Inquiring Minds

Strike leaves editors "lots of time to plan"

By ROBERT SHAHAN

When employees of Philadelphia Daily News were on strike, the newsroom was transformed into a busy scene of activity. The Philadelphia Inquirer and the Daily Pennsylvania News (DP/A) continued publishing with reduced staffs.

But the editors stayed in their offices.

At 40th North Broad Street, in the large white building, Building 34, was the DP/A newsroom. The building houses several newspapers, but the DP/A newsroom was unique in its size and quietness. The building's retro look and full-service facilities were well-suited to the newspaper's needs.

The DP/A newsroom was not the only place where work continued. The Philadelphia Inquirer, which publishes the Daily News and the DP/A, was also publishing.

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Chemistry Dept. gets $2 million donation

By LAURA SHAW

The Chemistry Department has been awarded a $2 million grant from the Glennon Trust Company to help modernize its laboratories.

The money is from the Pew Foundation and will be used to modernize the six undergraduate laboratories. The funds will be used to upgrade existing laboratories and build new ones.

Among the proposed improvements will be new lab benches and sinks. The department will also receive new computers and advanced organic chemistry and spectroscopy equipment.

GAPSA unanimously calls for divestment

By ROBERT ELLIS

The Graduate and Professional Students Association (GAPSA) unanimously passed two proposed amendments to the GAPSA constitution and bylaws at its Oct. 1 meeting.

The amendments would allow GAPSA to pass resolutions urging the University to divest of companies that are involved in the arms trade. The resolution would urging the University to divest of companies that are involved in the arms trade.

The resolutions also call for a divestment campaign to be established in order to prevent the university from investing in companies that are involved in the arms trade.

The GAPSA amendments, which were drafted by the Anti-Apartheid Coalition, are expected to be considered by the University's Board of Trustees.

(Continued on page 13)

Computer Fare

Fair more than bytes and picas

By DENIS HAIR

The Associated Press, in a move to catch up with companies and universities that are already using computer technology, is considering adding more computers and other equipment to its network.

A recent survey of university computer networks revealed that many networks are not yet as advanced as the AP's network.

The University's computer network, which serves more than 200 libraries and other departments, is already considered one of the most advanced in the country.

AP officials said that they are considering adding more computers and other equipment to the network in order to keep pace with the latest developments in computer technology.

"In order to keep up with the competition, it's important that we continue to invest in our network," said AP Executive Editor Bill Wagner. "We want to make sure that our network is as advanced as possible."
 Senate report: chiefs of staff ineffective military advisers

WASHINGTON — The military's Joint Chiefs of Staff have been described as "bureaucrats," "ineffective," and "slow to react" in a Senate Armed Services Committee report that is expected to be released this week.

The report, sent to the Senate by the committee's chief staff, says the chiefs of staff are "ineffectual" and "do not react quickly enough to new developments in the military." The report also criticizes the chiefs of staff for being "too slow to react to new developments in the military." The chiefs of staff are "not quick enough to react to new developments in the military," the report says.

The committee will hold a hearing on the report next week.

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Conservatory. A satirical comedy comedy written by Larry Larson, 'Tent Meeting' to open nenberg Center's Zellerbach dividual strengths and weaknesses, written by three people, for Tent Meeting, will begin its three- 

It takes a look at American revivalism Tent Meeting, takes an entirely distinct approach to the matters of truth, delusion and self- 

It is a rare occurrence when a play 

If it is, Brill's words is the "best 

Director Stephen Goff said that Brill 

It is, in Brill's words is the "best 

ARTCETERA

By CONSTANCE NATALIS

By ANTHONY SIGEL

Campus Arts

"Tent Meeting" is a "hip comedy." Bickel chose the play "because, in its way, 

Tent Meeting game won last weekend," said Brill. "And I'm so sure."

There are, however, certain 

Tent Meeting will be on the third 

They are, somewhat surprisingly, 

Student satisfies many a sweet tooth

BY ANTHONY SIGEL

BY ANTHONY SIGEL

the play has already arrived. 

"It is a fresh and dynamic 

"It is a fresh and dynamic 

"It is a fresh and dynamic 

They have a really good 

It is the first in a series of five 

Drum Gold Public Relations 

Drum Gold Public Relations 

Campus Events

A listing of University news and events

NOTICE

CAMPUS EVENTS are on the move. November 1985! For details, see page 2.

Do not participate in any event that is not approved by the Campus Activities Board. Additionally, please remember to schedule appointments for the health center and guidance center when needed. Remember to use the available resources for your benefit.

Today

Don I lorget

November election

day at 7 p.m

GUIDELINE INTRODUCTORY

Become a member of "wealth." Would you settle for a 386-2752

Wars)

man Frankel (Physico) and

surprised'

invites all to "Penn Lite" weekly

Chestnut

floor lounge HRE New members

Thursday Oct 17. 7:00 pm 4th

DO YOU HAVE aspirations of

its first meeting tonight at 9 p.m in

policies Thursday at 5:00 room

*incom>

WHITE WHARTON presents Gail

Thurs. Oct 17. 7:30-9

BRA0 REYNOLDS - Deputy

TODAY

PEOPLE'Sすべり discharged for the University by

There *

AEGEAN (Germany)

BREWERS' OUTLET

Beer and Soda Supermarket

48th & PINE ST.

PROTECTED BY PROFESSIONAL SECURITY

476-7606

Mon.-Thurs. 9-7

Fri. 9-8 Sat. 9-7

LARGEST SELECTION OF IMPORTED BEERS FROM ROUND THE WORLD

MOLSON GOLDEN K.C. CANADA

HEINEKEN STOUT (Dutch)

MOSER AND DING (Germany)

JOHNNIE WALKER (Scotland)

DOM BARTON (France)

40 BUCKS (England)

BLACKWELL'S (Scotland)

JOHN MORGAN Pre-Health Society;

McDonald's "Dinner Specials"

HOT DOGS and BURGERS

Busch

12 oz can

Hoffman Schmidt Anniversary Sampler

2 oz double deck -Classic, Schmidt- McShrady's

Perrier

Natural Sparkling

Mineral Water

20 oz bottle

only $63

Leib 12 oz bottles

with this coupon

Coca-Diet Coke

Tab, Sprite

12 oz can

24 oz can

only $6

Shultz Thin Pretzels

Hog $1.59 to buy one get one free

Available at Ticketron, Annenberg & Locust Walk. For more information: 888-4464

Saturday, October 26th

8:00 Irvine Auditorium

Tickets are $9.00 and $11.00, $2.00 discount with your Penn ID

Everyone told me accounting was more than numbers, that it was really a people profession.

That's why I'm sure I made the right decision. I work with good people who have the highest technical skills— together in a total business environment.

There's no question. It's an outstanding business career.

Deloitte Haskins & Sells

USA

For me, the real difference was the people. I could tell from the beginning that was the DH&S difference.

Pat J. Reynolds

Manager, ESL New York

ABM, Warner Graduate School, 1979

It's a very open firm. Doors are open: people let you know you're welcome. Put it another way: DH&S cares.

At all my interviews—on campus, at the job—I was treated by everyone very well.

That concern for my professional development has been there from day one.

The training is excellent. I have a career advisor who knows my strengths, the supervisors on my jobs are thorough. All the way up the line, people are there when you need them.
as he can," Steinman said this week.

about his recent successes in Ihe
controller must be independent of the
oversee the spending of city govern-
has accused Vignola of being careless
ble among University students.
to mobilize as much support as possi-
tha Steinman said that Vignola hopes
to discuss his two-year record as con-
Mayor Wilson Ooode.

nus, will return to his alma mater to

UA seeks new U. employment policy

The candidate will hold a question

The city controller's job is to

Republican opponent Larry Tabas

and wcial rusbce' A wide variety of source*

HILLEL'S Lishma non-credit

BEYOND 2 blocks north of 6th of P.6.

CARL'S JUNIOR

THE ANGEL FAMILY

Women in the Middle

Working women caring for parents will be discussed from both the policy and clinical angles by two of the field's recognized leaders.
Stanley J. Brody, Professor of Physical Medicine and Rehabilitation Psychitr)
the policy and clinical angles by two of the field's recognized

DANGERS

University of Pennsylvania Department of Music

central of new works by Penn composers
September, 19. 1085 8:00 pm
Harold Prince Theatre, Annenberg Center
FREE tickets available at Annenberg Box Office

DOES HALF A MILLION DOLLARS YOU?!!

Three Members To Be Elected to
the Student Activities Council
FINANCE COMMITTEE
Interested freshmen, sophomores, and juniors should sign up for an
interview in the Office of Student life, 110 Houston Hall,
by Oct. 24
Founded by SAC

the position.”

said last night that he thinks the new
policy should have been considered

"Basically, I believe that the
UA council is not a system to get things
accomplished." He said that if
"If we accomplish a lot, it's
important that we do the things
we need to do in order to

A new system to get things accomplished.

"Perspectives." The booklet details how students

the policy and clinical angles by two of the field's recognized

"I'm very pleased that the four of
them attended," he said. "If we ac-

the meeting as a positive

"I expect that people will be

I'm not sure what the outcome will be," he said.

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Taking Care

It was a typical October night, and a University student was walking through the campus at about 3:20 a.m. On the corner of 36th Street and Locust Walk, he was met by three individuals. They were armed with a 25-caliber automatic handgun.

Fortunately, the armed robbery was interrupted by a Public Safety officer who was passing by. The offcer asked the three a few questions, they fled, only to be caught a few blocks away.

