DAILY PENNSYLVANIAN

Pressing On

Daily newspapers return to Philadelphia after record-setting 46-day strike

By JOSEPH KERPNER

Copies of the Philadelphia Inquirer and the Daily News for the first time in 46 days, arrived on the city's newsstands, marking the end of the city's longest newspaper strike.

The strike by both newspaper unions against the company began Aug. 31 and continued until 4:35 p.m. on Tuesday.

The Inquirer and Daily News are hoping they can regain ground they lost during the strike, Pat McGee, page 7


Little Blue Belle

COVERS COULD ONLY have been formed on the very day they saw it pass. The inky blue face, the somber shade of a great, heavy cat, the long, long eaves, the dull green of the frilly flowers, the stem of orchids, the color of the leaves, the reflection of the sky, the touch of the sun. It was a great day, and the blue belle was the blue belle of the day.

Trustees to vote on buying land

Board committees will meet today

By FELIPE ALBREGUTER

The University is considering the purchase of an 80-acre farm near Chestnut Hill as a potential site for constructing a new science building.

The tentative plan calls for the construction of a 700-car parking garage, adding that he could not predict a construction date.

Tentative plans call for the construction of additional office space, Levy said. "We are also looking into constructing a 700-car parking garage," Levy said.

Minor Difficulties

LCB officers arrest 75 in Doc's raid

By CHRISTINA BAUER

The Liquor Control Board arrested 75 people during a raid Friday night at the Doc's restaurant on 7th and Sansom Street.

LCB raid report: Ray DeFlaet said last night that the raid was related to the sale of liquor to minors. The LCB also arrested five employees of the bar.

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Swan Lake

DEAR MOM: We went to the ballet at Irvine, but we could hardly see—

. More pictures of the performance will appear in tomorrow's issue.

Police say Sambo knew of gas can

Mormons had dealings with alleged bomber

Inflation rate shows very little increase

WASHINGTON—The federal government's Consumer Price Index showed a small rise in March, as a result of increased energy costs and wage hikes in the auto industry. The index, which measures a "basket" of 200 typical goods and services, rose 0.2 percent in March, to 143.4. This was the smallest gain since November 1982, when the index rose 0.1 percent. The March increase was 2.5 percent above the level of March 1983.

The index, which is compiled by the Bureau of Labor Statistics, includes food, housing, utilities, transportation, clothing, medical care, recreation, and personal care.
Steel Pulse, Fishbone to perform eclectic merge of music in Irvine

By LAURA MINIX

Reggae, ska, punk, rock and jazz will merge tonight as Steel Pulse and Fishbone take the stage in Irvine Auditorium to turn students onto some of the more eclectic sounds of the West.

PUC Union Concert Chairman Adam Delgits said Thursday that the show is free and will begin at 8 p.m. tonight.

"We thought it was about time we did something that wasn't all blues and rock," Delgits said. "We're committed to bringing something new for PUC.

"We're not even sure what it's going to be, but it's not going to be the same old thing." Added Delgits. "And we thought it would be a great combination."

Tonight, Steel Pulse, a band on the East Coast, will perform 15 years ago.

"When PUC was booking bands over there, they didn't want to do something that was the same over and over," Delgits said. "They were looking forward to bringing the finest reggae bands in the world to campus because the revue suits a PAC goal of bringing at least one major production per year to Irvine."

Concert Junior Chairman Robert Dolgins said that he saw them in a "sweaty little club in the city." Dolgins said that there are still hundreds of students interested in seeing the show.

"We thought it was about time we decided to do something that was new and exciting," Dolgins said.

Tonight, Steel Pulse and Fishbone will perform in Irvine Auditorium.

"We're hoping that that will carry the same sort of excitement that Irvine Aud is only one of a kind, a place where the music needs no copyright. The music needs to be played in public, people," Delgits said.

Steel Pulse is considered one of the finest reggae bands in the world today.

Steel Pulse Tour Manager Nick Edmunds said last week that he had looking forward to bringing the music of reggae to California. They have met with students to participate in this year's College Week.

"The West Coast is into reggae because there are so many reggae bands over there," Edmunds said. "They didn't really know so much about us as they should.

"Steel Pulse is only one of PUC's extensive tour that began last August. The band has already performed in Trinidad, Bermuda, Germany, Canada and many other countries along the West Coast. Following their Irvine Auditorium appearance, Steel Pulse will be playing Radio City Music Hall. Tickets are $32.50, students $30.

"We have got the whole area present this year," Predating the other "Hoofers" will perform at the Irvine Auditorium. "Black Music," it is done at the end of the year.

Opening for Steel Pulse will be the MAMA Guild, a band from the Los Angeles area. The music is a "sweaty little club in the city." Although the band only has five songs, the band has performed for 90 minutes and the audience adores it, Delgits said.

"They really don't know so much about us as they should. When we're in Philadelphia because he feels the music needs wider play on its 10 years on the air."

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**Campus Events**

**A listing of University news and events**

**FILM PROCESSING**

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Write 10 checks or less a month and your overdraft checks are stored free.

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What's Up Doc?

Wharton grad finds success in computer repair

By THEA WINARSKY

A 1984 graduate of Wharton's Experiential Management program has found a rewarding outlet for his skills in an expanding computer repair business.

John Morgan Pre-Health Society presents
"Today's Health Care Team!"
Panel Discussion Featuring Various Health Professionals
Thursday, Oct. 24
8:00 P.M.
Ben Franklin Room
Houston Hall
All Welcome

John Morgan

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By THEA WINARSKY

A 1984 graduate of Wharton's Experiential Management program has found a rewarding outlet for his skills in an expanding computer repair business.

Computer Doctor presently has seven locations, with people in (new patients only i

A BREAKTHROUGH IN COMFORT TECHNOLOGY.

Introducing Dexter Plus, the shoe that's been scientifically designed for comfort from its gently contoured sole, to its soft spongy interior, to its genuine glove leather. So why not treat your feet to the shoe that's bound to go down in comfort history?

Women's $41.95

Men's $48.95

Open Mon.-Sat. 10-6 pm

226 S. 40th (by Smokey Joe's)
382-9899

HIGH FASHION FRAMES, SINGLE VISION LENSES

AND EYE EXAM

$99

Same Rx

REMEMBER THAT'S 2 PAIR AND INCLUDES THE EXAM!

AMERICA'S BEST CONTACTS & EYEGLASSES

546-1666
1315 WALNUT ST.
CENTER CITY, PHILA.

AND EYE EXAM

49.99

Complete!

"OUR NAME SAYS IT ALL"

CALL FOR NO-OBLIGATION APPT.
2 LOCATIONS
OPEN MON. THRU SAT. & EVENINGS

331-2880

ROOSEVELT MALL
2371 COTTMAN AVE., PHILA.
Nest to John Wanamaker

Contact lenses

Pair of Bausch & Lomb

High Fashion Frames, Single Vision Lenses

EYE EXAM

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ROOSEVELT MALL
2371 COTTMAN AVE., PHILA.
Nest to John Wanamaker
Strike Out

"I read your paper every day, and when you have a Princeton reading The Daily Pennsylvanian, you know the city in trouble."

City Council member Thacher Longstreter couldn't have summed up the problem more eloquently. A week ago he left the country's fifth largest city without its two major daily newspapers, and the two sides — Princeton-based Newspress, Inc. and nine unions comprising 4774 employees — were in no talks of reaching any kind of agreement. As the city of Princeton, we ought to try one about the editorial page of one of Business Week: a nasty hurricane named Gloria

BLOOM COUNTY/Berke Breathed

"I JUST CAN'T ALLOW

I'LL ASK

I'LL ASK

THE MAGAZINE AD

THE BEST SELLER

THE OTHER SIDE

THE TECHNOLOGY

THE TERRORISTS."

"By the way, there's another thing I want to ask you."

The Biggest Moron I Have Ever Known (Lillie Wiltz)

"What's that, Coach?"

"I want you back in the game."

The Penn Book Center

"It's 2:30 p.m. on Sunday afternoon. The rest of the world is enjoying their fall break — relaxing, eating and watching the new Philly Whiz, watching the new Polo Whiz, or thinking about those Swiss kids playing in the Swiss Alps. What you think of the Daily Pennsylvanian, with its frequent hours of syndication. I'm sitting on the editorial page of one of the papers returned two weeks before election day, and nobody reads or talks about them."

Quotation of the Day

"You think to yourself, this girl really

Sabrina T. This is the girl

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"Where's that missing column?"

"I'll look him straight in the eye, raise

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"Writers are people who are often

"That's all well and good now, Edna,

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Newspapers trying to make up for lost time

By JOSEPH SANDERSON

"The news is back," say the new signs on Philadelphia's sidewalks. But bringing it back is no easy task, and the strike that began after six weeks of talks and three days of no news has not just pushed newspapers to their limits, it has forced them to rethink the way they do business.

"We have to replace the backlog," he added. "In the history of the industry, we have never had to get back to building a complete computer bank." As a service to readers, the Inquirer added a summary of international, national, metropolitan, business and sports events from the past six weeks. The nation's newspapers are now peeking into the future, not just the past, to update readers on the latest perils and progressions of the strike. The Inquirer plans a 12-page section of updates for today. The emphasis of the section will be on local, rather than national, news. So far, only about 20 of which will be ready by 3 a.m., with the others expected to arrive by 8 a.m.

The move to make up for lost time during the strike, both the Inquirer and the Daily News are not as easy as plastering up a few headlines. The presses started rolling at 12:03 a.m., only two minutes later than the company's prediction.

"It's not just that you got a miracle on your deadline. But it too was slightly smaller than last year," Reynolds said that newspapers have an advantage over television and radio news, and that this advantage will ensure that the paper gets readers back. "You don't have to sit there all particular time, and get the news," he said. "You can take it outside and in." Newspapers trying to make up for lost time after the six-week strike against The Philadelphia Inquirer and the Daily News are not as easy as getting up a few headlines and pasting them on the wires. Rather broadcasts on the hurricane and the earthquake in Spain were trying to make up for lost time, both the Inquirer and the Daily News were trying to get ads in for today. The Inquirer and the Daily News are not as easy as plastering up a few headlines.

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ATTENTION PENN COMMUNITY
A PLAY YOU CAN'T AFFORD TO MISS BUT CAN AFFORD TO SEE

"shattering" "greatest" landmark production "deeply" "deeply" "spark" human experience and a symbolic statement on the human condition. The NEW YORK TIMES .

PENN STUDENT NIGHT + $6 TICKETS!

Wed., Nov. 7 (pre and Wed., Nov. 13 at only $6) for all students with $6 ticket on sale for Penn Students Only at $6 subject to availability. Guarantee your seats for all 3 shows in OFF-BROADWAY'S BEST with an $18 subscription for Wed. nights. Other student-faculty-staff discounts for all performances. (Regular prices $20 and $15.)

Zakes Mokae & Athol Fugard
The Tony Award-winning anti-apartheid play returns to the University of Pennsylvania after a sold-out run at the Annenberg Center.)

The Blood Knot
Annenberg Center Presents November 17

THE DAILY PENNSYLVANIAN — Thursday, October 20, 1983

Citifest fun for area residents
By LISA KRUTZEL
West Philadelphia hosted a bit of the area's international flavor this weekend at the annual University Citifest. And while planners modeled the festival around the city's "International City" theme for the month, not everything was foreign. Len Novell, a well-known recycler of used light fixtures, evoked the image of a man and a woman made completely of trash. While they have already appeared in Center City's Phase Track Museum, the statues made their area debut. And even though the newspaper strike made publicity extremely difficult and rainy weather discouraged the festival-goers, the effort put forth to enjoy the sights and sounds.

