapan gork Satan," and "Dobon pir Larat gork Hoxod bopo."

My interview at the marketing company began well enough and I was relieved to notice that my interviewer did not wear purple eye.

"Well, I didn't get into Harvard or Brown, and wasn't in the middle of a world war.
I returned to Penn to wait — and wait.

It took me a while to realize that I had hit bottom.
It was back to the classifieds.
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"I said, "I really must know about this position. I have been offered for this summer and I must give them a decision."

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Robert Mahlowitz is a College junior and editorial page editor of The Daily Pennsylvania.
O'Bannon's shake-up provides stability

By Taub Swartz

Some familiar faces are gone and some titles have changed. And now almost one year after Senior Vice President Helen O'Bannon reorganized the University's non-academic administration, the new Franklin Building team is comfortable with its routine.

Last summer, O'Bannon divided the managerial staff into three distinct areas, personnel and finance, each under the authority of a single vice president. Reflecting on the radical changes she initiated, O'Bannon said recently that she is pleased with the progress her administration has made.

When O'Bannon began restructuring, she said the changes would bring long-term stability to the University. She now says that stability is a reality.

"We're beginning to reap the benefits of the new organization," O'Bannon said. "The logic that I thought was there is now being played out.

"I tried to make it make sense -- the division of responsibility -- the way it made sense to me," she added. "You play on the strengths of your key people."

The new administrative infrastructure has created many changes, O'Bannon said. "We are upgrading the appearance of the Bookstore," O'Bannon said. "We are working with Public Safety to have a safety awareness program around campus.

"Public Safety officers are now more visible than they used to be," she added. O'Bannon says that the visible results stem from strong leadership, especially by Vice President for Administration Gary Posner in personnel management. Before the restructuring, Posner was Vice President for Human Resources.

"Under his leadership we are looking to see what we can do to make the University more consumer-friendly," O'Bannon said.

For his part, Posner said that he is pleased with the reorganization's results, adding that members of the University community will have to decide if the new structure has been successful.

"One of the greatest opportunities for me was to integrate my human resources background with the business and auxiliary side of the University," Posner said. "It has been one of my most enjoyable working years. I can only thank my four division staffs."

Helen O'Bannon

"We will continue in the future to serve the best -- or not do it all," he said.

He added that O'Bannon's structural changes have enabled University management of personnel, facilities and finance to become "more cost effective and less bureaucratic."

O'Bannon agreed that campus services are run more effectively today than last year, adding that members of the Physical Plant, Construction and Facilities Planning staffs have benefited from more upper-echelon administrative attention. Previously, these divisions fell under the command of Vice President for Operational Services Arthur Hirsch, one of long-term University administration who left in the shuffle. Posner is now partially responsible for Hirsch's tasks.

"They don't tell me that we're doing a wonderful job," O'Bannon said. "But I get a sense that they feel that the Physical Plant area is getting to be more responsive and more responsible."

Facilities Development Director Titus Hewryk said O'Bannon's changes have made a difference to him.

"It is pleasant to work for Helen O'Bannon," Hewryk said. A number of things have improved under her leadership.

But some of the divisions affected by O'Bannon's reorganization have left no difference. Dining Service, which fell under Hirsch's authority, is now supervised by Posner. Dining Service

Gary Posner

Business Manager Carol Vor-" 

chheimer said that her organization has hardly noticed last sum-
mer's administrative changes.

"It really hasn't affected us," Vorchheimer said. "We had a fine relationship with the old staff and we have a fine relationship with the new staff."

"I don't think that the changes that were made had an effect on us," she said. "In terms of our operation's efficiency, it's been smooth before and it's smooth right now. I don't think we missed a beat."

O'Bannon said that although the major changes are complete, more fine-tuning is necessary.

"We're trying to be sensitive to the constituency," O'Bannon said. "We're here to serve the students and faculty. We're not here to serve our own bureaucracy."

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40th & Spruce
(near from dental school)
U. ranks twelfth nationally in federal research grants

By Sharon Phillips

The University received more than $83 million in federal research and development funding in fiscal year 1983, ranking it 12th nationally among research institutions.

The federal government provided a total of more than $3 billion that year in research funding. In addition, 115 faculty members, four other Pennsylvania campuses, and ranked in the top 100 schools receiving any support, John Hopkins University in Baltimore ranked highest.

Local news that the University saw further increases in fiscal years 84 and 85. "We've been in the top dozen for years," Cooperman said, adding that most of the federal funding goes to individual faculty members.

Cooperman also said that the University saw further increases in fiscal years 84 and 85. "We went up somewhere like 19 percent between fiscal year '83 and fiscal-year '84," he said. "We may have moved up in the rankings." For fiscal year 83, the University had seen an additional increase of about nine percent, Cooperman continued.

Federal Relations Director David Morse said this week that he believes the University's high quality research attracts federal funding. "It's based upon the institution's commitment to research," Morse said.

