PAY EQUITY
THE MINUTEMEN
OVER MY DEAD BODY
At last, a woman with puck

By Ellen Flax

In my autobiography book at home, buried beneath my elementary school graduation pictures, I have George Thomas Seaver’s signature. In the same green wallet, I have a ticket stub lying next to my expired Red Cross swimmer card which also honours Tom Terrific. Next to the cartoon of Mr. Met and the date, I pencilled in, “Tom Seaver’s fourth one-hitter.”

Despite all the advances of women into areas that have been traditionally male dominated, there is still one zone that is decidedly off-limits — the realm of the super fan. Sure, there are women sportswriters who can enter locker rooms after the game, and countless supreme female athletes. But in the world of male sports-talk comedians, females might as well declare a women’s rights movement and only once, my seventh-grade classmates let me join in a baseball betting pool. I did respectably well, and was never invited back again.

For years, I’ve been trying to understand the intense feelings that boys, and later, men, have for their favorite teams and why I was never allowed to share their enthusiasm. Many people take sports so much more seriously than politics. When was the last time President Reagan commanded an audience so raptured as the Super Bowl Sunday crowd? I suppose that to be a Yankee fan instead of a Brooklyn Dodgers fan in Brooklyn was tantamount to being a traitor. It’s a view shared by many women fans, I’m sure. After all, sports fanaticism as beneath them and not worth getting excited about. Unlike men, they are not allowed to publically worry about real things and real people. The man who screamed about hockey pucks, though, was a staid executive during the day. He had to have a lot pent up within him to make such simple words sound so scary.

That gives me, then, the best of both worlds. I can cheer, or cry, about my favorite teams and players within the proper perspective. After all, as important a Met victory in the 1987 World Series might be, and indeed, that would make any year, I’m certainly not going to throw myself into a violent depression if they don’t. In the world beyond Shea Stadium, or Madison Square Garden, such issues as exploding space shuttles, and spiraling inflation are far more important.

Nonetheless, ya gotta believe. And believe me, if I ever have a daughter, she’s going to get one of my most prized possessions — my father’s baseball diary of 1933.
Aftermath

MOVE trials tell little

By Andrew Schut

Ramona Africa doesn't scream anymore. At her trial last week for inciting the May 13 MOVE incident, Ramona, acting as her own attorney, politely questioned witnesses with statements such as "I don't believe that this is the same attorney" and "may I call your attention to the fact?" It's hard to believe that this is the same Ramona Africa that had hidden until the last possible moment in a burning building rather than be taken prisoner. This was same Ramona Africa that at the time of her arrest had suffered painful full second degree burns rather than go against MOVE doctrine and be taken to a burned-out battlefield.

The trial brought back to mind the night of May 13, when the stand-off between the police and MOVE exploded, leaving 11 people dead and turning one-and-a-half city blocks of well maintained row houses into a burned-out battlefield. I had driven up to the area in order to cover the story for the DP. When I arrived, hundreds of people were gathered around waiting to see something. Most of the people were in a party mood. Kids rode around on the closed-off streets, old people sat on their porches, and TV minicam teams scurried around looking for reaction shots from residents who were in the process of losing everything they owned. Nobody seemed to mind the fine white ashes that fell like snow from the nearby burning buildings.

Along with the "tourists" were hundreds of police and firemen. Every minute brought more fire trucks and police busses, which was a little surprising since the cops and firemen who were already there weren't doing much of anything.

Image is of great importance to the Philadelphia Police Department. Before and during the MOVE confrontation, Sambor was quite fond of dressing in military regalia that seemed more appropriate for the dictator of a banana republic than for a big city police commissioner. His entire uniform was an intricate tapestry of gold braids and medals. What were his numerous campaign ribbons for? Performance above and beyond the call of duty in the battle of Manayunk, perhaps?

Strangely enough, he quickly abandoned this affectation in the wake of the MOVE disaster.

The people of Philadelphia ultimately failed to appreciate the delicate balance between community as a and officers standing idly.

Goode replied that he had been watching the fire at home on television. According to the Mayor, he had mistaken television static for water from fire hoses.

DeLeon in his column in the Inquirer the next day suggested that if Goode needed to go into another line of work after politics, he could always go into advertising. DeLeon described a possible commercial where Goode would be stuck in front of a TV with his head in his hands looking dejected. "I'd still be mayor of Philadelphia," Goode would say, "if only I had bought a SONY Trinitron."

The point is that everyone was trying to act like they thought they were supposed to act in a massive armed siege. The cops were the first ones to pick up on this. I imagine that they thought the entire standoff was going to be a chance to relive the Alamo, modern, urban warfare style.

During the MOVE hearings, it was revealed that officers had gone to a sporting goods store to get such non-regulation weapons such as machine guns and high caliber assault rifles. They even brought along an anti-tank gun for good measure.

The way the participants used the English language during the MOVE hearings was clearly indicative of how style triumphed over substance, leaving the truth forever suspect. You couldn't help but be amazed by how supposedly intelligent people could be so obtuse and clutch euphemisms so tightly. They calmly talked about "entry devices" instead of bombs, and about "unconsidered contingencies" instead of mistakes.

Without any control from the top, the operation turned into a ludicrous "A-Team" fantasy. Lt. Frank Powell, the officer who designed and dropped the bomb on MOVE headquarters, was given free reign to implement his "plan" of action. Somehow Powell had gotten hold of some of the incendiary explosive C-4. The mind shredders at what might have happened had Powell got hold of some plutonium.

Meanwhile back at the ranch, in this case City Hall, Goode all but stuck his head in a file cabinet to avoid progress reports from Osage. City Councilman Lucien Blackwell, alarmed by the growing fire, had met Goode on the steps while on his way to the mayor's office. Blackwell asked him what he was going to do about the fire that was threatening to expand uncontrollably. Goode assured him that he was on top of the situation and that he would do what was necessary.

According to the officers on the scene, no one was in charge. Despite the fact that the city knew a confrontation was inevitable weeks before it actually happened, no one thought to organize the chain of command. When the day finally came, it was left to whoever happened to be around to figure out what to do. The field commanders thought it might be a good idea to let the fire burn to flush out the MOVE members. Official police videotapes show firemen and police officers standing idly by as a house that they knew contained an unspecified number of children burned to the ground.

The most important thing to be learned from the entire tragedy is that in a situation like this, one cannot believe that the "experts" have everything under control. It's suprisingly easy to slip into the supposed comfort of relying on the institutions and officials. Even Ramona Africa has been drawn in to it. Trial groups were anxiously awaiting last Saturday, when Ramona was to be allowed to question Mayor Goode. They expected the bottled up rage that Africa had felt after losing most of her family would be vented at the person she has repeatedly called a murderer. Instead, she asked extraordinarily mundane questions. She, too, has become wrapped up in the game of playing lawyer, and has lost touch with her anger at a city that would drop a bomb on a residential community. It's hard to believe that she would have stopped screaming if she still felt that anger.

Sifting through the rubble of May 13 MOVE disaster

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Contest

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Favorite New York based construction company: Gambino Brothers Cement mixers

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**SideStreets**

**Pious playground**

**Heritage USA: mecca for sinless fun**

By Jennifer Gilbert

As theme parks go, Heritage USA is unquestionably unique. It's the only theme park in the country where visitors can choose between swimming in the olympic-size pool or being baptized in it and where camels double as rides at the children's petting zoo and as performers in the daily staging of the Passion Play.

Located near Fort Mill, South Carolina, the park is the creation of Jim Bakker, TV evangelist and founder of the PTL Club. PTL, of course, means "Praise the Lord." For over a decade, Jim and his wife, Tammy Faye Bakker, have been encouraging people to do just that. Having started off their mission with a nightly Christian talk show beamed from an abandoned furniture warehouse, the culmination of the Bakkers' efforts can now be seen in the elaborate resort and theme park known as Heritage USA.

Though the majority of Americans have probably never heard of Heritage USA, close to five million people visited the park last year. According to staff members at the PTL organization, that attendance figure makes Heritage USA the most popular theme park in the country, right after Disneyland and Disneyworld. Within the next few years, Heritage USA hopes to draw 25,000 people each day, plus provide a home for an equal number of permanent residents.

Currently, Heritage USA uses only part of its 2,000 acres, but several new attractions are planned for the empty ground. This summer a five-acre water park complete with slides and rides will open. Also in the works is a biblical theme park where rides will relate bible stories, including one about Jonah in the belly of the whale. A $75 million Ministry Center modelled on London's Crystal Palace is currently under construction, and plans for a nursing home with a wild west theme are being considered.

To refer to Heritage USA as a mere "theme park" does not do it justice. Linda Ivey, a public relations representative for the PTL organization, prefers the term "Twenty-first Century Christian Retreat." She describes Heritage USA as an attempt to combine a place where Christians can learn with a place where they can indulge in some good, clean fun.

"Overall, the mission of Heritage USA is not unlike that of any other church, to promote evangelism and help Christians grow," she says. "Everything we do here ties into that mission. Here, recreational needs and spiritual needs are met."

"The three basic rules at the park are no smoking, no drinking and no cursing. Such restrictions highlight Heritage USA's commitment to promote plenty of wholesome fun through its inflexible guidelines.

With attractions ranging from the boyhood home of Billy Graham, transported brick by brick from Charlotte, N.C., to the Upper Room, a twenty-four hour a day haven for prayer complete with telephone prayer partners, Heritage USA offers a variety of activities to its visitors. One favorite site is the PTL Broadcast Center, where guests can watch their favorite PTL network shows, such as "Tammy's House Party," being produced. On the more secular side, the park also features a Main Street shopping area, which Ivey says includes "eight restaurants, a four-star hotel, a conference center, a children's petting zoo and more."

Ivey emphasizes that it is the atmosphere, as well as the attractions, which keeps visitors coming back to Heritage USA. "One thing that makes the atmosphere so unique is not only the staff but also the people who come here. They attend," she says. "There is such a sense of friendliness, openness, sharing, and caring for one another that you wouldn't find at any other theme park."

"In all the 'do your own thing' people are looking for, they find someone really cares about them," Ivey adds. "When they come to Heritage USA, they find someone really cares about them. It makes it a refreshing place to come to."

This April, Heritage USA plans a special Spring Break National Convention for teens and twenties. Ivey says it is "designed to impact youth spiritually and socially. Featured will be an all night concert with top contemporary Christian music."