Ann Long, a program coordinator of the event worked with the West Philadelphia Partnership to raise community spirit and cultural awareness. The actors and Ann King, kitchen staff members at the La Terrasse table came to give area residents a taste of international food. The bad weather and newspaper strike really hampered the event, King said last weekend. "They are working hard to produce the best finds around." Vietnamese Folk Dancing and Irish music also highlighted the event's international theme. The festival candidate for city council Larry Tahm read a campaign speech. "This event brings back good memories," the Kentlands's chairman said last weekend. "I remember eating at La Terrasse back in my Penn days."

A channel of new members came too, making up for the lack of newspaper publicity. Among the various vendors at the Citifest were The Shop, Spruce Street Pizza and area Japanese residents performing an ancient tea ceremony and the Powellton Civic Association's Powellton Whirl windstorm. "The area is so happy that he had the chance to show their efforts of Powellton Village, which he called an "area neighborhood." The area was just named a national historic district to be collected of Victorian houses.

Ada Rodriguez of Spruce Street Pizza said that she liked the opportunity to try new wines. She offered fresh gourmet salad and other tempting additions to the usual menu of pizza. "Although it costs $5 for two dollars, it is worth it to us to see and meet the community members too," Rodriguez said.

Cathy Bradley of Friends Flowers sent out one of her shop's campus location for the party and was especially enthusiastic about the event. She said the "unlearned and unlearned" and remained around "the friendly people supporting flowers." Also present was Kyle Farmer, a 16-year-old homegrown artist, who fit-and-fine artist all rolled up into one. Farmer has been performing since age 12 and really knows how to bring some hoops to the city.

Other Citifest entertainment included a "Circle" tour of University City's diverse communities, interviews with Powellton Village. "With the University and the University City's diversity communities, interviewed Powellton Village."

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Newspaper walkout ends after 46 days

Continued from page 1

number of strikes available to employees.

It provides for a joint management and labor committee to evaluate human relations problems in the newspaper industry over the next 18 months and then go to a separate, non-strike

hours.

"It's what we had suggested very early on in the strike," Reynolds said.

Another point of contention was the issue of "break" by lining machines. The unions argued that break was "irresponsible" and the newspapers argued that break was necessary to make up for lost time.

Under the old contract, drivers were given "break" by monitoring machines, while the newspapers argued that break was necessary for technical reasons.

"It's the same thing as the case of the drivers," Berndt said about the new contract. "A labor and management committee can make a solution for the break." Reynolds added.

The unions had originally set a ratification meeting for Friday after the Joint Council of Newspaper Employees and PNI unions, and PNI announced that they had achieved a written agreement early that morning. Five unions, representing printers, pressmen, graphic artists, mechanics and maintenance mechanics voted in favor of the contract last week.

But Local 628 and the International Typograph Union rejected the proposal because the unions had agreed to remain on strike unless all issues were open to negotiations.

"We want to impress the Trustees that the issue won't go away," Reynolds said. "We don't want to give up on the issue and just leave it in the hands of the future."

Gladman refused to elaborate on the nature of the "direct action" that had prompted the possible strike to last a year.

The Anti-Apartheid Coalition, which sponsored a College Hall Green rally two weeks ago that some students complained was "disrespectful," has maintained that the students are protecting themselves. "We think the strike is a direct action and a civil disobedience in the future," he added.

The Coalition is being admonished to the nature of the "direct action" but had promised on a possible strike to last this year.

The Anti-Apartheid Coalition sponsored a College Hall Green rally two weeks ago that some unions called "disrespectful."

"We have to expect a large turnout tomorrow."

The Trustees are here to make it a focal point," he said. "I'm hoping the rally will demonstrate that the students and the Trustees do not want to separate in the Pennsylvania community that they should do something together.

Anti-Apartheid Coalition member Eric Jones and the Coalition's long

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THE DAII.V PF.NNSYI.VAN — Thursday, October 24, 1985

UA to host forum on divestment issue

UA Chairman Michael Gordon said last night that the UA will write a position paper on divestment and will request the University's policies and positions on the issue from the University. The forum will be held October 31 from 7 p.m. to 9 p.m. in Harrison Auditorium of the University Museum.

U. may buy Chestnut lot

A University student, who wished to be unidentified, said last night that she and several others from the University community had been阻止 the sale of the lot. She said that the UA has not agreed to the sale of the lot, which is in the heart of the University community.

75 arrested in Doe's raid

A student activist, who wished to be unidentified, said last night that the police had arrested 75 people during a protest against the raid on the University. The activist said that the police had used excessive force and that the students were arrested for non-violent protest.

I need my DP!

A student at the University, who wished to be unidentified, said that the DP (Dining Plan) is not working for her. She said that she is dissatisfied with the food and service offered by the university dining halls.

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66... experts say there won't be enough electricity to satisfy future demand. if the trends continue, there is going to be a major danger in

May 31, 1985 U.S. total.

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PHILADELPHIA, PA

THE DAII.V PF.NNSYI.VAN — Thursday, October 24, 1985

Considering A Career In Banking?

Explore Opportunities in Commercial Lending at PNB!

Date: Monday, October 28
Time: 6:30 - 8:30 p.m.
Place: Ben Franklin Room, Houston Hall
Who: Junior & Senior Business or Liberal Arts majors
Learn about The Philadelphia National Bank's wholesale banking training program at this general information session. Join us for dessert and a lively exchange!

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Evidence shows human presence

The bedrock mortar areas, petroglyphs
Evidence shows human presence
grams dating back to the 1940s are
of Madonna, Radcliffe's library has
Shaul said.

Roundup

The Lantern

Alcohol Awareness at Penn: October 14 - 25
A Week of Programs and Information
brought to you by the Alcohol Concerns Committee
Thursday, October 24
7:30 pm
187-168 McNeil Building
Telephone: 387-4477

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GUILLERMO CABRERA INFANTE
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Friday, October 25
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Stiteler Hall - Room B-6

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**Three Members To Be Elected to the Student Activities Council**

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Interested freshmen, sophomores, and juniors should sign up for an interview in the Office of Student Life, 110 Houston Hall, by Oct. 24

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---

**Dragons slay Soccer**

(continued from back page)

But that’s another, one time and that’s it, baby.

**CORNER KICKS—The Quakers**

scored their first goal in the Sunshine State. Penn lost to Central Florida last Friday, 2-1, but rebounded on Sunday by defeating South Florida, 2-1.

Three Florida teams were very

proud.

Seddon said, “But we

defeated a good South Florida team.

We scored early. Our forwards

John Fletcher and Steve Saunders,

and we did what we had to do after

the second half.”

More of the Quakers enjoyed their

trip to the Sunshine State, but

a
guaranteed. We’re

proud

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**Quaker Oats**

**eyer! — How are we? We’ve been quite a while, but when you’re the biggest newspaper in Philadelphia, you get to edit some stories, right? Anyway, things have been just fine for The Only Staff That Matters. We’ve whipped News (for the Kasey Cup), we’ve whipped News in the Columbia ratings, and we’ve whipped News in all around coolness.

**BANG!!** — Special thanks to Jim for covering last night. Where’s the change? Alice, thanks to John and Mike. The future of staff just might begin with you at the helm.

**GET DOWN!!** — It seems that George and Leonardo did some of that during their most recent road trip, Southern belle.

**BIG OPPORTUNITY!!** — Try to find time again. Who is the only man to get 100 home run season and 100 righthanded in the same season. Call Bob (Bob Hawkins, Co-Anchor) or Nancy (Nancy S. Kim) at 898-6300.

**ANOTHER EXPLANATION!!** — It looks like The Only Staff That Matters will break up soon. The New York Times, this weekend. To all parties involved in this reading garbage, call tonight after 8:00 p.m. for travel details.

**MORE LUCKY WORDS!! —** A dream come true, the first one ever. The man who had the first ever. The first man ever who will miss the rest of the season.

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**YOU??!!** — How ‘ya doin’? We’ve been gone a while, but when you’re the biggest newspaper in Philadelphia, you get to edit some stories, right? Anyway, things have been just fine for The Only Staff That Matters. We’ve whipped News (for the Kasey Cup), we’ve whipped News in the Columbia ratings, and we’ve whipped News in all around coolness.

---

**Opus, I read the most incredible news in the DP today...**

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**BRIDGES**

**Houses**

**Communal Spaces**

**For building**

Here is a chance to help and get help yourself. Many of the artists were very volunteer builders. Many of the artists were very volunteer builders. Many of the artists were very volunteer builders.

**Contact your department or placement office** to further explore these opportunities.
International volleyball at the Palestra

(Continued from back page)

Fall Break Roundup

Penn is plagued by some relatively minor injuries. Almost Murphy and Tom Kiddie both sustained sprained ankles this past weekend. Murphy is somewhat light, so many good seats are still available. Penn students will receive a $1.50 discount on the $8.50, $10.50 and $12.50 tickets if they buy the tickets in advance and present their student ID's at the Franklin Field ticket office. Otherwise, tickets, arc still available. Penn students will receive a $2.00 discount with their Penn I.D.

Advance ticket sales have been somewhat light, so many good seats are still available. Penn students will receive a $2.00 discount with your Penn I.D.

Penn/Princeton match, followed at 8 p.m. by the USA-Japan match.

And they're both repre-

sented by the ignominy you wear as a member of the Army Nurse Corps. The caduceus on the left means you part of a health care system in which educational and career advancement are the rule

THE DAILY PENNSYLVANIAN — Thursday, October 24, 1985

PAGE 13

19

DOO YEARS OF JAZZ

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8:00 IRVINE AUDITORIUM

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Topics of Community Interest

• October 24

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John Cluchak, M.D.
Assistant Professor of Neurology
Gary L. Gottschalk, M.D. MBA
Resident Professor of Psychiatry

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Presentation of MacDralt & MacDraw, graphics software;

A comparison of Microsoft Word and MacWrite, 2 word
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And they're both repre-

sented by the ignominy you wear as a member of the Army Nurse Corps. The caduceus on the left means you part of a health care system in which educational and career advancement are the rule

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NEW featured with our 10-oz southwestern game on a 10-oz touchscreen pan from head coach Mike Huggins. "It was a hand-on game that was very intense in the trenches," Huggins said. "Our offensive line had a pretty good game and we had a tough time pushing them off the line. The running game was slow to get going.

Our defense in tough. The defensive line and linebackers have been playing really well. We gave up 29 points mainly because we were getting beat deep a lot. Once the secondary made a mistake or we stop falling behind, we'll be all right."
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HOMECOMING

November 2
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24. Brown
25. Dartmouth
26. Cornell
27. Columbia

PENN 3-0
Harvard 3-0
Yale 3-0
Privateer 3-0
Brown 2-2
Cornell 2-2
Columbia 0-5

Saturday's Results

Penn 1
Princeton 8

Penn forward Patty Kennedy fights for a loose ball in Tuesday's Quaker 2-0 loss to Temple

Field Hockey loses to Temple, 2-0

(Continued from back page) "We really played right with them throughout the first half," Meisinger said. "We may have even outplayed them. We didn't let them get going offensively, and we had some good opportunity chances.

Indeed, Penn came out strong in the first half to even against a national power such as Temple, the Quakers staged an attack. As a result, Penn was sharp, and the first half ended in a scoreless tie.

"We went out with the attitude that no matter what happened we wouldn't be too disappointed as long as we played well," sophomore Karen McFadden said. "And in it turned out, we played very well. They only had one turnover, and we had none.'" And that's how the score was in the second half.