The lesson, as always, is to exercise caution and common sense at all times. In the morning it is not the best time to be outside, and, as Public Safety spokesman Steven Heath reminded, "crimes do not end at the boundaries of the campus." At the same time, one cannot help but be grateful that a student wasn't put in danger of being robbed at gunpoint in front of College Hall.

Better safe than sorry.

Perspectives on Drinking

Elaine Robinson

It is very upsetting to see others who have been drinking get ready to return to their books we felt good about ourselves. It is startling to realize the many ways alcohol can effect us. It is important to be aware of our alcohol intake, to return to our normal lives, and to return to our study lives.

Elaine Robinson is a University counselor. She is interested in talking about their con-

GO WEST/ErJic Goldman

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Company, strikers reach tentative agreement

(Continued from page 1)

"agreement allows union members economic benefits, among them more diverse membership."

tion of money from wages toward last-minute details, such as the diver-

sion two-day allotment. The new pact also grants workers other

health benefits. Under the most recent

contracts, the company deducted 50 per week from take-home pay for the benefits, but the unions want to decrease this figure. "We're hoping to shave that a little lower to get more money into mem-

Local 10 member Mel Grengberg said the negotiations will cover some minor details on the non-economic agreements, which they have not yet finalized in writing. "The company is essentially moving with various sections, tying up loose ends and ironing out various minor details on the non-economic issues, such as PNI's hiring policy and a company-sponsored in-

vestment plan restricted to non-union members, before calling for ratifica-

tion of the agreements. "It should be a matter of several days we might see a ratification on Monday morning and a newspaper

Company officials will not com-

"If there is a formal agreement, and the agreement is initial today or tomorrow — that would be Thurs-

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GAPSA vote calls for divestment

(Continued from page 1)

"Everyone agreed that the moral issues for many financial con-sequences that may come as a result of divestment," Lyman said. "We all felt very strongly that the reason for divestment was something that we want to be associated with."

GAPSA also unanimously endors-ed a resolution approving the appointment of a sexual harassment survey committee.

"We passed one commendation that was a thank you to the members of the committee that worked on the sexual harassment survey," Lyman said.

The endorsement included Professors John De Cani, Phil Sagi, Michelle Marc, and Mark Stern, Vice Provost for Research Barry Cooperman and Coordinator Judy Gerstel for "their hard work and dedication to the committee, research and survey of the present of sexual harassment on the Pennsylvania campus."

GAPSA Chair Jim Whelan said last night that his organization had reviewed a resolution passed last year calling for increased student participation in developing plans for academic policies in which we eventually did."

"Basically there were two veins of opinion: one was to discuss the merits of the survey or to attack and question over criticisms made during University Council," Cohen said, "and the second was to discuss what action we could take in dealing with the issue."

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(Continued from page 1)

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of each school, the president and the	

opposition," she added. "I was impressed with the excellent turnout and ex-

vice."

"We passed one commendation that was a thank you to the members of the committee that worked on the sexual harassment survey," Lyman said.

The endorsement included Professors John De Cani, Phil Sagi, Michelle Marc, and Mark Stern, Vice Provost for Research Barry Cooperman and Coordinator Judy Gerstel for "their hard work and dedication to the committee, research and survey of the present of sexual harassment on the Pennsylvania campus."

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Computer fair draws students and faculty
(Continued from page 1)

Chemistry gets $2 million
(Continued from page 1)

Editors aren't striking
(Continued from page 1)

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Colonial League finally takes shape

(Continued from back page)

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"Colonial League finally takes shape"

(Continued from back page)
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Colonial League takes form

By BILL BROWN

The Penn football team erupted into a fast-rolling late last night by downing Temple in three consecutive games, 15-10, 15-10, 15-13. While invalidating their season mark to a respectable 15-10, 15-10, 15-13. While invalidating their season mark to a respectable

Penn was in control at 8-7, and went on to

"I don't like the alignment. I'm surprised we're aligning with a league at all. Personally, I wouldn't align with anyone,"

Most teams tend to funnel most of their left side about 70 percent of the time. "Usually a team will set the ball to

F. Hockey faces Tigers in Ivy clash

Penn prepares for arch-rivals

By ANDREW BENSIMON

Penn's offensive line is known for its strength, but it's not just the tackles who make up the backbone of the Quakers' defense. The left side of the line, specifically the offensive linemen, is particularly strong. This unit has been key in helping the offense maintain drives and control the ball for long periods of time. One of the key players on this side is the left tackle, who is tasked with blocking the opposing team's right defensive end. This player must be able to handle the physical challenges of the game and possesses speed and agility to get to the end zone quickly.

"We don't have to work too hard to get there," Murphy said. "There's a lot of chemistry on both sides of the ball."
Late Night in Philadelphia

UP ALL NIGHT
SUZANNE VEGA
PLENTY
A care in the world

By Carole Burns

Sometimes you hear other things: Gordon thinks the Mellon machine is his home and can’t understand why people keep walking through it; Mike sleeps on the street because he doesn’t like his apartment; Stanley died.

By Carole Burns

Spare some change? miss?” into just three words. Spare some change. Saves time, voice and pride. I forget about the words for the night, for the week. They puzzle me for only a few moments. Then I have other things to think about: the word “W_MODEL” on my laptop screen, the word “CONTEND” in my day. Hon.” She begins to laugh, her high pitch. “Your sister Karen is the kindest person I ever met.” She looks again for a reaction. Again I smile. “Yeah, I know.” I say.

It’s a strange kind of apathy, to care enough to care but not enough to do anything about it. It’s a strange kind of concern that leaves one unwilling to act concerned. They don’t have food, and feel bad. For now.

CONTEST

Are you a writer? Then send in a submission to the 34th Street Magazine Response writing contest. Submissions must be addressed to the editor and concern themselves with some aspect of this week’s magazine, expressing an opinion on the selected topic concisely. Send submissions to 34th Street Magazine, The Daily Pennsylvanian, 4015 Walnut Street, Philadelphia, PA 19104, ATTN: Magazine Response. Please be sure to include your name, phone number, and, if applicable, University affiliation. GRAND PRIZE: See your name in print on the Letters page of 34th Street. NOTE: Minimum length is 15 words.
Sinatra does it his way

Old Blue Eyes is back

After a 14-month absence spurred by an insulting remark from a state official, Frank Sinatra sang loud and clear that "Mac is back in town" before a sell-out casino audience in his home state.

Sinatra spoke live to the 550 people who paid $50 a ticket to see him last week in Atlantic City. But at the show's start, audience members chuckled when he asked, "Where have you been?"

Sinatra performed was given the biggest ovation of the evening when he boldly sang the last lyrics to "Mac the Knife": "Can we talk?" phrase that is popular program and unleashed a string of obscenities and sexually explicit remarks.

"I was stupefied by the whole thing," said Wally Phillips, host of the program, who was unaware of the incident until listeners flooded WGN-AM with phone calls. "Nothing like this has ever happened to me any time, anywhere."

"One guy called and said he almost drove off the road," said Phillips, who has an audience of about 250,000 listeners at that time of the morning.

During the incident, Phillips's voice became muffled and a louder voice, a woman or a man imitating a woman, burst onto the air with "Hello, Wally?"

After a string of obscenities, the broadcast evolved into static. WGN program director Dan Fabian said station engineers have taken steps to prevent the air piracy from happening again, but he declined to give details.

"The last thing in the world we want to do is give other people ideas about how to do it," Fabian said.

Bad blood

The popularity of bloody war movies like "Rambo: First Blood Part II" suggests there's something wrong in America, movie critic Judith Crist says.

Crist, at Manhattan University for a news conference and speech last week, called Rambo brainless and despicable and said she is not sure why such movies are enjoying a wave of popularity.

"Perhaps there is a frustration in the series of hostage situations we've had, the economic conditions we're facing, that we're not as good as we had thought," she said. "There may be something quite wrong at the heart of the country, something lacking. A need for fairy tales: 'We'll go out and we'll bash and we'll smash.' I don't know. I'll leave it to the shrinks."

She added, "Sometimes I think there's a vicarious sadism being exercised.

Crist, a movie reviewer for TV Guide since 1965, said Rambo isn't complimentary to the US soldiers who fought in Vietnam. The movie involves a rescue attempt of soldiers supposedly left there.

No laughing matter

Comedian Joan Rivers gets serious talking about AIDS in a series of public service announcements being distributed to local television stations.

"Can you believe that some people think this is a gay disease?" Rivers says. "I know it's not."

The commercials are part of the Minnesota AIDS Project's public education campaign. Rivers donated her time to the project while she was performing August 18 and 19 at the Carlton Celebrity Room in Minneapolis.

"We chose her because of the 'Can we talk?' phrase that is the trademark opening of her act," said Eric Engstrom, acting executive director of the AIDS Project.

To win a free T-Shirt from 4004 Sportswear at 4004 Spruce Street, be one of the first five people to call 243-9521 between 4:45 and 5:00 p.m., Thursday, October 17th, with the right answer. Got a guess? We've got only one booby prize this week, so call early!

Winners' prizes provided by 4004 Sportswear.
SideStreets

FICTION WRITERS:

Short works of fiction of interest to University students are now being accepted by 34th Street Magazine in preparation for our upcoming fiction issue. Between three and five stories of under 2000 words will be printed. Submit no later than October 28, 1985. Contact the editors at the DP, 898-1985. Thank You.

Hello, Dollywood

Parton’s park plans to pack ’em in

By Jennifer Gilbert

Move over, Twitty City. Dollywood is on the way.

