This is the second group of students to occupy Hackney's office this semester. The first group also has been charged with violating the guidelines on open expression.

The resolution states: "University policy on the campus includes a number of open expression guidelines. They were asked to identity the guidelines and express their disagreement or comments.

Runoff set for senior presidency

Bear, Ferber still alive in election

By LAURA SHEAR

Eight pro-divestment students occupied President Sheldon Hackney's office Monday night to demand that the president ask the Trustees to put a constitutional amendment on the agenda for the next Board of Trustees meeting. The students also asked that the chancellor's policy on the campus include a number of open expression guidelines. They were asked to identity the guidelines and express their disagreement or comments.

The administration's recent campaign for broader geographic diversity among the student body has aggravated the ongoing debate over homophobia. Hoffnung said that she feels the upcoming election is a "litmus test" for the question of all other student organizations on the university's campus.

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BUSH'S BUMMLES DRAW RIDICULE

Bush's bumbles draw ridicule discussing the incident with reporters. The miscues haven't been limited to oil issues. Republicans were quick to point out the Detroit newspaper story which had the vice president saying you have to go through the oil-consuming states of Michigan, Iowa, Wisconsin, and New Hampshire before you get to the Texas Gulf and the Arabian Peninsula states.

Bush has scrambled through a 10-day trip of four Persian Gulf states and three Red Sea states. The moves have been straightforward.

When Bush was asked about an attack on an Persian Gulf tanker, he said, "Maybe I say too loud because I didn't realize a tanker had been sunk." At about the same time, Bush's staff was in the back of the room discussing the incident with reporters.

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A Song and Dance

Penn Singers take on 'Mikado'

By RUTH GIBBEN

Penn Singers will perform Gilbert and Sullivan's well-acclaimed light opera "The Mikado" as part of the Annenberg Center's Zellerbach Theater.

The musical opera, though set in 19th century Japan, is definitely a delight for the Penn audience. To wit: "I've seen and directed it in a lot of different productions," said Associate Professor of Drama Carolyn Montgomery. "One of the delights of the show is that it's Gilbert and Sullivan." Montgomery said he is very excited about the Pennsylvania production and feels strongly that the group will make it. "We build very slowly, doing the music in October, getting a good knowledge of the show," he said. "The production is due to be performed this week, and the audience does, too."

"The Mikado" opens tonight at Annenberg Center's Studio Theatre. 8 pm. Tickets $3.50 and $4.

In order to achieve this recognition in the University community, said the director, the group must reach a larger audience by performing more often and by offering performances, which include features by well-known choreographers, "not unlike the way we develop our dance and increase our repertoire," Byre explained. "Tickets for the performances, which will be held for the general public and for students, are available for performances on Saturday, May 2, including the Mikado, and for performances on Saturday, May 9. Penn Dance will perform at the Annenberg School Theatre at 8 p.m. on Saturday, May 2."

Group dances in their spring concert

By DOUGLAS DANOFF

Penn Dance's "The Mikado" is a professional company, "but we're-still," said member Cindy Katsoray. "The 12 dancers are preparing for our spring dance performance, which is entitled 'The Mikado.'"

The performances are the group's second set of shows under the artistic direction of Goodspeeds Best, a former dancer with the Martha Graham and Alvin Ailey companies. "[Byre] brought professional spirit to the company," said Katsoray. "In addition to this professional spirit, he has introduced different styles of dance, which can be modern ballet and musical, and other styles that differ from the West German style established in 1910 by Meinulf Hadfield, the founder of Penn Dance."

"Penn Dance is different from other groups. We have done the Mikado's choreography divaded from the French and German, which was based on fluidity of movement," said Katsoray. "We are showing here in an example of American modern dance, a version that we have performed for the past 10 years, and a version that we have not performed before."

"Each of us creates things on our own," said Katsoray. "We build very slowly, doing the music in October, getting a good knowledge of the show, and the audience does, too." The company's first set of performances included "Far Country," a work created by Cindy Katsoray. "It was a really good performance," said Byre. "The audience was really happy with it." Byre explained. "All the girls had started dancing."

Something for everyone

Theater lab gets on-the-job training, directing, acting in five one-act plays

By ROSELYN LEVINE

From set design to acting, from set design to acting, students at the Annenberg School Theater had the chance to put together a complete production. The Theater Lab class will present an evening of five student-directed one-act plays, opening tonight.

All 37 students in the class, taught by Theater Lab Director Bob Fields, are participating, as are students from the Parks and Recreational Leadership and Family Studies programs. The class is also working on "Everyman," a version of the Shakespearean play based on a 17th century morality play, "The Summoning of Everyman," by John Heywood.

The students who are participating in the production include: Peter Byrnes, "The Actor's Nightmare" by Christopher Durang, "Self Torture and Strenuous Exercise," by Henry Kondelove, "Wandering" and "Sextet (Yes)," by Lastel Wilson and "The Summoning of Everyman," by John Heywood. The direction of the production is handled by theater arts junior Gwendolyn Guildenstern, the founder of Penn Dance, in her second set of performances under her artistic direction. "I'm really proud of that," said Byre. "The best proof was that I really didn't have to mind coming to as many rehearsals as I did. Gwendolyn said, 'I enjoyed the plays and I hope the audience does, too.'"

"It's a nice fit," said Byre. "It's a nice fit. She's a nice director who dreams that he is not compared to classical ballet." Byre explained. "The actor's nightmare shows how I like the play, but I have to bring out the play that I want to see and I want the audience to see our own way."

"I'm used to devoting a good relationship with my actors," said Byre. "I'm really proud of that. I'm really proud of that."

"The original play was very Catholic," said Gwendolyn. "I like this version because it has a universal moral and a nice message."

"Everyman," a work created by Cindy Katsoray. "It was a really good performance," said Byre. "The audience was really happy with it." Byre explained. "All the girls had started dancing."

ARTCETERA

Thursday

INTUTIONS, Orpheus. Houston Hall Auditorium. 8 pm.

PENN SINGERS. The Mikado. Annenberg Center. 8 pm.

FELIX SMITH, ALAN LLOYD. Annenberg Center. 8 pm.

Friday

INTUTIONS, Orpheus. Houston Hall Auditorium. 8 pm.

PENN DANCE. Spring Dance Concert. Annenberg Center's Studio Theatre. 8 pm. Tickets $5 and $4.

PENN SINGERS. The Mikado. Annenberg Center. 8 pm. Tickets $3.50 and $4.

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Theater lab rehearsals at the Studio Theatre

The " Summoning ol Everyman," directed by College sophomore John Zimanski, is an updated version of the medieval morality play, "Everyman."

"The original play was very Catholic," said Zimanski. "I like this version because it has a universal moral and a nice message."

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Penn SINGERS. The Mikado. Annenberg Center. 8 pm. Tickets $3.50 and $4.

PFC MOVIES. "Igaged Edge," Irvine Auditorium. 8 pm. Tickets $5 and $4.

SUNDAY

UNIVERSITY MUSEUM. Royal Tomb of Ur. 8 pm. Admission $4.

UNIVERSITY MUSEUM. The Tombs of the Mummies. University Museum, Main Entrance, 8 pm. Admission $4.

March 30, 1968
Campus Events
A listing of University news and events

NOTICE

EVENTS on the Mall

A variety of activities and performances will be taking place on the Mall during the Spring Festival of the Arts. The Mall will be closed to vehicular traffic.

Planned activities include:
- Music performances by various student groups
- Art exhibits by local artists
- Outdoor arts and crafts market

Event dates and times vary. Check the University Calendar for more information.

Campus Briefs
A summary of University news

Stanley Kaplan to talk about entrepreneurship

Stanley Kaplan, founder and president of the educational firm Kaplan, Inc., will talk about entrepreneurship at 11 a.m. on Thursday, April 10, in the academic Quad. The event is sponsored by the Office of the Dean of Students and the Office of the Vice Provost for Student Affairs.

Expert to discuss role of nuclear arms race

David Kreutzer, Research Associate of the Foreign Policy Research Institute, will discuss the role of nuclear arms in the modern world at 7 p.m. on Thursday, April 10, in the academic Quad. The event is sponsored by the Office of the Dean of Students and the Office of the Vice Provost for Student Affairs.