In that second half, the Quakers returned the same effort as they had in the first half. But unfortunately, they discovered that their emotions and aggressiveness would only take them so far against a polished team like Temple. As the half began, the Owls began to apply more pressure offensively. Finally with just under 10 minutes remaining, Temple broke through the Quaker defenses and Meisinger to make it 1-0.

For the next 12 minutes, Penn didn't get the equalizer. Temple, with five minutes remaining in the contest, it all became academic in the Owls earned a penalty corner to construction and came up with the game's final goal.

"They had excellent execution on their corner [Temple enjoyed a 3-4 advantage in corners all day]," Meisinger said. "And in the end they just wore us down. We really put our own back line under a lot of pressure, not only from the corner, but from their play by the other players. It's a game of 11 people, and that's what hurt us in the second half....we have only scored once [Temple] in five games.

"We can't be so disappointed with the way we played -- especially considering that we were making all those penalties," Meisinger said. "We may have even outplayed them in the first half. But we're not going to take it bad.

"Nobody is down," McFadden said. "We want that Ivy League title, all we are thinking about now is Yale."
Due to the recent settling of the Philadelphia Newspapers' strike, DP Sports will no longer be covering the national sports scene with the same painstaking detail with which they did in the previous weeks. Our sentiments are with our readers who turned to the DP in their time of need when there were no other available boxscores in the city of Philadelphia. Now put out 35 cents and buy a real newspaper.
Quakers down Davidson with strong defense, 15-0
Penn dominates Wildcats to win easily

By MIKE GRUNDE
DREXEL,N.C.—This is the kind of game that
struck across the board. Welcome to Davidson College Homecoming 1985. The swarming squad of Quaker defenders allowed Davidson only six
yards of total offense Saturday, pacing the offense while shutting them out from the start. Only several poorly-timed Quaker penalties kept the score from getting out of hand.

It didn't take long for Penn to assert dominance. On the opening kickoff, Davidson managed to return the ball to their own three-yard line before it was smothered by a wave of Quakers. Two plays later, Penn cornerback Gene O'Connor broke up a pass and the Quakers punted. Fifty seconds later, O'Connor was at it again. This time, Davidson's offense was faltered by the Quaker rush.

"We thought we would throw them under the bus," O'Connor said. "But they didn't and they did a good job overall." While Penn's defense held off on a trio of Wildcat quarterbacks, the Quaker offense seemed to be running on

DEANU HELLETT
"We wanted the momentum" on a course which went in their 30-yard line and ended at the Davi

son 20-yard line. Despite having their
greatest offensive output of the season, the Quakers were able to move just one touchdown on the day. Kicker Ray Sauter was successful for the other pair of points with a field goal.

"The best part was on the long drive," fullback Steve Strickland said. "After nine or 10 plays we would have to start thinking people in and out and we would lose our flow on offense." In fact, Penn head coach Jerry Berndt was pleased with some of the back-up players performance, especially the three scored points with the lesser still. Berndt praised quarterback and punter Jeff Sheehan, Tim Obama on the kickoff and Stan Blythe, who covered as a substitute for the punter. The second unit was used. But on a 13-yard drive Penn was penalized before the score. The Quaker kicking penalty stalled the drive, but a 47-yard field goal gave the Quakers lead to 17-0.

"I think we could have scored," Berndt said. "We just couldn't get them out of end zone." That was the Millersville junior varsity freshman football team lost a game. The Quakers were just unable to take advantage of such instances. He was able to set up his chances, he was able to set up his chances, he was able to set up his chances, he was able to set up his chances, he was able to set up his chances. McGurk had a conscious effort to give some of the back-up players opportunities.

Scoring inside the 20-yard line has been aのある武器. The Quakers were just unable to take advantage of such instances. He was able to set up his chances, he was able to set up his chances, he was able to set up his chances, he was able to set up his chances. McGurk had a conscious effort to give some of the back-up players opportunities.

Surprise. The Road to Seoul

USA National Volleyball team visits Palestrina

By BILL BROWN
East meets West tonight at Palestrina in the United States National Volleyball Team plays against the Japanese National Team in an exhibition match. The Penn volleyball team began the night of a successful volleyball season by defeating by Lansing champion Princeton.

With Penn's eyes set on the Ivy League ti
the U.S. National Team is going to a 1988 Olympic gold medal to go with the other medals the squad won in Los Angeles two years ago.

"This match is a special event that no one doesn't get to experience," Penn head coach for Sagula said. "It's a marquee game."

Penn's girls volleyball team takes on the Japanese National Team in Palestrina tonight. Approximately 2000 people have already been sold out for tonight's match. At least 341 match sold out the U.S. team in exhibition.

The team is very talented, young and physically strong," Sagula said. "Because they have been together only three or four months and the other national teams have been intact for several years, they are at a disadvantage. Yes, we are improving with every match." The U.S. team is made up of mostly All-Americans — it is entirely new and, as Sagula puts it, "the best team we have ever had." Penn State volleyball team members have either graduated from college or are presently still attending college.

Not only does the team have a entirely dif

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HAIL TO HALLEY'S COMET

UP, UP AND UP
KURT VONNEGUT
AMERICANS ABROAD
CONTENTS
ON THE COVER
6/ Hail to Halley’s Comet
After 75 years, Halley’s Comet returns — complete with a bang and a tail. By David Brickman. Cover art courtesy of The World of Comets, by Amedee Guillemin. Copyright 1877 by Sampson Low, Marston, Searle & Irvington.

FEATURES
8/ Americans Abroad
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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 Pennsylvania, 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.
Commissioner Cordon. While his heart. And it made him a down. Nothing could. Only Roosevelt.

"Lack of vitality is a terrible lack. It can mean that you just don't try," the Academy Award-winning actress says in the October 19 issue of TV Guide magazine.

Hepburn says she still wants her flower bed and plays tennis, but now follows new rules. "Hit it to me; I play the singles court, you the doubles. Second bounce is OK for me. Better than nothing," she writes.

The actress says she derives inspiration from such figures as Mother Teresa and Franklin Roosevelt. "Roosevelt had infantile paralysis. It didn't keep him down. Nothing could. Only death," she says.

"He worked with what was left him: his head, his humor, his heart. And it made him a much richer and more generous creature."

World view

Robert Rauschenberg, the one-time bad boy of American artists, has packed up his show and taken it on the road. Rauschenberg, 59, is bringing his work to 22 countries in an monumental show that will travel around the world for five years, growing and changing on the way.

Rauschenberg says of his artisitic juggernaut, called the Rauschenberg Overseas Cultural Interchange. "It's an aggressive peace mission that uses art as communication."

"The spirit has already won critical acclaim in Mexico, Chile and Venezuela. Far from a retrospective of past successes, it is a constantly-changing affair which includes new works inspired by the artist's stay in each nation. These, in turn, are brought to the next country, giving the public a look at the world as seen through Rauschenberg's eye."

According to the artist, the project is "based upon the popular naive belief that if we understood each other more, we would have to care more for one another."

FarmAid, Part II

Willie Nelson, acting on a suggestion from actor James Cagney, is planning a FarmAid concert in New York City's Yankee Stadium. According to an interview published Sunday, Nelson, who organized the September 22 FarmAid concert that raised about $9 million for farmers, told the Des Moines, Iowa Register that another concert is set for June 1 in Yankee Stadium.

"The singer said that Cagney, 86, "got in touch with me before FarmAid and wanted to know what he could do to help. He's got a deep interest in the problem, maybe because he lives on a farm up there in Connecticut."

"After Farm Aid, Mr. Cagney said he wanted to do it again in New York City so all those city people might be made more aware of the problems that farmers are having," Nelson said.

"He said he could arrange to hold it in either Carnegie Hall or Yankee Stadium, and I said, 'Well, let's take Yankee Stadium because we can put a whole lot more people in there.'"

Nelson said country singer Merle Haggard has agreed to "help me pull this together."

Rivera works unshaken

Hundreds of works by Mexican artist Diego Rivera escaped harm in the recent earthquakes that devastated Mexico City and will be displayed next year at the Detroit Institute of Arts as the way.

The exhibit, scheduled for February 12 to April 27, is to include 115 paintings, 120 photographs and 130 other works by Rivera, the radical painter who chronicled Mexico's struggles for independence. The exhibit will later travel to Philadelphia, Mexico City, Madrid and West Berlin.

Contest

To win a free pass for two to the Theater of the Living Arts at 334 South Street, OR to win a free pass for two to see the new one man show Groucho: A Comic in Three Acts at Grendel's Lair Cabaret Theater at 500 South Street, be one of the first 100 ENTRANTS TO REGISTER people to call 243-9522 between 4:35 and 5:05 p.m., Thursday, October 24th, with the right answer. Choice of prize as quantities last.

Winners' prizes provided by

THEATRE of the LIVING ARTS
334 South Street

GRENDEL'S LAIR CABARET THEATER
500 South Street

International Peace Prize winners' prizes provided by

THEATRE of the LIVING ARTS
334 South Street

GRENDEL'S LAIR CABARET THEATER
500 South Street

HEY, REMEMBER... Batman & Robin?

"Batman and Robin, where are you!" was the perennial cry of Gotham City Police Commissioner Gordon. While Batman was still around, they were always just one call on the batphone away, but since that classic camp TV show stopped production, these superheroes have been in scarce supply. The pair lives on through syndicated television and toy figures, but the actors who portrayed them — Adam West and Bert Ward — have moved on into new territory since their heyday as the Dynamic Duo.

The TV show, which began airing January 12, 1966 (and was the first series to be on the networks and in syndication at the same time), marked Ward's acting debut. He beat out thousands of other aspiring Boy Wonders to capture the role of Batman. A $10,000 guarantee? gardening job? he got the part until the day before shooting. "An agent knew two weeks before Bert, but because he didn't have a contract, didn't tell him," Ward's manager Jerry Wolf says. "Bert got a call from Wardrobe one day asking his shoe size and measurements and he had to ask what it was for. When he found out he got the part, he about fell over."

Despite the instant fame the role brought him, playing Robin was in some ways damaging to Ward's career. "It hurt him very badly," says Wolf. "Some people say he can't do anything but be Robin, which is not true."

Since hanging up his tights in 1969, Ward has yet to play another role on the scale of Robin. But he has stuck with acting and is doing work in just about every kind of role — from a Goodyear Tire commercial that's being aired in Canada to a starring role in a film. Ward also plays a small role in a feature film scheduled for release by the end of the year which is tentatively titled Fire in the Night. And he's being considered for a part in an upcoming television series.

Former Batman Adam West has dodged the typecasting syndrome by spending most of his time behind the scenes as a television and film producer. He hasn't taken on many acting jobs recently, but will soon return to television, starring in the NBC series, The Last Precinct, which his agency describes as "a mix of Hill Street Blues and Animal House." The program has begun shooting and should air next season.

But West hasn't exactly had to scramble for acting work — his Batman fame has opened other, more lucrative professional avenues for him. "Adam has been very big on the college circuit," says his agency. "He's a very well-off man."

—Jacquelin Sufak
SideStreets

A time to laugh

TV station searches for funny fillers

By Michelle Green

Odyssey Funnies, a new cable television offering, may sound like a TV version of a comic book version of the Adventures of Odysseus. But its programming execs aren't looking for alluring goddesses or strong men to fight with a cyclops. All they want are a few funny people.

Departing from cable TV's traditional programming breaks - music videos - Odyssey Funnies will feature short spots by comedians between shows. "We have only two requirements," says programming director Tom Shaw. "You must never have appeared on national television before and you must be funny."

Odyssey Funnies is the latest venture of the Odyssey Music Video Network, a free satellite-delivered cable and broadcast network that describes itself as an alternative to MTV. The network developed the program both to provide comic relief from videos and to give exposure to talented comedians trying to break into the industry.

