Students take trip through U. archives

By DANIEL PALEY

To visit the University Archives is to enter a repository of memories. A small group of students did just that yesterday, spending an hour learning about the evolution of the University and its traditions.

Library Service Assistant Marguerite Stenlund said that the trip was sponsored by the History Club. "It's a way for students to learn about the University's history and to appreciate the work of the archivists," she said.

The students were led on a tour of the archives by university archivist Mark Lloyd. Lloyd is the first person to be appointed to the position, which was created following the recommendation of the Senate Committee on the Economic Status of the Faculty.

Lloyd led the group to the history of the archives, which began with an introduction by Mark Lloyd, the tour of the archives. The first recommendation of the committee was that the University might regain its archives if the University were to appoint a full-time archivist. Lloyd said that originally, the archives were part of the Library Service. He said that in the past, the archives were used to store items that were no longer needed by the library. However, as the University grew, the archives began to collect items that were of interest to students and scholars.

Lloyd also said that the archives are open to the public, and that anyone can request to see the archives. However, Lloyd said that the archives are not open to the public on weekdays, and that the archives are only open on Saturdays.

The group then visited the archives, which are located in the basement of the University Library. Lloyd showed the students various items that are stored in the archives, including photographs, documents, and artifacts.

Lloyd said that the archives are a valuable resource for students and scholars, and that they can be used to learn about the history of the University and its traditions. He said that the archives are also a place where students can learn about the University's past and its future.

At the end of the tour, Lloyd said that the University is grateful to the students for their interest in the archives, and that he hopes that they will continue to use the archives in the future.

Lloyd also said that the University is planning to expand the archives, and that it is working with the University's Retreat to offer new services to the public.

"We are excited to offer new services to the public," Lloyd said. "We are looking forward to working with the Retreat to offer new services to the public, and we are grateful to the students for their interest in the archives."
S. African IBM plant is pressurized in U.S.

JOHANNESBURG, South Africa (AP) - IBM is forcing two workers in South Africa with calls for reform of the apartheid system.

The company, which operates in 130 countries, said that it had agreed to a proposal from the South African government to build a factory in the country.

IBM's decision comes after the company had announced plans to build a new factory in South Africa last year.

The company said it had reached an agreement with the government to build the factory, which will create about 12,000 jobs.

The agreement will also see the company invest an additional $1 billion in South Africa over the next five years.

The company said it was looking forward to working with the government to create a productive workforce.

The company also said it was committed to addressing the needs of the local community.

IBM said it had been in discussions with the government for several months and had reached an agreement on the terms of the deal.

The company added that it was confident that the factory would be a success.

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Economists mixed on GNP spurt significance

WASHINGTON — Economists were split on the significance of the government's report that the gross national product (GNP) grew at an annual rate of 3.1 percent in the third quarter, suggesting that the economy may be poised to recover from a recession.

Some economists said the report was encouraging because it showed that the economy was growing at a faster rate than in previous quarters. Others said the report was not strong enough to signal a sustained recovery.

"There is little meaningful growth going on in the economy," said one economist. "It's not enough to sustain a recovery."
A Mixed Bag

One-acts to open tonight

By SUSIE CASEMENT

The Penn Players will open a two-week offering.

Last seen performing Elena and Fyodor, the program’s audience might return this week with three one-act plays: Orchards, The Man in a Case, and The Talking Dog.

Wendy Wasserstein’s Orchards is set in the woods. The play opens with a woman named Nicholas who is the caretaker of the orchards.

The play begins with Nicholas, who is on exchange from India, talking about the orchards. She is joined by her husband, who is a journalist, and her daughter, who is interested in the orchards. The play then follows the characters as they discover the orchards and their secrets.

The Man in a Case is a play by Edward Albee, who is a well-known American playwright. The play is set in a house, and the plot follows the characters as they deal with the death of a family member.

The Talking Dog is a play by David Mamet, who is a well-known American playwright. The play is set in a house, and the plot follows the characters as they deal with the presence of a talking dog.

The plays are directed by Simon Simon, who is a well-known American director. The actors are at the top of their game, and the production is a success.

The Penn Players are a student theater group at the University of Pennsylvania. They are known for producing high-quality productions, and this one is no exception.

The performances will be held at the Annenberg Center’s Zellerbach Theatre, and they will run from tonight until February 22. Tickets are available online, and they are highly recommended.
CUTE NEIGHBORHOOD KIDS
p.m. Information 898-7575
Nov 20-22 Led by Archbishop
lounge (East Asian Colloquium).
5:30 p.m. Williams Hall. 4th floor
Thursday m Moore School film
African cuisine All welcome
Thursday. Nov 21. 7 pm Miei.
4-5 30. MLCH. 3940 Locust Walk
CHANCE TO WIN a LSSE OF 30.
Please give to Valerie Brown
Deadline for applications Nov 25 in
Ellen 898-8265
THINKING ABOUT GOING to
Steinberg Dietrich 351 Thursday
p.m. Chapel of Reconciliation.
CELEBRATION-All are invited
to a night of fun playing blackjack.
roulette & more
11 pm - 4 am. $15 entrance fee
Patti 387-0901. Lyssi 386-7871 or
get tickets at the dorms
PENN TENNIS CLUB fall season
PENN MODEL RAILROADERS
Workshop Helen O Bannon.
ets on sale Locust Walk Sponsor
IS YOUR LOVE lite lacking' Why
not Mechanics Co-Ed Club?
wwwрамшшомшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшшиш
IFC to screen tape of
Phil Donahue show
By BETH MASTERS
The Interfraternity Council will
view at its meeting tonight a
video of a recent Phil Donahue
show where guests speak on
different aspects of fraternal
life.

"We are expecting good
dialogue on the Donahue tape," he said. "We are
looking for a lot of input and
feedback."

The show's guests, which
include some feminists and
to many men who are
against the establishment, said that
they had a wonderful time.

In other business, IFC
President Mark Ein said
that the judicial committee
was scheduled to be shown at an
upcoming meeting. He said that the
judicial committee is progressing
towards its goals.

"The meetings are continuing and
we're working on writing up the
minutes," he said. He added that "we
were encouraged by the Faculty
board." The Faculty board has previously
planned near the Thanksgiving
date.

The Interfraternity Council will
consider the proposal for a
new Greek judiciary body.

"The meetings are continuing and
the money or setting up collection
boxes at the door of the houses and
raising money to the charity," he said.

IFC Vice President Mark Ein said
last night that the judicial committee
is progressing with its plans to form
an eminently judiciary body.

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Letters to the Editor

Law School Student Defends American Support of Israel

To the Editor:

On November 11, two letters to the editor in The Daily Pennsylvania Student alleged that Daniel Pope's call to stop the delivery of advanced weapons to Jordan (DP, November 4, 1979) was based on a mistaken understanding of the issues. The writers, written by Herbert Wolfson and Marc Ostfield, among other things, assert that the history of the Arab-Israeli conflict is one in which United States support for Israel is impossible, and as such, is pointless to continue. In light of this, we feel the need to respond to their argument.

The history of the Arab-Israeli conflict is one in which American policy has been to support Israel, consistent with the interests of the United States. This support has taken the form of economic assistance, diplomatic support, and military aid. In addition, American policy has been to support Israel in its efforts to defend itself against attack.

Aiding from the Israeli government in the Middle East is a country with a history of conflict and violence. The United States has been a major supporter of Israel, providing it with economic, military, and political aid. This support has been consistent with the interests of the United States, which seeks to maintain stability and security in the Middle East.

The writers argue that American policy is based on a false assumption that the United States is entitled to support Israel. This is not the case. The United States has a policy of support for Israel, consistent with its interests.

Texas Student Discusses the Importance of Censorship

The writer discusses the importance of censorship in the context of the current political climate. The writer argues that censorship is important to maintain the principles of democracy.

He argues that the purpose of censorship is to prevent the spread of ideas that are harmful to the country. The writer argues that censorship is necessary to protect the country from ideas that are dangerous.

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OHARA'S OLD FASHIONED SLUMBER PARTY
Thursday, November 21, 9pm

HOT COCOA AND COFFEE DRINKS $1.00 PLUS 3% PRICE DRINKS

We've got a D.J. and MOVIES plus an 11pm REFRIGERATOR RAID which includes FREE MUNCHIES! $1 Curlets and P.J.'s optional.

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OHARA'S
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Presentation/Reception:
Thursday, November 21, 1985
Rooftop Lounge, High Rise East
7:00-9:00 P.M.

Interviewing schedule:
Monday, January 27, 1986
Career Planning and Placement Center
4025 Chestnut Street

For further information and inquiries please feel free to contact:
Carol Turner
(212) 909-4116

The First Boston Corporation
PARK AVENUE PLAZA
NEW YORK, NEW YORK 10055

Bermuda. Where to find the class when class is out.

Bermuda College Weeks. March 2 to April 5, 1986.

This spring, come relax on long pink beaches next to soothing ocean. Or explore the inroads and inlets of our quaint island by moped. Appreciate a quiet miles and miles from clutter and crowds. Or dance madly to the vibrant music of local steel and calypso bands. Leave school far, far behind you. Or come party with your friends on our complimentary cruises and enjoy lunches at our most luxurious hotels. Come bask in the leisurely pace of our beautiful island. Or swim, sail, snorkel, play golf and tennis leisurely. Come celebrate in style. Or drink in our sophisticated atmosphere. It's all here, in Bermuda this spring. Call your travel agent for details.

Bermuda. Now
Students to skip meals to help end world hunger

By LAURENCE RICHARDS

About 70 students will meet at least one meal today as part of a national effort to alleviate hunger in Africa.

The money that Dining Services will be able to save by feeding only students who will be contributed to Feeding America's network of local food banks that will help develop food banks and distribute food in local African countries.

The event is being coordinated by the University's Community Service Office.

The day will begin with a training session for volunteers, followed by a presentation on the history of hunger and the efforts being made to alleviate it.

The event is open to all students and faculty, and is being coordinated by the University's Community Service Office.

For more information, please contact the Office of Community Service at 220-382-9899.

Laurenne Richards is a senior majoring in Nutrition and Dietetics.

Re-Laurenne Richards

Students to skip meals to help end world hunger

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Paul Zingg to leave

(Continued from page 1)

He said the feeling this kind of speech is important because it keeps the discussion of the issue of emigration alive.

Student Struggle for Soviet Jewry Co-Chair Catherine Wells and co-chairman Gorchovitch’s desire to improve his country’s image this is a real opportunity to petition for human rights.

Since Gorbachev is a new person on the scene and is as good as well, there are a lot of reasons that he’s going to benefit by the lifting of pressure in the arts,” he said.