WATU backing essay contest for undergrads

The Writing Across the University Program is sponsoring an essay contest for undergraduate students. The contest is open to all undergraduate students and will be judged by a panel of faculty members. Prizes will be awarded to the winners.

PMSA to rally against Soviets in Afghanistan

The Public Relations Society of America is sponsoring a rally against the Soviet occupation of Afghanistan at 11 a.m. on Friday, April 11, in the academic Quad. The event is open to all students and faculty and will feature speakers from various organizations.

Campus Events

Today: 8 p.m., Folklore Lounge, 4th floor, East. Greece, India, China, etc.

Wednesday: 7:30 p.m., Hillel.

Thursday: 7:30 p.m., Lubavitch House.

Friday: 12:30-2:00 p.m., Lower Quad.

Saturday: 11:30 a.m.-1:00 p.m., Lower Quad.

Sunday: 12:30-2:00 p.m., Lower Quad.

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**CAREERS FOR CHEMICAL ENGINEERS**

TOPICS INCLUDE:
- PROCESS ENGINEERING - R & D
  (IPPC Corporation)
- NEW PRODUCT DEVELOPMENT
  (Borden, Inc.)
- PRODUCTION ENGINEERING - MANUFACTURING
  (Frost &klr, Philadelphia)

Thursday, April 10th, 7:30 p.m.
ALUMNI HALL, Towne Building

**SUNDAY**

**GRAND ARENA V**

Saturday, April 12th
DUNCAN LOUNGE IN ENGLISH HOUSE

REMEMBRANDS:
- Be on time!
- Bring your I.D. and Arena ticket
- Enter via Sansom Street only
- Come prepared to choose your room
Civil rights activist urges gays to confront society

Bayard Rustin, the civil rights activist, urges anti-homophobic statement. "Whenever one is part of a group, one must recognize that they are ever to be accepted as equals, they are in the closet kicking and screaming," he said.

"Being gay in our society makes one hear phrases like 'homosexuality is an attack on the family, on our youth, or our children.'" Rustin explained. "Whenever one is part of such a group, one must recognize that what they are is an attack on the family, on our youth, or our children." Rustin suggested that gay rights are tied them in a weird way to all the concepts which are key to Western civilization and additional national civil rights laws.

"For respect of all human personality is at the core of questions of rights," he continued. "Homosexuality is the core area where an attitude of prejudice and self-acceptance, which re-"..." (Continued from previous page)

The great beers of the world go by one name: Lowenbrau. Brewed in Munich.
The Daily Pennsylvania

May 18, 1986

Coversage of Men's Heavyweight Crew College Games

To the Editor:

The Men's Varsity Heavyweights have been ruled from the NCAA's National Championship meet in Harvard — we know that but how many of our fellow students are aware of this fact? We think it is as outrageous as it is unfair that a select and dedicated group of people seem to go unnoticed by the fans. It is so rare a sight when the DP decides to give billing to a baseball team's seasons. It is even stranger to see the Heavyweights' victory in one of the national rowing events on San Diego Crew Classic (DP, 4/7-8).

We do not mean to knock baseball, as it is a sport that we love, but we feel that as event of this magnitude deserves more coverage. We would like to see more articles in the paper such as the listing that the puns one of our regular columnists, Christian Greaves, offers in the Daily. This is the only logical way for the Heavyweights to gain recognition is through the media. As members of the University of Pennsylvania we all take pride in their athletes and their successes. The Crew Team should be no exceptions. We would like to congratulate the Men's Varsity Heavyweights on a job well done!

Send Us Mail

The Daily Pennsylvania welcomes comments from the University community, whether in the form of letters or electronic mail. Any material that appears on this page represents the opinions of the individuals who submitted it, not necessarily of the Daily. The Daily reserves the right to edit any letter for reasons of space and clarity. We do ask that all letters be submitted in the form of typewritten copy.

BLOOM COUNTY/ Bereke Breathed

Thursday, April 18, 1986

Letting Students Meet with Community to Pick Up Trash

To the Editor:

I end every letter that I write to you with how much I enjoy being on this campus. I feel that the DP should have withheld the information acquired in its practical application, it will be quite evident.

The Daily Pennsylvania has previously been provided by the DP. The DP is not to take any responsibility to those sources who have

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Public Safety arrests teenager for stealing student's wallet

By AMY WESTFIELD
The Department of Public Safety arrested a 16-year-old after he attempted to break into a student's car at approximately 9 p.m. on Spruce Street. The incident occurred when the student noticed his wallet was missing and called the police.

The student described the suspect as a white male wearing a black jacket and blue jeans. He was last seen walking south on Spruce Street.

Race relations

Prof talks on American Hispanics

By MARIKIE BIANES
Queen's College Sociology Professor Juan Flores spoke at the Annenberg School Monday night on Hispanic identity in America as part of the Victor Trask Lecture Series on Race Relations.

Flores pointed out the complexity of the term "Hispanic identity" and the confusion it caused among Hispanics. "It is not just one thing that defines a person's identity," he said.

Flores explained that the traditional immigration model is not sustainable anymore. "We need to think of a different way of looking at Hispanic identity," he added.

He also discussed the "Puerto Rican identity" and how it has evolved over time. "The Puerto Rican identity is a complex one," he said.

Puerto Rican present in the United States is the result of a long period of association (with the U.S.) and then a result of this association we have the formation of this people into the United States.

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Puerto Rican present in the United States is the result of a long period of association (with the U.S.) and then a result of this association we have the formation of this people into the United States.
We welcome graduation parties and alumni reunions. In addition to our regular hours, we will be open for dinner on Sunday, May 18th.
That's entertainment

MTV, HBO heads speak on careers

By MIKE GIBBS

Music Television President and Founder Robert Pittman and Home Box Office Chairman Michael Fuchs spoke yesterday before a Steinberg Hall/Dietrich Hall audience of nearly 200 about their entrepreneurial achievements and the futures of their respective industries.

The entrepreneurs discussed what it means to be a "corporteneur" — both feeling that they've brought creativity and energy to their respective companies using the corporation as the vehicle to make major structural changes within the industries.

Fuchs explained the term corporteneur relating it to himself and his career strategy.

"I'm sure that I haven't coined this phrase, but I am more of a corporteneur relating it to himself and his career strategy."

Fuchs explained the term corporteneur relating it to himself and his career strategy.

MTV President and Founder Robert Pittman

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THE INFORMATION VOID, THAT IS

Keep on top of current events, campus news, sports and social happenings. Read The Daily Pennsylvanian every day. Interesting articles, editorials and helpful advertising information keep you well-informed, and 34th Street news magazine covers theater, music, films, TV and exhibits while giving you weekend entertainment ideas.

Fill in the void with the Daily Pennsylvanian.
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Intuitions Spring 1986
ORPHEUS
April 3, 4, 5, 10, 11 at 8 PM
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Tickets 4th
Are you interested in Israeli Folk Dance?
AYALAH
Penn's performing Israeli Folk Dance Troupe will be having auditions!
APRIL 8th & 10th 7:00 pm at Hillel
For more info, call Gwenn at 222-2640

THE PENN SINGERS present
Gilbert & Sullivan's great
the MIKADO
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Media ‘corporatepreneurs’ describe their achievements

(Continued from page 10)

which is really someone who has entrepreneurial instincts and drives,” he said. “An entrepreneur is someone who is a risk-taker and someone who is willing to put his or her money on the table outside of the corporation and who has entrepreneurial instincts and drives.”

Fuchs said, advising students to take advantage of present investment opportunities in addition to looking for a niche in a corporation.

“My entrepreneurial activity is really outside of the corporation because whenever you work for a corporation you can be hired and fired — no matter how hard you think you are,” he said. “I try to take that entrepreneurial activity in terms of my own personal investing in order to build a second income stream. Only when you can equal your traditional income stream, he continued. “It’s always everyone’s dream to have enough money to tell your boss someday, or whatever it is…goodness.”

Fuchs started his career with a degree in entertainment law from New York University. He became involved in HBO about 10 years ago. Pittman discussed his early career as a music video channel. Unfortunately for NBC, they turned him down so he approached Warner Brothers and American Express and successfully got the idea across to them.

Pittman discussed his early career in terms of his own personal investment to build a second income stream. “I thought it was really interesting that Pittman didn’t go to college — he made it without an MBA which is kind of inspiring,” said College Institute Yvaku Sargent.