"What we did originally was contact comedy clubs," Shaw recalls. "Then we started contacting school broadcast departments, thinking maybe they could get in on this as part of a class."

The network requests routines of 30 to 60 minutes that can be edited into two to four "shorts." That way, each comic can get several different segments on the air. Slates, similar to those used on music videos, will appear with comedians' names, addresses, clubs or other information which will enable agents to reach them for bookings. Over the course of a day, a comic could get three to five exposures.

So far the response has been encouraging: over fifty comics, mostly students and actors, have submitted tapes. "Some of the stuff's pretty amateurish, but it shows a lot of potential," Shaw says.

Odyssey network, founded by Shaw last February and available in Philadelphia on MMDIS, is an advertiser-supported network that mostly plays music geared for the 18 to 45-year-old age group. Shaw calls its format "urban/suburban rock" or USR, a combination of contemporary hit radio and urban contemporary music. The emphasis is on rock and roll with a fair amount of rhythm and blues also included. Punk and heavy metal are avoided. The non-cable, broadcast end of the network has expanded into all 50 states and over 60 million households.

The programming executives at Odyssey Funnies will screen the tapes for material and edit the best segments for use on the show. No 'judging' takes place, but tapes with particularly good routines will be given more air time.

Odyssey warns that controversial material will not be accepted - content should be suitable for broadcast television. Tapes must be professional quality and not home recordings. High broadcast quality and good audio are required for screening. And taping in front of a live audience is strongly encouraged.

The programming executives at Odyssey Funnies will screen the tapes for material and edit the best segments for use on the show. No 'judging' takes place, but tapes with particularly good routines will be given more air time.

The network plans to begin airing the spots this winter. They will run on a daily basis, giving a few comedians several spots throughout the course of a program. If response is positive, the network may air a half-hour special featuring the best shorts of several comics.

Those interested can contact Tom Shaw at (305) 632-1000 or write to Odyssey at 1150 West King Street, Cocoa, FL 32922.

Live and let lie

Liars' club founded on false premises

By Lisa S. Smith

You do it. Your friends do it. Everybody does it. And if you deny it, you're doing it again.

The topic, of course, is lying. While honesty may be proverbially considered the best policy, tall tales, exaggerations and white lies can liven up a conversation and get a laugh or two.

It is in this spirit that the Wisconsin-based Burlington Liars' Club was founded.

The club has a strange history dating back to 1928, explains Don Reed, the club's vice president. "It was the end of December, between Christmas and New Year's, and the News Briefs in the Journal News were awful dead," says Reed. So newspaperman Otis Hulatt decided to be creative.

Hulatt told a story that said the liars of Burlington had gathered to tell tall tales at the police station, and by the end of the evening had named a champion liar - namely, police chief Keith Beller. According to the fabrication, this honor was bestowed upon Beller after he proclaimed, "Me? Well I never told a lie in my life." The Associated Press picked up the story and a real Burlington Liars' Club Contest was established the next year.

The contest has been held annually ever since. Hundreds of people from all over the world mail in lies throughout the year. "We get a lot from Israel and Taiwan," says president John Soethe, "and a lot of times we don't even understand them." The judging takes place in mid-December by the only three official members of the Burlington Liars' Club, and a World Champion Liar certificate is bestowed upon the winner.

Hulatt ran the club for 50 years. "He was on radio shows and talk shows all the time," says Soethe. "Especially programs like To Tell the Truth and What's My Line?" In 1979, Hulatt disbanded the club, but the Chamber of Commerce of Burlington reorganized it and appointed a president, vice president and secretary-treasurer.

In addition to these three officials, there are approximately 50,000 honorary members around the world. A lie and a dollar mailed to the Burlington Liars' Club are the only requirements for lifetime membership. Over the years, Reed and Soethe have read thousands of these lies.

"I don't have a favorite," said Reed, "but I really liked one sent in by a man from Tacoma, Washington. He wrote, 'My wife is so lazy that she feeds the chickens popcorn so the eggs will turn themselves over.'"

"Last year's was good, too," he adds. "I honed my hunting knife to such an edge that when I removed it from my scabbard, the shadow of the blade latched off two table legs and a ceiling fan blade before I could turn off the light."

Soethe, too, has no favorite lie, but he did relate one that made a lasting impression on him: "One summer it was so dry, and the cattle were so thin, you could brand them two at a time with a piece of carbon paper between them."

All the winning lies since 1928 have been recorded in a booklet compiled by the officers. The revenues from their sales and a $1 membership dues are being put toward building a statue of the club's founder.

Other than the contest and the booklet, the club has no other activities. "We have no meetings, no projects, nothing," says Soethe. "Basically, the club is just the claim to fame of a small town in Wisconsin. When people hear 'Burlington,' they think of the Liars' Club. It's strictly for fun."

And that's no lie.
Give them a break

Strike stresses value of women's work

By Arden Morris

Leaving dirty dishes and dictation behind, women in 12 countries and 11 US cities are staging the world's second women's strike today. With the slogan "Time Off for Women," the strike is designed to call attention to the importance of women's work.

Local activities are being organized by the Wages for Housework Campaign, Philadelphia, International Black Women for Wages for Housework, Wages Due Lesbians and several other women's groups.

The goals of today's strike were determined at the United Nations Women's Conference in Nairobi, Kenya, last July. When UN statistics showed that women are presently doing two-thirds of the world's work while receiving only 5 percent of the world's income, governments agreed with the International Wages for Housework Campaign that, whether paid or unpaid, inside or outside the home, all women's work should be acknowledged and counted in the Gross National Product (GNP). Today's "Time Off for Women" will urge the UN to ratify the GNP resolution and to encourage governments to implement it.

Ten years ago in Iceland, organizers proclaimed "When Women Stop, Everything Stops" and staged the first women's strike. Nearly one-half of Iceland's women left their workplaces — inside and outside the home — for at least a portion of the day on October 24, 1975 and gathered in the capital with a list of demands. Among their grievances were the fact that women were not allowed union membership, on the average earned 20 percent of what men were earning, that advertisements for low-paying, menial jobs asked specifically for women to apply and that unpaid work by women went without acknowledgement or respect. Results proved their slogan almost wholly accurate as a 50 percent paralyzation of business and industry took hold.

"If behavior is changed, in this case with an official acceptance, changes in attitude can follow. For example, Iceland now has a woman prime minister," says Phoebe Jones, coordinator for the Philadelphia Wages for Housework Campaign. "It's a step toward respect for women's work that has gone too long unrecognized. As Selma James (the London founder of Wages for Housework) said, "Taking time off is proof that you're working.'"

Mary, a member of Wages Due Lesbians, says many of the women working on the strike are doubly and triply oppressed as women of color and as lesbian women. "The work lesbians do can be even more hidden and especially difficult. We often can't rely on our families for support or talk to co-workers about problems at home," she says. "Before getting the work itself done, lesbian women have to deal with the extra damage done them by society. That inti-
GUIDE TO COMET'S APPEARANCES

Although the comet has already been spotted by amateur observers, the upcoming months will provide the best views. The following is a month-by-month guide to viewing the comet.

- **Late October:** The comet will be just north of the Club of Orion near the Crab Nebula at a brightness magnitude of about 10. It will be best seen in the early evening and will be moving in a westward direction. Telescopes or strong binoculars are advised.
- **November:** The comet will be located near Pleides or the M1 nebula, and will continue moving westward. Best seen in the early evening, it will have a brightness of about 6 and should be visible with binoculars.
- **December:** Halley's comet should begin near Pisces and arrive in Aquarius by the end of December. Its magnitude will drop to 6 and the tail will begin to form. Binoculars will still be necessary until the end of the month.
- **January:** The comet will remain in Aquarius for the entire month. It will appear in the low western sky and the brightness will be between 4 and 5 — about 2 percent as bright as the most visible stars. Sightings with the naked eye should be possible in dark, clear locales for two hours after sunset.
- **February:** The comet will approach the perihelion, the closest point to the sun, in the second week of February and will be largely invisible until March.
- **March:** As its tail grows to almost one-sixth the size of the sky, the comet will approach Sagittarius and the Southern declination. It should be visible about an hour before dawn and have a brightness as low as 2. Under good conditions it should be visible with the naked eye.
- **April:** The comet will be near Leo and should pass very close to the earth. The northern hemisphere will enjoy its best view during this month. Observations with the naked eye may still be possible.

Halley's comet as seen on May 13, 1919 from Lowell Observatory in Flagstaff, AZ. At right of comet is the overexposed image of Venus; the streaks are the Flagstaff city street lights as the comet was just above the horizon when the photograph was taken. Photo courtesy of Lowell Observatory.
By David Brickman

C hrist was born: Methuselah died; William Jennings Bryan died; Chicago housewives stuffed towels in their windows. These and numerous other historical occurrences have one thing in common: Halley’s comet.

This winter Halley’s comet and its “comets,” not “Bailey’s”) comet will make its 30th recorded journey past the earth. Returning about every 76 years, it has been given a different reception each time. In the past it has been viewed with awe, fear, silliness and more recently with an eye for making money; today, a piece of the comet (or a deed to it) can command a high price.

But this time it will be science that gives Halley’s comet the warmest welcome. With international cooperation that is unprecedented in the space age, several probes will study the comet from distances ranging from within one to several million miles.

Unfortunately, the photographs these probes provide may be the only glimpse many people will have of the comet. “From the northern hemisphere it will be a total bust,” says Dr. Robert Herrington of the United States Naval Observatory. “It will probably be the least spectacular passage [of Halley’s comet] in 2000 years.”

Despite these predictions, excitement abounds in astronomical circles. “I’ve waited many years for this opportunity,” said National Capital Astronomers trustee Robert McKracken. “I’m damn near comet-ese.”

Myths and rationalization

The creative power of the human mind is clearly seen in the array of myths and explanations that have surrounded the appearance of comets. Even where superstition has been dispelled, people’s more natural fear and dread seem to supplant rationality.

Whether by coincidence or hindsight, comets and, in particular, Halley’s comet have been associated with momentous occurrences. The earliest was computed by an English astronomer of the 17th century, Sir Robert Hall. He concluded that Methuselah’s death at the ripe age of 969 coincided with the passage of Halley’s comet in 2616 BC.

The next famous instance of Halley’s comet also had a biblical reference. In I Chronicles, Chapter 21, the “angel of the Lord” appears with a “drawn sword in his hand stretched out over Jerusalem.” Dr. Gunnar Norling wrote in the Journal of the British Astronomical Association in 1955 that the sword was actually Halley’s comet. Needless to say, there are some objections to this view.

Perhaps the greatest religious occurrence associated with Halley’s comet is the birth of Christ. There have been numerous attempts to equate the Star of Bethlehem with the comet, although this seems to have little basis beyond wishful thinking.

In addition to religion, war has often been associated with the passing of Halley’s comet. In 66 AD Jerusalem fell and once again the comet took the blame. Later in 373 AD the Huns attack on the Goths was also coincided with Halley’s comet. Similarly, the comet was flickle in 451 when it made Attila the Hun victorious in Gaul shortly before letting him die.

Given hindsight and a dose of superstition, any event in human history can be attributed to a grandiose natural phenomenon. But when Halley loomed in 1066 before the Battle of Hastings, one of its brightest and largest appearances, it is hard to imagine not believing the supernatural explanation.

Poison gas and apocalypse

It is not only medieval and Biblical apparitions of Halley’s comet that have inspired fear; the 1910 passage of Halley’s comet had people wearing gas masks and preaching fire and brimstone. According to The New York Times, May 18, 1910, “Terror occasioned by the near approach of Halley’s comet has seized hold of a large portion of the population of Chicago.”