“But a lot of people are really skeptical about the outcome of this undertaking,” Weiss added that the Grabcr’s speech will be a most important in a particularly relevant time.

“The talk should be pretty informative. I’m sure he knows a lot about the political implications involved,” she explained. “It’s none of the major things. (Reagan and Gorbechev) are going to talk about — which is why now is the critical time.”

The speech begins at 7 p.m. in the Hotel Reading.

Quadracism Presents

Brewers’ Outlet
Beer and Soda Supermarket

48th & PINE ST.

THURSDAY 9-7 SATURDAY 9-7 
MONDAY 9-7 \ MONDAY 9-7 
TUESDAY 9-7 \ TUESDAY 9-7 
WEDNESDAY 9-7 \ WEDNESDAY 9-7 
THURSDAY 9-7 \ THURSDAY 9-7 
FRIDAY 9-7 \ FRIDAY 9-7 
SATURDAY 9-7 \ SATURDAY 9-7 
SUNDAY 9-7 \ SUNDAY 9-7

ATTENTION! CAREER SEMINARS FOR: GSE, Graduate Nursing and Social Work Students

Interviewing Techniques That Work (other good students welcome)

FRIDAY November 29th 12:00 Noon — 1:00 PM Room 315, HOUSTON HALL

Please sign up with Famile at 8:00-8:30

ATTENTION! CAREER SEMINARS FOR: GSE, Graduate Nursing and Social Work Students

Interviewing Techniques That Work (other good students welcome)

FRIDAY November 29th 12:00 Noon — 1:00 PM Room 315, HOUSTON HALL

Please sign up with Famile at 8:00-8:30
The 1985-86 Inarnation Music Series presents

JUDITH JACABELLA
Mezzo-Soprano
assisted by
Eileen Fields, Piano
Karen Rogers, Soprano
in a recital following works by
Bach, Rossin, Mahler, and Berlioz

SUNDAY, NOVEMBER 24 at 2:00
University Lutheran Church of the Incarnation
3637 Chestnut Street
For more information, call 387-2885

STUDENT STRUGGLE FOR SOVIET JEWRY
Executive Director of HIAS in Philadelphia

THE GENEVA SUMMIT
ARMAJANI
Institute of Contemporary Art

THE DAILY PENNSYLVANIA - Thursday, November 21, 1985

MENSTRUAL CRAMPS.
(Volunteers wanted for study of long-term effects)

(Clinical study for use in the treatment of menstrual cramps, a painful condition associated with menstruation. 

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Senate calls for larger pay raise

The recommendations were called because a number of professors objected to the wording of the resolution, which they perceived to preclude Greek.

"Factions are anti-social institu-
tions," said Medical School Professor John Furth. "I think the university's primary justification for having them is the University has not done without them."

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Star Wars is delayed

And although the administration has argued that SDI would eventually lead to the elimination of matching weapons, Didisheim said that the Senate's delay was not an increase in Soviet offer-

"The peace is there right now for an historic peace agreement, but there won't be one because the President's view is obscured by a false interpretation of SDI," he said. Didisheim added that the United States will specify its position on SDI by December 15.

"We have had the negotiations right until now but they have been and now they're back," he said. "At present it seems that software technology is potentially the weakest link in the SDI system."

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898-6535
Of the goal, it was hard to realize that this uproar was being produced by the echoing throughout the stadium made "Allez France" and "Allez les Bleus". Other times it results in the killed 41 fans in Brussels. throughout Italy after that country's Platini — France's captain, and British hooligans sparked a riot that made their presence most popular sport is a virtual non-

And everything the world, with the possible sporting match. This was inter-


different types of people. And all of it, with the possible

with the possible exception of the French, is not important. It's hard for most Americans to appreciate the amounts of money that exist in soccer, because the world's soccer is as a minor sport or even an entry on the professional level in the United States. Soccer is the game of the world. — which come around every four years if you're lucky — international soccer. In the United States, it is an American sport, in soccer, where there is almost none other country's football or soccer competition going on at the same time.

This feeling of nationalism often comes across in the way soccer fans. Sometimes it makes the game more exciting in the United States; sometimes it makes it harder to watch. And even though the game is not as popular in the United States as in other countries, it is still a sport that is enjoyed by many people.


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34th Street

NOVEMBER 24, 1985

DR. DEMENTO
NUDE MODELS
TINKERTOYS

A BIT OF JAY LENO
Talking about talking about

By Alexis Lieberman

Some book titles seem to have been written to strike epiphany. Take, for instance, "Ornithology." Say you just wrote an entire essay — one that was due yesterday or maybe just ten minutes ago but definitely soon — and then realized it was really bad. So bad you couldn’t in your right mind turn it in.

There you have your typical case of failure. You had to do something and you didn’t. So you have a stiff shot of whiskey and go to bed, right? Wrong. You say to yourself, "Ahh — the agony and the ecstasy of overcoming one’s basic urge to have a stiff shot of whiskey and go to bed after experiencing extreme and debilitating failure."

What could be more character building? What could feel more uplifting? Perhaps you experience a moment or two of the terrible pain of starting an essay over from scratch at the last minute — that’s the agony part.

Then you go back to the character building stuff — ecstasy, pure ecstasy!

Honestly, though, I don’t think it’s just the meaning of the phrase "the agony and the ecstasy" that gets me in the gut these days. I don’t feel much like a human-turned-mouthless-blob, though there certainly happens to be an entire jar of tomato sauce right before bed and waking up smelling like a moldy prune, the agony and the ecstasy of being an adolescent. This is me, I don’t feel much like a human-turned-mouthless-blob, though there certainly happens to be an entire jar of tomato sauce right before bed and waking up smelling like a moldy prune, the agony and the ecstasy of being an adolescent.

The agony and the ecstasy has held its appeal. It works for me kind of like a math formula I once learned over junior high school. The formula was based on the existence of a mythical parrot that ate numbers, digested them in a certain way, and then spat them back up. But different. No matter what the numbers looked like, if I idealized the parrot was in good health, the vomit would be the right answer.

That formula was the beginning of the end of my math career — but maybe that’s obvious.

The agony and ecstasy formula can similarly transform almost any experience, from the dull to the mildly surprising to the heart-rending, into a near-epiphany. Take, for instance, Mimi’s first film appearance was not her brief cameo in Rambo: First Blood, Part II. In fact, she had a starring role in the 1981 non-musical remake of Funny Girl released by Orion Pictures to terrible reviews.

Well, not entirely. Sylph, in particular, has a special place in my heart. Early on in 1985 I had a discussion with someone, and for the life of me I can’t remember who, but someone definitely, and we attempted to unlock the key to really great writing. At first we discussed using only, or at least as many, as possible, large words. Words like "symphonomania" and "onomatopoeia." Then we considered concentrating on sex-related words, but realized that that had already been done and was not considered a particular astounding writing secret. Onomatopoeic sounds were wanted to be so noisy — all those things that go brrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrr are so distracting.

Finally we settled on what we thought was the best formula possible: 'We would use as many beautiful words as we could — short, elegant words that get you where you live. Words like pithy and yes, sylph. Short, elegant, and sharp as a dagger: That’s been the message since I’ve been stripling in my writing ever since. Though now that I remember it, I think the old upchucking parrot formula may get better results. Ahh — the agony and the ecstasy of the English language!'
**SCRAPPLE**

A dog's life

Call it the dog day of November.

On November 30, the Civic Center will be filled with more than 140 different breeds of canine during the 91st annual Kennel Club of Philadelphia Dog Show. The Dog Show begins at 9 a.m., with judging of group and best-in-show at about 3 p.m. It is scheduled to conclude at about 7 p.m. Onlookers will be able to get a closeup view of the entries when they are not engaged in competition.

A seminar on the interaction of animals and society will take place at 11 a.m. and an obedience trial will be staged throughout the day.

Admission to the show is $3 for adults and $1.50 for children under 12. For more information, call 623-7400. — Jacquelieh Sufak

**Peace pipes**

Are you uptight? Tired of thinking? Upset? Then maybe you should attend Sri Chinmoy's Peace Concert December 3 at 8 p.m. in Trenton's War Memorial Theatre.

Chinmoy's evenings of music and meditation have received raves from the likes of Leonard Bernstein and New York Mayor Ed Koch and have been enjoyed in such diverse locations as Melbourne, Calcutta, Berlin and the Vatican. Chinmoy will perform original compositions on flute, cello, Indian esraj and harmonium. His blend of powerful music and deep spiritualism creates a relaxed, uplifting harmony. This performance will honor the 40th anniversary of the United Nations, where Chinmoy has been leading twice-weekly meditations for 15 years. The performance is free, but tickets must be reserved in advance by telephoning at 966-775-1115. Since this is Chinmoy's first performance in the area, tickets may sell out quickly. — Michelle Green

**Dialing for dates**

Tired of those boring Saturday nights spent all alone? DIAL-A-DATE, the newest in match-making by telephone, may be calling your name.

For a $10 membership fee, you may never have to be lonely again. All you have to do is call 1-800-222-DATE to join. A recording comes on and tells you to leave a 30-second message about yourself, including your age, and a description of your desired date. You send the membership fee and two self-addressed stamped envelopes to the address given on the tape and they send you the names of your potential mates.

For only $1, you can also call to hear three other males' (976-7700) or females' (976-9800) announcements and respond to them for $3 each.

In addition to Philadelphia, the service has met with success in Baltimore, Washington, and Pittsburgh. A plan is being expanded to more cities soon. — Cara Blumberg

**Pet food to go**

The sentimental value of any pet, it is commonly known, diminishes in inverse proportion to the weight of its food.

Nobody enjoys toting two heavy bags of canned horsemeat a couple of blocks on a cold November afternoon. But at least one pet store — Aquarium City Center — has recognized this unpleasant fact of a pet owner's life, and has begun its own pet food home delivery service.

"We get all kinds of people," says Ed Himmelstein, who's been with the operation since it began two years ago. "Including elderly folks who eat it for all I know. The people we bring food to own dogs, cats, parrots and just about any kind of animal you come up with," he adds.

Ed and the gang don't deliver evenings or other off hours, but if the cat's hungry during business hours and it's too far to the market, call them at 923-4519. — Roos Kerber

**Busch league try-outs**

This advertising campaign, Burger King's competitors: Shamrock Shakes will return to McDonald's next St. Patrick's Day. The green mint drinks were not available nationwide the last year or two, but McDonald's is finally convinced of their saleability. "It's been test marketed and works extremely well on a seasonal basis," says manager Lana Ehrsam of the company's regional office in New Jersey.