But could all this wholesome fun be too much for the tiny town of Fort Mill (pop. 6,000) to bear? In a few years, the PTL organization hopes Heritage USA will be home to nearly five times the current population of Fort Mill. Friction between the PTL and the community of Charlotte, North Carolina, caused the organization to flee its original headquarters in 1978. Mitch Sizemore, city manager of Fort Mill, feels the town and the park can live together.

"Everyone may not like what they're doing," he says, "but we realize it's not a question of whether we like their brand of religion. We have to try to establish good relations and try to be good neighbors."

In addition, Sizemore notes, the publicity which Heritage USA generates for Fort Mill is a definite plus. "They broadcast to over forty countries. When they say 'Broadcast from Heritage USA outside Fort Mill, South Carolina,' it does publicize the community more than it had been publicized."

It seems the people of Fort Mill hardly have a choice about living with Heritage USA. Staff at the park see no limit to expansion. Commenting on what the future holds for Heritage USA, Ivey sums up their philosophy nicely:

"I've heard Jim Bakker say as long as there is a need, we'll continue to grow."
Blow the blues away
Hanky promises instant cheer

By Carolyn Wennblom

Never underestimate the power of positive thinking. Tom Mains, a bi-coastal TV producer turned entrepreneur, should probably have this maxim tattooed on his body, or at least embossed on his credit card.

Mains is the brains behind the Humorous Hanky, a normal handkerchief in every conceivable way but one. Decorating its corners are little smiling hanky-faces surrounding an inspirational message: "I'm your HUMOROUS HANKY. I can make you HAPPY everyday."

The hanky's innocuous surface appearance proves deceptive, however, for underneath that innocent exterior lies the power to change people's lives. Those irritable, disgruntled, and generally misanthropic individuals who fervently clutch this perky piece of cloth or tuck it away in a pants pocket claim to feel, well, downright happy.

Besides lending a smile to one's day, the Humorous Hanky performs all the normal duties one would expect of a handkerchief. Mains believes that the hanky's versatility and its low price — it generally retails for $3.79 — are two of its finest qualities.

"You can wipe your brow, blow your nose, stick it in your pocket and it'll remind you to be happy — all for $3.79," he says. "We're tickled to death by it."

Part good luck charm, part gimmicky gift, the hanky enjoys a broad-based appeal. "All sorts of people buy the Humorous Hanky," Mains says. "Grandmas, teens, college kids, businessmen."

College students, perhaps more prone to fits of melancholy than other social groups, appear to be avid consumers of the Hanky.

"We've had requests from college bookstores at 20 colleges," says Mains. "The book store at the University of Virginia has sold 500 of them."

Mains came up with the idea for the Humorous Hanky last summer, when he overheard the story of a woman living in the 19th century who made up special hankies for her friends, promising them that they would feel happy whenever they carried them. Sparked by the novelty of the cheerful hanky concept, Mains made up 400 Humorous Hankies and distributed them at one of his parties. Soon a local department store placed an order for 500 Hankies and shortly afterwards Mains suddenly found himself in the business of selling pre-packaged happiness.

Having stumbled upon what many would describe as the Pet Rock of the 1980's, Mains himself is at a loss to fully explain the phenomenal success of his happy handkerchief.

"It's the funnest thing," he says, marveling over the Hanky's acceptance. "I'm glad I created it!"

Although he seems genuinely bewildered by his Hanky's swift sales, Mains can pinpoint one factor which helped the Hanky catch on.

"There are a lot of lonely, unhappy people in the world," he remarks. "People are willing to go to fortune tellers and listen to TV evangelists and send them money, why wouldn't they want to spend $3.79 on a hanky to make them happy?"

Ruby Lee Campbell of R.L. Campbell and Associates, the Charlotte, NC, based public relations firm which is handling the Humorous Hanky account, offers several other reasons for the Hanky's appeal.

"I think it's the price, and the way the box gets people's attention," she says. "It's a cute little box, all red, white, and blue."

"We're having so much fun with it," Campbell says of the Hanky. "It's fun to watch it grow."

In the beginning, Mains was actually pessimistic about the Humorous Hanky's future. "I frankly did not think I could sell one of them," he says.

Mains need not have worried. Since Christmas alone, he's sold 200,000 Humorous Hankies to 350 stores in 26 states from New York to California. If sales continue to grow at their current rate, Mains expects to hit the million mark sometime in April. All this was accomplished without the help of a sales staff, with store buyers and consumers hearing of the product strictly through word of mouth.

The Refrigerator has one. Every baseball manager in the major leagues has one — courtesy of Mrs. Harry Dalton, wife of the manager of the Milwaukee Brewers. Even Raisa Gorbachev and Nancy Reagan have them, presents from a Charlottesville adolescent who sent them as good luck gifts before the Geneva summit.

With the current proliferation of Humorous Hankies among the competitive realms of professional sports and global politics, the Superbowl and the struggle for world peace may end up as mere smiling matches.

In many ways, Mains is living out the dream of every red-blooded American capitalist: To create something that will benefit society and make you loads of money at the same time. In fact, if one were to choose whose life the Humorous Hanky has brought the most sunshine to, Mains would seem to top the list of candidates.

As he says, "It's made a lot of people happy, including me and my hankie."

ORDER NOW!

Hanky promises instant cheer.
Winner Take All

Atlantic City casinos roll over long-time residents

By Sharon Phillips
Photos by Francis Gardler

Walk down the Boardwalk in Atlantic City and watch the people. If it is a nice day, there will probably be throngs of them, casual visitors coming and going, perhaps entering one of the 11 casinos that line that famous promenade. These are the winners.

Turn off when you get to Harrah's Marina and walk westward for a while. Not far — just three or four blocks. Look at the empty lots, the burned-out wrecks, the littered yards. This is the Inlet. Not many people live here any more — when the casinos came, land prices skyrocketed and the residents had to leave. These are the losers.

The story of casino gambling in Atlantic City is the story of misguided aspirations and disappointments. People hoped that the legalization of casino gambling in 1977 would mark the dawn of a new prosperity for Atlantic City. In a way it did — the casinos brought back the popularity, the tourism, the excitement of an almost-forgotten past, when Atlantic City was New Jersey's preeminent beach resort. But the casinos failed to provide the answers to the problems of a city crippled by years of urban decay. The casinos came and a select few made a lot of money. And a lot of people had to leave their homes.

They had to leave because speculators drove the price of their land to a super-inflated high. Before the first casino opened its doors in 1978, the Inlet was a slum. But the incoming casino industry made the area a target for investors who displaced original residents and businesses, striving to acquire property within the area zoned for casinos — along the Boardwalk from Albany Avenue to South Inlet. They paid extravagant prices, expecting to sell their land to the casino industry. The Inlet's predominantly black and Hispanic community could not afford to stay. They moved to outlying areas like Chelsea and Pleasantville, where housing was available and affordable.

Joel Friedman, an Atlantic City real-estate broker, blames speculation for the accelerated deterioration that ensued. "Take a little property that was worth $15,000 in the Inlet," he says. "The day after gambling was passed it was selling for $30,000 and then within a year it was selling for $50,000 to $100,000."

As the price of real-estate rose, vacant land became more valuable than developed land. Landlords refused to maintain buildings. The city eventually condemned the deteriorated structures, residents were forced to leave, the buildings were destroyed — and the land could be sold. "[There were] a lot of 'fires,'" Friedman says.

Suddenly land prices collapsed. "The bubble burst in 1980-81," Friedman says. "It turned out that the casinos didn't need [so much land]." When interest rates hit 20 percent, many speculators were forced to sell their properties and take severe losses — the alternative being foreclosure on their mortgages.

What [the casinos] are hoping for is to displace people from living in the city and therefore they'll have larger parking areas and storage space," he says.

The runaway speculation which gutted the Inlet has been attributed to mismanagement, incompetence and apathy on the part of previous city administrations and the casino industry. But Friedman says he thinks it was unavoidable. "Nobody could have prevented it because you were dealing with greed," he says. "There are no laws that can tell you what you can sell your property for."

The real estate mania drove many poor people out of the city. Marven Hill, principal of the New Jersey Avenue Elementary School in the Inlet, says that during his 13-year term, school enrollment dropped off from 668 to 365 students. "You have a decrease of population," Hill says. But he adds that casinos have brought benefit to Atlantic City. "Property values have gone up — I guess that's positive," he says. "It's brought life to the city — the city was dying. I guess those [people] who want to stay will stay."

Valleio Rodriguez has lived in Atlantic City since he came here from Puerto Rico in 1956. In those days, the town was at its glittery peak, famous for its beaches — the finest in the East, its busy Boardwalk and salt-water taffy. Business was booming, and the people prospered.

"Then all of a sudden it went dead," Rodriguez says. "No business — only a couple of months in the summer and people started to be unemployed."

Through the 1960s and '70s, the city went into a spiraling decline. When New Jersey voters went to the polls in November 1976 to approve casino gambling, Atlantic City's famous glitter and sparkle was visible only in old postcards. Its buildings were old and decept, its people tired and its beaches dirty.

"When they brought the idea of the casinos, we thought that would be a way to bring the city alive, so we voted for it," Rodriguez says. "We thought the city would be beautiful for the citizens of Atlantic City."

Rodriguez lives in the Inlet, in a house maintained by a nearby Catholic mission. The building is surrounded by rubble-strewn lots and wrecking-ball bait left standing. empty, year after year. "The poor can't buy land," says Rodriguez. He adds that most of his friends had to leave when housing prices took off. "We cannot live here — it's too expensive for us. [The casinos] are buying too much land.

"There should be a way that we can stay. We brought them in here, they chase us out of the city. They bring the city alive again but the people here should be first priority."

"My dream is some day to be able to own my own home," says Rodriguez, a baker."

...
would like to buy. I work all my life but I can’t buy a house because it’s too much money. Unless [New Jersey Governor Thomas) Kean makes some new law to help low-income buy. But I don’t know what’s gonna happen. “That’s all my dream, and right now it’s tough.”

“Sometimes I think about going back home but unemployment over there is 45 percent,” he says. “At least I’ve got a job — so far.”

Valeiio Rodriguez walks through a neighbor’s cheaply-furnished but spotless apartment. “She fixed the place up nice but it’s in her mind that the next day come the notice that we have to move out. Everybody lives with that fear,” he says.

He looks out a window at an abandoned house next door, its yard filled with trash cans, broken bottles, old boards, bits of paper and broken glass. “Rats,” says Rodriguez. “You can put poison, traps — I even bought a kitty-cat. How can you keep them out when you have this building full of trash for five years?”