This winter Halley’s comet and their ways and habits have been the principal topic discussed in the streets, cars, and elevated trains today . . . The principle fear is not that the comet itself but the things which it is supposed makes up the tail will wipe out all life.

Apparently, the presence of the poisonous gas cyanogen in the comet was the object of fear. It was also the source of profits. “T.B. Jones made a fortune selling ‘comet pills’ that provided immunity from all the common comet diseases. Needless to say, the cyanogen, present in only minuscule concentrations, was a disappointment.

Some of the more religiously inclined also expected death in 1910, but from apocalypse rather than poison gas. An Oklahoma cult known as the Select Followers awaited the return of Jesus, a favorite comet, with a sacrificial virgin. The local sheriff arrived before the cult completed its ceremony.

Some sixty-three years later, David Moses of a cult called Children of God wrote that a different comet, Kohoutek, would grow seven times the size of the moon and bring the destruction of the world. Also in his book, The Christmas Monster, he said Kohoutek would bring “the end of Fascist America and its new racist Emperor, Richard Nixon.”

Some things never change.

Viewing the comet

Since Halley’s comet will be relatively dim, there are certain measures that should be taken to facilitate a good view. The most important of these is finding a good location. If you can not arrange to be in the southern hemisphere, you should at least be far from bright city lights, have a clear view and a low horizon.

“Find a dark viewing, preferably in the mountains or by the shore,” advises Julius Beltsch of Questar Corporation. Since in the northern hemisphere the comet will never rise above 35 degrees in the sky, a low horizon is crucial, he adds.

When the comet is most visible — from December to January and from March to April — one may most easily view it through a low-power telescope or binoculars with a wide field. The consensus is that a high power, narrow field telescope will be unwieldy and unnecessary and that 7 x 50 lens binoculars should be best.

Dirty snowballs

When projected down to the bare essentials, comets are only lumps of ice, or, as many call them, “dirty snowballs.”

The nucleus of a comet consists of frozen water, ammonia, methane and other gases, mixed with dust. Since it spends most of the time at the far reaches of the solar system, the nucleus remains frozen and small (usually under 5 km). “When it’s out there it’s cold as a devil and it doesn’t do much,” says Penn astronomer Birtz.

But when a comet passes the earth, it has three parts: The nucleus, the coma and the tail. The coma and the tail only exist while the comet is near the sun’s heat. The coma, which develops around 270 million miles away from the sun, is the cloud-like atmosphere created by the direct conversion of ice to gas in the nucleus. The presence of light reflecting dust in the coma is responsible for the luminosity of the comet head.

The tail, which forms at about 160 million miles from the sun, is what makes a comet so spectacular. The tail is made of the gas and dust “blown” out from the coma by the solar wind. For this reason the tail is always furthest from the sun, leading the head on the journey out of the solar system.

The size and shape of the tail are the most variable aspects of the comet. The tail may become the largest object in our solar system, reaching lengths of 200 million miles, or it may fail to form at all. Likewise, any number of tails may form in any number of shapes.

International Halley Watch

Although comets are the most numerous astronomical objects in the universe, they are the least understood. Their exact composition is still unknown and their origin is subject to speculation. However, these mysteries may soon be resolved.

As Halley’s comet has been approaching, scientists have been organizing the largest coordinated space venture in history. Space probes will survey Halley’s comet from distances one from several million miles.

The main probes being sent are the European Space Agency’s Giotto, the Soviet Union’s Vega 1 and 2 and the Japanese Institute of Space and Astronautical Science’s Planet A. Also, the United States will send the space shuttle into orbit to observe the comet from a long distance.

Instead of several different projects, all the missions to study Halley’s comet are being done in cooperation. Data and information from one probe will complement that of another. The project is being overseen by the International Halley Watch (IHW). “Our purpose is to coordinate scientists all over the world to ensure that observations are made which maximize the information gathered,” said IHW steering group member Dr. Louis Friedman.

The IHW’s significance, aside from being the group that may prove how the solar system was created and the dinosaurs were destroyed, is that its very existence represents an important move toward international cooperation. “It’s a significant story in itself,” said Friedman, “It’s already established a precedent for global cooperation. We are finding that we can work together.”

All in the name of a comet.
A
trip abroad used to begin when the gangplank was pulled aboard and the steamy whistle shrieked its farewell to all that forms America. Today, our culture follows us onto the airplane — even AirIndia translates its bathroom instructions into English — and then out of the airport and into Europe. But McDonalds and blue jeans aren't all the United States has brought across the ocean. Those who travel abroad bring a fresh viewpoint, a way of seeing their host country that is quintessentially American. If these new perspectives are appreciated by the Europeans we can't know. But for those of us still in the US, the stories are alternately hilarious and touching. We recognize that which only a compatriot could see. Here's a description of a ride down the Thames during which the tourist wouldn't have noticed London Bridge if it fell down, a trip to Romania that turns into a horror show, and few more intriguing accounts of Europe as it could only be experienced by Americans abroad.

By jolly, isn't that . . .

It was the Fourth of July and we were in England. But why be excessively American, especially when surrounded by the glister of the West End, the aura of its monarch and a sense of tradition running deeper than baseball, hotdogs and apple pie? So our group spent the afternoon, one of our first in the UK, celebrating age-old British traditions by taking a tacky cruise down the scenic Thames River. We were tourists, after all.

It took tremendous concentration to understand the thick Cockney accent of the cruise director — a far cry from Julie McCoy — as he pointed out THE SIGHTS along this historic route. But we could pick out a few of them on our own. "Wow, there's Parliament." "Hey you guys, stand over there so I can take your picture in front of Big Ben." "London Bridge is falling . . . I'm sorry — I'm in a nostalgic mood, okay?" "Ooo . . . look over there . . . wow . . . " I was in such a British frame of mind that it would have taken something really and truly American, something symbolic of our culture in every way, something spiritually red, white and blue to kindle any thoughts of the ol' US of A.

It wasn't a ghost of George Washington chopping away at the cherry tree that distracted me from my imposing surroundings. Nor a vision of Betsy Ross, needle and thread in hand. Not even thoughts of Ronald Reagan, though that's getting warmer. It was the discovery that an actress was aboard this increasingly appealing boat — an actress from the quintessentially American stronghold, General Hospital. "Look, there's the woman who plays Gail Adamson." I whispered excitedly when we first spotted her aboard ship. "I thought the character's name was Gail Baldwin," my travel companion responded. "Oh yeah," I said. "I just knew her best before she was involved with Lee."

In my years of following GH, as we devotees call it, I've watched Susan Brown go from a problematic marriage, through a heart-wrenching courtship, and eventually to a happy, albeit unexciting, remarriage. Not to mention her up-and-down relationship with her best friend who had an affair with husband No.1, or her bouts with hubby No.2's alcoholism.

And she's the boring character. But you can bet that we did our best to learn as much as possible about her life and about life in Port Charles. The good news: We got the scoop on Blackie (if people can consistently return from the dead, why not just from prison?), and found out that Robert's Kojak-ish haircut of last spring was his own bad idea, and not a plot demand. The bad news: The Tower of London, the National Theatre, St. Paul's Cathedral and Lord knows what else passed us by completely unnoticed. The moral: Americans (myself at the top of the list) value Hollywood culture a little too much.

A final bit of interesting info is that those most pleasurable of institutions, British pubs, do recognize our national holiday in their own alcoholic way. We spent our evening being patriotic and honoring American Independence Day after all.

— Naomi Grabel Grabel, a College senior, studied at the University's Penn-in-London program this summer.

A Transylvanian experience

Romanian border guards rarely break into wide, toothy smiles. But my friends and I certainly gave it our best shot.

While on a three-week bus trip through Eastern Europe, I was repeatedly warned about the hazards of crossing the Romanian-Bulgarian border. We'd heard stories about mysterious delays and extensive searches; the whole experience is rumored to be a crash course in Eastern bloc bureaucracy. But I, along with the 35 other Americans who emerged from this five-hour ordeal, gave the customs officials something they could sink their teeth into.

Leaving Bulgaria wasn't too bad — they detained us only an hour. But entering Romania, probably most famous for the region of Transylvania contained within its borders, was a different story. The first obstacle was a set of guards with machine guns. See them smile, stop the bus and put two fingers to their mouths as if smoking cigarettes. See the Americans search the bus for several packs of Marlboros to bribe the officials to let them drive half a mile, where another set of guards make a similar request.

After the cigarette trial, we endured the Romanian water torture. A spray came out of nowhere, coating our bus with a substance that made breathing within quite difficult. We were later told that the coating was supposed to kill the Bulgarian parasites, but not human life. Right.

The customs officials were unemotional as they made us get off the bus with all our belongings. As we waited on the concrete under a blazing sun, three men, two with large army epaulettes, searched the bus from windshield to tailpipe, ripping apart the seams of several seats. We had fortunately left our stashes of hashish in Turkey.

The customs men then turned their attention to us. They slowly made their way down the concrete line-up, searching through suitcases and requiring extensive searches; the whole experience is rumored to be a crash course in Eastern bloc bureaucracy. But I, along with the 35 other Americans who emerged from this five-hour ordeal, gave the customs officials something they could sink their teeth into.

The entire greeting process took several hours. When we were finally allowed to reenter our nice air-conditioned bus, the group uttered a collective sigh of relief. After all our American passports were returned, the tour leader handed out cans of cold Austrian beer to everyone. Three students on the trip provided the group with an even more appropriate prize — a set of Dracula teeth for every survivor, which they had purchased in Istanbul a couple of days earlier.

There we were, pleased as punch with our alcohol and playing with our new teeth, when the state-appointed tour guide told us we had to get off the bus for mandatory currency exchange. Our bus drove 50 yards, physically across The Border, and we piled off the
bus. As we walked to the currency booth, beer in hand, our 36 pairs of pearly white plastic fangs smiled sweetly at our former oppressors, the Big Epaulets. Several Romanian bystanders were dumbfounded, while others pointed and stared and even bellylaughed — they’d never seen anything like it before.

I bet they don't know who Cousin It is either. — Ellen Flax

Flax, a senior in the College, spent the 1985 spring semester in Vienna.

An English ghost story

After only 10 days in England, I have already experienced what I hope will be the scarriest moment of my semester abroad.

Most of my time here has been spent in London, seeing mimes and jugglers in Covent Garden by day and race riots in Brixton by night. But before I even had a chance to get sick of the city, I was rushed off with the other Penn-in-Londoners to the Royal Park of Windsor Great Park.

As the massive coach raced out of London and into the English countryside, and as the roads got more and more narrow, I began to feel some of the history, the age of this culture. Little did I know just how old it is.

We arrived at Cumberland Lodge, where we would be staying, just in time for tea, which, like our servers and hosts, was stylishly English. The most stylish of all, though, was George the Bartender. George is the proverbial tongue-wagging, story-telling bartender, and he's particularly adroit at a genre well-suited to his locale — the ghost story.

I first met George when I responded to the entreaties of a lively bar crowd who laughed and yelled to me and my mates, "Bar's open. Come spend all your money." We scoffed at first, but eventually took them up on their offer — not only to come in, but also to spend all our money. Prices were good — 80p. (about $1.20) for a gin and tonic. So good, I had five.

"Absolute truth," as George says, has also to spend all our money. Prices were good — 80p. (about $1.20)

I sat up, and was shocked to see that George had been fibbing. A lie of omission, anyway. Room 42 wasn't haunted by just the burglar — the ugly old woman was there, too.