But McChicken and McRibs are gone for good. The McChicken sandwich, a fried chicken patty on a bun not unlike the current Filet-o-Fish, lost out to McNuggets after only three years. "These men star? (Mint: Check this week's reviews.)

Busch Gardens, the 300-acre African theme park, can be your road to success. If you can sing, dance, play a musical instrument or do just about anything to make people laugh and are over 18, be at the Academy of Music December 3 between 10 a.m. and 6 p.m. to audition. And those that don't get picked will at least be able to say they've performed at the Academy. — Cara Blumberg

**Hey, remember... famous fast food?**

"They were test marketed, but we didn't generate enough consumer interest. The sales just weren't there."

So Burger King tried a different sales initiative; they attacked their competitors. Remember the anti-McDonald's campaign? Burger King won all the taste tests, but the Big Mac kept outshining the Whopper. Obviously, a new advertising approach was needed.

And that's where Herb comes in. Since November 1, Burger King has been running teaser ads in newspapers, on streamers at football games and by celebrity look-alikes on TV, proclaiming, 'It's not too late, Herb.' This Sunday at 10 p.m. on all three television networks, Burger King will be exposed as the only person in the United States who has never eaten a flame-broiled burger.

This advertising campaign, Myers reveals, has had some interesting effects. Following the publication of an ad in the Arizona Republic, people called Herb Drinkwater, current mayor of Scottsdale, Arizona, to find out what new office he's campaigning for. Steve's Ice Cream has named a flavor for Herb. And numerous people named Herb have been asked what the big deal is.

In the commercials, Herb will be persuaded to come to Burger King through the pleading of his parents, friends and drill sergeant. Herb — and the audience — will be treated to multiple views of flame-broiled burgers while being told, "Try one. It's not too late."

This approach to advertising, says Myers, is a novelty for Burger King. "We're not competing any more," she says. "We're advertising the burger for its attributes, not its advantages over other burgers."

So stop crying over the loss of the steak and veal parmigiana sandwiches — now you have Herb to keep you happy.

Good news as well from one of Burger King's competitors: Shamrock Shakes will return to McDonald's next St. Patrick's Day. The green mint drinks were not available nationwide the last year or two, but McDonald's is finally convinced of their saleability. "It's been test marketed and works extremely well on a seasonal basis," says manager Lana Ehrsam of the company's regional office in New Jersey.

But McChicken and McRibs are gone for good. The McChicken sandwich, a fried chicken patty on a bun not unlike the current Filet-o-Fish, lost out to McNuggets after only one year. And the McRib, a pork sandwich smothered in barbeque sauce on a steak roll, garnered little consumer interest.

"We set up our marketing schedule well over a year in advance," Ehrsam says. "While McChicken and McRibs have done very well in Europe and are still sold overseas, they will not be marketed in America."

So those pining over the loss of luscious McRibs will have to make do with McDonald's newest offering, a hamburger topped with lettuce and tomato, called the McDIT.

— Michelle Green
SideStreets

Playing around

Tinkerers build toward a giant success

By Lisa S. Smith

Tinkertoys aren't just for kids. Ask anyone who's been to the Franklin Institute's annual Thanksgiving weekend Giant Tinkertoy Extravaganza.

Boxes upon boxes of tinkertoy parts will be placed at the foot of the Institute's Ben Franklin statue, inviting any and all to build the creation of their dreams. Why would they want to do this? Well, these are not your ordinary, everyday Tinkertoys—they're 16 times regular size.

"This is our eighth year doing it," says Joe Moore, manager of Weekend Activities at the Institute. "We take the main hall and turn it into a huge Tinkertoy playroom."

ZeeAnn Mason, head of Media Relations, stresses the importance of orderliness in running the event. "The parents have more fun than the kids," she says. "They start out by 'helping' them, then they have to 'show' them, but it's just a matter of minutes before they're literally on their hands and knees doing their own thing. They just let their architectural fantasies go wild."

"Basically it's a free-for-all," she adds. "Everyone seems to get into the act. There's an incredible cross-section of kids, parents, grandparents, teenagers—you name it."

In past years the Institute has seen an assortment of lawn mowers, airplanes, bridges, cages, cars, and various abstract sculptures. "A lot of people like to make things with moving parts," says Mason. "Usually a group of teenagers get together and build incredibly tall towers—they could be as tall as 20 feet—with all kinds of movable parts."

"I've seen airplanes with propellers, and some pretty incredible cages," adds Moore. "Every year someone builds a cage and puts a friend of theirs in it to wheel around the place. It's pretty funny."

The Tinkertoy Extravaganza was born while the Institute was considering having a special weekend with a structures theme. "We thought about doing something with toothpicks," says Mason, "but we realized we really couldn't do that on a mass scale." The organizers finally decided on using Tinkertoys, and CBS Toys agreed to donate the giant-sized spokes, spools and wheels. The response was so overwhelming that it's become an annual Thanksgiving event.

True to the structures theme, the Institute is displaying a structures exhibit built by the museum and holding structures workshops in addition to the Tinkertoy attraction. Pipe cleaners and coffee stirrs are featured in the dome-making workshop, while participants have the unique opportunity to make their very own arches and flying buttresses in the wood workshop.

"This is one of the best attended weekends of the year," says Mason. "On an average weekend we get about 2000 to 2500 people a day. On Tinkertoy weekend we get about 3500 to 4000." That's a lot of tinkerers.

"Everybody gets into the spirit of the thing," she adds. "A lot of families make it their Thanksgiving outing. I guess you could call it a Turkey Day tradition in Philadelphia."

The Extravaganza will take place November 29 and 30 from 11 a.m. to 7 p.m., and December 1 from 1 to 4 p.m. It's free with regular admission to the museum.
DEMENTED DJ
This doctor prescribes novelty cures for radio ills.

By Gil Rodman

If anyone in the radio industry knows what deviates from the mainstream, it’s Barry Hansen. When this man dons his black tuxedo and silk top hat, he ceases to be just a world-renowned music historian and owner of a 200,000 record collection; he becomes the undisputed master of “mad music and cra-a-aazy comedy,” Doctor Demento.

“I don’t play by the rules that govern radio,” says Hansen. “A lot of radio stations today are run by people who won’t put a new record on until they’ve seen that it’s already on 100 other stations. People are just very cautious today about adding anything that veers away in the slightest from the mainstream.”

The Doctor Demento Show is truly unique among the ranks of nationally available radio programs. For two hours every week, Demento lets loose the most bizarre and off-the-wall songs heard on radio today, and sprinkles in assorted sound effects, his dementia-tinged, high-pitched voice and an occasional interview with major figures in the field of comedy and novelty songs. He sees his show as a way to perpetuate the novelty record as a popular form of entertainment.

A typical, if somewhat morbid, example of the weekly fare on the show is Demento’s all-time number one requested record, Ogden Edsl’s “Dead Puppies,” which delivers a simple message: “Dead puppies aren’t much fun.” In Demento’s words, it’s a claim “only a pervert could argue with.”

The Doctor’s show had rather humble beginnings 15 years ago in Southern California, when an underground radio station hired Hansen to be the resident oldies disc jockey. “But I quickly realized that the novelty records

were getting the biggest response,” the Doctor explains. “And I gradually came to the realization that novelty records were no longer being much played by other stations.

“From the mid-’50s to the mid-’60s was a period when the charts were rarely without a few novelty records,” Demento explains. “The Top 40 stations that dominated radio at that time... would generally have one or two novelty records in their playlists at any particular time. [But in] the more modern era, novelty hit singles are fewer and farther between... and have more or less disappeared from Top 40, with the exception of the occasional ‘Weird Al’ Yankovic.”

Realizing the novelty record’s heyday on mainstream radio was over, Demento set out to fill the vacuum. “By the time I’d been on the air about a year, I had phased out ‘Earth Angel’ and ‘Rock Around the Clock’ in favor of mostly novelty records,” he says.

Hansen says the show was originally just “a part-time gig” — he was then spending most of his time putting together compilation albums for Specialty Records. But after the show moved to KMET in Los Angeles, the Doctor’s weekly, two-hour show became nationally syndicated by the Westwood One radio network. Today, it is heard by over one million people in 180 cities world-wide (in Philadelphia, it can be heard on Sunday nights at 10 p.m. on 73 AM, WQHS), and is the Doctor’s full-time calling.

But Hansen hasn’t given up on his previous profession of compiling anthology albums. Though he long ago stopped doing so for Specialty, his most recent collection is the culmination of a year-long project: a Rhino Records release of a six volume set of records entitled Dr. Demento Presents the Greatest Novelty Records of All Time. Demento had put together three demented compilation albums before this one, but the current effort dwarfs his predecessors in both size and scope.

The set lives up to its ambitious title well, containing classic hits of musical dementia as “Shaving Cream,” “Does Your Chewing Gum Lose Its Flavour (On the Bedpost Overnight),” “Fish Heads,” “Dead Puppies,” and “Grandma Got Run Over by a Reindeer.” Also featured are tunes from some of the greatest novelty artists of all time: Spike Jones, Tom Lehrer, Cheech and Chong, and the Doctor’s most successful discovery to date, “Weird Al” Yankovic.

The collection had its beginnings about a year ago, when Demento wrote up a large list of candidates for the anthology, with the models for the list being such tunes as Napoleon XIV’s “They’re Coming to Take Me Away, Ha-Ha!” or Sheb Wooley’s “The Purple People Eater.” Then the list was turned over to Rhino’s lawyers to look into the chances of getting clearance for them. “That list was based on what have been the most requested [songs] on my show over 15 years,” says Demento. “Also I looked at some of the novelty things that had risen to the charts over the years, and a few things that perhaps didn’t meet either of those qualifications but that I felt really belonged.”

Those artists and tunes most glaringly absent from the collection, however, are not missing because they didn’t live up to the superlative title of the set. There were some songs, though not as many as the Doctor expected, for which Rhino couldn’t get permission to include. None of Frank Zappa’s material, for example, was available because it was tied up in court hassles. And Demento was unable to get permission to include “The Ballad of Irving” by Frank Gallop, one of the Doctor’s five most requested songs of all time.

Despite gaps of this nature (aside from “Irving” and Zappa, the collection contains nothing from Monty Python, Robin Williams, or the Chipmunks), the set is an impressive one. The songs that are included are all classics of the novelty genre and deserve their places here. Each record focuses on a different decade in the history of novelty records (from the ’40s to the ’80s, with the sixth record being a collection of Christmas-oriented dementias) and comes with extensive liner notes, penned by the Doctor himself, discussing the individual tracks. But perhaps the most exciting facet to this compilation is that it includes many hilarious songs that are otherwise exceptionally hard to find, such as Tom “T-Bone” Stankus’ “Existential Blues” or Bruce Springstone’s rendition of the Flinstones theme song.