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The Daily Pennsylvania - Thursday, April 10, 1986

U.A. VOTING AND ATTENDANCE RECORDS
The undergraduate Assembly is Your Student Government The following information is offered so you can keep up to date with the attendance if your student representatives and their stance on issues of concern to the University.

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LATINO FESTIVAL APRIL 8-11

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Thursday, April 10th 7:00 PM
Film: "EL SUPER" High Rise North Rooftop Lounge

Friday, April 11th
6:00 PM Latin American Dinner
6:30-7:30 PM Folkloric Bolivian Dance Group
7:30-10:00 PM Mariachi Puebla (Mexican musicians)
10:00-2:00 AM Orquesta Panorama (Salsa Band)
Bodega Lounge, Houston Hall

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Co-sponsors:
Greenfield Interracial Center, Residential Living, Student Life, SAC, School of Urban Planning, Ethnic Studies, Learning Program, AICA, MEDA, AIDEP
Three-point shot is unnecessary, "CBS, NBC and ESPN — have big money contracts with a lot of concessions," said Schneider. "It's gonna force a lot of people to sign up for a renovated room in Nichols! Don't miss out!

** For more information contact the Assignment Office in High Rise North, 986-8271.
Schatzle pole-vaults to new heights

"It is only a temporary setback for Schatzle, as he missed the pit and tore ligaments in his knee, ending his season and his hopes for the National Championships, which he thinks would require a 17-6 foot vault. A 17-3 is needed to qualify, and he is confident that he can make it."

"My father said if you don’t think you can win, you’re never gonna — so, I think I can win," Schatzle said. "The best time to qualify would be the Trials — it’s what the team as a whole gets up for.

"I’d like to jump until I don’t jump any higher — and then I’d probably still jump." As for his overall goals, Schatzle emphasizes vaulting well and applying his experience to his personal endeavors.

"Jumping is a way of life," Schatzle said. "My goal is really to jump well, to improve my techniques, rather than just win. When you progress, you’ve learned the techniques, and you’ve improved yourself."

In The Dark About This Year’s Spring Fashions?

You’ll find articles, advertisements and photographs of this Spring’s hottest fashion ideas and looks. From jeans to evening wear there’s something in it for everyone! LOOK FOR IT APRIL 11

The Daily Pennsylvania

ATTENTION COMPUTER OWNERS!

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The Real Life Adventures Of A Make-Believe Cop.

The Daily Pennsylvania

Let The Daily Pennsylvania Spring Fashion Guide '86 Enlighten You!

In The Dark About This Year’s Spring Fashions?
Baseball rips St. Joe’s, 12-5, for third straight win

(Continued from last page) ...captain’s wild throw.

Heinz had gone 3-for-43 (.070) thus far in the season. But, as Seddon pointed out, he is not only having some
trouble with the bat, he is under tremendous pressure to make a "super throw" against Eastern.

"The thing that’s great about
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turned a tough situation around.”

Heinz went wild, Heinz scooped it up and
tossed it to the catcher, who made the out at home.

"At first," Wagner said, "it looked
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The Quakers need all the hitting they can
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We’re finally combining the hitting
and Cornell this weekend, the

THE DAILY PENNSYLVANIAN - Thursday, April 18, 1986
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Men's Lacrosse flogs Princeton

By THOMAS BILL
PRINCETON, N.J. — In beating Princeton yesterday, St. Joseph's lacrosse team achieved something it had wanted to do for nearly two months. The Hawks picked up a 14-5 victory over the Quakers, their fifth consecutive win over a team that is ranked higher than it is. Princeton has been ranked No. 1 in the nation for the last two seasons.

The Hawks' victory was their second in the last four games against Princeton, which had won the first two meetings. The Quakers had been ranked No. 1 in the nation for the last two seasons, but have dropped to No. 3 in the latest rankings.

The victory was the first over Princeton since 1984, when the Hawks won 12-10. The last time Princeton had lost to St. Joseph's was in 1982. The Hawks have won the last three games against the Quakers, including a 11-7 victory in the 1984 season.

Coach Bill O'Reilly, who has been coaching the Hawks for the past four years, was pleased with the team's performance.

"We've had some rough moments this season," O'Reilly said. "But we've worked hard and we've had some success. We've had some good wins and some good losses. We've had some close games. But we've also had some big wins. We've had some big losses. We've had some good moments and some bad moments. But we've had some good moments."

The Hawks' biggest advantage was their ability to control the ball. They won 20 of 22 faceoffs and had a 55-40 edge in ground balls. They also had a 14-7 advantage in shots.

But O'Reilly also was pleased with the way his team played defense.

"Our defense was awesome," O'Reilly said. "We had a great game. We had a great effort. We had a great win. We had a great moment."

The Hawks' next game will be against the Quakers on April 16. They will be looking to make it four wins in a row.

By BIL WEINBERGER

Bats lead baseball over Hawks, 12-5

By ED GEFEN

There is a line at the bottom of the batting order. It's a bat that's due. A bat that's due to be on the plate. It's a bat that's due to make the stopper on them. It's a bat that's due to make the game a memorable experience for its head coach for a day.

Coach Mike O'Leary provided the stopper with those memories, those victories, and those memories of the past two months.

"I felt like the last time I got the opportunity [to play against Yale and Navy], I didn't make it happen," O'Leary said. "But I felt like I made it happen yesterday."

The Hawks took the lead in the eighth inning and never looked back. They scored six runs in the eighth inning, including a three-run home run by catcher Dave Ingrassi.

"It was a great day for us," Ingrassi said. "We played well and we hit well. We were really aggressive at the plate."

The Hawks took the lead in the first inning when catcher Dave Ingrassi hit a home run. Two innings later, they added three more runs to their lead.

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By JENNIFER RENFORD

High Flier

Pole-vaulter Schatzle reaches new heights

"The sky's the limit, but 20 feet will do."

Meaningless words from someone else, perhaps. However, meaningful words from a person who has achieved the greatest heights in her sport. Jenny Schatzle, the Olympic champion in the pole vault, has set a new world record.

Schatzle, who is the current Olympic champion in the pole vault, set a new world record of 19.45 meters on Saturday at the Penn Relays. The previous record was set by Siberia's Yelena Isinbayeva in 2005.

"I'm really happy with the performance," Schatzle said. "I'm really happy with the result. I'm really happy with the way I felt."

The determination of an athlete to succeed is often measured by the height of their jump. For Schatzle, it was the 19.45 meters.

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THE MESSAGE IS THIS:
YOU MADE THE
MISTAKE OF YOUR LIFE
THE DAY YOU HIRED THAT
COMMUNIST TO WRITE
YOUR MUSIC REVIEWS
AND NOW YOU'RE
GONNA PAY FOR IT!!!
I'M HEADING DOWN
 THERE RIGHT
NOW AND I'M
GONNA BLOW
EVERYBODY'S
HEAD OFF!!

WHERE'S MY
SHOTGUN!

...I'LL SHOW THEM...

I AIN'T THE TYPE TO
MAKE NO IDLE THREATS!

JOE JACKSON
THE SPORTSWRITER
A ROOM WITH A VIEW
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Jocks in the booth

Networks shuffle color and play-by-play

By Scott Graham

Maybe sports fans are too critical. Just because ex-
athletes are stereotyped as inarticulate doesn't mean
that they are all incapable of doing a respectable job of radio or
television commentary.

The mechanical aspects of sportscasting are numerous, but
can be broken down into two duties: the play-by-play (the ac-
tual account of the game) and color commentary (an analysis
of the action which normally occurs in-between plays). Just
as these duties are separately defined, so are the criteria by
which an announcer is qualified for either job.

A play-by-play man (they're all men) must have the ability to
communicate clearly, very often in the face of rapid action. On
the other hand, a color commentator must have insight into
the game as a whole, and the ability to bring its intricacies to
the audience in a way that is easily understood. Generally,
the ex-athlete is best suited for the job of color commentator.