Morse added that the University draws federal funds for a wide variety of projects whereas "other institutions derive their support from a single project or a single entity."

He said that John Hopkins is ranked first, for example, because of its famous applied physics laboratory.

"What is most important is the variety of the support we have from different agencies," Morse said. "Our research is both in-depth and broadly based, and that's a good combination to have for a research university."

The University's funds were provided by the National Institutes of Health, the National Science Foundation, the National Endowment for the Humanities, the Departments of Energy, Education and Agriculture, as well as other federal institutions.

Federal funding for research has remained relatively constant nationally, although funding for the University has steadily increased, Morse said.

"We have increased our total support in terms of actual dollars, at a time when total support for research and development is not really increasing substantially in real terms," he said.

Morse also said he feels that Congress will not approve the administration's proposed spending cuts.

"Even though the President proposes these cuts, we hope the will not occur," he said. "Recent history has shown that Congress is reluctant to make these cuts."

Cable

from page 1

"They must submit the financial information to the city for certification," Fugit continued. "Once they receive certification, the company must work on their final plans for installation and get all their licenses."

The city must approve the financial plans before construction begins. "The process can take one to two and a half years until they're in a position to start installing cable," Fugit added.

Peri Irving, an administrative assistant at Wade Communications, one of the installation firms, said last week that the company is selling stock to finance cable installation in West Philadelphia.

"We're going to syndicate our company," Irving said. "A lot of people will invest, people who have money to invest and don't expect a return on their investment right away.

"Wade was formed in 1979 by a group of investors interested in holding for one of the cable contracts. Although the company operated a number of New Jersey radio stations, it is currently focusing on cable. "Cable is more lucrative than radio and a lot more creative and challenging and futuristic," Irving said.

Irving is confident that West Philadelphia will subscribe to cable.

The misconception about cable is that it you don't make a lot of money you can't afford it," she said, noting that many middle- and lower-income residents will buy "cable. There are more homeowners in West Philly than in any other area."

Wade is offering West Philadelphia two subscription packages. At $35 a month, subscribers will receive 61 channels, including a variety of local and public access stations. For an extra $10.50, viewers can buy Bravo, The Disney Channel, Home Theater Network and Galavision. The company will also offer a more extensive package for $51.95 a month.

Maldonado

from page 1

confident in a not guilty verdict."

He added that no new information has surfaced since the preliminary hearing in May. "The trial could technically go on for five days, but I expect it to last only two or three," he said. "The Commonwealth probably has only one to three witnesses. We have a lot more."
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**‘Off the Streets’**

**Area youth participate in sports program at U.’s gyms**

By Lisa Kapin

Tameeka Davis would be glued to the tube this summer if it wasn’t for the National Sports Youth Program.

“I’d just be sitting home watching TV or wasting time if I weren’t here,” the 14-year-old Davis said. “Time goes faster here — it just breezes by.”

Davis and more than 400 Philadelphia kids, between the ages of 10 and 16, aren’t wasting their time watching the soap — they’re participating in the University’s Sports and Enrichment Program.

The program, held every weekday morning in Gimbel and Hutchinson gymnasiums, offers city children the chance to try sports they wouldn’t have a chance to play otherwise. Those sports include: soccer, squash, volleyball, gymnastics and field hockey.

But the program doesn’t end off the court.

Students participate in awareness activities, dubbed the Enrichment Component, which includes programs on drug and alcohol abuse, sexuality, career fundamentals, and educational opportunities and job responsibility.

Enrichment Component Coordinator Barbara Wyatt, who has been with the program for 16 years, said Wednesday that she feels the program helps area youth.

“This program is wonderful for the kids,” Wyatt said. “It opens up so many doors for them [and] it gives them opportunities they just may not have otherwise. How many of these kids would get professional terms, squash, and swimming lessons?”

“Our Enrichment Component encourages these kids to develop in their future potential both educationally and in their careers,” she continued. “This program instills positive goals and self-respect.”

Participants are even more enthusiastic than Wyatt.

“It’s a learning experience,” said Joe Ball, 16, “The sports program helps us to improve both physically and mentally. It’s not only fun, but it teaches us to be better people.

Derek, who wants to be an electrician, feels the program is helping him become a better person.

“You get out of this program as much as you put into it,” he said. “It motivates us kids when someone who knows what they are talking about explains things to us — whether they are talking about their jobs or explaining how to shoot a basket.”

Also doing sports gives me a good attitude,” he added. “It makes me feel good about myself to know that I can play sports.”

Calvin Coleman, who would one day like to play professional football, said that “the sports program has taught [him] that it is good to have something to fall back on as a career for later on.”

“I like art a lot also so maybe I’ll go to art school,” Coleman added.

Younger participants also said the sports program was enjoyable. Maria Morris, Bryant Feggins and Barry Allen said their favorite activity was swimming, which they called the “coolest.”