Joining the roster of country music stars’ attractions like Barbara Mandrell Country and Johnny Cash’s House of Cash is Dollywood. Dolly Parton’s own entertainment and amusement park. “This has been a dream of [Dolly’s] for years,” explains Ted Miller, a planner of Dollywood. “She told Barbara Walters in a television interview three or four years ago that she wanted to open a theme park.”

Construction began last month outside Pigeon Forge, Tennessee (pop. 2800) for a planned opening on May 3rd. But construction crews at Dollywood are not starting from scratch. Their job will be to transform Silver Dollar City, a 10-year-old amusement park, into Dollywood while retaining the flavor of the old park. Silver Dollar City, whose theme is life in the Appalachian Mountains, features animated rides that simulate a journey into a mineshaft and workshops in which mountain craftsmen make horse-drawn buggies the way it was done 100 years ago.

“It didn’t make sense to build another park and compete with us,” explains Miller, also general manager of Silver Dollar City. “It was better to join together.”

Yearly attendance at Silver Dollar City already numbers 750,000 and is expected to soar with the opening of Dollywood.

“Enthusiasm of staff and community is overwhelming,” Miller says. “More folks say they’re going to visit this year than I think we can handle.”

New attractions at the park will reflect Parton’s involvement. Among the new buildings planned are a general store called “The 9-to-5 and Dime” and a nearby vendor named “Two Doors Down.” A new restaurant, “Aunt Granny’s Dixie Fixins,” bears Parton’s nickname. “Aunt Granny is the name some of her nieces and nephews call her when she fixes her meals since she’s like both an aunt and a granny to them.” Miller says.

Also planned is “My Tennessee Mountain Home,” a music venue that will use the backporch of the shack where Parton grew up as its stage. Regularly scheduled performances including some by Parton’s singing sister, Stella, are planned.

But Miller says the park will retain its former flavor because Parton wants to preserve the heritage of the mountain area where she was reared. “Our backbone is really crafts,” he says. “We make buggies and surees the way they were made in the mountains years ago.”

Jerlene Teater, the city manager of Pigeon Forge, says residents are excited about the additions to the park due to Parton’s ties to the community. She adds that Parton has always taken an interest in her birthplace and in the past has performed benefits in Sevier County for the local school system.

Teater also has high hopes for rising park attendance in the coming year. “Pigeon Forge is an action-packed city and we are a family town as well. Coupled with the park, this should produce more visitors,” she adds.

The ribbon-cutting ceremony in May will kick off a week of events to celebrate the opening, which will include a parade, a celebrity golf tournament and a concert benefiting Sevier County High School, Parton’s alma mater.

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UP ALL NIGHT

How students in the '80s live — and stay awake — on college time.

By Andrew Chaikivsky

T
he "me" generation of the 70s has evolved into the coffee generation, and not a minute too soon.

The genetically attached cup of Maxwell House has become a standard among college students during the 1980s. This new trend is clear in recent statistics: on the average, today's students sleep less each weeknight than other students in previous decades.

In fact, most students receive only seven hours of sleep on a typical weekday, says David Dinges, Ph.D., who is with the experimental psychiatry unit at the Institute of Pennsylvania Hospital. This figure is far below that of past decades; on the average, the '50s student slept a healthy eight hours a night, '60s activists hit the sack for seven and a half hours, and the typical '70s student indulged in seven and a quarter hours a night.

Dr. Dinges says the numbers have decreased because more demands are being placed on students these days. "There are very few college students who do not feel any pressure to do well in school, but the majority of them carry enormous amounts of stress," he says. "This fact, along with dorm activities as well as extracurriculars, causes the student to shift his sleeping habits to suit his own particular needs."

Sleep athletes

Fortunately, most young people are in a position to manipulate their sleep patterns without any real detrimental results. Their main asset: health.

College-age adults are perceived by scientists as sleep athletes — they are at both their physical and mental peaks according to Wisbe Webb, Ph.D., professor of psychology at the University of Florida at Gainesville.

One positive result of peak sleep performance is that the average young adult is able to fall asleep well after two in the morning and still wake up somewhere between eight and nine the next day, says Dinges. This shift in the biological time clock seems not to have adverse effects on students' health, he adds, since their daily schedule allows them to sleep these unusual hours.

Another way young people's bodies cope with lack of rest is to adjust the manner of sleeping. People who sleep less tend to go into the needed periods of deep sleep faster than those who regularly get enough rest, explains Dinges.

But Robert Hicks, Ph.D, Professor of Psychology at San Jose State University, feels that even the healthiest college student will experience too many problems associated with the lack of sleep to make staying up worthwhile.

When someone loses sleep, says Hicks, the human brain misses out on valuable Rapid Eye Movement sleep, or REM. Also known as paradoxical sleep, REM generally occurs when the mind is functioning while the muscles are relaxed.

"Despite the human body's ability to function without REM sleep, the student has a tendency to be less creative, more forgetful, and less patient," says Dr. Hicks, adding that eight hours of sleep will allow sufficient periods of REM to keep the student performing at an optimum psychological level.

No sleep at all

Even worse than getting no REM sleep are those instances when the student misses all other forms of sleep as well. Whether due to a severe case of procrastination or an overly-full course load, all-nighters are a fact of college life. "Don't do them ... going without sleep makes you a dull boy," warns Dr. Webb about skipping a night of sleep.

In addition to not getting any REM sleep, some effects of pulling all-nighters include a loss of sensitivity and a reduction in ability to cope with one's surroundings. And even if the sleepless night is easy to overcome, most people who stay up through the wee hours experience a crash in alertness the next day around noon.

One way the body deals with all-nighters is to force at least a little rest on the assiduous student. Bill Starkey, a Wharton senior, experienced extremely brief intervals of sleep when he recently participated in a study that required him to stay awake for 50 hours. "I was really tired, and I would start to dream for a couple of seconds, even though my eyes were open," says Starky. "It was almost like being unconscious." He was having what Dinges calls "microsleeps." These one or two second naps allow the brain to compensate for extreme lack of sleep.

There are other measures, however, which can be taken to more effectively relieve the harmful effects of an all-nighter:

• No More Lonely Nights. Social interaction and a ten-minute physical break during every hour of studying helps the victim stay awake longer.

• The Big Sleep. Sleep as much as possible the evening before the big night, and take a nap before studying.

• Don't cram it in. Save late night for writing or reviewing old material rather than reading new material.

• Have some Coke and smile. "If you are doing an all-nighter, don't drink any alcohol," says Dinges. "Caffeine is OK, though it does have side effects. I recommend coffee, tea, coke ... uh, coca-cola, that is."

• Cat Nap. Take a short nap before starting the new day. It may make you more moody the next day, but it will help your performance.

Napping helps

Even with the necessary precautions, a big crash will be likely to occur the next day, and a nap will be in line during the afternoon. "There is nothing wrong with daytime sleeping," says Dinges. "Napping is a common adaptive characteristic. In fact, 55% of college students take them at least once a week."

Three-fourths of those who nap report that they do so whenever they feel tired. However, in the studies conducted by Dinges, it was found that students nap only on the days they wake up earlier than usual, adding evidence to the theory that naps are the checks and balances of the sleep world. And to the hypothesis that lack of sleep is nothing to worry about too much since it is all compensated for eventually.

"You really shouldn't be too concerned with sleep," says Webb. "It is a gentle tyrant ... but you can't fool it for very long. After all, sleep was invented long before universities were around."
Late Night in Philadelphia

Where to get burgers, resumes and bowling lanes — 24 hours a day.

By Brad Rosenstein

Rock-around-the-clock Philadelphia! Sounds crazy, no? But here in our beloved city you can, contrary to popular belief, lead a 24-hour lifestyle. Oh, sure, we all know about Troy’s and Billybob’s, but I’m talking last lane.

Ever since Edward Hopper first captured the all-night in his famous painting Nighthawks, there has been a certain mystique surrounding establishments that cater to the inverted hours of night people. An investigation of this phenomenon in Philly turns up some surprising results.

There actually is a demand for a 24-hour florist, for example. Beth Scott, manager of Scott Florists described frequent last-minute flower emergencies, “especially around holiday time. And of course husbands who’ve forgotten their wives’ anniversaries.”

The late hours can also be lucrative. “Your costs are pretty fixed,” explains Bob McGuiness, manager of Adams Bowling Lanes. “If you have someone to clean up that can also run the counter, anything you pick up is a bonus.”

The midnight-hour clientele at the spots listed below runs the gamut from teenage video whizzes at Airsports to desperate last-minute scholars at Midnite Express and desperately thawing housewives at Ace Refrigeration Service. The patrons can also be highly specialized, the customers at the Apollo Theatre are almost exclusively middle-aged men, while the after midnight howlers at Adams are mostly Korean.

There’s also a rough edge to some late night haunts. Five minutes of standing outside the Apollo Theatre elicits offers of gold watches and chains, hash, pot and coke.

But these late-night spots can also become very special to their regulars. A taxi driver who has been dining at the Melrose for at least ten years says, “I wouldn’t think of going anywhere else. This place is like home to me.”

If you’re interested in finding yourself a new home for the wee hours, the choice certainly exists. So here, after a little intrepid research, is a guide to a city whose sidewalks never roll up.

Adams Bowling Lanes, Adams Avenue and Foulkrod (in back of Sears).