Apparently, after years of being dead in the same room, the two spirits finally got to be friends. The jingling was coming from the burglar’s loot bag bouncing off his leg as he and the old lady swirled around the room to a waltz only they could hear.

Undaunted, I put on a Grateful Dead tape and fell back into a deep, alcoholic sleep.

The next morning I awoke, with some difficulty, at 6:00 a.m. for breakfast. Riding back to London, I felt sad at leaving the richness of the countryside but excited to start classes the next week. Living in Southwest London reminds me a bit of living in West Philly, at least in terms of looks, traffic and noise. But nothing happens in West Philly like what happened to me in Windsor.

An Amerrigan in Italy

"Uhoma gonna tell you sumting, Martino," began my jolly Italian grandfather one night while we were watching The Streets of San Branchesk (the one with Karl Malden). He went on to tell me about living on the farm in Northern Italy, feeding figs to the dogs, making pasta, and weaving baskets in his spare time to save money for his trek to "Amerrriga." He was to me the symbol of the Amerrrigan Dream, the perfect mixture of newfound patriotism and Old World ideals: he would damn Hoover, praise Roosevelt, and laud the possibilities of Amerrriga but never deny that olive oil ran through his veins.

Being the second generation born in Amerrriga, I felt that I had no Italian character — at best, Mazola coursed through my bloodstream. Nevertheless I took the opportunity last year to go back to the Ol’ Country. On March 7, I entered Italy on my way to Venice. At the border between Austria and Italy, my compartment was filled by an Italian family returning from visiting relatives. They spoke no English and I less Italian. They looked somewhat familiar to me at the outset, but it wouldn’t be until they broke out the food an hour later that I realized who they were.

The train pulled away from the border station while the family was still deciding what baggage and whose feet went where. I believe they asked me if I was comfortable, but it really could have been anything. I simply nodded in response. At that point I assumed that there would be no more conversation between us; my other experiences on trains led me to believe that without a common language people act as if they are on an elevator. But they continued to address me and soon I saw that we did share a language. Oh those Italian hands. I did, bless you Grandpa, inherit something from your genes.

After an hour, the mother unwrapped the food and distributed it with a few stern words. As the ritual began, everyone started talking, each one trying to be heard above the others. Every so often the peace would last only minutes.

Their meal reminded me so much of how the Piccolis ate that I began to see my family in these people. My brother, Vinny "Giorgio Armani" Piccoli, sat by the glass door with the curtain drawn open; he was on display. Philip sat in the middle talking with food in his mouth and hands. Carol sat beside me trying to eat with as much decorum as one could on a train, but even she was provoked now and then to throw in a comment.

My observation was interrupted by a piece of bread and an orange placed on my table by the father. He spoke no English — none needed to be spoken. The uproar had died down; they were waiting. As I ripped off a chunk of bread and placed it in my mouth, the family resumed, including me in their discussion with smiles and glances. I joined them in their meal and even laughed and smiled at what I thought were appropriate places.

I had travelled hundreds of train-miles before entering Italy and would travel hundreds afterwards, but never would I feel so at home, so part of a group, as I did on the trip to Venice. And the one to Rome is only one to Pisa.

— Martin Piccoli

Piccoli, a junior in the College, spent eight months traveling through Europe earlier this year.
Phranclly my dear

'Folksinger' marks a surprising debut

Phrancl

Folksinger

Rhino Records

By Gil Rodman

If you haven't heard about Phrancl, the debut album from Phrancl (no last name, just Phrancl), then you're in for a surprise when you finally listen to it. You see, despite the handsome photographs of Phrancl on the record's jacket and the singer's masculine-sounding name, Phrancl is not a man. She's a woman — in fact, she's a lesbian and not afraid to say so. But her first release is only interesting because of Phrancl's androgynity; it also happens to be an example of great folk music.

As the title implies, Phrancl is a folksinger, and musically she departs very little from traditional folk styles. With the sole exception of "Ballad of a Dumb Barber," which features bongos, keyboards, and electric bass, Phrancl limits herself on the album exclusively to acoustic guitar and harmonica. She proves to be a skillful singer and guitarist, but the album's sparse instrumentation draws attention to her greatest talent, her multifaceted songwriting.

The witty social commentary song makes a number of entertaining appearances on the album. "Noguchi," which satirizes the now infamous ex-chief coroner of Los Angeles, is characterized by a sharp, if somewhat morbid, sense of humor: "He was off at the barber/Or attending a luncheon/Not cutting corpses/Which was his job..." Perhaps the funniest cut on the album is "Caped Crusader," in which Phrancl discusses a hypothetical comic book on the life of Pope John Paul II. Here the listener is set up to expect a rather serious statement by the guitarist and vocalist of the song's introduction, but soon discovers that Phrancl is singing with her tongue imbedded deep within her cheek: "Wow! What a comic book! What a supreme pontifical release! Sixty-four full color pages! Of infallibility."

Phrancl's greatest asset is versatility. The album's highlight, provides a showcase for the fullness of Phrancl's voice while telling the moving tale of a girl's mysterious disappearance and death. The sorrowful cry Phrancl adds to her singing on this track reaches deep into the listener's soul and gives additional power to the song's haunting lyrics: "They found a broken shower door/A torn blouse and one shoe on the floor/But there was no sign of Mary Hooley."

The most intriguing lyrics deal with Phrancl's frankly admitted lesbianism. In "One O' the Girls" she says, "I've always been one of the dudes/With my flattop and my combat boots/Now I'm learning all the tricks that come with wearing Expadrilles." And though there's "no way" they'll get her to shave her legs or wear a bikini, Phrancl rejoices in the comradeship she shares with her straight friends: "I can stick out yet still fit in/Feeling a belonging from deep within/I feel lucky to have these friends/And they feel lucky to know a real live lesbian."

The tune is boisterous and hopeful, and leaves the listener with the message that gays and straights can maintain successful relationships with one another despite their differences.

Overall, 'Folksinger' is a thoroughly enjoyable album. It isn't perfect — some of the tracks are a bit too simple, and some of Phrancl's lyrics are predictable and unoriginal — but it's an impressive first outing from this former LA punker. The record closes with a bouncy number about Phrancl's love of life, in which she tells us, "Recently/Friends have been departed/Permanently/But not me/I plan to stick around, you see." If Phrancl does as she says, we're certain to be better off for it.

By Marc Cohen

Jean-Luc Ponty has a reputation for superb jazz. His violin-based classical style has served him well on such successful albums as 1982's Cosmic Messenger, but his latest effort, Fables, falls short of the standard of excellence he has set. In trying to incorporate a new sound — synthesizers and electronic effects — into his already successful formula, Ponty turns Fables into a failure.

It's not all bad news — the Ponty of the previous records is not entirely absent from Fables. "Infinite Pursuit" is the type of energetic, exciting jazz Ponty is known for, a superb, fast-paced track that brings back memories of his previous excellence. On this cut, Ponty is able to successfully blend electronic effects with the violin to produce music that is inspired and worth listening to.

But practically everything else on the album falls short of the mark. Nowhere is this more obvious than on the record's second side, where the dullness of the tracks and their tendency to repeat makes them blend together. The album rapidly deteriorates into what could generously be called experimentation.

The hallmark of this experimentation is a randomly spaced collection of strange, incongruous noises that sound like no known musical instrument mixed in with Ponty's violin playing. Ultimately this approach turns Ponty's violin performance, which deserves to be the focus of the album, into a mere background for the electronic effects. The low point is reached on "Plastic Idols," a track reminiscent of the whale noises heard in documentaries. As a result, much of the album sounds like a recording of Ponty playing with his violin imbedded deep within his sleeve. "Mary Hooley" easily the
Nick Feldman and singer Jack Hues: the core that remains

Leaving the singles scene

Wang Chung lives — and dies on the flipside

Wang Chung
To Live and Die in L.A.
Geffen Records
By Aaron Caplan

It didn’t take long for the record companies of America to convince themselves they could only sell hit singles by advertising them with videos on MTV. It took just a little bit longer for the movie companies of America to decide they had to advertise their products the same way. The result is that we now have a spate of film soundtracks featuring a song or two by some pop group, even if the tune was not actually heard in the course of the movie. One shudders to think what would happen if William Friedkin’s To Live and Die in L.A. were released today: Twisted Sister would screech out “Burning My Baby’s Rosebud” during the closing credits, and the video would show Dee Snyder and the boys sledding on their “Little Charlie Kane” winter fun toys.

At the same time, this trend has created new opportunities for up-and-coming bands. The latest entrant in the soundtrack sweepstakes is Wang Chung With its music for William Friedkin’s To Live and Die in L.A. The chance to escape the confines of the pop single attracted the group, though the prospect of steady work must also have appealed to them since the band has undergone some disorienting shifts in personnel and identity in recent years. Saxophonist Hogg quit the band back when it was called Huang Chung, and drummer Darren Costin departed after 1983’s Points on the Curve, leaving just the songwriting core of singer/guitarist Jack Hues and bassistkeyboard player Nick Feldman.

To Live and Die in L.A. is split into a vocal side and an instrumental side. The former is what pop fans would want; the latter is what movie soundtrack buffs expect. The instrumental compositions, unfortunately, amount to little more than music to roll credits by. The in-terminable “City of the Angels” is typical, with nine minutes of synthesizer riffs gradually layered over a plodding four-note bass line and a lifeless computerized drum track. However effective this approach might be as a cinematic suspense gimmick, these songs develop much too slowly to work as a purely audio venture.

The instrumental half of the album suffers even further by comparison to the vocal side, because it lacks Wang Chung’s greatest asset, the voice of Jack Hues. Though not gifted with an immense vocal range, Hues masterfully injects a slight ache into his otherwise straightforward singing, creating a brooding, contemplative sound. “Lullaby,” a sophisticated swaying, shows how far Hues’s unique voice can propel a song, even one with Wang Chung’s typically nondescript lyrics.

The highlight of To Live and Die in L.A. also has vocals — “Wake Up, Stop Dreaming,” is a march punctuated by assorted synthesized wind instruments, including African flutes and brass bands. In these four minutes, Wang Chung incorporates more musical ideas than in any of their distended instrumental numbers. The vocal side is filled out by “To Live and Die in L.A.,” the penetrating theme song to the movie, and “Wait,” a song also found on their earlier Points on the Curve.

Despite their averion to the restrictions of the pop single, this is the form where Wang Chung sounds its best. The vocal half of To Live and Die in L.A. and the well-deserved success of “Dance Hall Days,” their best-known song, make this abundantly clear. It may not be as creatively fulfilling to make pop singles as it is to score a movie, but if Hues and Feldman concentrate on where their strengths lie, they may one day record a strong album, instead of just half of one.
Streetwise

Lost recipes

Small-scale culture clash

Dim Sum
Directed by Wayne Wang
At the Ritz V

By Jon Levine

Dim sum are small Chinese appetizers - attractive and delicious, but small and not entirely filling. In this spirit, Wayne Wang has created Dim Sum: A Little Slice of Heart, a movie which portrays the internal conflicts faced by a typical first-generation Chinese family.

Dim Sum is set in a small, predominantly Chinese suburb of San Francisco, and consists of numerous sketches about the Tam family - primarily Mrs. Tam, the widow, and her youngest daughter, Geraldine. It opens quietly, with a number of beautifully photographed scenes of the Tam house and the San Francisco area.

Mrs. Tam (Kim Chew) is a seamstress, and she makes her first appearance at her sewing wheel. She doesn't speak much English (though she understands it), and is firmly embedded in Chinese culture. As a girl, she was told by a fortune teller that she would die at the age of 62. Thus her major concerns throughout the film are paying her final respects to her homeland and seeing her youngest daughter Geraldine married.