All three are excited about upcoming competition between their program and one from Temple University later this month.

Program Director Ken Perron said the program is designed to keep kids off the street.

“If they weren’t here playing sports, they might just be hanging out causing mischief or wasting time,” Perron said.

But Perron said the program is in danger because the government may cut its funding.

“This program is important to the kids in this community,” Perron said. “It’s been operating successfully for 16 years. Right now, there is a waiting list of 200 kids hoping to participate in our sports program. I sincerely hope that if Reagan does cut or eliminate our funding altogether, the University will continue its strong commitment to this valuable program not only in terms of resources but also in terms of funding.”

**MOUTH ULCERS?**

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Call 908-6178 or 908-5170 for details
By Gail Reichstein

A glance at any square block above 42nd Street is enough to remind you of the pain and disaster inherent in inner-city living. Broken-down buildings, towering graffiti and restless teenagers bring undeniable reality to the concept of urban blight; beneath the blind eyes and turned heads it's everybody's dream to be able to do something about it. But the problem is so deep-rooted, and its effects so debilitating, that most of the time the situation just seems hopeless.

But it's not. There are ways to help, and Cobbs Creek is as good a place as any to start.

That's why 122 kids from five of the city's most troubled neighborhoods, 62 of them victims of the MOVE fire, have been spending 15-20 hours a week cleaning up. As employees of the West Philadelphia Improvement Corps (WEPIC), these young people are actively involved in mural painting, landscaping, and remodeling blighted sections of West Philadelphia, including Cobbs Creek, West Powelton and Cedar Park.

The impetus behind all this is an innovative experiment made real by the cooperation of many people and organizations dedicated to the improvement of West Philadelphia. Under the aegis of the West Philadelphia Partnership, the Philadelphia Anti-Graffiti Network, the Philadelphia Crisis Intervention Network and the University have all joined forces to improve the face of the city. Also lending muscle to the effort are the Greater Philadelphia First Corporation, the Urban Affairs Partnership, Mayor Goode's office, and assorted other letters and numbers too numerous and too confusing to explain.

What they all have in common is the overwhelming desire to convert destructive energy into constructive force, and to spur the city's disadvantaged youth to positive action. By attacking the problems on many fronts - through employment, workshops, experience and contact - the program hopes to instill a sense of responsibility and self-worth based on personal accomplishment. A number of projects in the city, workshops, and informal education sessions are all designed to meet the needs of the youth and benefit the city.

Once the Corps began work on June third, the members have painted large-scale murals at a nursery on 62nd and Cedar and cleaned and painted walls at the Cobbs Creek Recreation Center. And things have really been picking up in the last few weeks. "July 8 was the original starting date for the program," reports Mark Fraga, another project coordinator. "But when MOVE happened, there was a rush to employ those kids who had been affected. We were a little unsure of how to handle things at the start, but now its going a lot better."

Since the Corps began work on June third, the members have painted large-scale murals at a nursery on 62nd and Cedar and cleaned and painted walls at the Cobbs Creek Recreation Center. And things have really been picking up in the last few weeks. "July 8 was the original starting date for the program," reports Mark Fraga, another project coordinator. "But when MOVE happened, there was a rush to employ those kids who had been affected. We were a little unsure of how to handle things at the start, but now its going a lot better."

The corps' current project is the Bryant Elementary School at 60th and Cedar, where many of its employees went to school. The school is being completely overhauled by Corps members, who will paint it, landscape it, cover the graffiti, and make any other repairs.

Fraga and Goldstein are the heart of this project, which evolved from a student "A sample of the Corps' achievements..."
There's a Grace, Beauty in 'Paris, Texas'

Paris, Texas
Directed by Wenders
At the Ritz

By Mark Jacobs

The night before I went to see Paris, Texas a friend called to say he had just seen a terrible movie. "It was so bad," he lamented. "Don't waste your time, and save your money."

Having heard good things about the film, I was surprised but nonetheless, I took his advice. I was even more surprised the next day when I was asked to review the film and was told "it is so good," and "you should feel lucky that you're seeing it for the first time." Puzzled and intrigued, I decided to see Paris, Texas. As I walked from my car to the theater, I was thinking that the film either had to be truly wonderful, truly outstanding, or truly average (perfect mix of polar views). It would certainly be controversial.

Not at all. Instead, Paris, Texas was a very good, entirely mellow, mood movie. Building a genuine warmth through easy direction and beautiful cinematography, the picture leaves an impression of simplicity that is a tonic in today's bustling times.

Simply put, what we find in the movie's opening: Travis (Harry Dean Stanton), the central thematic figure is alone walking across the barren lands of Texas. Stumbling onto civilization, Travis, who has been on the road for four years, is subsequently reunited with his brother, Walt (the actor), and his niece (Teri Huson Carson), who are living in Los Angeles.