However, many industry people feel the opinions and in-
sights of these athletes in the booth are vastly overrated. Gene
Hart, broadcaster for the Philadelphia Flyers and a sport-
casting instructor at The Media Institute in Philadelphia, thinks
that the broadcast booth should be reserved for the best possible
announcers, not just the ex-

jocks. "The athlete is not an ab-
solute," he says. "I remember one
time somebody said to me, if Harry Kalas said it was a
great catch, that means one thing. But if Richie Ashburn said it,
it means a lot more, because he played the game," I
said that was a lot of hogwash... an athlete may
have a sense of what it's like to play the game, but I don't think
many of them have any more knowledge than some of the
sportscasters about their game."

In the past, networks and
radio stations chose their ex-
athletes sportscasters based on
their sport records and their
ability to draw good ratings.

Football players such as Johnny
Unitas and more recently, Lynn
Swann, were chosen for the
broadcast booth solely on this
basis. Later it was determined
that neither was suited for color
or play-by-play commentary
and both were dismissed.

Network and team officials,
knowing little of the demands
placed upon a sportscaster,
merely assumed that anyone
could broadcast a game, so why
not use the biggest-name
athletes available? On a trial
and error basis, these officials
found that their athlete-
announcers had to be good.

The recent decision by ABC
Sports executives to remove
former football greats Joe
Namath and O.J. Simpson from
the network's Monday Night
Football coverage reopened the
issue of whether or not ex-
athletes are credible sport-
casters. Since the 1984 depar-
ture of Howard Cosell from
MNF, the crew had consisted of
two different sets of an-
ouncers, all of whom were ex-
athletes. Namath and Simpson
were repeatedly panned by
critics and fans. With plum-
meting ratings, ABC decided to
make wholesale changes for
next season. They gave the reins
to veteran play-by-play com-
mentator Al Michaels and
reassigned Frank Gifford, the
play man and ex-football star, to
do the color.

Was this change a result of
poor-quality announcing, or the
troubling pressure to boost sagging post-Cosell ratings? The
jury is still out. NBC Sports
announcer Marv Albert, who
also does radio and television
broadcasts for the New York
Knicks, thinks that Namath may
have been judged prematurely.
He says, "I feel bad for the proper
directing, and someone to tell
him what to do, and the right
situation, he could be effective.
They hired him as a big name,
and it didn't work out, so now
he's gone. It's an unfortunate
situation, because I think he has
potential, but nobody told the
guy what to do."

The other big change at MNF
was the switch of Gifford from
play to color. Gifford had been
the play-by-play man for 10
years, and was a living con-

Test

"Honey what's this on
Channel 69?"
She consults her handy
cable guide.
"It says here that's the
24-hour huge lips
channel."

A top 70's female rock
vocalist attempted to
launch a successful film
career with the gruesome
gore fest pictured here. If
it's any help, this might
be her mouth, but
we're not sure.
To win a free dinner for
two at Smokey be the first
person to identify this film.
its female lead and
director.
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 tween 5 and 5:08 p.m. to
win.
Butch and Sundance ride
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Prize provided by
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Channel 29's Howard Eskin
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A Korbett Company Production
PERUSING STACKS OF OLD BOOKS CAN MAKE AMTRAK DELAYS TOLERABLE

By Joanna Sadowska

Literary connoisseurs and hunters for the obscure volume make special trips to peruse through the stacks. No, this is not the Library of Congress nor the Folger Shakespeare Library. Philadelphia's most unique contribution to literature lies hidden in the recesses of 30th Street Station.

The commuter frequently stumbling upon the Friends of the Free Library (FELP) Used Book Store by accident. Dull, red wooden panels and a homemade-looking sign don't easily catch the eye of the casual passerby.

But behind this unadorned exterior lies a cavernous expanse crammed with an incredible assortment of books. Stacks lining the three walls of a marble corridor in one corner of the station contain over 30,000 volumes. Medicine, law, religion, business, history, politics and science are just some of the topics covered in the store's selection.

The bookstore was founded in 1981 by the Friends of the Free Library of Philadelphia, a nonprofit organization which helps support the public library system. All profits from the bookstore are donated to the Free Library's programs to aid the illiterate.

The man responsible for the Book Store's bizarre location is retired Air Force Colonel Joe McKone, a former board member of the Friends of the Free Library. According to McKone, finding the spot at 30th Street Station was no easy task.

"Being a nonprofit organization, we work on freebies," he says. "We had 30 to 60 days to find a location. We were going from place to place until the deal was worked out with Amtrak. Basically, we did everything but beg, borrow and steal."

The Book Store certainly can't complain about high rent costs — they pay an astronomical $1.00 per year for the space.

Composed almost entirely of volunteers, the Book Store staff is as diversified as the volumes on its shelves. Working professionals, local high school students, senior citizens and occasional Penn student can be found behind its red facade.

Even the unemployed lend a hand. Susan Johnson, Director of Resource Development for the Friends of the Free Library, says the store has an ambitious program that allows women on welfare to work in the shop.

"The idea was to take these women, give them jobs, and help them learn skills," she says. Although the women receive no salary, Johnson feels they benefit nonetheless. "Putting them to work in the Book Store fosters a feeling of achievement," she explains. A love of literature motivates many volunteers. For instance, for her Sweepen works at the Book Store in addition to her job at Jefferson Hospital.

"I love books," she says. "I'm a book fanatic. I lead a busy life, and working at the store is so relaxing." Sweepen adds that volunteering also gives her first crack at the new arrivals, allowing her to set aside her favorite books. She particularly enjoys Russian authors such as Dostoevsky.

Making sure things run smoothly is the responsibility of the Book Store's manager — and only paid employee Keneyetta Cardwell. She says that the store has a diverse clientele, adding that "although most of our customers are regular, it ranges. We get all kinds, from street people who buy religious books to executives buying books for entertainment. The biggest sellers are the books on religion," she says.

Since the Book Store operates on public donations, the quality and quantity of its selection often varies. "It runs hot and cold," says McKone. "Most of the books come from the people. They move, a family member dies, and the first thing they do are the books. Not only are books bulky, they are heavy, too."

Sometimes the Book Store harbors a real find. "We really do have some treasures," says Johnson. "Not only do we have a lot of rare books, but also some unusual ones." She describes how a certain collector scoured the New York libraries in search of a particular artist's biography after seeing a Dutch art exhibit in New York City. Unable to locate it anywhere, he turned to the Book Store. They discovered not one, but three copies of the desired volume.

"To attract customers with particular interests, the Book Store holds special 'theme' sales. Recently, a spiritual book sale celebrated many of the religious holidays which take place during the month of April. Books on Christianity, Judaism, and the Far Eastern religions were featured. In May, a sale in the women's section is scheduled in honor of Mother's Day.

"We are keeping up with the times," says McKone. "We have Philadelphia Railroad rarities

Train station hides literary haven

By Carolyn Wennblom

You've heard of whistling while you work, well, now you can whistl while you wash.

To satisfy the demands of the video generation, several savvy Philadelphia laundromat proprietors have installed mini-entertainment centers amongst their washers and dryers. It seems that the customer of the '80s would rather watch the gyrations of a rock star than the agitations of the rinse cycle.

Richard Griegel, owner of the Suds Ur Duds Coin-Operated Laundries in Olney and Germantown, has a satellite dish at each of his two laundromats. The dish transmits a variety of cable stations, including the popular video channel VH-1, onto a 25-inch color television in the patron's viewing pleasure.

"We play videos all day long," he says, adding that sometimes "when they're a whole bunch of kids in here, I'll let the cartoons play."

MTV doesn't get much airtime at Suds Ur Duds, as Griegel prefers the more mellow sounds of VH-1. "Personally, I don't care for MTV," he says. "I'm nearly 40, so | like music from the '50s and '60s."

Griegel also stays away from movies, fearing that customers will become so wrapped up in the films that they will forget to attend to their laundry.

"We don't want them to watch the Playboy Channel at night, either," Griegel adds. After all, laundromats really should be a place where you can bring the whole family.

Selling satellite dishes is a side business for Griegel. "I buy them wholesale and sell them retail," he says. "My license plate reads TVRO, which stands for Television Receiver Only. Only the technical name for satellite dishes."

Because Griegel officially owns a retail outlet for the satellite dishes, he says he can "get around the legality of picking up such pay-subscription channels as HBO and Cinemax."