City officials point to lower unemployment figures to show the gains that came to Atlantic City with the casino industry, which employed 30,000-40,000 people in 1985. According to a report released by the Atlantic City Casino Association last December, unemployment in Atlantic County decreased from 12.2 percent in 1976 to 7.3 percent in 1984. But Atlantic City Councilman Harold Mosee says only 14 to 16 percent of those employed by casinos are among the 39,212 residents of Atlantic City — the major

William Moore in his Atlantic City home

City are commuters from other townships, cities and states. The councilman says that statistics today show virtually the same levels of unemployment in Atlantic City as existed in 1976. “In terms of job levels,” Mosee adds, “they’re still working at the same levels that they were prior to casino gaming — bell hops, chambermaids, waitresses, waiters.”

Mosee says unimproved employment opportunities for Atlantic City residents are the premeditated results of casino industry policy. “What the casinos are hoping for is to displace people from living in the city and therefore they’ll have larger parking areas and storage space,” he says. “The various casinos have bought up properties and have not improved on them. They’ve just lain dormant. They’re hoping that if [Atlantic City residents] cannot find employment, they’ll have to find someplace else to go. They will — if you can’t pay your mortgage you have to go, pick up and leave.”

Today, many people turn hopefully to the administration of Atlantic City Mayor James Usry, who took office in 1983. Usry’s election platform included promises to address Atlantic City’s deep-rooted housing problems, to form a cooperative framework among casino executives and city government and to take steps toward capital management improvements.

With several of these projects underway, the government is foot-dragging in meeting the city’s needs may be over. The city is constructing several housing projects for low- to middle-income residents, and is reviewing casino zoning requirements. Also, a bill signed by Gov. Kean in 1984 requires casinos to invest 1.25 percent of their gross earnings in housing bonds. The state is convening a new agency, the Casino Reinvestment Development Authority, to administer these funds for the construction of housing.

Individual casinos have taken steps on their own initiative. For instance, Bally’s Park Place Casino Hotel is currently undertaking the $6 million development of a middle-income family housing project intended to alleviate the housing shortage for both middle- and low-income people. Bally’s Vice-President for Governmental Relations and Planning, Redenia Gilliam, says the casino has purchased construction bonds from the Atlantic County Improvement Authority and is donating the land. The 72 condominium units, ranging in price from $52,500 to $59,500, are scheduled for completion in April.

“We were working on this project long before there was any casino investment obligation,” Gilliam says. “My suggestion was that if [bally’s] wanted to demonstrate that, we should grapple with the most difficult type of project because most developers don’t want to deal with family-type housing because it’s not that profitable.”

Some Atlantic City residents greet such promises with a degree of cynicism. Friedman, the real estate broker says, “Up to this point, they haven’t done a damn thing. The money’s there, just nobody’s been putting any direction to it.”
Weighing the Difference

Feminists blast unequal pay scales

By Dena Gittelman

It has been described as "the looniest idea since 'Looney Tunes'" by the head of the United States Civil Rights Commission. The Reagan Administration has predicted that it could wreak havoc on the marketplace. And women's groups and union members hail it as necessary to correct wage discrimination.

The object of this controversy is "comparable worth," a theory which goes beyond the principle of equal pay for equal work and holds that men and women should receive equal pay for different jobs having the same intrinsic value. Feminist groups contend that pay scales for many jobs were set over 50 years ago and reflected the contemporary view that women should be paid less than men. While women nowadays have more legal protection against wage discrimination, comparable worth advocates believe that these older pay scales inhibit true economic equality for women. They think that many jobs could be re-evaluated to reflect the level of education and skill required to perform them.

Critics of comparable worth feel that it is impossible to objectively evaluate the worth of a job. They believe that there may be grave distortions in the economy if wages are determined by a method other than the free market. Proponents of comparable worth contend that these evaluations will rectify the deep-rooted market prejudices that place greater value on jobs performed by men. They feel that most wages are already affected by non-economic forces.

Comparable worth is at the heart of a lawsuit filed last month by the District Council 33 of the American Federation of State, County and Municipal Employees against the City of Philadelphia. The suit, filed in U.S. District Court, seeks back pay — potentially in the tens of millions of dollars — for about 4,000 workers, and an end to sex-based discriminatory practices.

Two weeks before the case was filed, the Mayor's Commission for Women reported that women in female-dominated jobs are paid substantially less than men in male-dominated jobs. The study found that in the jobs examined, the average salary for men was $16,991 compared with $15,060 for women. Practical nurses with college degrees, for instance, earn $16,784 a year, while city gardeners with little formal education earn $17,304. Among its other findings, the study concluded that the city's female workers held relatively less high-paying positions, compared with the private sector. For instance, while women make up 41 percent of the accountants in Philadelphia, they constitute only 7 to 18 percent of the city government accountants — depending on the job level. The report also showed that the city pays female workers less than male workers doing the same work. For example, account clerks, a female-dominated occupation, earn less than accountant trainees, a male-dominated occupation. The report maintained that these two positions were identical in all but name and pay scale.

The Philadelphia case comes in the wake of an historic settlement of an AFSCME suit against the state of Washington in December 1985, which is seen by many women's groups and unions as the lead case in their effort to legally establish the theory of comparable worth. In 1983, a U.S. District Court judge ruled that the state had violated the Civil Rights Act, which forbids job discrimination. The judge based his decision on a report filed by a Washington state commission that showed female-dominated jobs paid wages 20 percent below those of male-dominated jobs.

A year later, the 9th U.S. Circuit Court of Appeals in San Francisco reversed the previous decision, ruling that the 1964 Civil Rights Act "does not obligate [Washington State] to eliminate an economic inequality which it did not create." However, in December, 1985, AFSCME and the State of Washington announced that they had reached a settlement that provides $97 million to be distributed among 34,000 state employees.

Advocates of comparable worth view the settlement as a victory, because they felt that the state was forced to admit to prior pay inequities. Critics, however, citing the standing Appeals Court ruling, consider the Washington State case a death knell for the theory. The ruling could affect the Philadelphia case as well as a number of other comparable worth suits.

National AFSCME representative Amy Mayers was happy with the result of the Washington State case. "This is the largest pay equity settlement ever, so it's definitely a victory," she says. "Are people going to have more money in their paychecks? Are they actually going to see some pay equity money? The answer is...yes."

Mary Frances Berry, of the U.S. Civil Rights Commission in Washington, D.C., is more hopeful. Barry, unlike the majority of the Reagan-appointed Commission, believes that comparable worth is a viable theory. "It seems to me that the fact that they did settle means that they made a judgment in Washington State that they did not want to risk having the case take to the Supreme Court," she says. "On balance, it's not a setback. If the state had not settled, then it would be a setback."

"The fact that there was a settlement means that we're ahead in terms of the state of Washington acknowledging that they did have a pay equity problem," Barry continues. "In terms of a favorable decision in the Court of Appeals...then we aren't ahead in that sense. On balance, I don't think it hurt the cause at all."

June O'Neill, director of the program on women and children at the Urban Institute in Washington, and a vocal critic of comparable worth, feels that the Washington State case had a "dampering effect" on the comparable worth movement. "I think that it [comparable worth] will probably peter out," she says.

O'Neill feels that women are already protected to an appropriate extent by existing legislation. "If the problem is that women don't have access to certain jobs, if it's discrimination that's keeping women out of schools of engineering or whatever, the school is breaking the law in that case. We are already protected by the Civil Rights Act."

"Realistically, women and men have different career paths and career orientations," O'Neill continues. "If a woman chooses to spend a great deal of time out of the labor force and therefore has access only to low-paying jobs, that's not a societal problem. There's nothing that the government can or should do about it."

O'Neill feels that comparable worth runs counter to the laws of supply and demand. "This economy depends on markets determining the prices and wages. If they're not allowed to function, then you have the wrong wages..."
The study found that in the jobs examined, the average salary for men was $16,991 compared to $15,060 for women. Practical nurses with college degrees earn $16,784 a year, while city gardeners with little formal education earn $17,304.

and people are getting the wrong signals.

O'Neil criticized the job evaluation studies designed to test for unequal pay rates. One of the leading models is the Willis survey, on which the first decision in Washington State was based. The survey uses a complex scoring system based on a mathematical formula that assigned "worth points" for four components found in jobs: "knowledge and skills"; "mental demands"; "accountability"; and "working conditions". Points were counted up and compared to actual Washington State salaries.

"I think that secretarial pay goes up or down depending on the supply of secretaries and the demand for them," O'Neil says. "[With job evaluation systems], the wage is misrepresented — what the real economic worth is of a job — and you have surpluses of some kinds of workers and shortages of other kinds of workers. Things just don't work well."

"I think that job evaluations...don't come out alike," she continues. "Even something like skill. You have the instinct that a mathematician is more skilled than a floorsweeper, but how about a mathematician compared to an editor?"

But Berry feels that surveys are a valid form of job evaluation. "Job evaluations have been used by lawyers for at least 40 years...It's just routine. Everybody does it," she says. "People don't understand — job evaluation systems measure the category of the job, not the people who are in the job. So it doesn't matter whether they're men or women — they're measuring the job."

"Pay equity does not undermine the market place because pay equity takes supply and demand into account," she continues. "An employer can use and does use supply and demand as part of the factors in coming up with his evaluation for how much the job is worth. So it [pay equity] enhances the use of market factors rather than exploiting the use of market factors. Any pay equity system that does not take supply and demand into account is not a good pay equity system."

Mayers, the AFSCME spokesperson, says she does not believe that comparable worth, if adopted, would ruin the American economy. "I think that this whole thing about the free market is a myth," she says. "We don't have a free market. We have job labor laws. We have the Equal Pay Act. So it's a real myth. And it's an excuse to just keep on discriminating and it's not a good excuse."

"We're not talking about passing new laws," Mayers continues. "We think that the laws are on the books — title settlement, the Civil Rights Act and the Equal Pay Act. We just want those [laws] enforced."
Minutemen continue in new directions

The Minutemen: 3-Way Tie (For Last) (SST). Last spring's Minutemen EP, Project: Marsh, showed that the trio had much more up their sleeves than their standard frantically funky bursts of song that lasted under two minutes. They continue their foray into new directions on 3-Way Tie. Not only do guitarist D. Boon, bassist Mike Watt and drummer George Hurley tackle five covers and a spoken word piece, they also show that they can write slower tempered songs with as much punch as their faster efforts. While the Minutemen have always been political, 3-Way's lyrics are probably more overtly so than most of their previous efforts. Nonetheless, the Minutemen don't preach — instead of shooting out ideological commands, they present their point of view in a more listenable style, often in the form of stories. With covers accounting for almost a third of the record, it would seem that the Minutemen had run out of fresh ideas. But they remain creative not only in their choice of cover material but also their rendition of it. The Minutemen do more than just simply cover a song — they give it a flavor all their own.