Travis stays on with them, and he and Hunter slowly build a recognition of time. At which point the two decide to split from California and head back to Texas in search of Hunter's mother, Jane (Natassja Kinski), who had disappeared at the same time as Travis.

If this seems like a poor excuse for a script, you're missing the point. Paris, Texas is a film of mood and feeling, not of dialogue and plot changes. The soundtrack is not sung, but instead impressionistic, evocative guitar riffs that sum up the feelings of solitude, simplicity and beauty that characterize the film. Wenders' direction and the cinematography are so magnificent that we feel and live this movie; developing a deep appreciation for a slow-paced life where there is closeness and quality.

Harry Dean Stanton is marvelous as Travis, a most difficult character to portray. Progressing from a withdrawn sociol ogy out to a generally adjusted individual is no easy task, and Stanton handles the job with startling ease. Hunter Carson is precious in the little boy. Precocious, amiable and adorable, he exhibits great acting maturity. The other cast members, including Kinski, are generally excellent. Kinski's sweet portrayal as Stanton's former wife and present prostitute is credible and consistent with the film's pattern.

What Wenders has here is a partner for the new age of symbol-laden movies. Travis, the Texas-based Wenders film, is a noble attempt to create a film that is more about mood and feeling, not of dialogue and plot changes. The soundtrack is not sung, but instead impressionistic, evocative guitar riffs that sum up the feelings of solitude, simplicity and beauty that characterize the film. Wenders' direction and the cinematography are so magnificent that we feel and live this movie; developing a deep appreciation for a slow-paced life where there is closeness and quality.

Back to the Future
Directed by Robert Zemeckis

By Felipe Albuquerque

Back to the Future is like a roller coaster with too many peaks. The excitement is in the story, not the counterpoint that can be excessive. Unusually, Producer Steven Spielberg and Director Robert Zemeckis enjoyed making this movie. It exhibits many of the most memorable scenes from Star Wars, Risky Business and any James Bond flick and synthesized a sense of awedness that never before has been

Marty McFly (Michael Fox) is the semicool, semi-intelligent teenager whose post-pubescent blues run from disassociation with his parents to frustration in expressing his own identity. After a funny start that draws out Marty's and his parents' problems, the movie accelerates to light speed. This introduces Marty's devoted friend and mentor, Doc Brown (Christopher Lloyd), a loopy professor whose last and only successful invention is a time-machine built into a Delorean sport car.

During a late-night rendezvous, the professor shows up time after time at Marty to Marty and prepares to embark into the future to have his plans foiled by Libyan terrorists. Marty eventually gets his hands on the car and drives all the way to 1955, where (and this is where the fun begins) he meets his teenage parents and propitizes his future by toe-kicking with their relationship. Marty accidently

dazzles his mother with his modern charms: he hangs a mean ten on an antique skate-board, and she falls in love with him. The rest of the film revolves around Marty's humorous attempts to unite his mother and father.

Zemeckis has intelligently cauterized this film for all ages, using the changes in time to create comfortable and witty vignettes of two very different eras. The days of clean streets, The Happy Munsters and Chuck Berry are hilariously juxtaposed to our era of Burger King, the Walkman and Van Halen. It is here that this film becomes much more than an adventure: As Marty struggles to dodge his mother's amorous advances, he manages to do what almost every kid desires—he makes his parents cool and respectable. Any parent and child will find these scenes enjoyable. While this may seem a thin excuse for a theme it works nicely in what eventually becomes an overly kinetic adventure.

In weaving together historical scenes, Back to the Future accurately depicts our contemporary fascination with pop culture. Marty hops his way through the '50s sporting trends and very slickly-cluttered tidbits: "I'll take pepper-salt," he asks a mall-shop owner, who carries, "if you want a pepsi, kid, you gotta pay for it." In one particularly laughable scene, Marty dresses up in a space suit and torments his father with a Walkman, all while calling himself Darth Vader and threatening to "nawt" his dad's brain. These modernisms are appealing and satiating—this is upbeat stuff.

Christopher Lloyd steals the show as the bug-eyed, socially-deviant genius. Not only is he funny, he's endearing, mystical perhaps god-like and even more appealing than he was as Jim in Taxi. The same can be said for Fox, whose character in Family Ties lim somewhere between Beaver Cleaver and Potzie Webber. Here Fox doesn't have enough time to be too cute. Lea Thompson and Crispin Glover turn in smart performances as Marty's parents, in proofs to be the movie's most thematic roles. In addition, the makeup of Back to the Future is skillful in transforming their appearances.

Spielberg falters only when he begins having too much fun. The last ten minutes are replete with so many nabbling scenes that one wonders whether the fabled director-producer is trying to outdo himself. Marty's return to the '50s is nearly prevented by four consecutive disasters (odd out Stevie), and this is where the film loses touch with its goals. There is too much adventure for plot, and too many themes for provisal.