To roll into the fast lanes, what could be better than a.m. bowling? Little can compare with the thrill of a late-night strike followed by an ice-cream sandwich at the snack machines. And if you don’t fracture any small bones in your foot when you drop the ball, they’ll give you a lovely jacket patch to amaze and delight your friends.

Scott Florists, 5722 Frankford Avenue.

Got a midnight prom date and forgot the corsage? No problem. Scott Florists is open from 8:30 a.m. to 9 p.m., and has 24-hour phone-order service with delivery. If you need flowers, or just a friend, Scott Florists is the place, day and night.

Ace Refrigeration Service, 5611 Market.

Don’t feel shut out in the cold. When that gasket blows in the middle of the night, call the boys at Ace. They advertise their exclusive 25-hour service. Now that’s dedication.

Midnite Express, 46 S. 40th Street.

No, it’s not a Turkish prison. It’s Philly’s own 24-hour word processing service. When you just can’t live without a rewrite of War and Peace, or you need that history paper done now, Midnite Express can accommodate in a jiffy — at any hour.

Apollo Theatre, 1311 Market.

All right. so it may not be the Ritz, but the clientele looks simply marvelous. If the truth be known, the theater’s only open from 9 a.m. to 4 a.m. But hey, even Shameless Victorians have to sleep. The “Fun ‘N Games” Video Arcade is, however, open full time. (Hint: Make sure to take a 24-hour breathoat with you. You never know who you might meet.)

Airsports, Philadelphia International Airport.

When you absolutely have to play Battleship Galactic AND catch a flight to Tanzania, this 24-hour video arcade is for you. So travel, meet interesting people, and beat the hell out of them at the game of your choice.

Melrose Diner, 1501 Snyder Avenue.

No 24-hour guide would be complete without this Philadelphia institution. After you’ve had your whirlwind evening, honey, finish it off with a fabulous sunrise breakfast at the Melrose, home of the city’s toughest waitresses. (Grease-cutting agents and boxing gloves required.)
Suzanne Vega adds a little punk to folk music.

By Aeon Skoble and Gil Rodman

Photos by Francis Gardler

Folk singers traditionally don't pay much attention to the punk music scene. They don't usually perform with a four-piece rock band backing them up. And they never appear on stage wearing t-shirts picturing pop bands like the Smiths.

Then again, Suzanne Vega is not your typical folk singer.

Despite a lack of commercial radio exposure, Vega's debut album which bears her name has sold 69,000 copies and reached Billboard's Top 100 Albums chart. Her current tour has sold out clubs and college halls across the country. And in her recent performance at Haverford College's Ross Auditorium, she was met with three thunderous standing ovations from the standing-room-only crowd—a response more reminiscent of a rock show than a folk concert.

Vega, whose strongest support comes from a college-age audience, today finds herself on the cutting edge of the up-and-coming Greenwich Village New Folk scene. Her first album displays a unique and subtly powerful fusion of traditional folk style with more mainstream musical genres, inspiring some critics to compare her favorably to such diverse artists as Joni Mitchell and Laurie Anderson.

But Vega wasn't always on the crest of the New Folk wave; her musical beginnings were rather typical. She taught herself to play guitar at an early age, began writing her own material at age 14 and performing it when she reached 16. "I would play in coffee houses and church basements and anywhere I could get a gig," recalls Vega. "I'd go down to the Village like..."
twice a year to make my pilgrimage and try
and get a gig somewhere, and usually I was
turned down because I was too quiet or they
said I had no experience — come back when I
had some experience. Or when I stopped
singing my own songs," she adds, laughing.

“So finally I left a tape at Folk City. I’d been
sort of intimidated at Folk City because I’d
heard of their reputation . . . Bob Dylan started
there and so did Joni Mitchell.” But Vega
eventually found the courage to go to “Hooten-
nanny Night,” the club’s open stage night. “I
realized that not only did you not have to have
talent, you could just go up there and sing
any old thing, and you could get up on stage
at least,” she says, laughing. “So I did that
and felt comfortable enough to leave a tape
there, got my first gig and that’s how I started
working in this profession.”

Vega’s musical style, however, began to
move in a new direction following a
fortuitous error. “I went to a Lou Reed
conzert by mistake. Some guy had an extra
ticket and I went, and I was stunned. I’d never
seen anything like it in my life. At first I
thought it was like the worst thing ever — and
he was in rare form too. He was throwing
lighted cigarettes into the audience and curs-
ing them out, screaming and yelling, throwing
the equipment around on the stage and smash-
ing things up. And these poor little scared
technies would run out — this is Columbia
University — and these guys would come out
and try to put the microphone stand back up
and he’d bash it over their heads and throw it
into the audience. And I remember thinking,
“Tis just bananas. Why would anybody
want to do that?”

“But somehow I couldn’t stop thinking
about what he’d done and a few songs of his
really stuck in my mind and I started to buy
his records, and that’s how I changed my
attitude toward songwriting, which up until
that point had been pretty traditionally folkly.”

The result is a certain bite in Vega’s
approach to her writing that is somewhat
surprising considering her otherwise quiet
personality. “I do feel angry about a lot of
things that have happened in other people’s lives. I
think that a lot of my writing is very angry
writing; it’s very angry lyrics, but I’m not a
shouter, I’m the kind of person who if I’m
angry I speak in a whisper, and if I’m really
angry, I don’t say anything. So, I guess, to
some degree that’s what makes for some of the
intensity in the songs; it’s not that I’m not an
angry person. I think I have been pretty angry
about some things . . . .”

Nevertheless, Vega says she still feels very
connected to the current Greenwich Village
tale scene. “That’s why when people ask me,
‘Do you think you’re a folk singer?’ I say,
‘Yeah.’ ‘Cause I think in a way that I am,
although in a way I am not. I think I’m a
songwriter, and I sometimes sing folk songs.”

But Vega sings other styles, too. “Marlene
on the Wall,” the first single from her album,
and “Neighborhood Girl” both prominently
feature electric guitar and synthesizer. And no
matter what the song, her live performance is
even more gripping than her studio work. Yet
Vega isn’t necessarily looking toward rock and
roll in her future work. “I’m not really sure
what I’m moving towards, just because I’ve
been experimenting with a few things lately
and none of them have really gelled yet,” she
explains. “But I think it’s important to listen
to new things and to let yourself be influenced
by them. I say I’m influenced by rock but I
don’t know if I’m moving in that direction.”

She does, however, enjoy playing in front
of the rock band she’s currently touring with.
“You have a lot more power, and a lot more range, and you can just get out there
a little more . . . it fills out the whole thing in
this amazing way. But at the same time you
don’t really get to know the audiences quite as
well. I’ll probably tour some more later on this
year when I get back from Europe, and do a
college tour by myself. Because I like that and
it’s part of what I’ve done for a long time. I
feel that it’s important to keep that one-on-one
relationship with the audience.”

She seemed to maintain just such a relation-
ship with the crowd at the Haverford perfor-
mance last month. She appeared composed
on stage, telling amusing anecdotes about how the
Italian press treated her and of her previous
employment as a “folk singer/disco dance
counselor” at a summer camp. Her only signs
of uneasiness resulted from her shyness: when
the crowd thundered its applause, she
appeared a bit overwhelmed by all the enthu-
siasm. “The thing is that I’ve hated watching
performers who are somewhat egotistical and
seem to anticipate the applause, and I hate
performers who milk the audience,” she
explains after the show. “I guess the one I’m
thinking about specifically is Billy Joel — even
though I like his songwriting sometimes.
When I saw him at Madison Square Garden, he
had three encores. All of Madison Square
Garden was carrying on and cheering and I
just remember watching that, thinking I would
be too embarrassed to stand there while every-
one went bananas, especially all of Madison
Square Garden.”

But despite her quiet, unassuming nature,
Vega’s music has a complexity to it that is
compelling, particularly in concert. There’s a
certain intensity to her lyrics and vocals that
rises above her more laid-back instrumentation
and transcends the usual limits of folk music.
Even if her voice doesn’t shout at the listener,
hers do.

“That’s one reason why I found punk music
appealing, cause I felt they were expressing
something that I couldn’t express in that
way,” she says. “But I could take their angle
and use it in my field, which is that point was
folk music, and I guess I stretched it a little
bit. I think I came from a traditional folk angle,
and took the punk attitude maybe and just put
the two together and just stretched the defini-
tion of folk a little bit. I don’t see anything
wrong with that.”
Make mine Meryl

Plenty of Streep keeps ‘Plenty’ afloat

Plenty
Directed by Fred Schepisi
At the Ritz V
By Michael Naidu and John Sanger

In the beginning, life is simple for Susan. It’s World War II and she is part of a cause. She can speak French, hate the Germans and sleep with handsome young Englishmen who parachute into her life. But as all wars eventually must end, Susan is forced to go on. She must give up her Foreign Service job, speak English again, even acknowledge she has a last name. And for Susan’s fragile makeup, this is simply too much. “I have this problem. I like to lose control,” Susan admits. “And lately, I’ve been doing it quite often.”

All of which makes Susan Traverser a perfect character to showcase the talents of Meryl Streep, who turns in yet another Oscar-caliber performance in her new movie, Plenty. Although the film itself isn’t up to her standards, Streep manages to find just enough in her material to make it work.

A chronicle of the creeping depression which comes to dominate one woman’s life, Plenty is far from uplifting. Although it opens with a youthful Streep enjoying life as she tries to pass as a horror movie, the film soon shifts. The war ends, and with it Susan’s fleeting happiness as the bedpartner of a fellow secret agent. From there on she is doomed to a failed series of attempts to recapture the spark she left in that French apartment.