John Fogerty's "Have You Ever Seen the Rain?" — the Meat Puppets' "Lost" and the Urinals' "Ack Ack Ack" are all given superb treatment here. But probably the best rendition of all is that of Blue Oyster Cult's "The Red and the Black." Watt's three bass overdubs during the middle part are impressive and the Minutemen's energetic and powerful playing style add new life to the song.

Taking after SST label-mate Henry Rollins, lead singer of Black Flag, Watt presents his own "Spoken Word Piece." His effort takes the form of a meeting between a liberal and a conservative, with actual battlefield recordings from the Vietnam War providing an effective backdrop.

But there is still a fun side to the album, "Political Nightmare," while being exactly what the title suggests, does have a touch of humor. Before the line "One too many votes: satan won," they play what can only be described as a satanic-sounding phrase. And "What Is It," with its Spanish guitar and Mexican hat dance feel, is fun all the way around.

Sadly, though, the potential the band has shown for doing just about anything they set their mind to can never be fully realized. Boon died in a car accident December 22. While Hurley and Watt still have a good musical future ahead of them, they seemed to have reached the perfect combination in working with Boon and he will surely be missed.

— Jacqueline Sufak

Clocking in

Grab bag

"Condos" a good buy, "3 Out of 5" less than expected

Various Artists: High Times All-Star Explosion (High Times/Alligator Records). This compilation of 10 cutting-edge reggae superstars who work under producer Earl "Chinna" Smith, is a fine assortment of revolutionary dub poetry and mainstream reggae. Most songs on the album are lyrically concerned with social and political justice. The hardest cut is by poet Mutabaruka, the man who popularized dub poetry with his 1981 hit "Everytime I Ear De Soun," on the decidedly revolutionary Check It. His "Postpone Christmas" addresses the overblown commercialization of the holiday which leaves the poor even poorer.

"Ghetology," from John Steele, inspired by Sam Cooke's "Wonderful World" is full of hardcore toasting about poverty, with Steele sounding like Yellowman with a sore throat. "I Need Your Loving," from love-song master Frankie Paul is pleasant, and although it is not nearly the best cut on this diverse album, it is the song that UB40 will undoubtedly homogenize and sing with Linda Ronstadt, or whomever they are singing with now.

Also featured on High Times is Junior Delgado, singing in a chant-like manner on "Disarm the World," backed by a Smith bass and brass arrangement.

D. Boon: singer, artist, guitarist extraordinaire

What Is This: Chris Hutchinson, Jack Irons and Alain Johannes

Marley, Big Youth and Bunny Wailer, has assembled on this album the best of High Times, a label noted for excellent production value and for groundbreaking reggae work with new artists.

What Is This: Chris Hutchinson, Jack Irons and Alain Johannes

Out Of 5 Live. What Is This are less than satisfying in a live setting: the ensemble begs to be filled out with a rhythm guitar during Johannes's solos; and Irons, in order to keep people on the dance floor, tends to overplay the beat.

The two studio tracks, "Dreams of Heaven" and "I'll Be Around" (a cover of the Spinners' hit) are also performed on the live side, giving the customer less music for the money than the title would suggest.

3 Out Of 5 Live is essentially a promotional record unwisely released for purchase by the general public. Anyone curious about this interesting new band would be better off buying their debut album, What Is This.

The Wygals: dreamy and music circuit

It is possible to divide the music of Luxury Condos into two distinct categories: laid-back, dreamy country/folk pop and progressive urban dance pop. Fortunately, there is a lot more of the former. Slide guitars, spiritual and philosophical lyrics and sweet harmonies abound. There are even two songs about Elvis Presley.

But the music of these bands can't really be categorized so simply. Each is, of course, unique. The most noteworthy tracks are The Wygals' quiet, folksy "Sleep With Angels," Scruffy the Cat's freewheeling "Big Fat Monkey's Hat" and "Ask for Jill" by the Jacks, who are absolute hits. Chris Stamey and Matthew Sweet having fun in the studio with a song originally recorded by Stamey's dBs. The Wygals' EP is well worth at least one listen. And if you're a fan of pop music, this album is certainly not a bad investment.

— Anthony Genaro
Weeding out

Black Flag comes through, Elton John still can't

Elton John: Ice on Fire (Geffen). It's hard to believe now, but Elton John was once the biggest-selling recording artist of the early 1970s. Scoring hit after hit on both the single and album charts, John and lyricist Bernie Taupin were responsible for some of the most lasting and memorable songs of that era.

But John's prolific output during these years (13 studio albums between 1969-76) has resulted in the notable burnout of his music during the past decade.

Last year's Breaking Hearts album was a definite step in the right direction, pleasing both critics and fans, and proving to doubters that John was still capable of rocking out. Expectations were justifiably high for his latest album, especially after it was learned that Gus Dudgeon, producer of all John's early albums, would be behind the board for the first time since 1979's Blue Moves. John finally seemed ready to recapture the magic of his earlier records.

Unfortunately, the results are disappointing. Ice On Fire is an irritatingly mediocrer work, consisting mainly of limp, tempo tunes and plodding ballads. Dudgeon's production is no better, as he mistakenly chooses to bury John's piano in the mix, obviously hoping to make the album sound more contemporary.

"Wrap Her Up," a duet with George Michael, comes off sounding like a Wham out-take, while several other tracks, notably "Tell Me What The Papers Say," are submersed in a sea of synthesizers and horns.

John hits absolute rock bottom with the "serious" ballad, "Shoot Down The Moon." This particular abomination, besides being overblown musically, contains such lyrical banalities as: "You can build a bridge between us! But the empty space remains."

The harder-edged "Satellite" and the R&B flavored "Soul Glove" fare better, but even these sound suspiciously like rewrites of earlier John songs.

Ice On Fire reveals Elton John as a man clearly out of place in today's pop world, sadly lacking in inspiration and ideas.

— Neil Lanctot

Black Flag: The Process of Weeding Out ( SST). Churning out six records in two years is no easy task. Combine it with heavy touring and non-stop practices and you begin to wonder if this band ever takes a break. Black Flag still hasn't run out of fresh ideas though, and with this four-cut instrumental album, they continue to challenge themselves both emotionally and musically.

Beneath the superficial screeching and screaming of Greg Ginn's guitar, Bill Stevenson's bass, and Chris Bello's drums stands some of the most complex, perhaps weird, feelings and emotions from one of the oddest bands of the 80s.

One critic has described Ginn's guitar playing as sounding like someone playing a tape backwards, and while it seems as though he never repeats the same note on the 9:43 minute title track, Ginn is in fact following a tightly organized arrangement of music.

Ginn's twisted and chaotic performance is not the only attribute revealed on this cut. By stroking her bass strings with extreme lightness and care, Roessler manages to create a heavy, yet soft primal sound achieved by few bass players.

Mixing the hypnotic and powerful rhythm section of Stevenson and Roessler with Ginn's guitar playing style results in a song containing elements similar to Jimi Hendrix and extremely free-form jazz.

A message on the album from Ginn states that Black Flag has always encountered censorship from the business sector because of "objectionable cover art and/or lyrical content.

Feeling that the "crunch is on," Ginn implies that the band has chosen to release this instrumental album to show the "cop-types" that the band can still release a powerful album filled with "certain feelings, emotions, and ideas" without saying one word.

This album is perhaps the oddest-sounding record to ever come from Black Flag, and therefore, is not a good musical introduction to the band. However, to the veteran Black Flag listener, this album is yet another large dose of uncompromising rock and roll.

— Gerard Babits
Indian film explores the consequences of change

The Home and the World
Directed by Satyajit Ray
At the Roxy

By Michelle Green

In his Apology of Socrates, Plato asserts that "the unexplored life is not worth living," although he warns that exploring life can be hazardous and lead to unpleasant surprises.

Indian director Satyajit Ray's The Home and the World explores life in India, focusing on a brief period in the life of a wealthy aristocrat and his inquisitive but inhibited wife.

Rival gangs and family values make interesting mix

My Chauffeur
Directed by Paul Morrissey

By Peter Wilson

I don't take a film expert to notice that violence has become an integrated part of American pop culture. The latest wave of go-getturk, commie-crusher films, and their immediate predecessor, the psychopath laying waste to sexcraving teenagers who impervious dialogue between cutthroat thrusters, are both testament to this sad state of affairs.

In spite of these expectations, Mixed Blood, widely reputed as extremely violent, proves to be quite an entertaining film. While the detailed gore lives up to its billing, the story of two warring gangs from New York's Lower East Side (the Masateros and the Dancers) is a nicely blended combination of action and the more accurate portrayal of true gang life.

In the film, actress Marilia Pera portrays Rita La Pinta - a middle-aged, Brazilian woman who manipulates herself into the gang handles the logistics of Rita's bloody attempt to invade the Dancers' turf and capture a corner of the drug market there, in a kind of pusher's version of an anti-trust suit. Wiliam Anderson, as Bimala his Queen Bee. Nikhil believes that women should be free to make their own choices in life, but is devastated when his wife chooses another man. Bimala ultimately learns that she would have done better to remain a virgin in the cloister; the director's message on women is thus unclear and quite disturbing.

This film also concentrates on gender roles and relationships and the effects of the sexual revolution. Revolutionary Sandip sees women as creatures of intrigue and intuition, much as he sees India: his revolution's battle cry is "Hail, Motherland," and he calls Bimala his Queen Bee. Nikhil as a man torn between what is right and what is necessary. Since his character is bilingual, he has the opportunity to communicate directly in English. Somita Chatterjee

Nikhil leads Bimala down the road to radicalism

Even more disturbing is his rather hopeless view of India's problems, which seem to be inevitable and unsolvable.