This movie evokes a cloudy message. Marty is both a moral crusader (now drinking and a delinquent, action-hungry adolescent. His act and style are not mere caricatures. The audience is left in the early scenes, we understand who these people really are. Their personalities are not hardened in any way except Walt, who as a billboard designer may serve to represent a more sentimentally balleted storyline and would thus merit a more intensive demarcation.

Yet it is not to say that the characters of Paris, Texas are towers of symbolic truth. Each individual is so low-key and realistic that it would be impossible to reduce them to such simple caricatures. Travis, mainly, is a tower of integrity.

Paris, Texas' most appreciable achievement is that it leaves all the moviegoers with an aftertaste. Spielberg movies begin with similar power only to be laid low by the heavy hand of compromise. Such is not the case with this movie. The opening warmth and beauty are sustained throughout, flawed only by the picture's sporadic pacing and plot plausibility at the end. With such dedication to fine movie-making, Paris, Texas leaves a lasting feeling of genuine warmth that is worth having—and yes, even worth paying for.

Michael (sly as a Fox) drowns his mother (Lea Thompson) to Crispin Glover

Lloyd's trying not to let his eyes fall out

Paris, Texas

The Summer Pennsylvania — Thursday, July 11, 1985
music

Koko's croakin' out some lighter shades of blues

Koko Taylor: Queen of the Blues (Alligator Records). Koko Taylor lives up to her title of Queen of the Blues admirably, singing with a fun, powerful style.

There is more than Taylor's impassioned voice here. She's backed herself up with some of the blues' best instrumentalists and every instrument gets its say. The likes of Albert Collins, Lonnie Brooks, James Cotton and Son Seals make guest appearances while John Lee Hooker's co-producer, plays a strong guitar. "Protestor" takes it easy on keyboards, and with Ray "Killer" Allison on drums and Johnny B. Copeland on bass, who could ask for a better rhythm section?

The talents of these musicians do not go to waste. Collins blender is out on guitar in the first few grooves of "The Hunter" and Cotton's harmonics are hot on "Evil" and "Queen Bee." Yet even with such an impressive array of talent, Taylor is relentless. Her songwriting and vocals, from straight-out to full-throated, gritty shouts, is all here.

"I Used To Like A Baby," Taylor's torchy voice talents her beau's departure, while reassuring us that "everything is really all right." And when she belts out "I Can Love You Like A Woman (Or I Can Have A Man)," her listeners become believers.

"Beer Bottle Boogie" inspires a dancing mood and provides a suitable counterpart to the laughable "Flamin' Mamaril." While conveying a wide range of emotions, Taylor is always up for a good time.

— Jacqueline Safak

Dead or Alive: Yougugaler (EP). The only thing wrong with a band with no ideas is a band that has one idea they throw at you over and over again. Dead or Alive is such a one-idea band.

Despite several shifts in tempo, every song on Younggaler contains identical bass riffs, which the band circles with symphonic, machine noises. Of course, many one-idea bands actually make their formula work for a song and Dead or Alive is no exception. Here it's "You Spin Me Round (Like a Record)," a catchy, danceable and altogether stupid disco song. "All I know is that to me you look like a fun, simple way of life. Ripe with an innocence that is Free".

— Marc Laugelbene

Roy Buchanan: When a Guitar Plays the Blues (Alligator Records). Masterful guitar player Roy Buchanan displays a wide breadth of style on this, his first exclusively blues album.

Buchanan's guitar playing, at times biting or beautiful, is always emotional without over-emphasizing—and he often shows that he does not take himself too seriously. His playing is so expressive that he can speak a few words, finish the sentence off with a guitar lick, and leave the listener suffering no loss of understanding.

Yet despite his talents, Buchanan doesn't overload the guitar tricks. He clearly coods down his instrument and highlights a song's other emotional information. One would be hard-pressed to find a fault with this album. The backup band is excellent with its only drawback being the keyboard player's lack of teeth. The record is also well programmed, and engineered to jump right out of the stereo.

— Marc Laugelbene

What's Koko Taylor waiting about?

film

A 'Forest' full of charm, elegance and confusion

The Emerald Forest

Directed by John Boorman
At the Old City

By Eric Goldman

The Emerald Forest is like something made by a child—genius from a bunch of Lincoln Logs. It's the product of a gifted imagination built with solid material, but you can't tell what it's supposed to be.

The opening scenes show the kidnapping of a blood-thirsty, blue-eyed American boy by a tribe of Amazonian Indians known as The Savage People. The film follows the boy's father (Powers Boothe) through his ten-year search for his son, and his experiences in the untamed culture of the natives.

From the outset, the viewer is treated to a vision and world far from contemporary Western "civilization." The action is framed by the rain forests and waterways of the massive Amazon Forest. The cinematography shields the viewer from an over-dose of green by artfully capturing the diversity and beauty of this rarely seen paradise.