With this project complete, Dr. Demento is free to continue his work as a musical historian; Hansen has had articles published under his real name in a variety of magazines and books, including several articles in Billboard and two chapters in Rolling Stone’s Illustrated History of Rock and Roll. Demento also hopes to work outside the field of radio, depending on the offers that come in and the time he has available. He’d like to write a book someday and is looking seriously at the possibility of doing a television version of his radio show, complete with demented videos.

The constant in his life, however, will continue to be his radio show. Every week for the past 15 years, Barry Hansen has dived into the depths of his record collection and come up with two hours of musical bizarreness and oddities, primarily based on listener requests and his own intriguing new finds. Hansen says he would like to keep being Demento for quite a while. And since he is the only nationally available show that caters to fans of the novelty record genre, there isn’t really anyone available to fill Demento’s shoes — or hat — when he decides to move on. “Maybe I’ll be around until they drop The Bomb. There aren’t too many 70-year-old disc jockeys, but maybe I’ll be one.”
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Works of Art

By David Brickman

I don't often fold my clothes, at least not with the attention I used in the changing room of the University City Arts League (UCAL). I placed each item meticulously one upon the other, washed my face, took a deep breath and walked naked into a room of six clothed people. I had already listened to numerous models recount their experiences when I entered the changing room at UCAL. No matter what the circumstances, they had felt apprehensive during their first sitting. For some, life modeling is therapeutic and to a few it is exhibition, but for most it is just a job. For me it was an accident, an ominously ironic turn of events provoked by the scheduled model's illness. I had been invited to sit in on a drawing class to see what using a life model is like. Instead, carried by the momentum of a week's investigation into the world of life modeling, I found myself volunteering to become the model.

Many artists believe the best way to capture the human image is through live models. "There's nothing like a human body," says Pat Conners, an art teacher at the Russian School of Art, a painter. "You can't put something on the nude to make it grander. You can't perfect the form any more. If you can draw the figure well you can draw anything well."

Yet not too many people want to pose nude. As a result, models tend to be in demand. They make from five to seven dollars an hour, and can decide for themselves when to work. "It's a different way to make a living. I get to spend all my time in art schools, and I get to schedule my own hours — I'm my own boss," says Geoff Hindel.

He first did life modeling three years ago, when he came to Philadelphia from what he calls "rural suburbia." "Now Hindel's a professional model, working at various art schools in the area. "I enjoy it, it allows me to be creative," he says.

Kirsten Gruesz, a senior at Swarthmore, found herself with an opportunity, a "dare." "A friend of mine asked if I would model and I said 'Well, why not.'

To Gruesz life modeling is a part-time joy with added benefits. "I enjoy it," she said. "It's fascinating to watch artists working around you and listen to them sketching and then see what the artists have drawn. They're all so different."

Gruesz feels that there is a fundamental difference between modeling and exhibitionism. "They [the artists] find it aesthetically pleasing, not sexual. Just being naked in front of a class doesn't have that sense of being illicit. It's not exhibitionism."

Her view, however, is not shared by all. Orlando Smith, a native Philadelphian who used to be an exotic dancer, began modeling two months ago. He does feel a sense of exhibition when he models. "It's not exhibitionism was part of it. I had a personal interest in modeling."

Like many scholarly disputes, this question — was nude modeling exhibitionism — just didn't seem to make a difference in immediate reality of the changing room. I was taking off my clothes and nothing else really mattered. that was at they call it a changing room since all you do is take off your clothes. You walk in clothed, you walk out naked; a more appropriate name would be the undressing room.

Quite to my surprise it was little things like this that struck me at first, not the more revealing truths involved. For example, I learned that after standing still for 20 minutes you begin to wonder if your limbs have atrophied. Their continued vitality becomes a subject of curiosity and concern. Yet, instead of becoming more difficult to maintain, your pose starts to feel like a cast slowly drying and becoming fixed. That is, except for the occa- sional twitch that reminds you that your recession into objecthood isn't quite complete.

Norman Taffel, model director at the Moore College of Art, had warned me of this phenomenon. "You need the proper demeanor to live through the professor's using you as an anatomical prop," he says. "Some people just can't handle it. The model's ego is totally obliterated on the model stand."

This is partly because the artists aren't looking at you but at your body and what they see is an aesthetic quality. "I've talked to people who draw and when they look at a body they're looking at an object," says Gruesz. "They're just trying to represent what they see. They try to objectify the body, but they never totally do."

While posing, my eyes were all I had with which to exert my presence. I could mumble, even talk at times, but there's a very strong, tacit impression to remain quiet. Life modeling is not interaction in any conventional sense. Meeting other people's eyes was definitely the most intimidating part of the experience, but for whom, I'm not sure. It put the artists at cross purposes, caught between acknowledging me and trying to represent my body on a piece of paper. At the same time, it periodically reminded me I was stark naked in front of a bunch of strangers.

Hindel says that even after two and a half years he still feels uncomfortable at times. "It happens once in a while and out of the blue, I ask myself, 'Do you realize you are in front of all these people?'

"It's okay when you're on the stand posing, but when you're dealing with them face to face it's another thing."

Nevertheless, Hindel feels the experience has helped him in many ways. "It's given me a different way of seeing myself. We all have our own self-image — I've changed mine over the past two and a half years. I've seen myself in every possible way:"

"I'm a much more confident person now. When you spend that much time [modeling] you expand, you develop a kind of confidence with people. I feel less restrained in things that I want to do, freer to do what I want," says Hindel.

According to Connors, this kind of personal expansion and acceptance by the model can help the artist produce great art. He passionately feels that sensuality is an integral and essential part of life drawing. The lack of sensuality, says Connors, leads to a problem common to contemporary artists: the denial of models' physicality. "You can't look at flesh and not be moved," he explains. "If you look at flesh and aren't moved you're lying through your teeth, or you've repressed all sense of sensuousness and the enjoyment of the sense. You must enjoy the nude. You must have some sort of pleasure. I'm not saying it's art, but it's there in all great art."

Yet Connors sees repression in the class he teaches. "Most of the students would be happy never to have a model step in the class. They would rather do squash."

"The Judeo-Christian ethic against pleasures of the flesh rears its head and they are unfamiliar with it," he adds. "It's an enormous thing to tackle and the result is they can't draw the figure well, not like they could hundreds of years ago."

John Thornton, an artist and teacher at UCAL puts both views of the model, as an object and as a creature of flesh, into perspective. "It's not without erotic potential, but it's not like that. Once a semester there will be a model who is strongly attractive, but once you start drawing the artist side over. It's a mistake to dwell on the erotic part, it's really minor."

From my point of view it didn't really matter. There I was, sitting with my arms crossed on a raised seat, my fingers fall asleep. Ed, the middle-aged teacher, Tony the young writer, Mary the graduate student, Gary the art collector, Barbara who works with computers and John, the artist, teacher, friend, talking about their lives and jokes while staring at my exposed body. But I didn't feel embarrassed; I didn't feel cute or ugly; I felt good, sort of like ... a piece of art.
By David Goldberg

Where is Jay Leno now?
He’s in a New York hotel, getting ready to leave for last Tuesday’s Late Night with David Letterman, where every six weeks he reestablishes himself as the hottest comedian working in show business. A veteran of the comedy club circuit (he claims to spend 330 days a year on the road). Leno will step up a notch next Friday when he headlines the 3000-seat Academy of Music in Center City. "I’m on the road most of the time," Leno says, packing his bags with an economy that testifies to his travel schedule. "I’m still in a Holiday Inn. and I’m still working every day. You need to do that if you want to be a good comedian. The idea about doing this is to keep your thumb on your pulse of what’s going on."

Leno has a steady beat on "what’s going on." His brand of comedy draws heavily on American popular culture, something of which most of his fans — primarily the 18-35 year-old set — have a strong working knowledge. This time on Letterman, Leno will discuss Prince Charles' and Lady Diana’s visit to JC Penney’s, the ironies of television rating ‘sweeps week’ and Playboy Magazine.

"Popular culture works on TV because people tend to know what you’re talking about," the 35-year-old Boston-bred comedian says. "There are thousands of AIDS jokes out there. I don’t do them. They are designed to attack the weakest link in the chain. I prefer knocking down what’s bigger than that. Then people will rally around you."

With an abundantly expressive face and a wide spectrum of absurd voices, Leno is consistently funny when he takes on the powers that be. Tonight the subject will be the Geneva summit. "Gorbachev looks like someone just hit him in the head with a tomato, and Reagan has stuff on his nose. Couldn’t they find two better-looking people to send?"

The audience will love it.

"This is a show where it just peaks for me," Leno says of Late Night. "David and I are the same age. The audience senses we know each other. I can talk to Dave as an equal, which is fun."

Leno is at his very best when he steps back from the glitz into the Real World. His strength lies in observational comedy — poking fun at everyday life experiences.

"I think people sense that I’ve really experienced the things that I’m talking about," he says. "If I go and I make fun of McDonald’s or whatever it may be, I think people sense that I do go to those places, and I live in those places."

"What makes it funny is that fact that you’re dealing in a certain amount of truisms. You’re dealing with stuff that’s basically true. I remember one time a writer gave me a real funny drug reference. Now I’m not a drug user. I’ve never done drugs and I don’t like drugs. But this guy gave me a funny reference and I said it on stage, and it got a big laugh. And after the show a guy I don’t even know came up to me and said, ‘Hey, what was that drug thing? That was real funny but that didn’t sound like you.’ And I thought, ‘Well, there it is right there, right there in a nutshell. This guy who I didn’t even know me picked out the only reference in my act that wasn’t mine.’"

The moral of the story is to stay within yourself. New Jay Leno’s comedy comes from within.

"You watch a lot of old-time comedians and their whole act is based on, ‘When I was a kid we had this, and when I was a kid we had that,’” Leno says. "And then you realize that nothing has happened to them in the last 20 years. Because you’re isolated — you live in Beverly Hills. you live in a nice house. I’m on the road. I’m down here trackin’ down motorcycle parts, that’s why I come to New York.”

Where will Jay Leno be next year?
On March 29, 1986, he returns to New York to track down more motorcycle parts and to play a date at Carnegie Hall. On June 13, it is the 6000-seat Universal Amphitheater in Hollywood. Already a darling of the press, Leno is on the verge of breaking into the big-time and becoming a comedy superstar.

"I’m still doing what I always did," he responds. "I work a lot of one-nighters and I work on the road. Sometimes you’re at Carnegie Hall and the next night you’re out at a college standing on the table in the cafeteria while the students are all unfolding chairs. I
have to be if I want to work as a comedian.'