Geraldine (Laureen Chew), far more Americanized than her mother, vacillates between wanting to leave home and feeling committed to her mother. While marrying her fiancé Richard would allow Geraldine to leave Mrs. Tam the satisfaction of fulfilling traditional motherly duties, it would also mean moving out and leaving her mother alone.

Victor Wong delivers a fine performance as the mother's wry, impish brother-in-law, referred to only as Uncle Tam. Uncle Tam still operates the bar in Chinatown he opened with his late brother. He's been in love with Mother Tam for years, and continually hints that he would like to marry her, suggesting that his presence would make it easier for Geraldine to marry her fiancé.

Uncle Tam also adds comic relief which often provides insight as to why traditions persist. Though adapted to the American way of life, he values concrete aspects of the traditional Chinese way: while the other characters mourn the Americanization of their children, he mourns the loss of specific dim sum recipes. As the film progresses, Uncle Tam serves to make the old ways accessible to the audience, explaining the Chinese culture the family is beginning to leave behind.

Director Wang creates some beautiful scenes, but he is hampered by a meandering screenplay and a slice-of-life format. The film unfolds in a series of disjointed scenes all dealing with the Tam family. Their primary common thread is the portrayal of Chinese-American culture. This can be seen when the viewer visits the family's Chinese New Year dinner and a typical birthday celebration. While most of the scenes relate to Chinese culture, some focus on the family in general, and others on just Geraldine and her mother. Thus the idea tying all the scenes together is occasionally lost. Had the cast been truly exceptional, this problem might have been more easily overcome. While each actor is capable and generally believable, none except Victor Wong really shines.

Wang's ultimate revelation is that Chinese families, deep down, are no different than American families. All mothers want to see their children married, fret about the disappearance of tradition, and worry about being left alone. And most children are torn between duty to parents and their own lives.

Dim Sum may be small, but they do make a meal. Likewise, while Wayne Wang's Dim Sum doesn't add up to a major motion picture experience, it satisfies the audience in its own small way, with traditional Chinese treats.

Kid stuff

Underage in the streets

Streetwise
Directed by Martin Bell
At the Ritz V

By Nina Stuzin

A movie about Seattle street kids, teenage drug abusers and prostitutes, Streetwise could easily have been an exploitative and sensational documentary. Yet while the filmmakers, Martin Bell, Cheryl McCall, and Mary Ellen Mark can be credited with avoiding sensationalism, the film lacks a clear focus. Each individual segment deals with a specific aspect of life on the street, but little attempt is made to integrate these parts into a whole. It's akin to having pieces of a jigsaw puzzle that simply don't fit.

Taped personal interviews and film footage are often surprisingly intimate, but the film lacks a plot that moves. Much is included that isn't needed, while other scenes are noticeably missing. For example, nearly all of the film takes place during the day, preventing a truly realistic portrayal of street life. More night scenes would have brought out the seeder side of the street as well as the danger and risk of this lifestyle.

Streetwise emphasizes the demoralizing effect street life has on these kids by randomly introducing characters who at first seem to promise further development but are soon dropped inexplicably. The technique plays on the audience's sympathy as does the repeated portrayal of street teenagers with troubled family lives.

One particular segment of Streetwise attempts to inject romance into the film. Perhaps such an inclusion is supposed to add optimism to the film, but the producers fail to relate the segment to the rest of the work. Also, the film never explores the issues surrounding the difficulties of maintaining a relationship on the streets.

14-year-old Tiny: a piece in a jigsaw puzzle that doesn't fit together

The problem with this documentary is simply that it tries to accomplish too much at once. The makers of the film switch rapidly from one issue to another, and leave little time to focus on the feelings of the main characters. By ignoring some aspects of its subject, Streetwise fails to sufficiently show the desperation and danger of street life.
For glazed eyes only

'Remo Williams' lacks the Bond it seeks

Remo Williams: The Adventure Begins
Directed by Guy Hamilton
At the Samaric 4

By Douglas Morse

The opening shot of a movie tends to set the tone, and that of Remo Williams: The Adventure Begins is no exception. This flick begins with a sunset, and the rest of the movie holds just as much excitement and action for the viewer. When the movie starts, the adventure is already over.

The plot, which lies somewhere between The Karate Kid and a TV adventure, is completely ludicrous. The title character (Fred Ward) is a Manhattan cop who, as the film begins, gets dumped in the East River by some thugs he is trying to apprehend. He is drugged up and given a new identity by C.U.R.E., a secret justice organization of the Knight Rider variety that is answerable only to the President. C.U.R.E. has him trained in the martial arts (ala The Karate Kid) so he can assassinate the evil businessman George Grove (Charles Cioffi).

Based on the Destroyer novels, a highly popular series of 62 adventure books, Remo Williams seems designed to be the American answer to James Bond. In the Bond tradition, Guy Hamilton (Goldfinger) was hired to direct this film. But unlike most James Bond situations, the fight scenes in Remo Williams drag on and the jokes fall flat. A battle between Remo and some construction workers occurs on the Statue of Liberty (a little trite considering the not-so-subtle theme of justice pushed in the film). This potentially fantastic backdrop for action and suspense is transformed by Hamilton into a boring reality. The villains swing crowbars menacingly, Remo makes wisecracks, and it seems to take forever until he finally prevails.

Sometimes, actors can make a movie interesting even when the plot isn't. But don't expect that kind of miracle here. These characters are so two-dimensional they could easily tip over in a light gust of wind. Fred Ward is neither believable nor likeable. At first, for example, he balks at the idea of assassination; without sufficient explanation he is, however, ready to perform a hit by the very next scene.

Remo's intended victim, Chiu (Joel Grey), later becomes his mentor in the ancient (and fictitious) Korean art of Sinanju, leading Remo around rooftop ladders, through obstacle courses, and to a ferris wheel. He explains how martial arts originated in Korea (though Korean martial arts actually were adapted from Chinese styles), and disseminates his belief that Koreans are the only true masters of these disciplines, congratulating Remo on doing okay for a white man.

The only reasonably portrayed character in Remo Williams is Kate Mulgrew's Major Rayner, an Army officer also working against the evil Grove. That is, up until she meets Remo. Then her convincing fighter persona is suddenly transformed into a helpless female with neither the drive nor the determination to solve any crisis.

This movie has something an Indiana Jones movie will never have — audience boredom. There are no tracking shots or scenes with fast paced editing to make the film exciting. Cars don't even explode when they crash. While scriptwriter Christopher Wood (Moonraker) took the Williams character directly from the Destroyer series, he failed to bring any of the action along with him. For fans of Remo Williams who go to this movie, it makes sense to bring a Destroyer novel and a flashlight along.

In 'Remo Williams', Fred Ward as Destroyer champion Remo.

Images to 'Hunger' for

TLA brings Deneuve & Bowie back from the dead

The Hunger
Directed by Tony Scott
At the TLA

By Traci Williams

Vampire movies are a dime a dozen. But The Hunger retells the classic tale of the undead with a twist. The male-vampire-clases-young-virgin formula is loved as Miriam (Catherine Deneuve), the beautiful and sophisticated recruited to direct this film. But into a fresh lover every three hundred years — among them David Bowie. Tony Scott's 1983 foray into the supernatural explores Deneuve's sexual relationships, using powerful images to make the movie a study in stylish direction.

To entice others to satisfy her sexual needs, she offers potential lovers immortality, but they must then sustain themselves by becoming vampires as well. Screenwriters Ivan Davis and Michael Thomas

Deneuve (above left), an ancient Bowie (above right) and a dapper Bowie (right)

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to have endless rooms and corridors, with the result of disorienting the viewer.

Deneuve, like the rest of the film, comes across as stylish with a mysterious persona. Her actions and emotions are never revealed enough for the viewer to understand her. Bowie appears in the film for about twenty minutes, during which time he ages at the rate of one year per minute. His portrayal of a man encountering his mortality at the end of a supernaturally extended lifespan is eminently believable. Susan Sarandon appears as a doctor working on a study to reverse the aging process. She's credible as she looks at the film's aesthetic quality will be lost if the images are explained.

Although the cinematography is often excessively busy, color is artfully manipulated; the use of blue tones effectively lends the film an eerie and cold quality. Another visual success is Deneuve's apartment lair; through the movement of the camera it becomes a vast, echoing space. The apartment seems to have endless rooms and corridors, with the result of disorienting the viewer.

For all its shortcomings, The Hunger will more than satisfy vampire lovers. Bowie fans, or those just looking for an interesting film with a few good twists and wonderful visuals. This vampire flick with a romantic sensibility is a must see.
Bad brains

Kurt Vonnegut spins a million-year yarn

Galapagos
By Kurt Vonnegut
Delacorte, $16.95

By Joseph Rosenzweig

For a writer, Kurt Vonnegut has a pretty low opinion of higher thought. The dark satirist and author of the enormously popular Cat's Cradle and Slaughterhouse-Five has his doubts about the worth of mankind's intellectual ability, which after all enabled the production of the hydrogen bomb. "We might pray to be rescued from our inventiveness, just as the dinosaurs may have prayed to be rescued from their size," said Vonnegut in a recent lecture.

His latest novel, Galapagos, takes this idea one step further; it proposes that the human intellect is our greatest liability in the struggle for survival. This premise gives rise to a cynical yet finally optimistic vision of the human species couched in Vonnegut's typically affecting but simplistic style.

Galapagos is named after the chain of islands off the coast of Ecuador where Charles Darwin gathered data pivotal for the development of his Theory of Natural Selection. In the book, a modern-day nature cruise to this archipelago turns into a "Second Noah's Ark" when a calamity renders everyone in the world — except the ship's passengers — sexually impotent. The improbable chain of coincidences by which the odd assemblage becomes ancestor to a new human race vindicates the wisdom of natural selection. In the islands, the intellect is not too useful for survival; the fittest are those who can catch the most fish. Mankind evolves to a state of blissful brainlessness.

The story is told by one of the most colossally omniscient narrators in recent fiction — the ghost of the 20th century man looking back on the present from the year 1,001,986 AD. Such an astronomical information gap is unknown even to the spectral recounters of Thomas Mann's The Magic Mountain, and Vonnegut's character is well aware of the power he enjoys. In fact, the narrator claims he has chosen his "job" because it carries with it the license to read minds, to learn the truth of people's pasts, to see through walls, to be many places all at once, ... and to have access to all human knowledge."

This exaggerated cognizance is one facet of Vonnegut's barrel-chested style on the conventions of the novel. Galapagos carries staples of the genre to their absurd extremes: foreshadowing, for example, takes the form of an asterisk placed before a character's name whenever he or she is mentioned, a shorthand to indicate that this character's death is imminent.

Yet compared with some of Vonnegut's wilder, more innovative experiments (Breakfast of Champions, Slaughterhouse-Five), Galapagos hardly challenges the boundaries of the form — it remains at the core a very traditional book. The parody serves mainly to emphasize Vonnegut's message about the uselessness of knowledge; it reflects the past more than it points a direction for the future.

The narrative framework fits in well with Vonnegut's usual style of writing, alienating in that it confronts the reader with familiar objects and ideas seen from a strange perspective. In an essay, Vonnegut expressed a desire to write a guide to the planet for newborns, describing all the pre-assumed fixtures of society as if to a reader with a tabula rasa. Along these lines the ghost of Galapagos marvels at the strange ways of "the big brains," a.k.a. modern man, at some points adopting a radical anthropological viewpoint to describe his characters: "James Walt ... was some kind of male ape, evidently. . . .

Raw fish is our fate, says Vonnegut

... may have domesticated fire. He may have used tools. He may have had a vocabulary of a dozen words or more."