Of equal quality is the treatment of the indians themselves. The nobility and serenity of these peoples, whose cultures have remained unchanged for thousands of years, is faithfully recorded without condescension or derision. Instead of producing a sense of pity for the naked savages, what emerges is respect for a culture rarely seen by the outside world.

The film loses itself, however, when it presents its theme, or, more appropriately, themes, in attempts to explore various ideas, critiques and opinions; it becomes a potpourri of worthy causes. As the subject progresses from concert over the jungle's extinction, to the definition of fatherhood and back to criticism of slavery and exploitation, the record becomes a little fuzzy around the edges.

What remains clear is that this film is a study about two ways of life. The American child Tommy (Charley Boorman) is transformed into the noble savage Tomme, and serves as the vehicle through which our natural father reacquaints himself. It becomes apparent that Tomme has no desire to become Tommy again. His life is a savagely healthy and rewarding one, which he cherishes. In comparison to the vast number of "civilized" people who yearn to "get away from it all," this is a powerful statement.

This, of course, is to be expected. No film producer is going to travel all the way to Brazil to find that there is nothing worth

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The Summer Pennsylvanian — Thursday, July 11, 1985
**A VIEW TO A KILL**
I wish they'd let Roger Moore out of Bondage already. He's too old. But the Areth has some saving Grace. But won't save a prayer for the soundtrack.
(Samson, 1908 Chestnut, 567-0604)

**BEVERLY HILLS COP**
If the Holodeck, now the cops. It's an exciting place out there on the West Coast. But if we梅在 would value walks and come back to Philly, Samson, 1868 Chestnut, 567-0604

**BIRDY**
Fly over Rambo — get a bird's-eye view of some Philly bags suffering through the terror of nap. (Eric Campus, 40th St., 362-0296)

**BREWSTER'S MILLIONS**
It's the game of life — but $4.50 downtown is more reasonable to see Pryor spend his fortune on something other than spas. (Eric's Place, 1131 Chestnut, 563-0386)

**CHOCOLATE FROSTING**
It makes three hours to explain this bizarre movie and only two hours to see it. So get yourself a hit. (Eric's Campus, 2nd & Sansom, 627-3966)

**COCOON**
Happy Day are back. But now Richie is behind the camera. Cost of thousands of years. And you'll count thousands of years. See old men down by the air with the greatest of ease. Say, don't you think the air is on the high low.
(Walden Mall, 3095 Walnut, 222-2344)

**COLD FUSION**
You can't even get your hair up? But this move causes them to multi-function. Make your day and keep riding right past this one.
(Elkin. Broad and Chestnut, 567-0201)

**D.A.R.Y.L.**
D.A.R.Y.L. follows in the classic tradition of C.H.U.D. But who gets to see all the classic sequels? It's not worth finding out the words behind the phenomenon. Another E.T. (we know what that stands for anyway) you'll love it! In screens, 19th & Chestnut, 972-0208

**FLETCH**
What fetched wasn't made you pitch. Chase this one whenever it takes your vacation season.
(Em's Place, 19th & Chestnut, 972-0208)

**THE GODS MUST BE CRAZY**
At first, this film may strike you as racist, but even low-class people soon realize that this is a worker's joke at "cocktail" white society. This is a great one. (Ritz II, 214 Walnut, 925-7900)

**GOONIES**
Goondies meaning makes up for the movie's lack of name.
(Walden Mall, 3385 Walnut, 222-2344)

**LIFE FORCE**
Forced death. If you survive this one — keep riding right past this one.
(Elkin. Broad and Chestnut, 567-0201)

**LICENSE TO KILL**
NO TRAIN TO TERROR
You don't have to rent a tie to ride the train. Just board a train and ride.
(Regency, 16th and Chestnut, 567-2110)

**MADE IN U.S.A.**
No job that you can get in a decent job.
(accessToken. Broad and Chestnut, 567-0201)

**NEW OPENINGS**

**SILVERADO**
A western movie with horses and cowboys and dust.
(Elkin, Campus, 40th St., 362-0296)

**SHARRY MADNESS**
What show? This show's been playing so long. Four years — almost as long as I'm spending at Penn. I'm sure everyone knows by now. But if you don't, you can't see and get it.
(Curtain Theatre, 2031 Sansom, 567-0201)

**NUCLEAR WASTE**
An experimental piece from the No Respect for the Environment Coalition. (Studio Theatre on the Walnut St. Street, 19th & Chestnut, 672-0302)

**TO BE YOUNG, GIFTED, AND BLACK**
Lorraine Hansberry's passionate autobiographical drama Superb acting. This is the first play in the Black Theater Festival. Through July 28.
(Theater Center Philadelphia, 622-4 S St., 502-9940)

**CHAKA KHAN**
I've seen three of you that you've seen this show.
(Valley Forge Music Fair, July 12)

**THE VELVET ELK**
Veal, vel, vel — it's time you caught themselves.
(Chelsea Cabaret, July 12)

**PATT METHENY GROUP**
The Pat Metheny group is one of the most popular groups around. They're a hit group and can get a project — and now they're worth the travel involved in going to see the show.
(The Marlo Music, July 13)