At the Fabric Care Center on Chelten Avenue in Philadelphia, things are even more high-tech. According to owner Jim Grookett, coin-operated amusements are a big business, an even bigger business than the coin-operated laundry machines. To accommodate this trend, Grookett has outfitted the Fabric Care Center with an array of machines that cater to any customer's entertainment or dietary need. Basically, Grookett says, "We're trying to get the people to come in and spend more money."

Grookett's investments seem to be paying off. About a year and a half ago, he installed a coin-operated video machine (at a cost of approximately $7,000) in his laundromat, and the response has been, in his words, "Phenomenal. Really phenomenal." When asked if the presence of the video machine has resulted in more customers, Grookett answers, "No question."

But at the Fabric Care Center, videos are just the beginning. "We have three video games, an ice cream machine which mixes the candy in and even a Lotto Luck machine, which tells you how to play the Daily Number," Grookett says. "We've got everything from ice cream machines to potato chips to cigarettes."

With all these innovations, the dull, drab laundromat has become a thing of the past. These days, some good clean entertainment may be no further away than your local laundromat.
By Scott Richman

I remember picking on a kid when I was little about his glasses; I called him four eyes all the time. Then I got glasses," states John Aaron, 25, of Center City.

"I was so self-conscious," he goes on to say. "I pictured myself as the wimp I used to pick on. Contact lenses were really a boost." Aaron, like millions of other Americans, has traded in his tortoise shells for saline solution, and has been a satisfied contact lens-wearer for two years.

Contact lenses have existed for nearly a century, yet it was not until 1971 that the first truly "painless" lens was developed by Bausch and Lomb, Inc.

Today, there are more than 40 different brand names of contact lenses in the United States, including hard lenses, rigid lenses, which are not quite so hard, soft lenses for daily wear, soft lenses that can be worn over extended periods of time, bifocal lenses and lenses with tints.

According to most doctors, there is no ideal lens to choose. One must wear a lens that is comfortable and that one can see well with. According to Dr. Harold Davis, a Chicago optometrist and chairman of the contact lens branch of the American Optometric Association, "Most people are able to wear contact lenses of some kind but not all people can wear some kind of lenses."

Experts estimate that over 20 million people currently wear contact lenses and that figure is expected to almost double during the next five years.

The lenses have become increasingly important to athletes. Tony Seaman, the University's lacrosse coach, says contacts have made playing easier for students with vision problems. "[Contact lenses] are really a big advantage," he says. "On cold days, the players would get all sweaty under their helmets, and the glasses would fog up. Imagine trying to catch a ball like that. And if it was raining, water would just roll down the glasses, blocking vision. Besides that, there is a great deal of contact in a sport like lacrosse, and the glasses could easily break, injuring someone's eye."

The oldest of the contact lenses now available are hard contacts. They were originally made of glass, similar to the first contact lens invented in Switzerland in 1847 by A.E. Fick. Now, however, they are composed of a plastic called polymethyl methacrylate. These "traditional" lenses are not quite so comfortable as the softer types. However people with a severe corneal astigmatism — when the cornea is "window" of the eye is irregularly shaped — or those who have had eye surgery may find soft lenses difficult to wear.

A second type of hard lens, referred to as gas permeable or rigid lenses, has been on the market for several years. They are made from a mixture of silicone and plastic, making them more durable and more comfortable. They also don't dry out, as do soft lenses when they are accidentally left out. The major problem with this type of lens is that it tends to smudge easily, making them difficult to see through. Many people also claim that soft lenses are no less comfortable than traditional hard lenses and find that they often pop out of the eye.

Soft lenses, in contrast to the other two types of lenses, are mostly water — anywhere from 30 to 70 percent. As a result, they dry up quickly when accidentally left out. At the same time, the high water content makes these lenses comfortable, and make them the lenses of choice for the majority of contact wearers. A major disadvantage of soft lenses is that they tend to trap protein and calcium deposits from tears and must be replaced as frequently as every year. Hard lenses last at least two years and have been known to last much longer.

There are two types of soft lenses: those for daily wear and those for extended wear. The daily wear lenses must be removed every night before sleep and be cleaned. Extended wear contacts, on the other hand, are usually worn for 30 days and then cleaned.

As wonderful as these lenses sound on paper, many critics claim that they may be bad for the eyes. Many extended lens wearers seem to be developing vision-threatening corneal ulcers, which are caused by eye infections. With prompt antibiotic treatment, these ulcers heal with little or no scarring or permanent visual loss. If the problem is neglected, however, scarring can be so extensive that corneal transplant surgery — not always entirely successful — may be necessary to restore normal vision.

Many specialists now recommend removing the lenses for cleaning after six days of around-the-clock wear. Industry experts believe that the lenses' comfort does not justify wearing them indefinitely. They claim that the 30-day limit set by the Federal Drug Administration may be too long for some contact lens wearers. The problem with these lenses is that they deprive the cornea of oxygen. Unlike other parts of the body, oxygen to this section is not absorbed from the blood; it is absorbed from the air. The lens blocks this absorption.

Others say the fault is not in the lenses, it is the way they are used. States Davis: "People tell me they haven't taken out their lenses in three or four months, and I fall out of my chair." Other specialists note that people have a nasty habit of cleaning a lens by putting it in their mouth rather than using the prescribed disinfant or saline solution.

Any doctors look to the gas permeable lenses to overcome this problem. The silicone allows a great deal more oxygen to pass through. However, as of yet, extended wear, gas permeable lenses have not been approved by the FDA; the approval is expected within the next year or two. Doctors also look to the introduction of disposable lenses — sold in six packs — which would cut down on the number of protein deposits that build up on the lenses. These lenses are already available in Denmark and Australia.

Other lens variations include tinted lenses that can enhance the color of light eyes. Future lenses may be able to make dark eyes light.

Presbyopia, a lapse of reading vision, affects nearly everyone past the age of 40 and requires the patient to focus almost simultaneously on near or distant objects. Bifocal lenses are now becoming very popular. These lenses are in the introductory stages of their development but do not fulfill most wearers' needs.

"On the people that it works for," states a representative from American Vision Center, "it works beautifully, but on the rest, we have had poor results." Currently, these lenses are weighted at the bottom so the close-sighted section always falls to the bottom. Doctors are experimenting with another method of dividing the lens that would use zones.

Most doctors recommend placing one contact for reading in one eye and one for distance in the other. This takes getting used to, but when compared to the higher price of bifocal lenses, it may seem more attractive. And unlike other types of contact lenses, the price of bicolals shows no sign of going down. According to Richard C. Capozza, President of Syntax Ophthalmics Inc., "For some time, these people will just have to compromise."

The cost of an entire contact lens package, including examination, lenses, and follow-up visits, ranges from as low as $100 to as high as $300 and more if private doctor's fees are expensive. This rivals the cost of the traditional corrective glasses. Their cost, including the exam, can range from $75 to hundreds of dollars depending upon the quality of the frames chosen.

Buying contact lenses offers a new, expanding world of choices. Most specialists predict that technology will make the lenses even more effective. A representative from the Pennsylvania College of Optometry believes that current technology will make the new lenses a viable alternative for more and more people who wear glasses. "What we're heading toward is a perfecting of the materials used in an effort to make the lenses more comfortable and easier to care for," she says.

"Also, I think rigid [gas permeable] lenses will play a much larger role, maybe even absorbing a majority of the market." Others, in contrast, feel that the future for people with poor sight lies in new surgical techniques that will implant lenses in patients' eyes.

As wonderful as these lenses sound on paper, many critics claim that they may be bad for the eyes. Many extended contact lens wearers seem to be developing vision-threatening corneal ulcers, which are caused by eye infections. With prompt antibiotic treatment, these ulcers heal with little or no scarring or permanent visual loss. If the problem is neglected, however, scarring can be so extensive that corneal transplant surgery — not always entirely successful — may be necessary to restore normal vision.

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Weird Stuff, Indeed

In the pages of alternative comic books you can find human vegetable heads, beer-drinking ingrates and a savage portrait of contemporary American society

By Jeff Salamon

They're not going to make a toy line featuring Studs Kirby.

Kirby's got an army-style crew cut, the profile of a pelican, and spends his time getting drunk, kicking his dog or getting into brawls. Unlike the characters you'd find in mainstream comic books—such as Superman, the Hulk, or the X-Men—he isn't aimed at a juvenile market.