The unhappy trip takes Susan through a series of unsatisfying men and equally unsatisfying hobbies. She ruins the professional life of her husband, whose only goal in life is to pull her back from the brink of insanity. She tries to kill the man she hopes will father her child. And all the while, she secretly craves the return of Lazar, the handsome spy who represents her blissful past.

The only other constant in Susan’s life is her friendship with the lusty Alice Park, brilliantly played by pop singer Tracey Ullman. Alice, whose hobbies begin and end with collecting men, injects a shot of life into Susan’s dying world. Ullman’s performance tops the efforts of the rest of the more-famous supporting cast, with her carefree style and coy smile, she lightens up the movie as her character lifts Susan’s spirits.

Less good, but still strong, are British stars Sam Neill, as the secret agent Lazar, and Charles Dance, as Susan’s loyal husband, Raymond Brock. Dance does a credible job in a rough role, and manages to hold his own playing opposite Meryl Streep’s power. Neill makes the most of the underdeveloped part of Lazar, which simply involves failing to fulfill Streep’s fantasies, but the results are nondescript.

The third member of Susan’s triumvirate of suitors is Mick — a lower-class Englishman who deals prosperously in the black market. In his third film appearance, rock star Sting finally seems to have found a role that gives his inexperience. This is not a memorable performance, but neither is it an embarrassing one.

In smaller roles, veterans John Gielgud and Ian McKellen are predictable as a pair of stuffy British diplomats. Gielgud in particular is disappointing as Sir Leonard Darwin, succeeding only sometimes in providing the comic relief for which he has become known in films such as Arthur.

Although his characters are sharply defined in David Hare’s screenplay, Australian director Fred Schepisi manages to turn Plenty into a confusing jumble. His movie ambles along without direction, carried only by the strength of Streep’s emotionally charged performance. At the film’s conclusion the audience is as much in the dark about the significance of this self-destructive woman’s story as it was at the start.

But at its heart, Plenty is a movie designed for Meryl Streep, revolving around Meryl Streep and dominated by Meryl Streep. It is no surprise, then, that the movie succeeds — if only because of Meryl Streep.

Turkey a la King

‘Silver Bullet’ wounds the master of the macabre

Silver Bullet
Directed by Daniel Atlas
At the Dutchess
By Elizabeth Besen

H andled right, a Stephen King book can make for masterful suspense in the movies. Many of the film adaptations of his novels have enjoyed success both at the box office and with the critics (Carrie, The Shining). But some of his more recent transitions to the screen have been disappointingly unsuspenseful and un-frightening. The latest addition to this fast-growing crop is Silver Bullet, a hapless melange of gore, soap opera melodrama and unintentional humor that tries to pass as a horror movie.

Silver Bullet is set in the hamlet of Tarkins Mills, USA, and the story is actually a recollection of a former resident of the sleepy town. Young Marty (Evert McGill), endearingly nicknamed Booger, is confined to a wheelchair — he’s the “Silver Bullet” of the title. His teenage sister Jane (Corey Haim) is grudgingly responsible for his care. Although she resents Marty’s inability to function independently and what she regards as her parents’ favoritism toward him, Jane finds herself in a close alliance with her brother when a mysterious killer begins to terrorize the town. United in their belief that the assassin is not human, the siblings set off to defend Tarkins Mills.

The suspense in Silver Bullet comes from the mystery of the killer’s identity, but the early disclosure that the murderer is an unidentified werewolf diminishes the potential impact of the ultimate revelation. Still, the film devotes itself to the question left with zeal, trying to incriminate everyone in turn. Is Jane the werewolf? After all, she is rather vicious toward Marty. Is it Marty, who growsl at his friend? Perhaps it’s Red (Gary Busey), Jane and Marty’s devious uncle. Or maybe it’s the good Reverend Lester Loewer, who has nightmares of his entire congregation suddenly turning into werewolves.

The film is not helped by the weakness of the characterizations. Although the blame really can’t be laid on the cast. As Jane, Corey Haim is convincing, bringing to life the character of a pre-teen girl still insecure teenager. She is successful in demonstrating Jane’s gradual maturation over the course of the movie. Evert McGill proves versatile in the role of Marty; he is humorous as Jane’s pesky little brother, and touching as a person brave enough to accept his handicap.

Gary Busey delivers a fine performance as the strange Uncle Red, demonstrating humor and wit as he delivers his lines with perfect timing. Unfortunately, the script indicates flat, stereotypical characters with neither original lines nor original actions.

Like other King-inspired horror movies, Silver Bullet has its share of chills, but even this fails to shock the viewer out of the bored stupor produced by the plot. After watching Silver Bullet one wonders how the king of suspense was coaxed into lending his name to such a royal screw-up.

Charles Dance (below left) is the loyal husband and Sting (above) the bohemian lover of self-destructive Susan (Meryl Streep, below right)
Oddball comedy could be better off

Better Off Dead
Directed by Savage Steve Holland
At the Bude Palace and the Walnut Mall
By Lisa S. Smith

At one time or another, everyone has loved and lost. The spurned partner may wallow in self-pity, drown her sorrows in an alcoholic stupor, reach the depths of depression, or in extreme cases, believe he is better off dead. Lane Myer (John Cusack), choose the last alternative in Better Off Dead, a film about the trials and tribulations of a teenager who has lost the girl of his dreams. It starts out funny and imaginative but eventually suffers from a dragged-out, predictable plot bogged down by too many comic asides. However, while the audience enjoys the comical idiosyncrasies of these bizarre characters, the enjoyment is shortlived. Humorous scenes are used and reused: after the third time, they just aren't funny anymore. The plot moves at a sluggish pace, making the audience impatient for something (anything!) to happen to Lane. But after the big moment when Monique befriends him, it's downhill all the way. A series of predictable events ensues, and Better Off Dead lumps its way to an unsatisfying conclusion. The performances of John Cusack as the lovelorn teenager and Kim Darby as his dippy mother are funny and convincing. David Ogden Stiers proves his versatility in the humorous role of Lane's slightly fruity father, Diane Franklin, however, is truly awful as Monique. Her acting is as forced and unnatural as her French accent, making her character inconsistent and unbelievable.

Savage Steve Holland's film almost succeeds as a comedy, but ultimately fails to be originally entertaining. At first, the humor of individual scenes in Better Off Dead causes the viewer to overlook the weak storyline, but ultimately disjointed humor cannot take the place of a solid script. Once the humor goes stale, the audience would be better off at home.

Yuppie in Wonderland

Scorsese scores with wild Big Apple nightmare

After Hours
Directed by Martin Scorsese
At the Ode City
By Christopher Downey

Imagine the absolute worst first date of your life. Changes are you've thought of long, awkward pauses in conversation, having nothing whatsoever in common or really putting your foot in your mouth. You probably haven't thought about losing all your money and some of your hair, being pursued by an armed, vigilante mob or having your entire body encased in papier maché. Yet all this and much more happens in the course of one night to Paul, the hapless protagonist of After Hours, a surreal, black comedy directed by Martin Scorsese. The film may leave some cold, but for those who can work their way into its skewed narrative logic, it's a real treat.

After Hours is the story of a man victimized by misfortune and circumstances wildly out of his control. Paul Hackett, as played by Penn alumnus and former American Werewolf in London Griffin Dunne, does word processing for a living and has an apartment on the Upper East Side of Manhattan. Eating dinner alone in a coffee shop, he strikes up a conversation with Marcy (Rosanna Arquette). She gives him her phone number and tells him to call her sometime.

Armed with 20 bucks and the raw determination of a guy who's spent his entire Wednesday evening eating alone in a coffee shop, Paul arranges to meet Marcy at her Soho apartment. He jumps in a cab, but with one gust of wind Paul's money gets blown out into the night. Like a long line of dominos, strange episodes gain a kind of twisted momentum as the viewer begins to wonder whether Paul will ever make it home. "All I wanted was to meet a nice girl," he laments. "But I didn't think I had to die for it."

The ever-original Martin Scorsese (Taxi Driver, Raging Bull) has created in his new movie a vision of lower Manhattan that looks like the worst urban nightmares of every uptight yuppie and bridge and tunnel commuter in New York City. His Soho is a landscape inhabited by people who work at desipated jobs by day and live in a bizarre fantasy world at night. Xerox machine clerk and ice cream vendor become '60s go-go dancer and posse leader when the sun goes down.

First-time screenwriter Joseph Minton is hilariously successful at exploiting this unique New York phenomenon. Everyone in the Big Apple, it is often said, has an occupation with a dash. To live in the city is to constantly meet short-order cooks/actors, Bloomingdale's sales clerk/playwrites and of course the ever popular welder/dancers. The film vividly conveys Paul's world of confusion and despair through the use of odd camera angles and disorienting editing. When Marcy's roommate throws down the front door keys to Paul waiting in the street we see them fall from his perspective. The keys fall, growing bigger by the minute and all you're aware of is this enormous jagged, metal thing about to fall in your face. This, my friends, is special effects. One would think the director and film crew were under the influence of controlled substances when making this movie, but it's really expertly filmed and completely premeditated.

After Hours is basically an urban Alice in Wonderland. To enjoy it you have to lose yourself in its jaundiced sense of reality. The film's message is that the borders of New York aren't boroughs and bridges but night and day. When someone tries to move from one world into the other the result is similar to the meeting of matter and antimatter — total annihilation.
The Fleshtones
Speed Connection II
IRS.