**SOUTHJOE AND THE AMBASSADOR**
When you go into a record shop, where do you find these guys— uptown, downtown, right down to me and you.
(334 South Street, 922-1010)

**THE BOOK OF THE DESERT**

**MADE IN U.S.A.**
It's worth the travel involved in going to see the show. (Valley Forge Music Fair, July 12)

**THE BOY WHO LOVED PIGS**
I've seen three of you that you've seen this show.
(Valley Forge Music Fair, July 12)

**THE VELVET ELK**
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(334 South Street, 922-1010)

**AL JARREAU**
You know how, you know him, but you sure can't name his songs. Or at least we can't. Don't mention and report back to us. (The Spectrum, campus, 1131 Chestnut, 567-0201)

**KICK AND THE GANG**
Maze has a rough time finding his way to this city. Is it worth the travel involved in going to see the show. (Kool and the Gang, July 13)

**THE MEETING PLACE**
I wish they'd just cool it now already.
(The Spectrum, campus, 1131 Chestnut, 567-0201)

**NEW EDITION**
I wish they'd just cool it now already.
(The Spectrum, campus, 1131 Chestnut, 567-0201)

**TOM TERHUNE**

**GLEN FREY**
(I don't know if you're going to like this one)
(Valley Forge Music Fair, August 9)

**RAY CHARLES**
I wish they'd just cool it now already.
(The Spectrum, campus, 1131 Chestnut, 567-0201)

**NEW EDITION**
I wish they'd just cool it now already.
(The Spectrum, campus, 1131 Chestnut, 567-0201)

**THE WHITE SHARK AND THE SWALLOW**

**JAPAN**
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Once their bones and teeth are examined, the scientists found some pieces that we couldn't fit together, unless you have a bone from a clearly small child, it can't go with a set of bones from an adult," he said. "We ended up with a few sets of bones that we couldn't fit together," he said. "It's quite possible that they go with the other bodies — we just couldn't put them on — or they could be very small fragments of an additional individual." Although some bones do not seem to match the skeletons, Mann said he doubts that more than 11 MOVE members died as a result of malnutrition — but he added that the MOVE children "did not look like they were malnourished." Millions of children and adults in the city continued to sit through the Osage rebellion.

In the aftermath of the inferno, which claimed more than 60 residences, scientists will continue to investigate the unknown identities of the victims.

Say they could positively identify that of Tomara Boro Africa, a child older than 11 MOVE members died, they were able, however, to determine the ages and sexes of three other children, Mann said, adding that authorities identified five adults according to records of fingerprints.

"The children were easy to sort out from the adults," he added. "There's no way of combining any [bones] together, unless you have the torso of an adult on the legs of a child."

But when piecing together the bones, the scientists found some bones that did not seem to belong to any of the skeletons.

"We ended up with a few pieces that we couldn't fit together," he said. "It's quite possible that they go with the other bodies — we just couldn't put them on — or they could be very small fragments of an additional individual." Although some bones do not seem to match the skeletons, Mann said he doubts that more than 11 MOVE members died in the fire. "It's a very slight possibility that that might be the case," he said. "I think 11 is the right number — but anything is possible," he said.

The only body the researchers could positively identify was that of Tomara Boro Africa, a nine-year-old girl. They were able, however, to determine the ages and sexes of three other children, Mann said, adding that authorities identified five adults according to records of fingerprints.

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Wharton offers seminars
Teaches small business management
By Christina Bauer

The Wharton School will offer two programs this month focusing on improving managerial skills of small business owners and supervisors.

Co-sponsored by the Wharton Small Business and Development Center and the Management and Behavioral Science Center, the two programs this month will teach owners to manage time better and increase employee productivity.

Small Business Center Training Coordinator Allison Cooper said Monday that the courses provide practical management advice to small business owners.

"This seminar will answer their questions," Cooper said. "The management styles that will be taught are not like ones you would find in a textbook. Small business owners will learn how to use available resources effectively and to boost productivity without increasing costs," Cooper said.


The seminars also instruct entrepreneurs how to provide incentives to get results from employees by rewarding superior job performance.

In the immediate future, Fraga and Goldstein aren't hoping for a lightning change in the behavior of city kids. They recognize that there are still some problems, but the corps coordinators aren't giving up hope. "Although it sounds really nice, it just one kid learns that there's more to this planet than chaos, then it will all be worth it," Fraga remarked.

Blair, the leading edge, says Goldstein, "It’s hard to get across. We want to improve their self-confidence and make them realize that they can affect the world they’re living in.

But despite these difficulties, the mood among corps members remains optimistic. They have the chance to put their plans into action and to really accomplish something good.