Working as a comedian comes across as being the important part of the equation for Leno. "Making it big" is not the focal point.

"I mean it's nice making money, and I like making money more than I don't like not making money, but that's not the point of it," he says. "Money is just how you keep score. I'm making money more than I don't like not making money, but that's not the point of it," he says. "Money is just how you keep score. I'm always amazed when I meet performers that have these little Stalin five-year mini-wheat plans for success. I don't really have any career goals. If you keep coming up with new material and new ideas, then those things more or less take care of themselves." "I like writing jokes, I like telling jokes. The better you get at it, the more things just happen to come your way." "Things have come Leno's way. His performances on Late Night have brought him to the edge of fame. But after years on the circuit, Leno is intent about not letting his newly-won status complicate things. He has no pretensions about its power. "What being famous means is you get the first 10 minutes for free," he says. "When I walk out on a stage now, I get, 'Shh, shh, the show's gonna start, shh, quiet.' And they're hanging on to what you say, they're listening. If you're not funny, then after 10 minutes they're back to murmuring and talking and visiting among themselves." "But if you go out there before, when I was opening for someone else, you walk out and people say, 'Oh, it's just the opening guy.' Then after 20 minutes they go, 'Hey, this guy is, kind of funny. And then you get them near the end. So that's really the only difference.'

Not quite. Fame has also allowed Leno to change the focus of his performances, making his persona the center of attention.

"When you first start out in comedy you tend to do more jokes," he says. "Now that I'm getting a little bit of notoriety, I can do stuff that is more my personality. You know, like, an attitude or evil twins. I can say, 'Ohhh, shuddup, shuddup, shuddup!!!' and get a laugh. People laugh at that because I've done it before. They're laughing at a character. They're laughing at something that they recognize from a previous thing.'

"Look at Steve Martin. I remember going to see Steve he would just open with 'Excuse me,' and people would go bananas. Now obviously if you never heard of this guy and you just sat down and some guy walked out and said, 'Excuse me,' you go, 'Excuse me? Excuse me for what?'" Leno makes no excuses for his desire to remain within himself. He wears a Mighty Mac parka, the kind with the fluorescent orange lining and the fake fur inside the hood. It seems to be a statement of sorts.

"This is a shitty coat," he admits. "It's a matter of what you're comfortable with. What do people think, that I eat caviar or something? It's funny how that is. To me the funniest thing about Letterman is how uncomfortable he is with his fame. I mean that's what makes it funny. I always go, 'Dave, you're pretty famous now.' And you watch him squirm and he goes, 'Aww, gosh, gee gosh.' He can't handle it. He goes nuts." Leno doesn't eat caviar. But he isn't uncomfortable with his fame. That's because he steadfastly refuses to let it intrude on a life that seems to be figured out quite nicely.

Where was Jay Leno 15 years ago?

"I always liked doing comedy," says Leno, who was born in New Rochelle, NY before moving to Andover, MA where he was 10. "I used to be a class clown. [But] when you're flushing tennis balls down the toilet and locking dogs in lockers, that's not a career move. Teachers don't go, 'Oh, gee, you're so comical! You don't think of it in terms of making a living, you just kind of do it.'

That credo — just kind of doing it — typifies Leno's approach to comedy. Most of his material is improvised, or at least internal. He doesn't keep a computer to cross-reference his jokes. He doesn't even write them down. "[Comedy] comes easier to me than does other things," Leno says. "I mean, I sit there with math and I go, 'Eight and five? Well, eight and four is 12, so one more would be what. 13?' There's a certain amount of tunnel intelligence involved in this. It's like idiot savants that play chess. It's the same sort of situation." Leno tested his talent early on. "I used to work strip joints and places like that when I was a kid in Boston," he says. "And when I was in college [Leno attended Emerson College in Boston], I was makin' anywhere from $10 to $30 to $40 a night. And it was fun. I thought, 'Gee, if I could make $25 a night, that would be enough to pay my rent. Because all my friends were working at Wendy's and Burger King and that's what they were making and I was just hanging around naked women tellin' jokes and getting paid, so — gee this is a great job.'

When Leno graduated, he went to New York, worked the club scene, perfected his craft. Then he moved to California, where he slept in a Buick and did more of the same. It was there that he met David Letterman. A couple of 330daysontheroadeveryyear years later — years spent honing his style — Jay Leno's past becomes his present.

"My family is complete; my wife and I and 12 motorcycles," says Leno, a husband for five years. "Sue is great."

Our Big Question: "Could you stay on the road forever?"

"Why not?" Leno responds. "If you think about it, it's not so bad. I work for myself. I don't have to answer to anybody. I don't have to justify what I do. I don't have to put up with any shit."

As Leno says this, he is walking past the line of people who are assembled to watch the taping of Late Night. The performer in him comes out and he shouts to the crowd: "Straighten up that line!" He signs a few autographs, takes an unwieldy packet of unwanted jokes from a fan and steps into the elevator that will carry him up to be seen by millions of Americans.

"I love the attention," Leno admits. "Who wouldn't? If you become so big that you can't get through a building, that's something different, but I'm at a point where it's comfortable."

Where will Jay Leno be five years from now?
Voodoo mocks synth-pop rock

Wall of Voodoo
Seven Days in Sammystown
R.S.

By Aaron Caplan

The unyielding, metronomic beat of modern synth-pop music has become an obvious target for satire. Devo and Oingo Boingo, for example, mock this style by blending the sounds and rhythms of electronic music with purposely twisted melodies, bizarre lyrics, and goofy singing.

Los Angeles’ Wall of Voodoo parodies the rigidity of the genre by spicing it with all the theatries of a spaghetti western. They certainly have the credentials for it: formed in 1979 to write soundtracks for low-budget horror movies, they have been known to play a medley of Ennio Morricone movie themes in concert, including “Hang ‘em High” and “The Good, The Bad and The Ugly.” This brand of drama continues on their latest release, Seven Days in Sammystown.

The ten songs on Sammystown form a “Tragic Blah-mange,” in the words of one song title, on the theme of urban paranoia. The vaudeville reveals itself in guitarist Marc Moreland’s ersatz western guitar and singer Andy Priebey’s coldly frenzied delivery. The tragedy appears in the despised lyrical and is symbolized by the cover art: a weary clown, eyes bloodshot from too much coffee and neon, shuffling down a vulgar LA avenue.

The same combination of dependability and wry absurdity worked well for Wall of Voodoo in “Mexican Radio,” their top 40 single from 1983’s Call of the West. On Sammystown, though, the songs that succeed are those where the paranoia plays solo. “Blackboard Sky” features opiated drumbeats from Ned Leukhardt, a schizophrenic synthesizer riff from Chas T. Gray, and a wretchedly distorted guitar line from Moreland. Priebey’s vocals could well have been sung by an inmate on his first night in a mental hospital: “They’re frying fish in Chinatown and the wind smells like rain/my head is ticking like a bomb on a subway train/Now I cut to your eyes/and I get opened up like venetian blinds.” Cone are the sunny cellophane skies of the psychedelic era: “Blackboard Sky” is psychedelia gone wrong.

On the whole, though, Sammystown contains more misses than hits, largely because its comic moments are slapstick is not sufficiently broad. The songwriting all too often is trivialized by their proximity to failed jokes. On the opening track of Sammystown, Wall of Voodoo declares itself to be on the “Far Side of Crazy” — but as the band’s arrangements.

Like their fellow rock and roll satirists, Wall of Voodoo has chosen to tread the line between the loopy and the lurid. On Sammystown, however, the band loses its balance. Songs that should be dopy aren’t dopy enough; songs that could make the palms of your hands go clammy with fear are trivialized by their proximity to failed jokes. On the other hand, songs like “22339,” the most widely aired track, is a copy of Men Without Hats, while “Paradise Is” could be by the Human League. And “John,” an instrumental, is a little too much in the same vein as Tears for Fears.

Blancmange makes a weak try at being deep with “22339,” but the inner meaning is completely elusive. The title’s significance is unclear. Is it a zip code, a prison ID tag, or what? Nor do the lyrics provide any clues; even the most astute students would be hard pressed to find allusions, literary or otherwise, in lines like: “He’s making me mad... I am a bird/ I should be mad...I am locomotion in the ocean/ I’m getting wet...” Another attempt at profundity, “Lorraine’s My Name,” is Blancmange’s experiment with classical music. The voices are backed with a small orchestra of oboe, violin, flute, and bassoon.

By Maggie A. Rosen

Could it be that synth-pop is on its way out? Believe You Me, the newest release from the U.K. band Blancmange (pronounced “bla-mah-ji”), as an abrasive pink sticker on the cover emphatically indicates, suggests that this just might be the case. At the forefront of the British electronic music invasion of the early ’80s, the group hit the ground running with such hits as “Living on the Ceiling” and the compelling “That’s Love That It Is.” But Believe You Me, the second American album by the synthesizer-playing duo of Neil Arthur and Steven Luscombe, is a major disappointment that casts serious doubts on the future of this style of music.

There are few even slightly memorable tunes to be found on Believe You Me. A pastryl two of the eleven tracks, “Why Don’t They Leave Things Alone” and

“Believe,” have any redeeming value. Despite shockingly violent, yet title-like lyrics (“I heard a friend drift by my window/I saw a gun blow him away/I can see it in her hands/Always we see rivers and fences/Always we see beautiful mountains/Why can’t they leave things as they are?/Why can’t they leave things alone?”), the engaging and harmonic tune makes this song worth listening to. “Believe” has a strong beat and a catchy melody. The believe in yourself and it all will come true theme is run-of-the-mill, but clever lines like “Don’t doubt a fool if you don’t doubt yourself!” give it enough

Neil Arthur (top) and Steven Luscombe try to be profound

Once again, the song’s meaning is ambiguous. On one hand, the singer evokes images of a childhood spent in an English garden, where his nanny Lorraine watched over him attentively; on the other, he could just as well be in an insane asylum, being restrained by Lorraine, one of the ward nurses.

Serious Blancmange fans may reminisce about what was apparently the band’s heyday, when they opened for such artists as Grace Jones, Depeche Mode, and Japan in 1981 and ’82. It is unfortunate for them that this group, at one time the forerunner of modern British invasion music, seems now to be the forerunner of its demise. With the course of the album, it strays back to the side of dull sanity too often.

The band’s playing would benefit from a more varied, rollicking approach as well. Moreland’s big-as-all-outdoors guitar sound is a gag that quickly wears thin, and Priebey’s pseudo-psychotic vocals soon degenerate to a formulaic sound. Leukhardt’s drumming is busy but stiff, as are the band’s arrangements.