By Paul Anderson

There once was a time when Richman played along with the noise of synthesizers, drum machines, and other gimmicky. It was during that era when the garage band phenomenon known as "the garage rock" flourished. The garage sound was lean and mean, dominated by gritty guitar work and rough-edged rhythms. Songs grewled with short simplicity, but bands playing them compensated with a raw intensity rarely heard in today's music.

The original garage bands, such as The Standells, The Shadows of Knight, and The Standells, may have long since faded into obscurity, but their sound is still around. The Fleshtones, along with a few other modern bands, keep it very much alive — all has not been lost. Their latest album, Speed Connection II, is a live recording made earlier this year in Paris; the record proves that garage rock still holds a viable position in today's musical world.

Exponents of the garage sound since the late '70s, the Fleshtones rock with a conviction that demonstrates they are indeed true keepers of the faith. Garage rock was invented for parties, and it sounds best captured live. This is clearly the case on Speed Connection II; the Fleshtones cut loose with primal party rock in the best garage tradition.

From the opening track, singer Peter Zaremba and the other four Fleshtones play with no pretensions, only spontaneity and energy. It's no-frills rock, yet infectious in its way; there's something appealing in the crudity and simplicity of the sound, something refreshingly reactionary amidst the generic, depersonalized sound of today's music. While the Fleshtones may be limited in technical ability, they make up for it with their intensity. Pressed within two days of its recording, the album still crackles with the frenetic energy of the concert. It's an energy which captures the listener and won't let go until the last track fades away.

Covers and originals both reflect a reverent dedication to the Animal House-like atmosphere prevalent throughout the album. Songs such as "Hide and Seek," "Watch This," "Return to the Haunted House," and "The Dreg" rock like a party out of bounds. "B.Y.O.B.," an example of classic garage rock if ever there was one — could be an anthem at any party. Two medleys, one in tribute to garage sound founders, the Kingsmen (who can forget their classic "Louie Louie"?), keep the momentum going. At one point near the end of the album a drunken fan calls out, "We want intoxication of the Fleshtones," and this is clearly what you get. From start to stop, the Fleshtones are relentless.

R.E.M. fans will want to take note of a special appearance by guitarist Peter Buck on two of the album's tracks. Buck's presence on "When the Night Falls" and "Wind Out," which is also written by R.E.M., makes these songs stand out. But Buck or not, the Fleshtones make each song a highlight on this album.

To the pop listener, accustomed to lush arrangements and layers of synthesizers, the album will sound sparse and raw. It's not an album for the Billboard charts. But it is an album for those who remember the times when rock had a simpler, more visceral bite to it. With Speed Connection II, the Fleshtones keep these times alive.

Cult of candor

Richman has fun with everything under the sun

Jonathan Richman
Rockin' and Romance
Twistone Records

By Jacqueline Sufak

No one's quite like Jonathan Richman. He has a style all his own, from his simple melodies and understated instrumentation to the child-like naivete that allows him to sing about Martians and ice cream men without sounding hokey. What makes it all work is Richman's sincerity. Rockin' and Romance. Richman's seventh album, is a mix of raw material and songs that have been part of his performing repertoire for some time but have never been recorded, like "Vincent Van Gogh," "The Beach," and "Chewing Gum Wrapper." The result is more good, clean fun from pop god Richman, the most happy-go-lucky cult figure.

Only two members of Richman's backing band, the Modern Lovers, are the same as on his last release, 1983's Jonathan Sings! Ellie Marshall again provides outstanding backing vocals and is joined here by seven new singers. Richman himself handles the guitars and Michael Gubbasio returns as drummer, while producer Andy Paley, who played guitar and sang backing vocals on Richman's 1979 release Back in Your Life, gets in on just about everything here. He sings backing vocals, lends a hand with a drum solo on one cut and plays toy piano on several others. But the change in Richman's supporting cast doesn't seriously affect his sound — it is Richman himself who is the record's focal point.

The traditional Richman formula of witty, clever lyrics and upbeat, simple music is present from the album's very beginning in "The Beach." As usual Richman points out the unusual and wonderful aspects in commonplace subjects: "The beach is one of the best things we got/Cause it's not what you have on/It's what you have on/No more silly clothes for you/No more shoe, no necktie/Too/The beach is one of the best things we got/"

Another standout cut is "Walter Johnson," which features about as much verbal imitation of guitar sounds by Richman as actual guitar playing. In fact, most of the instrumentation here is produced by Richman's voice. Though Walter Johnson is best remembered for his pitching prowess with the Washington Senators, Richman recalls another aspect of his performance on the field: "When the Washington nine was going to win/This Walter Johnson would actually ease up a little on the opposition/Now the other teams didn't even get to see him/They said, 'Walter, how come you let 'em hit it'/Is it a bit sourness in Walter Johnson?/It was never detected." Continuing the subtheme of baseball songs, Richman reminisces about his youth in one of the album's more relaxed cuts, "The Fenway." Paley's striking toy piano playing enriches the tune's sentimental feel as Richman extols the virtues of Boston's Fenway Park, "where I dreamed my dreams." Even though it's a simple song, the arrangement is entertaining and evokes powerful imagery. Another uncomplicated track that captures the essence of its subject is "The Baltimores," which glorifies without con-
Leaving a gap
Tired Twins tread in place

Thompson Twins
Here's to Future Days
Arista

By Maggie Rosen

The Thompson Twins' newest album might as well have been called Here's to Past Days instead of Here's to Future Days — there's nothing new here at all. They haven't gone out on any musical limbs and haven't broken any new ground. By the same token, however, if you couldn't get enough of their last album, Into the Gap, you will probably love their new one — for almost every tune on their current record, their sound is just like it on the previous one.

Tom Bailey, Alannah Currie and Joe Leeway, who took their name from the cartoon detectives in "Adventures of Tin-Tin," have been going strong since their 1981 number one US dance club tune, "In the Name of Love." In 1983 the three twins split from their seven member group and released Sidekicks. From that album came such hits as "Lies" and "Love On Your Side." Their danceable, hypnotic style was firmly established on Into the Gap, an immense commercial success that included the popular tracks "Day After Day" and "Doctor Doctor."

Into the Gap was a hard act to follow. In trying to top it, the Twins have succeeded only in overdoing a good thing. Instead, they merely fit their recurrent anti-war, pro-love and freedom messages into leftover musical molds from Gap.

An example of this banality is "King for a Day," which is a socially conscious, show jingle and conveys its "love is all you need" theme through simplistic lyrics. "Disaster! I'm in love and all those things/only satisfy you for a while... all the gold won't give you/If I had you just for a day/I would give it all away/just to be with you... "Love is the Law" is another tune plagued by hackneyed lyrics that point out age-old paradoxes: "People fighting in the name of freedom/Sometimes I wonder if we need them... Fighting in the name of religion/Another senseless contradiction... Fighting to prevent a war/Why should we do it anymore?"

But the album is not a total disappointment. "Lay Your Hands on Me" is an uplifting, inspiring, spiritual tune, though it is highly reminiscent of Gap's "Day After Day." Tom Bailey once again shows off his emotional playing, and the single is an arrangement with all the trappings of a gospel hymn including backup vocals by the East Harlem Holo Choir. The album's other redeeming track, "Roll Over," has a compelling melody, with interwoven layers of harmonies and vibrant guitar: it asks the question, "Why must we dance our lives away?" And it answers the question with its wonderful tune — dancing seems like the best idea yet when you listen to this song.

Overall, however, the Twins' latest effort is boringly unoriginal. Where Into the Gap is a step beyond its predecessor in terms of content and melody, Here's to Future Days is, instead, a step sideways. The melodies and rhythms are upbeat, and contribute to the generally optimistic tone of the whole album. It is, however, difficult to take the grave themes seriously when they are set to such light and danceable music. Though they are a talented group, their present album doesn't live up to their potential. We will just have to look to future days for this gap to be filled.

No place like 'Home'
The single's fine, but Lisa Lisa's lacking

Lisa Lisa and Cult Jam with Full Force
Columbia

By Jeff Salamon

Although it's a phrase usually applied to classical and jazz music, it wouldn't be too farfetched to classify the funk group Full Force as neo-classicists. The writing-producing force behind UTFO, the rap phenomenon of 1985, Full Force weds aspects of modern black popular music (right now, that's rap and hip hop) to more traditional funk and soul song forms.

The combination is great, and the smash hit single "I Wonder If I Take You Home" is a prime example. In fact, it's the outstanding gem of Lisa Lisa and Cult Jam with Full Force, the mostly mediocre album Full Force wrote for Lisa Lisa and Cult Jam. You want modernism? Check the instrumentation: no guitar, no bass, no drums, just banks of keyboards and a drum machine. You want tradition? How about a melodic snippet of "A Ticket, A Tasket" or Lisa Lisa's lead vocal — she's not rapping, she's singing.

Boy, is she singing. Full Force has written her a solid enough song: There's this woman, see, and this guy who wants to spend the night with her, and though she likes him enough to do that, she also likes him enough to worry about whether or not he'll respect her in the morning, hence, she does a lot of wondering. But Lisa Lisa transforms the thing into a god-damn pop event.

At the beginning of the single, the singer is in control of the situation, telling the guy about her doubts. But even here you can hear her indecision; the track in her voice on "Cause I'm not too sure 'bout how you feel!" is tell-tale, as is the way she fattens the last three words on "So I'd rather go at my own pace." Even as she's declaring her autonomy, she's admitting she doesn't really know what her own pace is. The less-than-subtle puls in her voice isn't a come-hither cry; it's real.