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The seminars will be held on Thursday, July 18 and Thursday, July 25 from 1 p.m. to 5 p.m. in Steinberg Hall/Dietrich Hall in room 315. Fees are $40 per seminar or $75 for the series.

MEL GIBSON
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Wharton School Small Business and Development Center Training Coordinator Allison Cooper said Monday that the seminars teach business owners how to increase productivity.

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By Christina Bauer

The University is planning extensive renovations for the Furness Building in an effort to put the structure in "modern working order."

Graduate School of Fine Arts Development Officer Jeannie Flamm said Wednesday that improvements will include modernization of the heating, ventilation and lighting systems. The renovations are scheduled for completion in 1991, the building's centennial.

Most of the work will be done on the main level. Flamm said, "An elevator will be installed and the reading room will be refurbished."

In addition, the University will install an air conditioning system in order to preserve the fine arts library collections and the 95-year-old building itself.

Flamm described the structure, designed by architect Frank Furness, as "a building of much character."

"Its interior and exterior are highly ornamented," she said. The next phase of the project includes replacing the roof and windows, restoring the library's six glass-rooted study alcoves and installing air conditioning in the main-book stacks. The architectural firm of Venturi, Rauch and Brown, chosen by a University selection committee, will develop the building's restoration plan.

The Clío Group, Inc. will oversee the project, serving as historic consultants. Clío Group President and Graduate School of Fine Arts Lecturer George Thomas called VRSB "the most important firm in Philadelphia."

"Our job is to work through architectural resolutions for the problems of space in the Furness Building," Thomas said Wednesday. "The Furness Building is one of the great architectural assets the University has. We don't want to damage the aesthetics of the building."

Furness is the third oldest building on campus and served as the University's main library until 1962.

The next phase of the project will be extensive repairs and improvements will include moder...
Phone plan
from page 1
call greatly enhanced telephone service to students at no additional cost to the students or to the University,” Murray continued. In addition to free calling to any PHL telephone or to rooms in the three "linked" dorms, students will have access to the University’s new local extension rates, and will receive monthly itemized bills from the Bursar’s office.

"Students who are sharing quarters will be able to dial an account code when they place a long-distance call,” Murray said. “Their telephone bill will be sorted by that accounting code number to help students identify which roommates are using the most, or using the least.”

search for math break-in suspects continues through second month

Grad Students Faculty
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**515 W 41st Floor one bedroom apartment available. Newly remodeled, sunny, two blocks from U of P. from $390, excluding utilities. Please call 476-6777 after 6 p.m.**

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**APARTMENTS**

**415T AND Walnut. Efficiency, large sunny, washer, dryer. 724-5558 Available 9/1**

**SPRINGFIELD and 49th large two bedroom, oak floors, large kitchen, available August 1st $400. includes heat $625**

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**SPRINGFIELD and 49th, 2 entire furnished floors of a house, 3 bedrooms, 2 baths, large modern kitchen, large family room with wood burning stove. One year lease beginning Sept. 1st, $900 per month plus utilities. Call 727-8977**

**UNIVERSITY QTY 4500 Rittenhouse St. Spacious two bedroom corner apartment with newly refinished hardwood floors, $325 (decoroured rent rate) plus utilities. Call Tadus at 570-1760 or 571-7241**

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**FOOD**

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1970 VOLVO 144 Sedan, auto. good mechanical condition. Needs inspection. 627-3229 before 10 p.m.

**DRESSES FOR SALE 5 drawers, $20 “as is.” 4 months old. Moving, must sell $60.00. Call 387-2386.**

**SPROUCE 42ND Best area finest 1 bedroom, 1 bath apartment with nice view New 724-5558 Available October 1st $420. includes heat, eat-in modem kitchen, available August 1st.**

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**FINDING TRAINERS NEEDED**

**FT and PT, Male and Female**

The One on One Sports Training Center, Philadelphia’s most up to date fitness complex, located at 1608 Walnut St, is expanding its staff.

Applicants for personal fitness trainer positions must be at least 20 years of age, in excellent physical condition, have teaching/coaching skills, professional preparation in exercise science, and be available for 18 to 24 months including summers.

Salary $40 to $80 per hr., flexible hours between 6 a.m. and 10 p.m.

Each client at One on One exercises under the supervision of his/her own personal trainer throughout every workout session. Workouts are by appointment only.

The Training Center utilizes a full range of state-of-the-art fitness equipment and techniques.

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Larry Minter, Ph.D., Licensed Psychologist, 726-3882.

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**ADVERTISER Index**

**CLASSIFIED ADS**

Place classified ads at the DP office, 4015 Walnut Street, 2nd floor. Cost: $10 per word, per week. Deadline 3 p.m. Tuesday.

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**ROOMMATES**

**FEMALE ROOMMATE wanted. Society Hill (2d and Pine) $300 a month plus utilities. Call 215-425-3707.**

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**TYPING**

**ADVERTISER Index**

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