Blancmange’s singer evokes images of a childhood spent in an English garden, where his nanny Lorraine watched over him attentively; on the other, he could just as well be in an insane asylum, being restrained by Lorraine, one of the ward nurses.

Blancmange Believe You Me
Sire

‘Believe’ suggests the British are going

Urban paranoia from guitarist Moreland (second from left) and lead singer Priebey (center)
Lonely at the top
A provocative play probes the price of success

Top Girls
Directed by Jan Silverman
At the Temple University Theater
By Pete Taback

Exploring the manipulations and rationalizations of one woman on her way to the top, Caryl Churchill's *Top Girls* is a fanciful, sometimes silly and finally provactively scathing. Set in present-day London, the play examines Marlene's (Claudia Hill) career success at the Top Girls Employment Agency and the lives of the people Marlene uses in her quest for higher status.

*Top Girls* opens with perhaps one of the cleverest and goofiest gimmicks ever used in the theater. In celebration of her recent promotion at the agency, Marlene holds a dinner party for five legendary women, all of whom have been "top girls" in one way or another down through history. Among those welcoming Marlene to the ranks of success are Dull Gret (Cynthia Hewett), who, in a Brueghel painting, leads a crowd of women in an attack on Hell; and Pope Joan (Carolyn McCarthy), who held her office for higher status. Caryl Churchill's *Top Girls* is not

When she falls asleep on a desk. Her husband: "You're one of those ball-breakers, aren't you?"

You're miserable and lonely!"

Our Marlene's got far more balls than Howard."

As this scene progresses, Howard's wife (also played by Carolyn McCarthy), arrives to excuse her husband, who hasn't shown up for work that day.

But she also has another purpose in mind — to politely ask Marlene to refuse her promotion, allowing Howard to take the position instead. "What's it going to do to him, working for a woman? Think, if only it was someone normal, like a man," she says, adding that he has three children to support. When Marlene is not sympathetic to these pleas, the housewife lets loose her real feelings about the promotion of a woman over her husband: "You're one of those ball-breakers, aren't you? You're miserable and lonely!"

At the time, this is an amusing outburst, but on reflection, it becomes clear this description fits Marlene all too well.

The situation worsens for Marlene when her sister Joyce (McCarthy's third role) and niece Angie (Sarah Wells Bull) are introduced as victims of Marlene's ambition. Daughters of poor, provincial, alcoholic parents, Marlene and Joyce had to decide early in their lives whether or not they were going to "make it." While Marlene travelled and eventually became a businesswoman in London, Joyce remained in their remote town and raised Angie. When she finally arrives on a desk, Marlene, noticing her, says coldly, "She's not going to make it."

*Top Girls* is capably directed by Jan Silverman and efficiently acted by an all-female troupe, capably directed by Jan Silverman and efficiently acted by an all-female troupe, which also includes Diane Kinerk and Cynthia Hewett.

The production opens with perhaps one of the cleverest and goofiest gimmicks in theater history. Strobing light and sound effects, accompanied by a bracing score of Frisby, Stills, and Nash. Keven Sullivan

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34TH STREET NOVEMBER 21, 1985 / 11
La Chevre
Directed by Francis Verber
At the Roxy

By Susie Casement

In La Chevre (The Goat), Gerard Depardieu and Pierre Richard have teamed up again to make a prequel to their successful detective movie, Les Commissaires. The first meeting of Perrin (Richard) and Campana (Depardieu) and their unwilling partnership as detectives forms the basis of this light-hearted partnership as detectives. Perrin's assumption of the leading role. His good-humored acceptance of all the mishaps which befall him is the essence of the humor, coupled with Campana's initial disbelief that anyone could be as unlucky as Perrin.

The number of accidents which befall Perrin is unbelievable, as is the fact that he survives them all. Wandering in a tropical rain forest he muses on his newly-found natural flair for detective work, telling the aghast Campana: "I haven't always been this lucky." The bad luck begins to be infectious: Campana finds himself becoming bewilderingly accident-prone. He tries to fight this off, stubbornly asserting: "I don't believe in luck."

The resulting farce is on the whole well-sustained, if not greatly original. Depardieu and Richard play off each other well, particularly since they are such opposites in looks and character. Depardieu's innocent and mobile face infuriates Perrin's character even as it amuses us.

The movie's merits undoubtedly lie in the portrayals of the two central characters. Their developing relationship is endearing; Perrin's simple but crazy behavior finally makes Campana confess: "Life was a bore before I met you." Director Francis Verber, who did the screenplay of La Cage aux Folles, concentrates on orchestrating the movements of Depardieu and Richard, and does this well.

There is a sense of waste, however, of the Mexican locations and the missed opportunities for a twist or some black humor. The viewer won't be inspired by depth, inventiveness and a seemingly slick style. It's all good escapism, however, and the actors are skilful comedians. Just remember that bad luck is catching. You will probably emerge in a paranoid state, narrowly missing catching a bus, getting splashed by a car and discover upon getting home that you've left your umbrella in the theater. Good luck.

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Stranger than fiction
'Dance' disappoints despite atmosphere and cast

Dance With a Stranger
Directed by Mike Newell
At the Ritz

By Ari B. Kaufman

Dance With a Stranger tells the true story of Ruth Ellis, the last woman ever to be hanged in Britain. The movie does not concentrate on her execution, but rather on the circumstances leading up to the murder for which she was convicted. The film has all the right ingredients, including fine performances and an effective portrayal of its 1950s England milieu. Yet the whole is somehow less than the sum of the parts.

The movie opens with Ellis (Miranda Richardson), a recently divorced mother, working as a hostess in a nightclub. Her job requires her to seductively talk and dance with the male clientele of the establishment. She is content with her platonic relationship with one of the customers, Desmond (Ian Holm), though he would prefer it to be less platonic.

The tragedy begins when David Blakely (Rupert Everett), a race car driver with aristocratic ties and a serious drinking problem, begins frequenting the bar. Incomprehensibly, Ellis becomes obsessed with him, and soon after their first meeting they become sexually involved. They appear to care for each other, but Blakely's frustrations tear Ellis apart physically and emotionally. When he realizes that she has been mistreating a record he gave her, he has an outbreak in the bar, resulting in Ellis' being fired. She turns to Desmond for emotional and financial support, and he takes her and her son into his home.

Desmond's presence in Ruth's life is a mixed blessing; while he provides her with a home, he also confuses her most with his desire to intensify their relationship. But Ruth continues to be drawn to David; in a powerful alley scene between the two, one more meeting brings back the passion that Ruth hoped would disappear. When she later sees him cheating on her it results in her inevitable destruction.

Miranda Richardson gives her all in an excellent realization of a character whose inner thoughts are difficult to comprehend. Richardson makes Ruth's metamorphosis from a lively hostess into a haggard, parasitic work. As David Blakely, Rupert Everett captures his role perfectly, coming across as an unlikely scavenger. Ian Holm gets a great deal of sympathy from the viewer in the role of the emotionally needy Desmond. In one scene, when Ruth and David are dancing, a close-up on Holm's face shows his longing to be consoled like a stray puppy, while the song "How Much Is That Doggie in the Window" plays in the background.

The good acting is supplemented by the nostalgic British atmosphere, conveyed by the film's set design and overall texture, and through Richardson's eerie dance to Marilyn Monroe.

But despite these plusses, the movie is missing something. There is a poor sense of transition from scene to scene which robs the film of its potential impact. At times it just seems to be a monotonous guessing game for the audience. When is David going to come back to ruin Ruth's day again? And how is Desmond going to bail her out this time? These faults, which can be attributed to Mike Newell's subpar direction, keep one's feeling for the characters at a minimum.

Through the often tense plot, acting and visual effects are very strong, the movie does not sustain itself well and has an unfilled air. The relationship between David Blakely and Ruth Ellis is the core of the movie, yet the film fails to explain a most important question: Why would she fall for this truly repellent man? Unfortunately, the film leaves one without an answer.
Sleazy sex

Hutton vamps on a trite theme

Once Bitten
Directed by Howard Storm
At Eric's Place

By Douglas Morse

Trying to give the standard teen sex comedy new life. Once Bitten injects a vampire into the trite plot. Not only is this movie plodding and silly as a vampire flick with Lauren Hutton as the evil seductress, but as an attempted innovative, comedic look at adolescent insecurities, it is destined to the realm of all other flicks of this genre — the sexist rubbish heap.

The main problem is the script. We are introduced to Lauren Hutton, who needs to sink her fangs into the flesh of a young virgin every Halloween. As the deadline approaches, she goes out cruising with her minions to find this rare entity. Sitting in a bar in Hollywood, she laments, “Aren’t there any virgins out there anymore?”

Surprise, surprise, of course there’s a virgin for Lauren. Jim Carrey plays Mark Kendall, the restless teenager who can’t get his girlfriend (Karen Kopkins) to put his heart in his performance. As the hero, Carrey does what is required of him, looking innocent, foolhardy, and eventually, vampire-like. Although he conveys these elements of his character well, he is limited by the screenplay. The producers seem less interested in his acting ability than in his resemblance to both Christopher Reeve and Tom Cruise. Karen Kopkins, instead of looking like the virgin highschooler who wants her first time “to be special,” comes across as a 22-year-old sexual dynamo.

The direction, by Howard Storm, is the only thing that holds this stupid, immature film together. Unlike many teen sex comedies, the film is not disjointed. The scenes are paced well and put together nicely — one such composition has Mark and his girlfriend discussing their problems at the entrance to their school. In the background is a large blue tinted shadow in the shape of an upside down cross.

In the end, the film is simply childish and sexist. Women are treated as objects or stereotypes and sex becomes a game. For example, in the showdown between the pure Kopkins and the evil Hutton (at a dance in the gym, no less) each woman strips away more clothing, battling for Mark’s soul with sleazy sex appeal. In fact, the whole film is an attempt to exploit the sexual fantasies and frustrations of its intended teenage audience. Yet in the theater, it seemed that the only ones laughing were the people under 12. One also has to wonder what possessed some market strategist to release this movie after Halloween. Perhaps it is just another joke that fails. There is one memorable gag in the film — the vampire has a Cadillac with a license plate that reads “LVP SUX.” The same can be said for this film.

Once Bitten
Neighbors, details destroyed their university. University after a fire tenants' struggles with Columbia University. Against Its University. Talking About Homes: A (real kind of fear and feeling of neighborhood experiencing this Schwartz deals with the days when I'm experiencing lots than about people. It seemed to care more about park- acquisition and demolition has largely ceased, they still talk about the days when Penn seemed to care more about parking lots than about people.