What isn't real is Cult Jammer Mike Hughes's mid-song rap as The Guy. Hughes purrs his way through it all, the kind of Don Juan who tries to turn women on by brugging about his complete set of Love Connection videotapes. You just know that Lisa Lisa isn't just about this crude. And it's that certainty that allows the listener to dismiss him out of hand and get on with listening to the song.

Which, as I think I mentioned before, is real good. "I Wonder If I Take You Home" is a simply stunning example of how blatant commercial appeal doesn't have to get in the way of some serious emotional commitment.

In fact, it's the single's greatness that makes the rest of the album's mediocrity so distressing. On Lisa Lisa and Cult Jam with Full Force, Full Force provides Lisa with some solid, catchy grooves, buoyant arrangements and lyrics that are at least competent (though a few more winners like "You ran up the hill Like hyper kids playing tag in the dark" wouldn't have hurt). But Lisa Lisa's singing is, for the most part, wooden and toneless; the plaintive yelp that is so perfect on the single is just numbing over the course of an album. Even when she gets the emoting right, as on "You'll Never Change," the album's only slow number, she reveals a voice thin enough to make Madonna's sound like a treasure trove of textual possibilities.

Never Change," the album's only slow number, she reveals a voice thin enough to make Madonna's sound like a treasure trove of textual possibilities. And on "Can You Feel the Beat" she's just disastrous. How Lisa Lisa can trip all over this relatively straightforward lyric after maneuvering her way through the syntactically bizarre "I Wonder If I Take You Home" is a question for future generations to ponder.

Meanwhile, we've got to deal with the tragedy at hand. Full Force has done a great job on their end of the album, but having Lisa Lisa sing their songs is (with, of course, that one great exception) akin to casting Twiggy in a Wagner opera. On the liner notes to their own album, Full Force refers to Lisa Lisa as part of their "One Big Family." But really, you gotta wonder if it's in their best interest to take her home.
Walden revisited

'80s influence in Trudeau's new book

Check Your Egos at the Door
By Garry Trudeau
Holt, Rinehart and Winston, $5.95
By James Tavares

Now that he's back, it almost seems as though Garry Trudeau, creator of the daily comic strip Doonesbury, was never gone. But ever since his two-year-long leave of absence from the cartoon, his strips have been more up to date, more in tune with the '80s. Trudeau has completely rethought his approach. Check Your Egos at the Door, the first collection of strips printed since his return, makes it clear once and for all that Trudeau didn't waste his long sabatical. The characters have undergone some major transformations while his political outlook, traditionally a prominent part of the strip, is just as it always was.

No longer throwbacks to the '60s, Trudeau's creations have graduated from college and entered the real world. In the '80s, Trudeau's world generally find it's well worth the time.

Though Trudeau's milieu may be different, his political stance remains unchanged; he's still as liberal and as critical as he ever was. He devotes much space to cleverly couched criticisms of the Reagan Administration and to off-beat and subjective exploration of different political issues. In one notable series of strips a doctor tries to transplant the heart of a liberal into the body of a conservative. In another, Mike Doonesbury becomes a new Bernard Goetz when he gets caught in the crossfire between a group of subway vigilantes and an electrician with a screwdriver. The title cartoon has reference to the We Are the World recording, where Jim is asked to perform with 42 other stars who have all been asked to "check their egos at the door."

Yet just this topicality in Trudeau's humor tends to detract from the overall effect of the book. Many of Trudeau's cartoon series are funny because they appear soon after the political issues they criticize. Some of the topics, like Reagan's reelection and the Grenada invasion, are already long past. For this reason a number of the strips will be less humorous than they were first time around in the papers.

Nevertheless, it's time Doonesbury fans had a new book to add to their collections and enjoy. As for non-fans, the fresh change in Trudeau's characters found in Check Your Egos at the Door may attract those who used to be turned off by the characters' '60s images. Either way, those who take the time to acquaint themselves with all the fixtures in Trudeau's world generally find it's worth the time.

"Though Trudeau's milieu may be different, his political stance remains unchanged; he's still as liberal and as critical as he ever was."
Love is a battlefield

‘Passion’ alteregos probe adultery, British style

Passion
Directed by Jiri Zizka
At the Wilma Theater
By Kathy Constan

Love is a four-letter word to the characters in Passion. This 1981 effort by well-known British playwright Peter Nichols delves deeply into the nature of relationships, the meaning of marriage, and the role of sex in our lives. The end result is a sharp, bitter, savage comedy about adultery.

The action in Passion revolves around James and Eleanor, a middle-aged couple whose twenty-five year marriage falls apart. When the infidelity of both parties comes out, their illusion of comfort and security is destroyed. Lies, innuendos, and subtext abound as the audience hears his or her true feeling, for example, the audience hears his or her true feeling, for example, the audience hears his or her true feeling, for example, the audience hears his or her true feeling, for example, the audience hears his or her true feeling, for example, the audience hears his or her true feeling, for example, the audience hears his or her true

The complex interplay of characters and alteregos makes timing crucial, and the actors in Passion do a superb job of keeping the action at a fast, biting pace. Both pairs, James / Leonard Kelly-Young) and Jim (Tom Teti), and Eleanor (Marnie Andrews), and Nell (Maggie O’Donnell) excel at portraying the two sides of one character. One of the funnest moments comes when Eleanor tells her husband that she doesn’t have time for a little afternoon delight, and that perhaps he should take a cold shower or a jog around the block. At that very moment, Jim goes running across the stage in his sweats and sneakers.

The interaction of the characters with their own psyches gives this production an almost surrealistic quality, and director Jiri Zizka emphasizes this aspect. The play’s art world setting lends itself to this approach; pornographic photographs and strange lighting figure in the nightmare sequences. The set is a very contemporary arrangement of platforms.

Nothing in Passion is left unsaid; the presence of the private messages of the two main characters insures that the audience knows all. Although the device does makes understanding the play and its message quite a bit more difficult, it is finally worth it. Nichols turns the conventions of marriage and love inside out, and leaves the audience asking itself about the institution of marriage: What’s love got to do with it? What is love anyway? Love stinks.

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An Evening with Windham Hill Live

WILLIAM ACKERMAN, Guitarist
SHADOW/FAX, Jazz Ensemble
MICHAEL HEDGES, Guitarist

ACADEMY OF MUSIC
PHILADELPHIA
OCTOBER 25, 1985
Tickets: $25, $20, $18, $15 & $10
Garland of Letters Bookstore
527 South Street, 215-923-3946
Academy of Music Box Office, Broad & Locust Streets

The March Hare
...premier hairstyling...always!
Conditioning shampoo, expert cut, (any style of your choice), and blow dry...
*13* complete

Mr. Daryl, Hairstylist, Formerly
With The Beauty Salon
At Nan Duskin
Mr. Paul — Mr. Sean
Our Pleasure to serve you
Mon. thru Sat.: 8:30 to 5:00
137 So. 20th St.
Appointments — 567-9651

Cafe Jeudi
Experience It Tonight
Exotic Coffees and Desserts
Houston Hall Art Gallery
8:30 - 11:30 P.M.

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### WEEKNIGHTS

<table>
<thead>
<tr>
<th>Time</th>
<th>Channel</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:00</td>
<td>WCAU</td>
<td>Entertainment Tonight</td>
</tr>
<tr>
<td>5:00</td>
<td>WPHT</td>
<td>Movie: 'The Secret of the Universe'</td>
</tr>
<tr>
<td>7:00</td>
<td>CB</td>
<td>Movie: 'The President's Lady'</td>
</tr>
<tr>
<td>8:30</td>
<td>WTAF</td>
<td>Movie: 'Revolution of the Barbarians'</td>
</tr>
</tbody>
</table>

### SATURDAY 10/19

<table>
<thead>
<tr>
<th>Time</th>
<th>Channel</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00</td>
<td>WCAU</td>
<td>Movie: 'Hound of the Baskervilles'</td>
</tr>
<tr>
<td>10:00</td>
<td>WPHT</td>
<td>Movie: 'Guess Who's Sleeping In My Bed?'</td>
</tr>
<tr>
<td>11:00</td>
<td>CB</td>
<td>Movie: 'Fame'</td>
</tr>
<tr>
<td>12:00</td>
<td>WCAU</td>
<td>Movie: 'The Night of the Claw'</td>
</tr>
<tr>
<td>1:00</td>
<td>WPHT</td>
<td>Movie: 'The Night Heat'</td>
</tr>
<tr>
<td>2:00</td>
<td>CB</td>
<td>Movie: 'The Night of the Pheonix'</td>
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</tbody>
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### TV LISTINGS FOR 10/17 TO 10/23

<table>
<thead>
<tr>
<th>Time</th>
<th>Channel</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00</td>
<td>WCAU</td>
<td>Movie: 'Oklahoma!'</td>
</tr>
<tr>
<td>10:00</td>
<td>WPHT</td>
<td>Movie: 'A Midsummer Night's Dream'</td>
</tr>
<tr>
<td>11:00</td>
<td>CB</td>
<td>Movie: 'The Secret of the Universe'</td>
</tr>
<tr>
<td>12:00</td>
<td>WCAU</td>
<td>Movie: 'The President's Lady'</td>
</tr>
<tr>
<td>1:00</td>
<td>WPHT</td>
<td>Movie: 'Revolution of the Barbarians'</td>
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</tbody>
</table>

*The League Championship series are at this writing still undecided, but baseball's 1985 WORLD SERIES (Sat. 8 p.m., Sun. 6:30 p.m., Tues. 8 p.m., Wed 8 p.m.) is certain to offer an electric matchup where ever the outcome. In the National League, it's down to the L.A. Dodgers, a team thus far carried by their pitching, and the St. Louis Cardinals, featuring NL Batting Champion Ted Simmons. The deciding factor may well be the pitching of the two teams,* and the outcome will be determined by the performance of the starters in Game 7.*
1:00  America's Top Ten
2:00  Movie: 'Brotherhood of Satan.' An evil madman known as Satan (Strother Martin) creates panic in the town of Redfield, Nebraska, where a high school student discovers he is the reincarnation of a 19th-century madman who terrorized the town.