The Home and the World is an emotional, poignant film, an impressive feat for the actors since the movie depends on subtleties to communicate its message. Victor Banerjee, famed for his performance as Aziz in A Passage To India, superbly portrays Nikhil as a man torn between his love for his country and his desire for independence and the need for strong western ties. Revolutionary Sandip sees women as creatures of intrigue and intuition, much as he sees India: his revolution's battle cry is "Hail, Motherland," and he calls Bimala his Queen Bee. Nikhil manages to settle itself comfortably among the other spirit of the outside world, is content if not delighted with her life in the gilded cage of the women's apartments. Her husband, however, feels that she cannot appreciate his love if she does not understand the ways of the world. He hires an English governess for her, teaches her Western poetry and music, and finally introduces her to a fiery revolutionary.

Bimala's tale becomes a parable of the state of India. She is torn between her husband and her love as her country is divided between the desire for independence and the need for strong western ties, between the oppressive Hindu majority and the vocal Moslems, and between old conservative ways and threatening new ideas.

Flames are a recurrent image throughout the film. By challenging tradition, Nikhil and Bimala are playing with fire in revolutionary ideas. The film begins with a stunning vision of consuming flames in an image reminiscent of a suttee, the Indian tradition of burning widows. This gruesome scene fades into a warm domestic setting and the film's premise to its resolution. Beaird does try to throw in a shocking twist to the process.

While not a blow-your-ears-off, squirming comedy and smoldering cigarettes meeting nubile young flesh, and are looking for a simple and original movie, then this film might be appealing.

My Chauffeur keeps from stalling during the episodes detailing Casey's trial period as a limo driver. From an obnoxious punk rocker who likes to stage panty raids on middle-aged women to a workaholic businessman (Sam Jones) who goes on a drunken streak through a park to an Arab sheik who is fleeced by a motormouthed con artist, the film picks up some humorous passengers who will destroy any notions you may have that all limo drivers have an easy life chauffeuring Fortune 500 flogies.

Unfortunately My Chauffeur idles when the Beaird runs out of gas detailing the trials and tribulations of Casey on the job and develops a love interest between Casey and the workaholic businessman, who just so happens to be the son of the owner of the limo service. Their love story is expectedly contrived, and you can probably guess the Shakespeareanlike ending to it. Although Beaird does try to throw in a shocking twist to the process.
**Clueless**

**Slueths stoop to new low**

Over My Dead Body

Directed by Will Stutts, Society Hill Playhouse

By Peter Taback

With affection for the good old days of literary murder novels, Over My Dead Body, written by Michael Sutton and Anthony Fligten, aspires to be a tribute to classic whodunits. The play, which opened Wednesday at the Society Hill Playhouse, sports an enchanting title, yet its tired plot and uninteresting on-stage evolution prevent it from achieving the timelessness of its subject matter.

Plays of the thriller genre are usually centered on some brilliant idiosyncratic detail that lies at the crux of the mystery, while character ingenuity and dialogue are secondary. Stock figures like sentry butlers, crochety widows, and homicidal cleaning ladies prevent the cast list in many mysteries from becoming truly original, yet one crucial element of the plot, which makes the otherwise dreary assembly in a whodunit chilling and amusing, Over My Dead Body is lacking in this vital facet.

The plot's limitations are evident early in the evening. Trevor Foyle, (Donald Cameron). Nora Winslow, (Gloria Willis), and Bert Cruikshank, (Joe Walker) are three aging authors of old-fashioned mystery novels. They rail against the twisted new best-sellers, and explain to a young and successful author, Simon Vale (Kevin Kelly) that in their day, human cunning and subtly placed clues were all a good mystery needed. The psychotic slashers and bizarre accidents Vale employs in his novels are a dishonest shortcut. In order to publicly prove to their readers and the imperient Vale that murder could still be elegant and mysterious, the trio plots a killing loaded with the criminal style of yesteryear. Hoping to be convicted, as were all of their perpetrators, they are sure that when they are whisked off to jail, their books will become popular again.

These sound like fairly unscary people, fully capable of acting out the crime they have fashioned. Yet, the playwrights' logic is poor. For some reason, they miscalculate and let Vale get off so badly that in the end, one of the dishonest shortcuts they stand so opposed to is responsible for the crime committed. They simply do not perform with the panache their characters had. It becomes impossible to believe that this sorry collection of authors was ever capable of writing tolerable cake recipes, to say nothing of the bone-chilling mysteries they purport to have created.

Directed by Will Stutts, the cast is tenuous at best. Actors in a thriller ought to be strong in speech, because their actions on stage are either suspect, or will be retroactively so. Over My Dead Body offers nothing so much as a cast that knows its lines. Cameron is particularly weak as the central character, Trevor Foyle. His inability to disguise his faulty memory becomes apparent as soon as he walks on stage. Sadly, support is not found among his fellows; Nino delBono, as Desmond Grubb, the only American in the play, speaks with a dialect that blends Boston, Brooklyn and Texas; Jim McCormick is relatively inest as Chief Inspector Smith, a character Scotland Yard would not be proud of. Only Joe Walker comes off as mildly amusing as the mentally aged author, spouting old titles and plots from the golden days of mystery. Direction by Stutts is not really an asset either. The sight gags are all predictable, and the bulk of the play is blocked around a couch.

Woefully, a play intent upon honoring the venerated tradition of whodunits makes a convincing case that they should never be brought to the stage. Over My Dead Body contains dialogue like, "Time, the one murderer that no detective has ever brought to justice," acting, and a plot that regrettably waste such a wonderful title. It's not all that difficult to forget Over My Dead Body is a thriller. The audience, quite simple, is not thrilled.

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**No pastel patriots**

Philadelphia's history on canvas at the Academy

American Graphic Arts: Watercolors, Drawings and Prints, From the Academy collection At the Pennsylvania Academy of Fine Arts

By Maggie Rosen

The emphasis of the newest exhibition at the Pennsylvania Academy of Fine Arts, American Graphic Arts: Watercolors, Drawings, and Prints, is on Philadelphia artists and the Academy's role as teacher and collector. Most of the artists shown were connected in some way, whether directly or indirectly, with the Academy itself, and sometimes to each other. Philadelphia history buffs or those interested in the influences and evolution of American art on paper should not miss the show.

With an exhibit as comprehensive and all-encompassing as this it is not surprising that there is a certain lack of synthesis between the different pieces. While some of the works on display show a range of strong national emotions, others could be found bolted to the wall of a Howard Johnson's on Route 61. This strange mixture of styles breaks up the continuity of the show.

In addition to both traditional and modern subjects, the exhibit covers a wide range of locally historical topics. While you might not see ancient mezzotints of the Philly Phanatic, you might notice John Hall's etching of William Penn's Treaty with the Indians when he founded the Province of Pennsylvania in North America (1775). Another strong piece of history can be found in Charles Willson Peale's engraving Worth of Liberty, Mr. Pitt Scorns to Invade the Liberties of Other People (1787). Peale's Birch's etching of Girard's Bank, late the Bank of the United States, in Third Street, Philadelphia (1800), is, of course, sans Cashstream. Glass cases display several unusual and gorgeous "miniatures," which are tiny, colorful hanging portraits in watercolor on ivory. These feature historical figures such as Daniel Webster and Elizabeth Tillman Rawle, and are quite unique.

Though reminiscent of commemorative postage stamps or the glossy frontispieces of nice, leatherbound books these works represent charming slices of the early American scene.

Constituting the culmination of five years of curatorial effort, the examples on show are drawn from over 7000 of the Academy's holdings. It is a comprehensive, but perhaps overwhelming display of approximately 350 drawings, pastels, etchings, woodcuts, prints and lithographs, covering 200 years of American art, and represents the largest single survey ever shown in this area.

The exhibit's best feature by far is its emphasis on the great number of works of lesser-known artists. The result is that the viewer comes away having seen several special works with interesting characteristics that he may never otherwise have had a chance to study. Peter Moran, for example, used silk as the shimmering background for his etching entitled The Pool (ca. 1884), showing the unity of media and subject matter, while modern artist Marty Zell used fabric, painted paper, fake fur, glitter, and wood on a linen-covered board for his 1984 work Reddi 2.

Under the classification of "bathroom art" or something you might have hanging in a poorly lit corridor in your house are Rafael Ferrer's drawing in crayon on a navigational chart, entitled El Caribe (1977) and Alfred Bendiner's watercolor Santa Margarita (n.d.). While cheerful and endearing, such works seem comparatively childish, and are hard to take seriously.

The American exhibition showcases a nice variety of works and though a bit exhausting to take in, it is a pleasant diversion.
SPECIAL REQUEST
the BEST BANDS and MUSIC AGENCY

MAXIMUM LEVEL
SPECIAL REQUEST
COAST—COAST

Michael Terry
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presents
the BEST BANDS and DISC JOCKEYS:

People Will Talk
By John Kobal
Alfred A. Knopf

By Michelle Green

In the days before the National Enquirer, numerous movie magazines purported to tell the “real-life stories” of the stars. Periodicals such as Film World reported on celebrities’ wild lifestyles, shocking scandals and supposed romances, and despite their distortion of the truth, the public ate them up.

In John Kobal’s People Will Talk, the stars get a chance to tell their side of the story. This collection of interviews with the legendary actors, directors and writers of the 20s through the 50s is a fascinating insider’s view of the era.

Kobal, author of the acclaimed Gotta Sing, Gotta Dance and The Art of the Great Hollywood Portrait Photographers, covers nearly every aspect of moviemaking and demonstrates an unusual ability to inspire his subjects to speak openly about their work.

Lavishly illustrated with black and white photographs, People Will Talk runs the gamut from Gloria Swanson through Kim Stanley. His interviews with the great silents, Dorothy Gish and Louise Brooks among them, bring back the long gone crazy days of early Hollywood. He interviews many of the “fallen idols,” including Joan Crawford and Ingrid Bergman, drawing out feelings about their great days and the end of the glory. Kobal has also impressed many artists known to be reluctant to give interviews, like Joel McCrea, Barbara Stanwyck and the incomparable Katherine Hepburn provide some of the most enlightening material in the book.

Interesting information about almost every major star in Hollywood comes up during the interviews. Ann Sheridan, for example, says of Cecil B. DeMille, “I adored him! ... He was a bastard, of course.” And Barbara Stanwyck recalls wanting to star in The Fountainhead: “I had read the book by Ayn Rand when it first came out and I talked to Miss Rand about it and she wrote it, really, for Garbo. That was the ideal, and that was the actress she wanted. And who can blame her?”