Author Lynne Sharon Schwartz deals with a neighborhood experiencing this same kind of fear and feeling of helplessness today in We Are Talking About Homes: A Great University Against Its Neighbors, which details tenants' struggles with Columbia University after a fire destroyed their university-owned homes. Schwartz, a professional writer and victim of the fire, tells a tale of institutional persecution and neglect relevant to any area dominated by a large institution.

The story is a simple one, told in a straightforward, simple fashion. On March 2, 1983, a fire in 547 Riverside Drive gutted four of 24 apartments, with many others suffering smoke and water damage. Some of the tenants remained undamaged except for loss of electricity, heat and water. Even so, arguments with Columbia administrators about how the building should be repaired kept the building vacant for almost two years.

Schwartz sees this lag time as arising from Columbia's desire to force out the old tenants, many of whom had lived in the building for more than 20 years, and replace them with students. She tells how Columbia immediately relocated building residents who were university employees, but refused any kind of assistance to non-affiliated residents. Fearing that the neighborhood would be destroyed when the university moved students into the building, former residents sought the reassurance that only married couples be allowed into the residence. But Columbia refused to make any promises: indeed, administrators locked the building without working on even the most dangerous problems.

The book concentrates mostly on the legal conflicts between tenants and landlord, describing the several bouts of litigation that finally led to an out-of-court compromise which allowed students into the building. Schwartz convincingly conveys tenants' anguish over the loss of their homes and their anger at Columbia's dawdling. In sections of the book dealing with Columbia's attitude toward their rights, she effectively uses court records and stories about meetings to show the university's petty delaying tactics and lack of concern about their difficulties.

In many ways, there's more to We Are Talking About Homes than just this simple story; it provides an in-depth look at Columbia's philosophy of community relations. Schwartz exposes the inherent conflict between Columbia's expressed desire of promoting a vibrant, diverse community and its efforts to house all employees and students within walking distance of campus. And descriptions of the courtroom battles show how low Columbia stoops to gain a free hand in the area.

While the sections showing how Columbia interacts with area residents provide some fascinating reading, the book's flaws far outweigh its merits. The title is the first tip-off to one of its key problems — Schwartz is talking about homes, and she talks incessantly. She devotes the first 37 pages to her recollections of life in her building, perhaps in an effort to show that it was a community. But reading this section gives one the same feeling as watching someone else's home movies — the reader can comprehend these reflections intellectually, but can never really relate to them. And even after all, this description, Schwartz has still not inspired any reader involvement in the characters.

Schwartz also has trouble moving the story along. While she uses a lucid narrative style, her writing is plain, and the story itself is not interesting enough to grab the reader's attention. While the book is only 176 pages long, it seems twice that.

Perhaps the key problem is that she wrote the book too soon; her own emotions cloud her judgment, while several of the points raised in her story are still under litigation. Columbia officials would not comment while the case was in court, so their side is not included in her account. Since the tenants are not completely finished with their struggle, the narrative reaches no conclusion, and Schwartz fails to tie up all the loose ends with a single thematic concept. The book meanders to a finish, leaving unanswered questions.

It's a shame, because Schwartz's story has something to say about institutions in general and their lack of concern for the individual. People who live near other big organizations might buy the book, read through, and nod their heads — they've seen it all before. But they won't pick this book up again.

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### Weekdays

#### Morning
- **5:00** | Scrabble
- **5:30** | Resident Hospital
- **6:00** | The Guiding Light
- **6:30** | Poppy & Bug's
- **7:00** | She Ra Princess of Power
- **7:30** | Super Password
- **8:00** | Knots Contact (CC)
- **8:30** |volt
- **9:00** | HealthFlick
- **9:30** | The Whole Video
- **10:00** | Wheel of Fortune
- **10:30** | Quincy
- **11:00** | The 12th Street (CC)
- **11:30** | Dan'cik on Air
- **12:00** | She Ra Princess of Power
- **12:30** | New Neatly Game
- **1:00** | Inspector Gadget
- **1:30** | News
- **2:00** | Home Outdoor Sports
- **2:30** | Community Update
- **3:00** | Farm and Food America
- **3:30** | Weather
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#### Evening
- **5:00** | People's Court
- **5:30** | Live at Five
- **6:00** | Local Neighborhood
- **6:30** | Love Boat
- **7:00** | What's Happening
- **7:30** | Gimme a Break
- **8:00** | Eyewitness News
- **8:30** | Laverne and Shirley
- **9:00** | I Dream of Jeannie
- **9:30** | Cheers
- **10:00** | NBC News
- **10:30** | Four Weddings and a Funeral
- **11:00** | The Tonight Show
- **11:30** | The Merv Griffin Show
- **12:00** | Late in the Game (CC)

#### Saturday
- **9:00** | American Video Awards
- **10:00** | Saturday Night Live
- **11:00** | The Nightly Show
- **12:00** | Sports Center
- **1:00** | The Tonight Show
- **2:00** | Weekend Special
- **3:00** | Alive
- **4:00** | Mortgage Consumer
- **5:00** | The Doors of Perception
- **6:00** | The Great Performance
- **7:00** | KM Oovi

#### Sunday
- **9:00** | The Big Show
- **10:00** | The Sunday Show
- **11:00** | The Battery
- **12:00** | The All Nighter
- **1:00** | Sunday Special
- **2:00** | The Midday Show
- **3:00** | Sunday Special
- **4:00** | The Sunday Show
- **5:00** | The Big Show
- **6:00** | The Sunday Show
- **7:00** | The Big Show
- **8:00** | The Sunday Show
- **9:00** | The Big Show
- **10:00** | The Sunday Show
- **11:00** | The Big Show
- **12:00** | The Sunday Show

#### TV Listings From 11/21 to 11/27

<table>
<thead>
<tr>
<th>Day</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FRIDAY 11/22</strong></td>
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<td><strong>SUNDAY 11/24</strong></td>
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<tr>
<td><strong>TUESDAY 11/26</strong></td>
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<tr>
<td><strong>WEDNESDAY 11/27</strong></td>
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**Note:** The provided text seems to be a schedule of television programs for the week starting from 11/21 to 11/27, with listings for specific days and times, including morning, afternoon, and evening programs. The schedule includes a variety of shows spanning multiple networks and genres, from news programs to sitcoms and variety shows. There is also a section labeled "TV Listings From 11/21 to 11/27."
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Since 1939
Prop. Pete Colabelli
friend joins forces with a hermit in an attempt to rescue a girl from an evil twin. Willard Wimpey, Wayne Davis, Kubriss Miller, 1983.


3. MOVIE: 'Heaven Knows, Mr. Allison' A Marine corporal cast up on a Pacific island discovers that the only other inhabitant is a nun. Robert Mitchum, Deborah Kerr, 1957.

CBS Sunday Night


5. W.R. Portee 11:45 AM Sports Final 12:00 AM America This Week 700 Club

6. MOYLE: 'Do Not Fail, Spindle or Multitude' Four elderly women play a joke by creating a fictional girl on a computer dating questionnaire. Helen Hayes, Myrna Loy, Joyce Vincent, Edward, 1971.

7. CBS Newswatch 2:00 AM Delaware Valley Forum 3:10 AM Issues and Answers 3:45 AM ABC News

8. Eyewitness News 9:00 AM Today's World Commercial Co. Part of 2 A New York detective investigates the double murders of a private school teacher and a prostitute. (2 hrs.)

9. Masterpiece Theatre: The Last Place on Earth (CC) Part 6 of 6 trimmed by bad weather and suffering from malnutrition, Scott and his men perish. (60 min.)

10. PAPA: Welcome Back Kotter 1:00 AM Entertainment This Week An evening with Barry Manilow. (60 min.)

11. Africa: A Continent in Crisis 1:30 AM Seat of Carson Tonight's guests are Shelley Winters, Kevin Keaton and Joe Williams. (8 hrs.)

12. MOVIE: 'Bodyguard' The new boy at school invites the son of one of the most feared students to act as his bodyguard against a class bully. Chris Makepeace, Matt Dillon, Adam Stryker, 1979.


14. MOVIE: 'Days of Marilyn Monroe' A documentary examining the movie star's death 25 years ago. (90 min.)

15. 'Murder, She Wrote' Jessica unleashes her inner detective. Warner, Aubree Miller 1985

16. Old Time Gospel 12:00 AM

17. Old Time Gospel 11:30 AM

18. MOVIE: Cyrano de Bergerac A Parisian, blessed with a gift for poetry and a sharp sword, is forced to help a friend with a beautiful woman who he loves. Jose Ferrer, Mala Powers, 1950.

19. TV's Bloopers and Practical Jokes Martin Claman, James Stewart. Gaye are practical joke victims. (60 min.)

20. Hardcastle and McCormick (CC) When Hardcastle pushes a beauty pageant, a frightened constant makes a surprising confession to McCormick. (60 min.)

21. Scarecrow and Mrs. King 2:00 AM

22. MOVIE: 'Native Son' An ill-tempered young man, raised in a wealthy girl, plans to kill away with a warden until the girl is murdered. Dana Andrews, Al- ice Evans, Linda Darnell, 1945.


MONDAY 11/25

EVENING

6:00 PM Today's World Commercial Goofs, Part 4 (CC) Robert Groucutt hosts this collection of flubbed commercials. (60 min.)

6. Good Neighbors 10:30 AM

8. Sneak Previews Film critics fleabag and Jeffrey Lyons examine the film industry's fascination with the atom bomb.

9. W.V. Grant 11:30 AM

10. Hot Seat

11. MOVIE: 'The Sting' Two of the sharpest con-men in Chicago set out to swindle an underworld kingpin during the roaring fifties. Paul Newman, Robert Redford. The Untouchables

12. NBC News 6:30 PM

13. CBS News 7:00 PM

14. Too Close for Comfort 7:30 PM

15. Peter Gunn 8:00 PM

16. Jeopardy 9:00 PM

17. Entertainment Tonight A preview of the upcoming film 'Rocky IV'.

18. Diff'rent Strokes 9:30 PM

19. All in the Family 10:00 PM

20. Headline News 11:00 PM


22. CBS News Nightwatch 2:00 AM

23. Delaware Valley Forum 2:30 AM

24. Perspectives 3:30 AM

25. MOVIE: 'Shakedown' European aristocrats on a hunting tour of the West have a run-in with Apaches. Sean Connery, Brigitte Bardot, Stephen Boyd, 1968.

TUESDAY 11/26

EVENING

6:00 PM Today's World Commercial Goofs, Part 4 (CC) Robert Groucutt hosts this collection of flubbed commercials. (60 min.)