Kirby is one of many alternative comic characters, products of a growing group of writers and artists that are dissatisfied with the current comics scene. These men and women are not trying to recreate the action-adventure or kiddy comics published by industry giants Marvel or DC. Nor are they producing the rebellious sex and drug comics that had their heyday in the late sixties and early seventies. Instead, this new breed of comic-smiths are trying to publish for a more sophisticated and, for the moment, less profitable market.

What makes alternative comics so exciting is watching them stretch the standard conception of what comic books can be. On the alternative shelf in a typical comic shop you can find a Latin American soap opera, a superhero satire, a Holocaust narrative that casts mice as Jews and cats as Nazis, and the adventures of beavers that travel through time.

"I'm experimenting with certain formats of story-telling that are unpredictable," says Bob Burden, creator, writer and illustrator of Flaming Carrot Comics. "I couldn't do that with TV," he continues. "With this, it's like being in motion pictures in 1911, when you went out with, like, $800 and maybe 20 people and started making your own movie out of thin air."

Burden has that kind of freedom because his publisher, Deni Loubert of Renegade Press, doesn't interfere in the artistic content of her writers' books. And most comics in this new genre offer the same type of freedom for creative personnel.

Gary Groth, publisher of Fantagraphics Books, another alternative line, prides himself on a similar artist-publisher relationship. For 10 years, Groth has been editing The Comics Journal, a magazine of criticism that has long been an advocate of creators' rights. As Peter Bagge, writer and illustrator of Fantagraphics' Neat Stuff says, Groth "decided to put his money where his mouth is" when he started his own line in 1980. Gilbert Hernandez, co-creator of Fantagraphics' Love and Rockets says, "We get to do what we want."

These writers have greater artistic leeway because unlike the major comic book companies, lines such as Fantagraphics and Renegade don't have corporate owners or shareholders to answer to. They don't have to worry about keeping up their image for toy companies that license their merchandise. As Groth puts it,
"Nobody here's getting rich."

At best, these comic book creators eke by on their earnings. "Just barely," says Bagge. "A meager living." echoes Hernandez, who wonders how he's going to handle the finances after his upcoming wedding. In contrast, some writers and artists for industry giants DC and Marvel earn salaries in the six-figure range. There's certainly some sort of charm about operating on the fringes of popular culture. But there are also big drawbacks. Ideally, Bagge would like to see Flaming Carrot in color, while Gilbert complains that his work is often colored too harshly. On one recent cover, the character Tonantzin looked green rather than her normal operating on the fringes of popular culture. But their earnings. "Just barely." says Bagge. "A complete artistic control." And like Walt like the desire all these people have of reaching a larger audience.

Burden has done a lot of thinking about the market appeal of his book. "Flaming Carrot's going to appeal to the same people who like Monty Python or Letterman or National Lampoon, back when it was still funny," he says. "Single-handedly putting together a book every two months is tough." Burden continues. "Eventually I'd like to be where Walt Disney was — overseeing a group of people who actually do the work, though you retain complete artistic control." And like Walt Disney, Burden is aiming at a family audience.

Gilbert Hernandez, 29, and his brother Jaime, 26, are second generation Mexican-Americans from southern California. Encouraged by their mother, a comics fan since the forties, they began drawing when they were kids. But it wasn't until 1983, when they sent a prototype of their self-produced Love and Rockets book to Fantagraphics that they became love at first sight. A typical issue of Love and Rockets is divided into three storylines. "Heartbreak Soup," one of the more prominent sagas, is written and drawn by Gilbert and set in Palomar, a small village located "somewhere below the U.S. and above Antarctica." It's an emotionally extravagant, at times sentimental, book, drawn in an expressive, three-dimensional manner. "Las Locas," about six women friends living in a barrio outside L.A., is written and drawn by Jaime. The dialogue and artwork are more purposely stylized than "Heartbreak Soup's", which reflects the punk persona of its characters. What's most intriguing about the Hernandez brothers' work is the odd tension between their ability to develop women who are vividly real - they curse, play in punk bands and sleep around - and their near inability to draw a woman who isn't physically stunning. Asked about the way his women look, Gilbert says, "It's an indulgence; I just like to draw 'em that way."

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"I like comics my mother could read, that're in good taste," he says. But to Deni Loubert, the comics business is a dangerous business. "I think the alternative comics scene is in the middle of change," says Loubert. "Comics will be dropping out. You're going to see a lot of comic shops close." But she considers this a good thing. "Loss is a weeding out process," she says. "We have to weed out people who are doing this as a hobby, because it's not a hobby, it's a business."

Groth shares neither Loubert's prognosis nor her philosophy. "I don't know if [the shakeout is] going to happen, and I don't think it would be a good thing if it did," he says. "I work for the love of it; really I think there's going to be a booming out."

On the other hand, Groth does keep an eye on his bottom line. He says that this summer Fantagraphics will debut a line of color comics in a "humor/science fiction/fantasy/adventure" vein. But compared to the industry giants, Fantagraphics may not be a unique subject, but then again, the stuffs that show up in the funny pages ever tore into the guts of suburban life as viciously as Peter Bagge's infinitely malleable artwork fits the guts of suburban life as viciously as Peter Bagge's infinitely malleable artwork fits perfectly; it doesn't take much to get Babs Bradley so angry that her mouth threatens to swallow up her face.

The everyman angst of Bagge's running strips may not be a unique subject, but then again, nobody in the funny pages ever tore into the guts of suburban life as viciously as Peter Bagge does. It's kind of hard to take the sappy existentialism of a "Peanuts" or "Bloom County" serious-ly after reading Peter Bagge's cartoon "A Story That Shows How Ironic Life Can Be, Featuring Two Guys Who Aren't Very Smart And A Broken Septic Tank."

Bagge, who consistently comes up with visions as pointed as that, is a 28 year-old Washingtonian with an art school education. "I didn't get encouragement to do comics," he says, either at home or at school. But Bagge recently dropped freelancing at publications like High Times and Screw to devote himself to writing and drawing Neat Stuff and editing Weirdo, a comic founded by underground comics legend Robert Crumb. Bagge's stories often spring from everyday premises, but by tale's end they've passed through the realm of the comically bizarre. In "Studs Kirby Gets Drunk By Himself," a night at home alone turns into a failed assassination attempt upon the local paper's music critic. Bagge's infinitely malleable artwork fits perfectly; it doesn't take much to get Babs Bradley so angry that her mouth threatens to swallow up her face.

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THE LONG RUN

Marathons are changing to meet the needs of sponsors and professional runners. But are they also squeezing out the amateurs who aren't running for their lives?

By Dena Gittelman

When Wharton sophomore Jennifer Dildine ran in the Philadelphia Independence Marathon this fall, she wasn't thinking about prize money or being seen on television. She wasn't concerned with finishing in the top 10 or even in the top 50. She simply wanted to run the race to prove to herself that she could conquer the physically and mentally demanding 26.2 miles.

However, while amateur, part-time athletes like Dildine represent the majority of today's marathon runners, more and more marathons are becoming commercialized. Race organizers, by offering prize money, hope to attract the high-caliber runners that make a marathon prestigious and profitable.

The Philadelphia race was Dildine's first stab at the 26-miler. Although she ran six miles a day throughout high school, she had never considered herself a long-distance runner. When she decided to try to run a marathon this fall, she was understandably unsure of herself.

"Up until this year, the most I had ever run was eight miles," Dildane says. "Just this fall I decided that I wanted to run [a marathon]. I've always wanted to run one. It's been a goal of mine. But it's one of those things that you just don't think you could do. It's this thing which just seems way out of your reach but then, when you really put your mind to it, you see how easy it is to bring it into your grasp through practice."

And practice she did. She alternately ran between 8 and 12-mile runs in the weeks before the race. She describes her program as self-cultivated. "I didn't follow any books. I just started trying to run more," she says. "I ran one 20-mile run the weekend before the marathon. I hadn't run any more than 13 or 14 miles and I was really nervous."

Her training paid off — she completed the race in 3 hours and 35 minutes and was the 75th woman to cross the finish line. "I did a lot better than I expected to do. My goal was 4 hours or 4 hours and 15 minutes," she says. "It's not great, but it's better than I really thought I would do."