Some of the anger the actors reveal toward the industry is also quite scathing. Ingrid Bergman speaks angrily of censorship, Kim Stanley recalls being insulted by a director for being “not really pretty,” and Barbara Stanwyck recalls that “they used to think actors were nuts!” Several actors condemn the lives they and their contemporaries led as well. Henry Hathaway reflects on the sadness of Rita Hayworth losing a grip on her career and her life: “That’s automatic, you finally sit alone one night.”

Kobal reveals much about his subjects by illustrating their portraits for the reader as he interviews them. He describes Anita Loos, “who at seventy looked twenty,” who “never pretended to be fluffy, never tried to be coy, but made you notice how small she was.” Joan Blondell was “a versatile actress and could never be anything except unsympathetic.” His description of his meeting with Hepburn is highly amusing. “You look at that spare and lively mien, cheeks apple-shiny and water-chestnut-colored eyes crystal sharp, the hands bony and strong, her mouth, a strong mouth, a long top lip, a strong, her mouth, a strong mouth, a strong mouth, a strong mouth, a long top lip, a strong mouth, a strong mouth, a strong mouth, a strong mouth, a... (you) hold the gush, think before you speak, try not to let your emotions, carried away by her past, trip up your sense.

People Will Talk reveals the Hollywood of an age long gone in a new light. The enthusiasm, the vibrancy, and the honesty of everyone interviewed provide hours of entertaining reading. John Kobal has written a phenomenal oral history of the great days of American film.

Thanks to Fran for ruining a perfectly good exclusive. To Zoo for braving the tundra and the wrath of the Associated Press. To Carolyn for being diligently thorough. To Abby for shaking massive jet lag. To Jacki for L.L. Cool J. To Michelle for last week’s butchered TV box. To Ed for donating his body to social science. And to the whole staff on the edge, remember half of success is just showing up.
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MONDAY 2/3

MORNING

10:00  CINEMA: "Le millonnaire" A millionaire's amuse a distribuer des cheques a des clients par hasard. Mais les heureux doivent cependant faire l'origine de ces fortunes supposées. Martin Balsam, Edward Albee, Bill Hudson 1976

EVENING

6:00  Eyewitness News

7:00  News

7:30  MacNeil-Lehrer Newshour

8:00  Different Strokes

8:30  Happy Days

9:00  Gimme a Break

9:30  Marshall Dillon

10:00  NBC Nightly News

10:30  Blake Edwards Presents Martin Blasam, Edward Albee's "The Mouse that Roared": Sheer humor & rich political satire

11:00  CBS News

11:30  ABC News

MARDI

10:00  CINEMA: "Le millonnaire" A millionaire's amuse a distribuer des cheques a des clients par hasard. Mais les heureux doivent cependant faire l'origine de ces fortunes supposées. Martin Balsam, Edward Albee, Bill Hudson 1976

10:30  News

10:50  MacNeil-Lehrer Newshour

11:20  Different Strokes

11:50  Happy Days

12:20  Gimme a Break

12:50  Marshall Dillon

1:20  NBC Nightly News

1:50  Blake Edwards Presents Martin Blasam, Edward Albee's "The Mouse that Roared": Sheer humor & rich political satire

2:20  CBS News

2:50  ABC News

TUESDAY 2/4

MORNING

10:00  CINEMA: "Le millonnaire" A millionaire's amuse a distribuer des cheques a des clients par hasard. Mais les heureux doivent cependant faire l'origine de ces fortunes supposées. Martin Balsam, Edward Albee, Bill Hudson 1976

10:30  News

10:50  MacNeil-Lehrer Newshour

11:20  Different Strokes

11:50  Happy Days

12:20  Gimme a Break

12:50  Marshall Dillon

1:20  NBC Nightly News

1:50  Blake Edwards Presents Martin Blasam, Edward Albee's "The Mouse that Roared": Sheer humor & rich political satire

2:20  CBS News

2:50  ABC News
Wanda
Whips Wall Street

Friday, Jan. 31st
8:00
10:00
12:00

Irvine

34TH STREET II JANUARY 30, 1986 / 19
IRON EAGLE
It’s a bird! It’s a plane! It’s a superhero!
(20th Century Fox, 20th Century
Entertainment, 20th Century
Comics)

JAGGED EDGE
The old story has the lawyer fall in love with the client, but Glenn Close and Jeff Bridges win a favorable verdict for this film.
(20th Century Fox, 20th Century
Entertainment, 20th Century
Comics)

JOSHUA THEN AND NOW
Hilarious tale of the trials and tribulations of a family.
(20th Century Fox, 20th Century
Entertainment, 20th Century
Comics)

MADDY MORGAN
Too much blood! REVIEW ON PAGE
(20th Century Fox, 20th Century
Entertainment, 20th Century
Comics)

MURPHY’S ROMANCE
First week. Sally Field as a widow who
knows it's a bird.
(20th Century Fox, 20th Century
Entertainment, 20th Century
Comics)

RUNWAY TRAIN
Golden Globe winner Jon Voight runs away with this powerful drama about an escaped convict who hides on a train.
(20th Century Fox, 20th Century
Entertainment, 20th Century
Comics)

SOTTO SOGNI
This Italian sex comedy sounds rather
hushed up.
(20th Century Fox, 20th Century
Entertainment, 20th Century
Comics)

THE REPLACEMENTS
First week. Rob Lowe gives up the sax and aims for the big time as a hockey player.
(20th Century Fox, 20th Century
Entertainment, 20th Century
Comics)

HUSKER DU
w/SOUL ASYLUM and F.O.D.
Hardcore favorites from Minnesota team up with a Minneapolis twin for an ear-opening evening. Philly thrash band Flag Of Democracy opens the festivities.
(Elks Center, 16th & Fitzwater, 735-6590, February 8)

HUSTLER
This film guide is effective as of tomorrow:

BACK TO THE FUTURE
They say time is eternal and it looks as if certain movies are too. If you haven’t seen this hilarious time travel yarn yet, you must be living in another century.
(Samuel Goldwyn, 1984, 1984, 1984)

THE BEST OF TIMES
First week. Robin Williams wants to go back in time to replay the big football game he blew in high school. Sound suspiciously like a certain movie starring Michael J Fox? Review next week.
(Samuel Goldwyn, 1984, 1984, 1984)

BLACK MOON RISING
Everybody wants to steal a car that looks as if it were stolen from Buckingham Palace. This film is grand theft auto.
(Regency, 16th and Chestnut, 955-2310)

THE COLOR PURPLE
Is Spielberg’s rendition of Alice Walker’s amazing story a close encounter of the artistic kind? Only if T. F. knows.
(Orpheum, 2nd and Front, 627-5966)

DOWN AND OUT IN BEVERLY HILLS
(Sam’s Place, 19th and Chestnut, 972-0538)

LA CAGE AUX FOLLES
I’d like to see my parents. Musical adaptation of classic French film. (Forest Theatre, 1114 Walnut St, 893-1515)

LET MY PEOPLE COME
Philadelphia’s longest running show ever. No one under 15, courtesy of sponsor without parent, or a very good reason.
(Grendel’s Lair, 300 South St, 923-5960)

THE LITTLE FOXES
Lillian Hellman’s tableau of Southern lust and greed.
(Walnut Street Theatre, 9th and Walnut, 574-2066)

A LUNCY OF MOONS
Family drama about an autistic boy. First play in the Walnut’s new Studio Theatre series, where less commercial plays will be presented. Review next week.
(Walnut Street Theatre, 9th and Walnut, 574-2066)

THE MEMORANDUM
Opening Feb. 3. Bureaucratic double-talk gets what it deserves in this play by a Czechoslovakian under house arrest. (Tomlinson Theater. 13th and Norris, 798-1123)

OVER MY DEAD BODY
Indeed: An evening neither for the connoisseur, nor anyone out for a decent play. REVIEW PAGE 13

SPLIT SECOND
Societal examination comes into question in this cold blooded drama. Reviewed next week.
(Plays and Players, 1714 Delancey St, 725-0560)

JOHN CALE
Pianoforteissimo sans Velvet Underground.
(Revival, 22 S. 3rd, 627-4825, January 30)

CRIZZADOS
The Revenger. (Chesnut Cabaret, 35th & Chestnut, 953-1201, January 30)

ANNE POGAILLE
France’s new sensation.
(Revival, 22 S. 3rd, 627-4825, January 30)

LEON REDONE
This bonzo for you.
(23 E. Lancaster Ave, Ardmore, 896-6420, January 31)

PHILADELPHIA ORCHESTRA
Guest conductor Antonio de Almeida conducts an all-Gershwin program in the Academy of Music’s 129th Anniversary Concert. (Academy of Music, 1420 Locust, 883-1230, February 1)

MALAPOKET
Sun City stars and Soweto’s own anti-apartheid band. Maybe they should play College Basketball.
(Revival, 22 S. 3rd, 627-4825, February 1)

TRIO D’ARCHI IN ROMA
Performing works by Haydn, Schubert, Mozart and Gluck in their first Philadelphia appearance.
(Harrison Auditorium, University Museum, 33rd & Spruce, 688-2870, February 2)

PHILADELPHIA ORCHESTRA
Williams Smith conducts the season’s second Senior Student Concert with selections from Mozart, Rosati, Weber and Berlioz. (Academy of Music, 1420 Locust, 883-1230, February 4)

BLANCMACHE
Dance the night away. Or aboestice. They’re good for both.
(Revival, 22 S. 3rd, 627-4825, February 4)

THE REPLACEMENTS
Don’t be Unsemplished — Go. Only a Dope Smoking Moron would miss this Swe sion Party.
(Season Hall Auditorium, 33rd & Spruce, February 7)

MOSQUITOS
Lolitza’s peeky and fun-loving housemosquito quite a buzz.
(Revival, 22 S. 3rd, 627-4825, February 7)

JOAN PATENAUTE-YANNELL
Exquisite soprano join ballistic Satch Moseley and pianist Michael Eisner for “The Many Faces of Love,” which introduces classical love songs by Rosati.
(Harrison Auditorium, University Museum, 33rd & Spruce, 688-2870, February 8)
**The Day After**

**Space shuttle disaster could hinder programs and studies at University**

By ROBERT PAVANE, Special to The Daily Pennsylvanian

Many University programs will be set back by the space shuttle Challenger and the resulting conclusions about shuttle flights.

A relatively minor concern is the Astronomy Two seminar, "Astronomy of the Decay." Koch said that he was devoting class time to teaching the subject of the decay, not to discussing the explosion. He added that he was concerned about the effect of the explosion on his students, who he says are meeting with administrators this morning to discuss the issue.