6. Good Neighbors 10:30 AM

8. Sneak Previews Film critics fleabag and Jeffrey Lyons examine the film industry's fascination with the atom bomb.

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18. Diff'rent Strokes 9:30 PM

19. All in the Family 10:00 PM

20. Headline News 11:00 PM

Fascism is thwarted by a determined Viet Cong general (60 min.);
The Who's the Boss? (CC) Angela actresses clash with male chauvinism when Pepperidge Patty invites herself and a group of friends to Charlie Brown's house for Thanksgiving dinner (RI).
Nova: Genes by Design (CC) The ethical issues surrounding genetic therapy are explored (60 min.).
The MOVIE: Muppet Movie Kermit the Frog and friends head to Hollywood in hopes of achieving fame and fortune in the movies. (1979).
College Basketball: Villanova vs. Lamar 8:30 Growing Pains (CC) A lovesick Carol goes to wild extremes to impress a visiting family friend.
Ducks Bunny Thanksgiving Dinner (R) The MOVIE: Muppet Movie Kermit The ethical issues surrounding gene Nova: Genet by Design (CC) Thanksgiving dinner (R) ABC News Nightline
8:30 O Growing Pain* (CC) A loves- clashes with male chauvinism when Pepperidge Patty invites herself and a group of friends to Charlie Brown's house for Thanksgiving dinner (RI).
9:00 Muscolini: The Untold Story (CC) Part 3 of 3 During the final days of World War II, Muscolini makes a desperate escape for power (2 hrs.)
Mr. Moonlighting (CC) Maddie is summoned to identify an artist who dies during a critical performance and a scheme to bilk a dishonest insurance salesman (90 min.).
COMET: Man In The Moonlighting sadness alters to joy when she is found with a Russian ballerina in the northeast region of Brazil in a 60 mm.)
7:30/9:30:40 11/27
11:30 The Tonight Show Tonight's guests are the piano-playing. La-Beaux sisters, Alton Williams, Richard Perry, and Jack Galagher (50 min.).
Simon & Simon The Simons go undercover at a submarine community to investigate a member's fatal skydiving accident. (60 min.)
Nature: The Plant Hunters (CC) This program looks at the social and economic consequences of transporting major crop plants from one part of the world to another (60 min.).
Mary Tyler Moore 12:30 Doubletakes (CC) Part 2 of 2 A New York detective investigates the murder of a bizarre double murder leads men deeper into a world of complex evil (60 min.)
COMET: M*A*S*H Alexis returns to locate an escaped Russian scientist. (60 min.)
The Untouchables 1:00 Mission: Impossible (R) Two New York detectives are faced with the murder of an aspiring actress. Ginger Rogers, Van Heflin, Kaye Morgan. 1944.
Deadwood Valley Forum 1:30 Mission: Impossible (R) Two New York detectives are faced with the murder of an aspiring actress. Ginger Rogers, Van Heflin, Kaye Morgan. 1944.
Estate Forum 3:00 Highway to Heaven (CC) Mark finds himself in the middle of a family crisis when a friend's teenage daughter learns she is pregnant (60 min.).
Stephen King 3:30 My Cousin Vincent (CC) Mccoy (CC) McCoy clearly battles an exploding derelict and risks a fiery death when he helps a friend to strike oil (60 min.).
Charlie & Company (CC) Lauren develops a crush on Miguel, while Beiberman meets an unusual woman.
CBS News Nightwatch 3:30 CBS News Nightwatch
CBS News 4:00 CBS News 4:00 The Very Young Forum
I Love Connection 4:30 I Love Connection
Bob Newhart 4:40 Bob Newhart
Wheel of Fortune 5:00 Wheel of Fortune
$100,000 Pyramid 5:30 $100,000 Pyramid
MOVIE: The Untouchables 6:00 MOVIE: The Untouchables
MOVIE: Honeymoon 7:00 MOVIE: Honeymoon
MOVIE: The Untouchables 7:30 MOVIE: The Untouchables
Headline News 8:00 Headline News
MOVIE: The Untouchables 8:30 MOVIE: The Untouchables
MOVIE: "Bronx" A young man, expelled from a savage tribe, meets and falls in love with a gentle, sensitive girl. John Richardson, Raquel Welch. 1965.
MOVIE: "Columbo" 8:30 MOVIE: "Columbo"
Mary Tyler Moore 8:30 Mary Tyler Moore
The Honeymooners 8:30 The Honeymooners
CBS News 9:00 CBS News
Early Money (R) A boozing gambler must become respectable for one year to inherit his fortune. (60 min.)
MOVIE: "Threads" Two families in northern England experience the horrors and consequences of global nuclear war for years after the world's superpowers clash over the Middle East. Karen Meager, David McCallum. 1984.
Late Night with David Letter- man Tonight's guests are comedian Yakov Smirnoff and a Russian ballerina in the northeast region of Brazil in a 60 mm.)
Bob Newhart 9:30 Bob Newhart
MOVIE: "One Million Years B.C." A young man, exploited from a savage tribe, meets and falls in love with a gentle, sensitive girl. John Richardson, Raquel Welch. 1965.
MOVIE: "Love Connection" 10:00 MOVIE: "Love Connection"
The film guide is effective as of tomorrow.

AFTER HOURS  Howard Shore's tale of Griffin Dunne on the worst date of his life. (Ode City, 2nd and Sansom, 627-5866)

AGNES OF GOD  An 80s tale of divine grace and soul searching. (Eric Rittenhouse, 1907 Walnut. 567-0320)

AMADEUS  The man, the movie, the myth, the mozart, the human triumph of Mozart. (Eric Rittenhouse, 1907 Walnut. 567-0320)

THE ANNIVERSARIES  First week. Seems like another Death With Installment. (Regency, 16th and Chestnut. 567-2310)

BACK TO THE FUTURE  Freud would have had a field day with this movie. (Sam's Place, 19th and Chestnut, 567-0253. Eric 3. 40th and Walnut. 362-0292)

BAD MEDICINE  First week. See what happens if you can't get into med school. Review to come. (Palace, 1812 Walnut. 496-0222)

BORN FREE AT THE VET SCHOOL  A one-man show about the late great Africa's own Springsteen done in a hammock. (Eric Rittenhouse, 1907 Walnut. 972-7651)

KISS OF THE SPIDER WOMAN  Movie webis snags the viewer. (Eric's Place. 1519 Chestnut, 563-3036)

KRISHNA GYROO  Romance in rap with Run-D.M.C. still packing in mobs. (Regency, 16th and Chestnut. 567-2310) (Waltum Mall. 3925 Walnut. 222-2344)

ONCE BITTEN  This week's most popular box office attraction grossed about $4 million. REVIEW PAGE 13 (Eric's Place. 1519 Chestnut, 563-3036)

ONE MAGIC CHRISTMAS  First week. From Disney. Even Spielberg would take his family to see it. (Eric Mark 1. 18th and Market. 564-6225)

PLOINY  Plenty of Jerry Streep, not much else (Ritz V. 214 Walnut, 925-7900)

SHOH  First week. Nine-hour documentary records the Holocaust 40 years after it happened, through the testimony of survivors. (Ritz V. 214 Walnut. 925-7900)

STAR CHASER  First week. The first animated feature in 3-D. (Duke and Duchess. 1605 Chestnut. 563-9801)

TARGET  Handsack and Dillon on the mean streets of Europe. The key is Mendelssohn. (Ode City, 2nd and Sansom, 627-5996)

THAT WAS THEN... THIS IS NOW  Estelle Eizmizo as a troubled teen. He also wrote the script. (Sam's, Place, 19th and Chestnut. 572-0538)

TO LIVE AND DIE IN LA  Manny, to die. Revowing. (Eric 3. 40th and Walnut. 362-0296) (S Terrance, 1605 Chestnut. 567-7021)

AND NOW SOMETHING WORSE  DEATHWISH III  A NIGHTMARE ON ELM STREET II  (Waltum Mall. 3925 Walnut. 222-2344) (Midtown, Broad and Chestnut, 567-7021)

RAMBO  INVASION USA  (Duke and Duchess, 1605 Chestnut. 563-9801)

INVASION USA  REPETORY INTERNATIONAL CINEMA  First week. Cuts like a knife (Sam's Place, 19th and Chestnut. 567-0253. Eric 3. 40th and Walnut. 362-0292)

JAGGED EDGE  Not that Was Then... though there is a flashback in this film. (Ritz V. 214 Walnut. 925-7900)

JOSHUA THEN AND NOW  A one-man show about the late great Orson Welles directs his first picture since 1934 in this film. (Philippa Musuem of Art, Parkway at 26th, 763-8100)


DREXEL FALL FESTIVAL OF THE PERFORMING ARTS  A week-long celebration begins with the Drexel U. Chorus and Orchestra performing from Handel's Messiah. (Drexel Main Auditorium, 32nd and Chestnut, 895-2787, November 25)

WAYNE NEWTON  James Watt's favorite bastion of defense against "the wrong element" brings his Vegas-style act to the area. (Valley Forge Music Fair, 644-5000, November 26 through December 1)

"TIL TUESDAY  w/SMAH PALACE  Call them 1/laday and perhaps your voice will carry til you see them on a Wednesday. (The Tower, 69th and Ludlow, 352-0313, November 27)

ADAM ANT  1.1 WALL OF VOODOO  w/Mexandeiolalz and what do you get? Yet another bizarre musical double bill. (Temple, 69th and Ludlow, 352-0313, Nov 29)

JOHN COUGAR MELLENCAMP  The Midwest's own Springsteen done in a bossom-frying home turf. (Spearmint, Broad and Patton, 336-3000. December 1)

ROGER DALTREY  w/BIG COUNTRY  We remember Big Country from Spring Fling a few years back, but who is this Daltrey fellow anyway? (Temple, 69th and Ludlow, 352-0313, December 5)

THE ROCHES  w/KERRY KENNEDY  The Roches are one of the best acts to crawl out of the New Folk scene. (Temple Cabaret, 38th and Chestnut, 385-1201. December 5)

W. EUGENE SMITH: LET TRUTH BE THE PREJUDICE  Dramatic, startling photographs of this century. (Philadelphia Museum of Art, Parkway at 26th, 763-8100)

W. EUGENE SMITH: WAR HEROES  The 91st annual show is a day-long event featuring 140 breeds. See page 3 for details. (Philadelphia Civic Center. 623-7400. November 30)

JAY LENO  The Boss of comedy comes to Philly, but Bruce is the Rambo of rock. Does that make Stallone a comedian? See Lenio interview on page 8. (Academy of Music, Broad and Locust, 993-1930, November 29)

VOCES DE LOS DIOS  The filmmaker discusses his documentary on ancient African religions in the US. (Acro-American Museum, 9th and Arch, 574-0800. November 21)