Dildine explains that marathons are not all cheering crowds and exhilarating highs. "Everyone has these images of a marathon of everyone crowded around the streets and cheering. And it's like that for maybe the last 100 yards," she says. "But the last six miles are the hardest part of all because you're totally by yourself. So many people are walking. That was the worst part because you're so tempted to stop."

Although Dildine is hoping to run in this year's Boston marathon on April 21, she says she doesn't fool herself about her career as a marathoner. "I'm going to be realistic," she says. "I know I'm not going to win prize money. The reason I do it is that if I know I have a goal - even in the far future - it kind of gives me something to work towards. I know I'm never going to be a fast runner, but it's just something you do for yourself."

"When you get done, you feel so high on yourself," Dildine adds. "You feel like you've really accomplished something that you really wanted to accomplish and it's a relaxed feeling."
But most marathons no longer cater to the amateur athlete. Philadelphia’s race represents a dying breed of marathons—one without the prize money to lure the top athletes. Since the International Amateur Athletic Federation, which regulates track and field events and road races, allowed runners to accept prize money, the business of marathons has changed drastically. Today, large marathons with corporate backing and big prizes are running away with the big names.

Because it takes over three months to recover completely from a marathon, professional runners are being more selective about the races they run and money is a definite factor in their decisions. Many world-class marathoners have been vocal in their support of offering prize money to top finishers in races. This list includes four-time Boston marathon winner Bill Rodgers, who supplements his marathon income with his own line of sports-wear, and 1976 Boston winner Jack Fultz.

At the same time, marathon running has become less popular. The U.S. running craze of the seventies has slowed its pace. Medical reports linking health problems to long-distance running and the death of running star Jim Fixx during a jog two years ago have caused runners to shun longer races and switch to less taxing contests, such as 10-km runs.

According to the National Running Data Center, the number of 26 mile runs has fallen from the 1980 peak of 208 to 130 in 1984. And in the same time period, the number of marathon runners in the United States has dropped eight percent to 126,000.

Even the elite races have been forced to buckle under commercial pressure. In 1984, the New York marathon decided to offer prize money to its top winners. In contrast, the Boston marathon, which has always been considered one of the most prestigious marathons in the world because of its minimum time requirements for entrants, held onto its amateur ideal. And the marathon paid dearly for that decision. Top runners in effect “defected” from the race, forming what two-time Boston winner Joan Benoit called “a silent agreement” not to run the Boston course.

This fact, coupled with the decline in last year’s number of entries—from 5546 in 1984 to 4246 in 1985—led to a tumble in the prestige of what had been historically regarded as the “creme de la creme” of marathons.

A sure sign of the diminishing popularity of the Boston race was the scheduling of five major marathons within three weeks of it. In the seventies, no race director would even consider scheduling a race anywhere near Boston’s mid-April date.

The Boston Athletic Association reacted to the numbers. In an historic action earlier this year, its board of governors voted unanimously to award prize money for the first time in the marathon’s 90-year history. A total of $225,000 will be awarded to the race’s top winners, with $30,000 each to the men’s and women’s winners.

The money is being put up by the John Hancock Insurance Company, the marathon’s main sponsor this year.

Board member and four-time Boston runner Marja Wright feels that the decision was appropriate and inevitable. “I think it’s keeping up with the times,” she says. “To get the quality competition, you have to do the prize money. You know, the runners can only run maybe one or two marathons per year and running is their livelihood.”

Wright feels that the Athletic Federation’s 1981 decision was fitting considering the commitment world-class runners make to the sport. “It was definitely appropriate,” she says. “To get a good quality field, you have to have the top runners, and for the top runners it means spending a little time training, and there are very few people who can do that and an eight-hour job. So they have to earn their money one way or another and running is their business—it’s their job.”

While Wright concedes that marathons are declining in popularity, she remains hopeful about the Boston marathon’s future. “Marathons in general are declining in popularity,” she says. “The statistics are there to back it up, I guess. In the last year, most marathons saw a decline in numbers and quite a few actually stopped being organized at all.”

“This is the 90th year,” Wright continues. “I’m sure it’ll go on for a while yet. When I look at the crowds that line the roads, I don’t think it’s going to die—I think it’s going to stay for a long time.”

New York Marathon representative Rolle Mayer feels that other types of races are drawing runners away from the marathon. “I would say that people are taking advantage of all race distances and alternate types of sport including the triathlon and the biathlon, and that simply shifts some of the entry group into shorter distances,” she says. “But the interest in marathoning I think is still there.”

Mayer believes that the Athletic Federation’s decision to commercialize running was necessary. “Before you had a lot of people going through all of the rigors and commitments of training in a major sport and making major personal commitments, and there wasn’t a fair representation, when you compare running to other amateur sports, of available prize money,” she says. “So at this point you’re simply giving the elite athletes what they deserve in terms of their dedication to the sport. You’re making the sport of running as attractive as other sports which have been long commercialized.”

Dildine is less enthusiastic about the trend towards commercialization in marathon running. While she feels that prize money helps generate a more competitive field, she’s afraid that changes in the sport will leave amateur runners in the dust. Dildine fears that more marathons will become selective by requiring applicants to meet minimum time requirements in an effort to draw big names and corporations.

“I think commercialization is good because I think it draws more competitive runners to the race,” she says. “But I think that in a way it could be bad because it could start excluding amateur runners from races. I think it’s good that they’re commercialized. But I just hope they don’t get to the point where there’s no free entry.”

“I think it’s O.K. that Boston is really exclusive because that’s just one race, and there are so many marathons in the world that amateurs can run in,” she adds. “But I’m just worried that someday they’ll all start turning that way.”

Dildine feels that, up to now, the greater emphasis on prize money has not been harmful. “New York is commercialized, but it’s not commercialized to the point where people can’t be in it,” she says.

“If you want to see sheer talent, you watch the Olympics, you watch Boston,” she continues. “But part of the thing that makes New York and Twin Cities and all those marathons so special is because there’s so many people in them.”

“And I think one of the special things about marathons—one of the things that is so emotional about it—is you see these people that know that they don’t have the ability to run this, they’re just doing it on guts,” she says. “You see these old men and you see these fat people and you see the handicapped people and the young kids. If they start making all the races really commercialized, I’m worried that people like that won’t be able to be in them.”

Wharton sophomore Jennifer Dildine ran eight to 12 miles a day to prepare for the Philadelphia Independence Marathon last fall.
Jackson charts a varied course

Big World
Joe Jackson
A & M Records

By David Goldberg

One nice thing about a concept album is that
the idea (if it's a good one) can be a measure
of cohesion to the record, sparing the music
the sole burden of that task. Big World, Joe
Jackson's latest effort, greatly benefits from this fundamental
principle of albumology. Although a mishmash of
musical styles threatens to pull
Big World apart at its seams, the
themes that are interwoven into the songs prove strong enough
to hold the album together,
rendering it a qualified success.

The concept behind Big World, put simply, is that
the world is enormous, but shrinking
rapidly; that exotic lands are beautiful, but the people
who visit them are ugly. . . . and so on. Jackson has apparently
spent much of the last two years
traveling the globe, and the in-
tensity of his first-hand impres-
sions are honest and well-
conveyed.

This is especially true on cuts like
"Forty Years," a lament on the failures of the post-1945 era
set in contemporary Berlin, and
"Shanghai Sky," an exquisite
ballad about the competing joys
and the EP Cypress Afoot,
Cypress is filled with
the melancholy "Badger,"
with its uncharacteristically
simple acoustic guitar accom-
paniment, is, like most of the
album's songs, about a breakup.
"Used to watch it all/ Never
testing 'round beyond these walls/ Ask me later/ We'll sort
something out." Easter seems to be searching his soul as to why
painful things happen between
two people who love each other.

Easter shows his roots on
"Writing the Book of Last
harmonies to keep it from being
bogged down in an overload of angst. The only question re-
main is whether the new album will gain the band some
long-deserved commercial
radio airplay.

DC3: The Good Hex (IST)
Playing late '60s/early '70s
influenced rock and roll in a
decade that still insists on
laughing at "hippie music." DC3 has been accused of
"cultural backsliding" and of
betraying their earlier musical
styles. Choosing to ignore this
elitist criticism, the group,
which features former members
of some pioneer West Coast
hardcore punk bands, continues
to play the music which moved
them through the formative years.