1:30  Movie: 'The Jungle Book.' The jungle comes alive in this animated adventure featuring the voices of John Carradine, George Sanders, and Disney's famous animals.

2:30  Movie: 'Tarzan and the Green Goddess.' Tarzan (Johnny Weissmuller) and Jane (Maureen O'Sullivan) face new challenges in the heart of Africa.

3:30  Movie: 'Once Upon a Family.' The lives of a family change dramatically when a new member joins them.

4:30  Movie: 'Breakfast at Tiffany's.' Audrey Hepburn stars as Holly Golightly, a New York City socialite with a penchant for men and a love of life.

5:30  Movie: 'The Carpetbagger.' A young woman (Jane Fonda) struggles to make ends meet in the cutthroat world of New York City.

6:00  The Old House (CC) 60 min.

6:30  Eyewitness News

7:00  Eye on the News

7:30  Chicago 40 min.

8:00  Eye on the News

8:30  Facts of Life (CC) 60 min.

9:00  Golden Girls (CC) 60 min.

9:30  Star Trek

10:00  Solid Gold

10:30  Facts of Life (CC) 60 min.

11:00  Eyewitness News

11:30  Facts of Life (CC) 60 min.

12:00  Movie: 'Heaven Knows, Mr. Allison.' A heartwarming story of love and redemption.

1:00  Star Trek

2:00  Movie: 'The Carpetbagger.' A young woman (Jane Fonda) struggles to make ends meet in the cutthroat world of New York City.

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**ANNOUNCEMENTS**

- **END OF SUMMER SALE**
  - 25% OFF NOVEMBER 1-30
  - 10% OFF NOVEMBER 4-10
  - 20% OFF NOVEMBER 11-17
  - 30% OFF NOVEMBER 18-24
  - 40% OFF NOVEMBER 25-30

- **OUR ANNUAL TANK FESTIVAL**
  - November 1-3
  - Tanks from around the world will be on display.

- **HORSE SHOW**
  - November 4-5
  - Free admission.

- **ART EXHIBITION**
  - November 6-10
  - Featuring works by local and international artists.

- **CONCERT**
  - November 11
  - Live music from a variety of genres.

- **FILM SCREENING**
  - November 12-14
  - Screenings of classic films.

- **WINTER PROGRAMS**
  - November 15-30
  - Activities for all ages.

- **BOOK SALE**
  - November 1-30
  - 50% OFF all books.

- **THANKSGIVING DAY**
  - November 27
  - Special menu and entertainment.

- **BLACK FRIDAY**
  - November 28
  - Doorbusters and sales.

- **CYBER MONDAY**
  - November 29
  - Online deals and promotions.

**UPCOMING EVENTS**

- **STEELPULSE W/FISHBONE**
  - October 24
  - Concert at the Ballroom.

- **AN EVENING W/PHILIP GLASS**
  - October 26
  - Performance at the Opera House.

- **1000 YEARS OF JAZZ AND TAP**
  - November 26-27
  - Tap and jazz performances.

**PLUS!** Cafe Jeudi every Thursday, Movies & Films Weekly, Art, Tech, Advertising & More!
THE DOCTOR AND THE DEVILS
First week. Inspired by the exploits of 19th-century grave robbers, this gothic thriller is based on a screenplay by poet Dylan Thomas. Review to come. (Odey City, 2nd and Samson, 627-5966)

DIM SUM
The trials and tribulations of a Chinese family as they attempt to adjust to new surroundings. Review next week. (Ritz; V; 214 Walnut, 925-7900)

JAGGED EDGE
Small-time courtroom drama with big-time acting potential. Bridges shown unversed at depth. (Sam's Place; 19th and Chestnut, 972-0538)

JOSHUA THEN AND NOW
First week. One day in the life of an unconventional, free-spirited writer and media personality Joshua Shapiro (James Wood), who reexamines his func- tion and often turbulent Mr. Review to come. (Ritz; V; 214 Walnut, 925-7900)

KEY EXCHANGE
First week. Exchanging apartment keys is the key to a meaningful relationship in this contemporary comedy, starring Brooke Adams and newcomer Dan Masters. Review to come. (Rudolph's, 1812 Walnut, 496-0222)

KISS OF THE SPIDER WOMAN
William Hurt loves movies, only this time he's the story teller. His best so far. (Ritz; V; 214 Walnut, 925-7900)

MAKIE
Old flappers never die; they just take over the bodies of modern-day secretaries. Magical nostalgia. (Sam's Place, 19th and Chestnut, 972-0538)

PLENTY
Meryl Streep's outstanding performance makes the film. REVIEW PAGE 10. (Ritz; V; 214 Walnut, 925-7900)

REMO WILLIAMS: THE ADVENTURE BEGINS
Covently recruited by a secret government agency to defend law, order, and the American way. Fred Ward must transform his mind and body into the ultimate weapon to save mankind. Review next week. (Sameric 4, 1908 Chestnut, 567-0604)

SILVER BULLET
A disabled boy and his abundant older sister battle the forces of evil in the latest adaptation of a Stephen King novel. REVIEW PAGE 10. (Duke and Duchess, 1665 Chestnut, 565-9881)

STREETWISE
Tough kids talk about a tough life with candid, cynical, and poignant perspective. Review next week. (Ritz; V; 214 Walnut, 925-7900)

THE STUFF
First week. A new dessert sensation turns out to have an appetite of its own. (Rudolph's, 1812 Walnut, 496-0222)

TEMPLE CINEMATHEQUE
Three thru Sat.; repeating part one of Fassbinder's 15-hour Berlin Alex- anderplatz, an adaptation of influential German novelist Dobin. Sun., Mon.: Julie Christie and Alan Bates in Bosnia. (3107 Chestnut, 567-9125)

THE HOOTERS
Philly's favorite rock and roll sons make a triumphant homecoming in a sold-out five night stand at the Tower. With the Outfield. (The Tower, 89th and Ludlow, 352-0313, October 18, 19, 20, 22)

THE GUESS WHO
One of the great bands of the late '60s and early '70s in its weaker modern-day incarnation makes its one-and-a-half year reunion movie. (Chestnut Cabaret, 38th and Chestnut, 352-1301, October 25, 26)

THE CURE
One of the best New Rock bands on the current scene. He's sad but this sick man's tale. (The Tower, 89th and Ludlow, 352-0313, October 26)

THE CURSE
Le Testament dOrphie. (Theatre of the Living Arts, 1520 Chestnut, 567-1800, October 25, 26)

THE BLUES BUSTERS
Featuring B.B. King, Bobby "Blue" Bland and Albert King. See some real Blues Brothers while you can. (Valley Forge Music Fair, 644-5000, October 26)

THEATRE OF THE LIVING ARTS
Three: Broadway Donny Rose and My Favorite Year: theme; the performing arts; Fri. Sat: Reasong Arques segue pop star Madonna in Desperately Seek- ing Susan, while Here explores love, war, and peace; theme: beheramust.Bun., Mon: The Jean Cocteau film festival presents Le Testament dOrphie. Cocteau's climactic farewell to the big screen. and his last words, "Les Parents Tambourins". a tense psychological exploration of one trouped family's complex relationship. Tues: The Falls. Peter Greenaway's oddly comical story of the resurgence of VUE (Violent Unknown Event). Wed, Thurs: a young white girl and her boyfriend are the targets of racial bigotry in a small Indiana town in Seventeen. (334 South, 923-1010)

THE AT-HOME TASTE OF THE LIVING ARTS
This eclectic evening features six artists in six different shows. (See listing.)

SMASH GRAND PRIX
A classy, saucy, gritty musical cabaret of the '30s and '40s. (Burgundy Theater, 535-3505)

DREAMGIRLS
The Tony Award-winning musical is a fictionalized account of the career of the Supremes. Review next week. (Forrest Theater, 1114 Walnut, 923-1515)

PASSION
The surrealistic comedy by British playwright Peter Nichols turns an or- dinary act into something extraor- dinary, using some bizarre dramatic ef- fects. Not to be missed. REVIEW PAGE 15. (Wilton Theater, 2030-Sansom, 963-0455)

PHILLY'S BEAT
An exhibition that lets the audience have as much fun as a kitten playing with the inside of a working refrigerator. (Grendel's Lair, 500 South, 923-5555)

SHEAR MADNESS
Believe it or not, this comedy whodunnit still hasn't been solved — though it all seems to point to Colonel Mustard. (Comedy Theatre, 2021 Sansom, 557-7606)

YOU'RE A GOOD MAN CHARLIE BROWN
A classic comic gone, this production features five hilarious interpretations of the Peanuts gang. (Playhouse Theatre, 1714 Delancey, 730-0636)

CHRIS COCCIA
Andilation (Two of Philly's favorites are joined by a mystery headliner act still veiled in secrecy. Chris is the master of ceremonies. (Comedy Connection, 2031 Sansom, 557-9041, October 10-12)