The group has formed an outreach committee to address the needs of students who have lost loved ones. The group has also asked the University to provide a computer data base for all University administration.

**Inside**

**Correction**

A story in yesterday's Daily Pennsylvanian incorrectly reported the Acting Judicial Officer Constance Good-bery in the High Rise North Commons.

The National Institutes of Health will change the fundamental things being inspected at the University. The group has formed an outreach committee to address the needs of students who have lost loved ones. The group has also asked the University to provide a computer data base for all University administration.

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**Fling still scheduled for Quad**

By ESTHER SCHEININGER, Staff Columnist

The questionnaires that the students are handing out will not be affected by the explosion.

According to Koch, he has set up an international team that was planning to launch the Mars Express to Mars this spring. Theinclude was to improve, in order, focusing, on the problem of the explosion. The site visit team is doing a very thorough and critical evaluation of our program.

Cooperman said that "the inertia is too great" to make any changes at the University. According to Koch, he has set up an international team that was planning to launch the Mars Express to Mars this spring. The include was to improve, in order, focusing, on the problem of the explosion. The site visit team is doing a very thorough and critical evaluation of our program.

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**Students may set date to meet with Trustees**

By MATTHEW FEARN, Staff Writer

The seven occupiers who took over President Sheldon Hackney's office earlier this month may set a meeting with members of the University board that he is currently occupying. "We are still there's going to be some type of proceeding after which we are going to go to trial," he said. "We are going to have an opportunity to present our case."

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**High Rise commissary robbed**

By ANS WESTFELT, Staff Writer

The Department of Public Safety is investigating the break-in at the High Rise North Commons commissary.

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**The End of an Era**

By LISA BRUETZEL, Staff Writer

The Bellevue Stratford Hotel - the Grande Dame of Broad Street - is closing its doors after more than 80 years. The hotel, which opened in 1904, will close its doors by the fall.

The hotel underwent $25 million in renovations after an outbreak of Legionnaire's Disease, which temporarily closed the hotel in 1991. In March, the hotel was sold to the Haddad family, who is expected to open a new hotel at the site.

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**In the news**

Lisa Bruetzel also said that he received a note from a student who was a former resident of the hotel.

"I am satisfied and pleased with the progress of the investigation," she said. "I am satisfied and pleased with the progress of the investigation."
because it opposes feeding
ths, better nutrition among mothers
fants and children — known as
feeding program for women, in-
advocates said yesterday that the
come in and talk.

tancy is enjoyed by white females,
low, the report said.

students were wounded in the first
Israeli air force attack this year in-
Hospitals in this ancient southern
Lebanon guerrila bases

"This study . . . fulfills our
evidence linking "passive smoke" to
Office of Air and Radiation, said

"Music Video 454," a

They take field trips to Hollywood,
technique and style — the kind of
includes musicians, pro-

They teach "Music Video 454," a
a mindless vegetable anymore. You

WHATSOEVER. — The disaster of space
challenges: it is time to reap the
biggest success of Voyager's fly-by of the
planet and successful mission after
that the US should abandon moon robots to explore the universe, sci-
esists and researchers said.

"I don't want to sound dismissive but
primary Libyan link to the

The United States has declared the
Lebanon guerrila bases

"NASA has always given great
interest in the space program. It

"NASA has always given great
interest in the space program. It

American healthier but medical costs rise
WASHINGTON — Americans
government and other researchers,

"An ounce of prevention is worth a

WASHINGTON — It's time to
smokers who are thought to be

He said he was a "no-smoker" and

He said he was a "no-smoker" and

They are Alan Blom and Robert

The disaster of space

"The thing that strikes me is that
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They would infer that the

Caribbean villages in the

The state of California's
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They would infer that the
PUC Film Alliance offers distinctive movie alternative

By MELANIE MONTENAYOR

The PUC Film Alliance, a group that aims to introduce a variety of film genres, is known for showing films that might otherwise be overlooked. According to Peter Angelides, Co-Chair of the PUC Film Alliance, the group's focus is on films that are both classic and contemporary. This semester, the Alliance plans to showcase a range of films from classic European cinema to contemporary American productions. The group's Thursday film series is particularly popular, offering a unique opportunity for students to experience a variety of cinematic styles. Angelides says that the PUC Film Alliance is significantly different from its counterpart, the PUC Movie Club, in terms of its selection and presentation of films. The Alliance tends to feature films that are not readily available in other venues, and its film choices range from classic European cinema to contemporary American productions. Angelides said that the PUC Film Alliance is committed to showcasing films that are both classic and contemporary, and its film choices are designed to offer a broad and diverse selection of cinematic experiences.

On Your Toes

By SUSAN BOROWITZ

Like a kaleidoscope containing different colors and textures, this dance company on campus offers a spectrum of different dance styles and moods. From the passionate and energetic, to the calm and soothing, dance is a popular extracurricular activity for students. This semester, the Arts House Dance Company has undergone several changes, most notably the addition of a new director, Lisa Burton. The company is currently preparing for its upcoming performance, a showcase of contemporary and jazz dance pieces, which will feature a variety of styles, including hip hop, modern, and contemporary. The company is also working on a new choreography piece, which will be performed at the end of the semester. The dance company is the Arts House's biggest project yet, according to Burton, and it has been a challenging and rewarding experience for the students involved. "We have a diverse group of dancers who are dedicated to the craft of dance," Burton said. "Each dancer brings a unique perspective to the work, and we have been able to create something truly special through collaboration and hard work." The dance company's performance will be held in the Arts House Theater, and is open to the public. The company is looking forward to sharing its passion for dance with the community and hopes to inspire others to explore the world of dance.

Campus Notes

By KATHARINE NATAL

New York City's Carnegie Hall has a very large stage and a rich history, hosting some of the world's most famous musicians. The Fridays from 8:30-11:30 p.m., the Carnegie Hall Cafe Jeudi is a popular destination for students and faculty. A crowded pizza parlor? Troy's? It seems someplace a bit more elegant. The Cafe Jeudi offers live entertainment, and its menu is sure to please the palate. The cafe is run by students, and the delicious delicacies are baked by students. The cafe is a great place to grab a bite and listen to live music. The cafe is only open on Thursdays, so make sure to visit before the end of the semester.

Singing at Carnegie Hall was a very unique experience, especially with the orchestra and opera groups.

— Magdi Kamel

U. Choral Society gets to Carnegie Hall by practice

By CONSTANCE NATAL

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One of the Alliance's challenges is the difficulty of maintaining audience turnout. Despite this, the Alliance remains dedicated to its mission of providing quality cinema experiences. According to Angelides, the film series has been well-received by students, who have praised the group's ability to introduce them to new and interesting films. The PUC Film Alliance is committed to maintaining its status as a leader in the campus film community, and is always looking for ways to improve and expand its offering of films.

Cafe Jeudi reopens for semester

By MARYANNA BOROLO

O.K., it's time for you. Now...

Ah! A delicious pizza Joint! Troy's seems so much more likely to be in— except for the Cafe Jeudi. Located in Houston Hall's atrium, the student-run cafe is a favorite destination for students and faculty alike. The cafe is a great place to grab a snack and catch up with friends. The cafe is open daily from 9 a.m. to 10 p.m., and is a great place to study or hang out. The cafe is a favorite destination for students and faculty alike. The cafe is a great place to grab a snack and catch up with friends. The cafe is open daily from 9 a.m. to 10 p.m., and is a great place to study or hang out.

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Wharton signs data-base deal with Strategic Planning group

By LISA S. SMITH

The Wharton School and the Strategic Planning Institute have signed an agreement providing Wharton with access to SPI's data base.

The data base, built by the Marketing Department of the University of Minnesota's College of Business, contains information on over 3000 SBUs (Strategic Business Units) — companies in various industries that are involved in the planning process since 1980, which is not a long time," he said. "The establishment has become world renowned for enabling its honored guests.

"Most customers think that we will lose our best customers,5ime and phone other data, these companies are able to pool their knowledge and concentrating the Private Industry Services for Student Affairs."

"I was shocked," she said. "We opened our store in Kansas City clientelle. The only business we

"The Bellevue's closing is coming to the Westin chain is growing and superstores throughout the country, including the Westin Boston, the major hotels throughout the country, such as the Plaza in New York, and the William Penn in Pittsburgh. Sylvester said although the Bellevue closing immediately, according to Perro & Carlo GmbH, sales manager Joseph DiCarlo.

"There is no exact timetable as to when renovation will start," he said. "There are many things we are doing to help our employees find new jobs and contacting the Private Industry Services for Student Affairs."

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The agreement, which will remain in effect for at least three years, also provides for the establishment of the Wharton/Profit Impact of Market Strategy Center.

"SPI analyzes issues, such as evaluating companies' marketing of effectiveness. In exchange for contributing their data, these companies are able to pool their knowledge and marketing and strategic data from major U.S. and European corporations.

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**Letters to the Editor**

Student Praises O'Sullivan as "True Messiah"

To the Editor:

I could hardly be better pleased than I was as a member of the class of '69 when I read Chris Baggett's comments in last week's Penn Daily about the leadership of Ms. Mary O'Sullivan as dean.

I was so upset with myself for not recognizing before the end of the year what a tremendous job she has done. When I started writing my fellow class members, they were all astounded. Since I was not too sure myself, I got a second opinion from a non-class member in your paper, Paul T. Lehrman. He wrote, "I'm a classmate of yours, and I concur wholeheartedly with your views."

I then thought of a few students who I knew were not as impressed with O'Sullivan as I was, and I wrote them. I was pleased to hear that three of my classmates have reached the same conclusion.

I believe the future of our campus is in good hands. It is always a good time to praise one's proper leader.


col. samuel w. cotter

trustees' decision on divestment

To the Editor:

The trustees' decision to liquidate the investments in South Africa is one of the most important on campus this year. The administrator of those investments, Professor Robert Koch, is facing difficult decisions.

The decision to divest from South Africa is one of the most important on campus this year. The administrator of those investments, Professor Robert Koch, is facing difficult decisions.


col. samuel w. cotter

the last hurrah

It is characteristic of the age in which we live that the events bring America's citizens closer together while the problems that beset us tear them apart. With the prospect of a new era of Topeka's battle with the racists and the possible elimination of Thanksgiving, the nation's hospitals are crowded with people in need of care. But the most important event of the week was the lifting of the ban on African states.

The last hurrah was a bizarre sight. It was as if the African states had done it for the last time.