This can, in the style of Brecht, enlighten and refresh, but more often than not in Galapagos it's heavy-handed. Vonnegut's targets are Greed, Heartlessness, War; in keeping with the fable-like tone, his characters are colored in with crayon, merely personifying basic human traits or natural forces. The corporate robber baron who makes the starving servant give two steaks to his dog and the soldier-who finds the launching of an air-to-surface missile more gratifying than sex are hyperbolically drawn; though Vonnegut's smooth glossy-page prose does contain a certain amount of pathos, his creations are finally just paper tigers. As a result, the cosmic justice meted out to them is aesthetically satisfying but hardly edifying.

Galapagos fits into Vonnegut's universe seamlessly: Kilgore Trout, the town of Midland City, and other familiar Vonnegut creations take the book to its predecessors. The novel may not be the author's most heartfelt or scathing work, but is among his more polished, engaging ones; it should survive to carve itself a niche, albeit a small one, in Vonnegut's canon.
Not just a dream

Bennett show is Supremely good

Dreamgirls
Directed by Michael Bennett
At the Forrest Theater

By Stephanie Rose

look beyond the rhythm, excitement, and sensuality pervading Michael Bennett's musical, Dreamgirls, and one finds unexpected

The Dreams: RamSeur, Burrell, Brown and Walker

manager, Curtis Taylor (Weyman Thompson), who changes the group's name to the Dreams. Curtis's used-car-salesman-like tactics facilitate the singers' cross-over into the lucrative world of white pop culture. Believing the Dreams need a slicker image to captivate the white audience, Curtis has the svelte, Diana Ross-like Deena Jones replace the heavier set Effie as lead singer (just as Berry Gordy forced the Supremes to get a thinner lead singer). He also brings in the luxury car as a status symbol for Americans from the "pure, unstained Wasps" to Jews to Blacks. Saying, "We can make them think they need our music to make them feel as good as us," Curtis proceeds to transform the song, creating a sanitized, more "pleasant" version that eventually climbs to the top of the charts. The rendition of the watered-down preppy version is one of the funniest moments in the show.

The pay-offs and other underhanded tactics used by Curtis and his cohorts to get the Dreams' songs to climb are depicted to great effect through song and dance in "Steppin' to the Bad Side"; this is, however, the only full dance number choreographed/directed by Michael Bennett that fits to include; it only whets the audience's appetite for more. But Bennett, who also did the choreography and direction for A Chorus Line, does not deliver; most of the time the Dreams just bop in one place, ignoring the possibilities of the rest of the stage presents.

The lack of fully-choreographed pieces is compensated for by the movements of the stage set props. Scenic designer Robin Wagner has created pipe-iron scenery that floats around the stage like dancers and takes the audience on a tour of America's stages from Harlem and Miami to Las Vegas and Hollywood.

Dreamgirls is a musical with everything — a bit of Hollywood glitter, not too much melodrama, social and political substance, a few cliches and enough electric rhythm & blues music to keep up a high energy level. A perfect balance of all the elements of musical theater, this show is a dream come true.

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**MORNING**

- **5:00** Perspective
- **5:30** America
- **6:00** A.M. Magazine
- **6:00** World at Sunrise
- **6:30** ABC News This Morning (CC)
- **7:00** Delaware Valley Forum
- **9:00** Gold Haggis News
- **11:00** Romper Room

**6:30** 3 Today

**Today's Movie Morning News**

- **A Study in the Word**
- **Great Peace Coaster**
- **Casper**
- **Ponzi**

**7:00** Today

- **WPHL Noon News**
- **WPHL Noon News**
- **WPHL Noon News**
- **Cartoon Central**
- **Takin' 10**
- **Weather**
- **Barbara**
- **Donut**
- **Sesame Street (CC)**
- **Jim & Jerry**
- **Ask Washington**
- **ABC News**
- **CBS News**

**9:00** **WPHL Noon News**

**10:00** People Are Talking

- **$25,000 Pyramid**
- **Mr. Roper's Neighborhood**
- **700 Club**
- **My Favorite Martian**
- **Green Acres**

**10:30** Press Your Luck

**11:00** Jeopardy

**11:00** Very Varied Programs

**11:30** Family Affair

**12:00** Soup

**12:00** Wizard of the Oz

**12:00** The Price Is Right

**12:00** Fantasy Island

**12:00** Fantasy Island

**12:00** High Noon

**12:00** Minute Montage

**12:00** Ryan's Hope

**12:00** Night Court

**12:00** Afternoon

- **12:00** EyeWitness News
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- **12:30** Perspective
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**THURSDAY 10/24**

**EVENING**

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
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<tbody>
<tr>
<td>6:00</td>
<td>EyeWitness News</td>
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<tr>
<td>6:30</td>
<td>Facts About Hairdressers</td>
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<tr>
<td>7:00</td>
<td>Jeopardy</td>
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<tr>
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<td>Entertainment Tonight</td>
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<tr>
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<td>Nightly Business Report</td>
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<tr>
<td>8:00</td>
<td>Cosby Show</td>
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<tr>
<td>9:00</td>
<td>Kangaroo</td>
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**FRIDAY 10/25**

**EVENING**

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<td>Nightly Business Report</td>
</tr>
<tr>
<td>8:00</td>
<td>CBS News Network</td>
</tr>
</tbody>
</table>

**SATURDAY 10/26**

**MORNING**

- **5:00** America
- **5:45** CNN Headline News
- **6:00** Perspective
- **6:30** Today
- **7:00** Perspective
- **7:00** News
- **7:30** News
- **7:30** News

**2:00** Super Password

**3:00** Mr. Ed

**4:00** Top 40 Videos

**5:00** Mr. Ed

**5:00** Mr. Ed

**6:00** Mr. Ed

**7:00** Mr. Ed

**8:00** Mr. Ed

**9:00** Mr. Ed

**10:00** Mr. Ed

**11:00** Mr. Ed

**12:00** Mr. Ed

**TV listings from 10/24 to 10/30**

Part one of LAURENCE OLIVIER — A LIFE (Fri 9 p.m., Sun 4 p.m., Ch. 12) focuses on the legendary actor’s early career, and includes interviews with Olivier as well as other actors affected by his work.

- **The Late Night Gang takes a look at DAVID LETTERMAN’S TRISTATE AREA (Sat 11:30 p.m., Ch. 3). Special guest is John Cougar Mellencamp.**

**THE BLACK CANDY MARATHON** (Sun 10:30 a.m. to 6 p.m., Ch. 6) will take 15,000 runners through the Big E, music and live acts.

- **Grinches come and Grinches go, but Schultz’s Peanuts cartoon IT’S THE GREAT PUMPKIN, CHARLIE BROWN** (Wed 8:30 p.m., Ch. 10) is now 19 years old.

- **NEW CHANNEL: WWWS (Ch. 57) begins non-subscription broadcasting Sun.**

One of the world’s most celebrated actors is profiled, featuring scenes from stage and screen. "I had my first experience with TV on the old black-and-white," says Laurence Olivier.

- **9:30** Benson (CC) (D) A mysterious stranger appears at the mansion during an archeological dig on Halloween Night.

**FEELING ABOUT HAIR**

- **10:00** Miami Vice Trudy is torn between love and duty when her new lover reveals a major connection.

**FRIDAY NIGHT RINGLES**

- **10:30** Windy Water Garden, The Fort Worth Water Garden, an island of calm in the midst of traffic. The botanic beauty of this city is explored.

**MOVIE: Where The Sidewalk Ends**

- **11:00** American, a popular descendent on London's trendy modern day advertising methods. Edward G. Robinson, Gene Barry.

**11:30** Palace of Pleasure

- **12:00** Cassie, a secret jewel heist.

**12:30** Friday Night Videos

- **1:00** Headline News

**NEW MOVIE: The Last Days of Pompeii**

- **1:30** After the death of his wife and child, a peace-loving blacksmith strives to become a Champion. Preston Foster, Lucille Ball, Louis Calhern. A 1949 classic.

**TODAY'S MOVIE**

- **1:30** Unveiling with the Addams Family. The Addams family get together for a holiday reunion. John Astin, Carolyn Jones, Jackie Coogan. 1972.

**EVENING**

- **1:45** Love Story. Shortly after his wife's death, a young man reminisces about their first meeting, courtship and their difficult but happy years getting them through law school. Al McGuire, Ryan O'Neal, Ray Milland, 1970.

- **2:00** NBA Basketball Teams To Be Announced

**3:00** I Hate My Life

- **4:00** Westworld Revenge

**5:00** Jeopardy

**6:00** Mr. Ed

**7:00** Mr. Ed

**8:00** Mr. Ed

**9:00** Mr. Ed

**10:00** Mr. Ed

**11:00** Mr. Ed

**12:00** Mr. Ed
TO MORROW NIGHT STEEL PULSE WILL PERFORM AT RADIO CITY MUSIC HALL IN NEW YORK. TIX ARE $20.

PENN UNION COUNCIL PRESENTS
THE KINGS OF REGGAE, ENGLAND'S

plus special guests
THOSE BAD BOYS FROM L.A.

FISHBONE

TONIGHT AT 8PM

IRVINE AUDITORIUM
TICKETS $9.50 & $10.50 w/PENN ID
at the door at 6:30PM
PLENTY OF GOOD SEATS
AVAILABLE!
A WXPN Concert Event

PENN UNION COUNCIL PRESENTS
AN EVENING WITH PHILLIP GLASS
PLUS THE PHILLIP GLASS ENSEMBLE
LIVE IN CONCERT

SATURDAY, NOV. 16 AT 8 PM

IRVINE AUDITORIUM
TICKETS $10.00 & $12.50 w/PENN ID
at The Annenberg Center (37th and Walnut)
or call 898-6791
FOR MORE INFO: 898-4444
A WXPN Concert Event
THE CURE
Sick since break's over? Don't call a doctor; get the Cure at the Tower and see one of rock's up-and-coming bands.
(The Tower, 89th and Ludlow, 352-0313, October 26)

PHILADELPHIA ORCHESTRA
Riccardo Muti conducts the Orchestra in Bach's massive Mass in B Minor. (Academy of Music, Broad and Locust, 800-1800, October 24, 26, 28, 29)

CHUCK MANGIONE
Home grown blow town. (Valley Forge Music Fair, 644-5000, October 25)

MUSIC

PHILADELPHIA ORCHESTRA
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CHUCK MANGIONE
Home grown blow town. (Valley Forge Music Fair, 644-5000, October 25)

MORRIS DAY
WATILLANTIC STAR
The exciting ex-singer for the Time this hit town in support of his first solo album. (Specrum, Broad and Patterson, 338-3600, November 1)

BASILLY BACH FESTIVAL
This traditional choral festival includes new discoveries choral preludes and famous Toccata and Fugue in D minor. (Presbyterian Church of Bryn Mawr, 247-4070, November 1)

THE MARY JANE GIRLS
These dance club favorites play not at my house or yours but at the highly accessible VMFA. (Valley Forge Music Fair, 644-5000, November 1)

HEART
with JOHN PARR
Ann and Nancy Wilson ask the musical question, "What about love?" We ask "What about good rock and roll?" (Spectrum, Broad and Patterson, 338-3600, November 5)

RELACE AND ZERO MOVING homecoming party
The world premiere of Lightscape, an "inter disciplinary" music and dance presentation created by a noted painter, Monet. (McLure Theater, 35th and Chestnut, 927-2451, October 27)

HOME FIELD FOR THE SPECIAL HOMECOMING
The Philadelphia Special Olympics start a new season with a festival of performances appearances by many Olympic sports personalities and gourmet foods. (Reading Terminal Market, 12th and Market, 301-7724, October 25)