The only thing that could possibly make this worse is if the African states did it again.


col. samuel w. cotter
Seminar on fixed costs held at HUP

Dr. Daniel Scher

Several speakers discussed Diagnosis Related Groups (DRG), a method that provides for the standardization of medical costs, at a seminar Tuesday at the University's School of Medicine.

Under the DRG system, predetermined rates are set for the costs of treating illnesses and medical conditions of patients. This done to ensure that the cost of care determined rates are set for the costs of treating illnesses and medical conditions of hospitals. These costs are divided by setting one rate for each treatment under the DRG system.

Pamela Dixon, speaking on hospital rates in New Jersey

"There is always a trade-off between high costs and a teaching program," she said. "The first thing the state realized was that there was a correlation between high costs and a teaching program. Doctors can compare their treatments of patients between themselves and investigate their respective techniques."

Thompson showed a line diagram that divided patients based upon their medical treatments, and the cost of each treatment. Each treatment was assigned a cost for care.

According to Thompson, the study indicated that "there is a trade-off between money and quality of care. We can increase the quality by increasing the cost," he said.

"So, for us, it's a side question," he said. "This question will never die."

Thompson also rejected the possibility of cost cuts in hospital rates, that this system was different from many of the individual hospitals, since there were only 35 hospitals in the state at the time of the cost survey.

"We could discover tremendous varia-
tion in institutional costs among hospitals," he said. According to Thompson, the Con-
cnecticut state government said that cost differences existed because each hospital's level of efficiency varied. Thompson's research indicated that variations in the number of pa-
tients were hospital and the hospitals' level of efficiency varied among those hospitals.

Thompson showed figures in-
dicating that over a two year period, hospitals in Connecticut saved money under the DRG system.

"One of the first things the state realized was that there was a correlation between high costs and a teaching program. Doctors can compare their treatments of patients between themselves and investigate their respective techniques."
Protestors may set meeting
given time, but at Swarthmore its
total school has around 1200
"We're trying to get some com-
with Trustees

(Continued from page 1)

"If something radical happens here
uition and ideas for combining student
College where similar protests are

"The concept is to turn the Quad
into a cruise ship," said Angelides. "The
Keep in mind that the Quad is a very

"The Upper Quad will be an upper
deck called the Sunshine deck, or
sometime be the same."

(notice that this is a very brief summary of text. It may not be comprehensive.
read the complete source document for more information.

STOP - N - GO
Deli and Restaurant
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Philadelphia

Largest selection of
imported beer in Philly
Seafood • steaks • hoagies
sandwiches • breakfast
Mon. - Sat. 8 am - 9 pm
Sun. 10 am - 7 pm

African National Congress represen-
tative Godfrey Sithole will speak
at 7:00 p.m. in College Hall.
Also scheduled to speak are City
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"But plan to see some events in the
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"I shall be working on some ideas in the
Upper Quad because some space will
be taken up with construction and we
must act it out.

S.S. Fling," and Fling organizers say
this year's theme is 'Cruising the
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"If something radical happens here
they'll come and support us, and if
something happens at Swarthmore it
will help them," Tiemann continued.
"Administration and student groups
at Swarthmore can expect more unified
actions."

As part of the continuing protest,
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must act it out."

S.S. Fling," and Fling organizers say
this year's theme is 'Cruising the
African National Congress represen-
tative Godfrey Sithole will speak
at 7:00 p.m. in College Hall.
Also scheduled to speak are City
Council member John Street and
State Senator Roxanne Jones.

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tative Godfrey Sithole will speak
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Council member John Street and
State Senator Roxanne Jones.

"If something radical happens here
they'll come and support us, and if
something happens at Swarthmore it
will help them," Tiemann continued.
"Administration and student groups
at Swarthmore can expect more unified
actions."

As part of the continuing protest,
African National Congress represen-
tative Godfrey Sithole will speak
at 7:00 p.m. in College Hall.
Also scheduled to speak are City
Council member John Street and
State Senator Roxanne Jones.
Gay/Lesbian organization to be formed

(Continued from page 1)

At the University, "It's important to note that we represent a large number of people on the Penn campus who wouldn't even feel safe going to a meeting of the group. However, we represent them," she said.

Communication Professor Larry Coren said this week that the idea of an organization has been positively received in his or her environment, "There are political issues around keeping a secret's a hard thing."

"When you're part of a minority group, the spouses of heterosexuals. It had come up in various discussions that many had thought of it," said Kerwin.

An administrator for Gay and Lesbian Peer Counseling, Elizabeth Kerwin, said this week that the idea of the Penn campus who wouldn't even been considering such a body. "Each person needs to feel supported in his or her environment, which is often difficult," she said. "Keeping a secret's a hard thing."

"They are practical issues around being gay — things like privileges that heterosexual spouses have access to in the University which gay partners don't have access to," he said. "The University doesn't recognize that as a legitimate reason to receive the privileges that a husband or wife would receive."

To all beat reporters:
Don't miss an enlightening time in the building with no windows. Come to the beat reporters meeting Friday, January 31st at 4:00 p.m., Jeff will pace, Felipe will be abrasive, Ruth will chat about deadlines, and Alison will threaten.

Why walk at night . . . when you can (898-) R•I•D•E

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Cooperman said, "We have nothing to hide. We expect NIH to make unannounced visits."

Cooperman also said a schedule for this week's visits grew out of last-week planning between the University and the NIH. He added that a "surprise" visit would be perfectly acceptable to the University, and that they expect the overall program is, "I think an an- appropriate for inspecting individual

Cooperman acknowledged that unannounced visits would be more appropriate for inspecting individual labs, because the kind of violations that might exist there could be con- cealed for a week. He said there was no evidence that such inspections had previously been made very arrogant statements by the NIH yesterday regarding the NIH- sponsored funds. "Marshak has continually in the past made very arrogant statements that he had nothing to hide, and was not in fear, so I wonder who his friends are that he can make such arrogant statements," he said.

"We're not ashamed of anything," said Gruen yesterday. "Most of the visits up to today have been set-up." she said. "It's a social event for the University and for NIH."

Gruen added that it did not make sense to conduct announced visits, when such inspections had previously been conducted without notice. "It's tough to know there were problems when there were no problems," she said. "I don't think the pro-blems have changed, and we thought it was important upon them to do its unannounced visit," she said.

In response to Veterinary School Dean Robert Marshak's, "I'm not in fear; I'm not in for a surprise inspection, Grant charged the dean's remarks yesterday regarding the NIH, "The most important thing to remember is that this is not to blame, so I wonder why he would make such an outlandish statement."
**W. Basketball finds Big Five tough, looks to future**

**I West Coast, there would go my entire**

right?

hit a shot too low and the stage was

match as a Quaker — quickly fell

they are. The gap in talent has widen-

teams [than the men]." Ashley said.

"We're playing with the same rules as

women's takes only 40.

their respective leagues, or b) earning

have aspirations of going to the

Joseph's. Temple and Villanova — all

W. Basketball finds Big Five tough, looks to future

**Another problem that the Quakers**

**Life - Health areas at CIQI1A Corporation.**

which two actuaries will discuss opportunities In the Property

Casuality and

■

**PROPERTY - CASUALTY INSURANCE**

Another problem that the Quakers

**March 30, 1986**

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---

January 30, 1986

Ben Franklin Room

House Hall
Lions res hopes on point guard Couch

Drew's departure coincided with the graduation of Sean Couch, a 6-1, 180-pound standout who was named all-division and second-team all-league in his junior season. Couch, hailed as "Columbia's best all-around athlete," by the school's press guide. The move to lead guard is expected to take advantage of Couch's point guard skills, which were one of Senter's most successful.

"Couch is too small to run the offense, free to drive to the basket. Before, he would be hassled relentlessly near the basket by much taller and bigger 'point' forwards. The change was welcomed."

The result of Couch's off-season "work," which consisted of summer-long competition in the College Basketball League, has been painfully obvious to Lions opponents. Having competed against the likes of Walter Berry (St. John's), Drayton Washington (Syracuse) and Ed Donovsky (Kentucky) in the off-season, Couch's shooting has never been better.

"The change was for the better," Couch explained. "But I've also worked on extending the range of my outside shooting. People now have to respect my [point guard] shot."

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NCAA addresses problems of drugs, academics

(Continued from back page) basketball and track and field, will be the major targets of the program. Testing will be in the form of sanctions and is expected to cost $20 per athlete.

"I think that the NCAA should have a drug testing rule," Pace basketball player Peirce Beunster said. "I'm looking at it from the standpoint of the student athlete, here, where there's no question about it.

"In our team, there's nothing to hide. It's the coaches who are responsible. In my case, if there's a problem that is admitted to by the individual, then there's a problem, it should be handled.

W. Swimming cruises

(Continued from back page) of the meet.

"I'm pleased that it was my best time of the year," Loftus said, "but I didn't swim that way. I don't dive that way. I didn't have any flow in my leg. It was just a bad day. I need a good week of practice.

"I'm not worried about the 200-yard freestyle, he finished, and individual medley," Giansanti said. "(The coaches) didn't want me to swim that long a distance, on one day. I didn't swim that well, but I'm just glad I did the best I could.

"I've had a good work of practice," Giansanti added. "I'm happy with the way everything turned out. I'm happy with the way I swam the 200-yard and 200-yard butterfly, with times of 1:03.03 and 2:08.44, respectively.

Head coach Kathy Lawler-Gilbert was able to switch around the freestyle lineup to suit her team's needs throughout the meet. Gibson was one of the first to receive the changes as she qualified for the event of the day. She helped out the victorious 200-yard medley relay team to add to her individual wins in the 100- and 200-yard butterfly, with times of 1:03.03 and 2:08.44, respectively.

M. Swimming drowned

(Continued from back page) of the day. She helped out the victorious 200-yard medley relay team to add to her individual wins in the 100- and 200-yard butterfly, with times of 1:03.03 and 2:08.44, respectively.

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Along with the 1000-yard freestyle with which Brown is familiar, he had a personal best of 1:04.30 for the 200-yard freestyle for the first time. To add to the pressure, the University of California at Los Angeles announced the day before the Quakers' (California normally wins this event over Penn) that they'll be taking on the Wharren Wildmen at 7 p.m. Admission is free to all.

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Swimming teams find mixed results with La Salle

Women leave Explorers calling for help, 77-60

Swimming teams find mixed results with La Salle

The Quakers' convincing victory

Swimming teams find mixed results with La Salle

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