On their latest album, The
Good Hex, DC3 continues
to prove that they are still very
talented, yet they continue
playing heavy and spacey music in the
vein of their musical roots—
The Windbreakers: Run (DB), Art In The Dark: The Icons (Press). What would happen if there were another British Invasion, but only Americans showed up?

Appropriately nothing, because the Southeastern U.S. and a handful of West Coast bands have produced many of the decade’s finest pop songs, but the public and major record labels have yet to take much notice. Like the British popular music that swept the States in the mid-1960s, these songs—by groups such as the DB’s, Game Theory, pre-“radio ready” Bangles, the Windbreakers and Icons—have tight structures, catchy melodies, close-cropped harmonies and refreshing guitar-based arrangements. Yet most are released on minor labels, and rarely gain major airplay. The current state of popular music is both mystifying and frustrating because the Windbreakers and Icons would sound great on the car radio.

Guitarist Bobby Sutliff’s “Don’t Wanna Know” kicks off Run, the Windbreakers’ second LP, with a burst of guitar and love-lyrics reminiscent of John Lennon’s Beatles ’65 period. With its classic structure and highly melodic bass line, it’s a near-perfect ’60s pop song delivered with modern muscle. “Vices Cards and Antique Mirrors,” also written by Sutliff, is the album’s standout. A multi-layered track replete with screaming fuzz guitar and what sounds like a mandolin, the song resembles the Band’s at its absolute best. Not surprising since Mitch Easter is the album’s drummer and co-producer.

While Run packs more punch than last year’s Terminal, the songwriting is a bit less consist-ent. Tim Jack’s songs rock the hardest but sometimes drift into Aerosmith country. His singing, which lies somewhere between a croak and a growl, doesn’t help matters. Nevertheless, the sitar-tinted “I’ll Be Back” and the quivering keyboards of “Braver on the Telephone” redeem his occasional excesses.

The Icons, formerly known as Art In The Dark, use Beatleque harmonies and guitar breaks on “Lots of Money,” but their debut album, The Icons, pays homage to fellow Athenians, BG’s and the B-52’s. While the song “Trouble in Havana” and “Tonight (There’s a Sign)” may sound a bit too derivative of the BG’s, the Islands, the Windbreakers and Icons may not be next in line for the Beatles’ crown, they certainly deserve to get off the exposure waiting list.

The Windbreakers are worthy of airplay, but have yet to break the airwaves.

The Swimming Pool Q’s: Blue Tomorrow (A&M). The second major label release from this Atlanta band is a record that suffers from a definite case of split personality. The Q’s play a bouncy guitar pop that veers either towards a rhythmic, B-52’s influenced style, or in the direction of a more folk sound, depending on which of their two lead singers is at the microphone.

Singer Anne Richmond Boston has a strong folk-flavored voice. Unfortunately, the songs that she is given to sing are some of the weakest on the album. “More Than One Heaven,” “Pretty On The Inside,” and “A Dream In Gray” are catchy pop ballads that are superficially appealing, but quickly forgotten.

Only on the anemic “Now I’m Talking About Now” does Boston’s fine voice approach its potential. The album’s overly polished AOR production, coupled with its heavy-handed use of synthesizers, makes her singing sound out of place on the radio.

Blue Tomorrow’s best songs are sung by guitar player Jeff Calder. His technique is not as polished as Boston’s, and it is this rough edge that helps his singing cut through the gloss. “She’s Looking Real Good When She’s Looking,” with its driving vocals and “Peter Gunn” bass line, has a groove that just won’t quit.

In “Corruption,” Calder sings: “You might know me by my first name/But I’d like to call you by my last/Oh I’ll make you choke upon the ruins/Of your recent past.” He gives a first person interpretation of the means and motives behind one of humanity’s oldest vices. Bob Elsey’s raunchy lead guitar and the convincing vocals combine to make this the LP’s standout song, “Laredo Radio,” however, is one tune that even Calder can’t quite pull off. Its hokey lyrics and forced melody quickly grate on the nerves.

The constant switching back and forth between Boston and Calder prevents the album from developing any stylistic unity, making it somewhat jarring to listen to. Not until the very last song, a recording of their first LP’s “Big Fat Tractor,” do they share the lead vocal spot. The song’s duet structure and amusing lyrics make it a surprisingly strong finish to the album.

“I’m just another dead volcano/Waltin’ on my eruption,” goes the opening line of “Corruption,” and, with a few exceptions, Blue Tomorrow is exactly that. It has potential, but in the end it is unfulfilled.
Living it up in Italy

By Abigail Abrash

Possessing the stylized classicism of Brideshead Revisited, James Ivory’s A Room With A View presents an overly genteel, yet endearing portrait of a young Victorian woman’s adult awakening.

Finding a “room with a view” is the biggest of Lucy Honeychurch’s (Helena Bonham Carter) problems when she arrives in Florence for a tour abroad. Along with her prudish chaperon and cousin, Charlotte Bartlett (Maggie Smith), the young Miss Honeychurch discovers a world far different from her native English countryside, and her sensibilities are awakened by the Italian openness and vitality.

A Victorian upbringing has stilled Lucy’s verve for life, yet she manages to open a creative valve by playing the piano. Mr. Beebe (Simon Callow), the parish vicar, and a type of fairy godfather for Lucy, recognizes the powerful emotional potential bottled up inside her, telling Lucy that if she ever lives as she plays the piano, she will bring pleasure to everyone.

The artistic beauty of Florence is a romantic backdrop for the story, based on E.M. Forster’s novel. The breathtaking setting is a striking contrast to the ugliness of a gruesome fight between two roughneck Florentines. Lucy witnesses the fracas and faints into the waiting arms of George Emerson (Julian Sands), a compatriot living abroad with his father (Denholm Elliot). George is an enigmatic character, brooding and introspective, but this meeting provokes a change which George realizes immediately. He falls in love with an unsuspecting Lucy, and in the middle of a barley field in the picturesque hills surrounding the city he kisses her with unexpected passion.

Back in England at her family home, Lucy returns to the dull predictability of her existence. Engaged to an aesthetic snob from London named Cecil Vyse (Daniel Day Lewis), Lucy seems fated to become the possession of an aristocratic husband. But whether it is fate, coincidence, or design as Mr. Beebe suggests — her handsome friend

Maggie Smith is the nagging chaperon from Florence invades this pleasant little world and the resulting mayhem is delightful. Tony Pierce-Roberts’ cinematography is exquisite, capturing the warmth and charm of Florence and the cool greenery of the English countryside. It is said that Florence has a special light (a bit like the warm yellow produced by Vuarnets), and this glow adds to the romance of the film.

Unfortunately, Helena Bonham Carter is overshadowed by her supporting cast. Fresh from her first major movie role as Lady Jane Grey, Carter has not yet achieved the emotional depth necessary to portray as vibrant a character as Lucy Honeychurch. Her cherubic face and pouting mouth are almost too childish for the sensuality and zest which Lucy eventually learns to express. She is an individualistic and free-thinking woman, an uncommon thing in Victorian times.

As the good-natured free spirit Mr. Emerson, veteran actor Denholm Elliot is the perfect foil for Daniel Day Lewis’ George. They are a rather odd pair, but as Lucy learns, their intentions are always honorable. Also of note is Maggie Smith’s portrayal of the spinster Miss Bartlett. Smith is excellent as the annoying and gossipy martyr.

The only uncomfortable point in the film is inflicted by Lucy’s quick turn around in future husbands. She seems easily swayed and influenced, qualities which contradict the sureness and composure she demonstrates throughout the film. Despite this inconsistency, the cinema adaptation of Forster’s A Room With A View is a pleasantly numb romance, sure to produce at least a smirk from even the stiffest of lips.

Dog days for musket-bearing Pacino

Revolution

Directed by Hugh Hudson
At the Palace

By Paul Anderson

War, with its grand-scale of action and adventure encompassing the human drama, has all the elements for the perfect epic. And filmmakers are well aware of this. Some of the more popular television mini-series, such as The Winds of War and The Blue and the Gray, have used warfare as a backdrop for their storylines. Hugh Hudson’s Revolution is an attempt to bring the struggle for American independence to the big screen. An ambitious undertaking, the film fails, though in an interesting way, revealing the problems of trying to miniaturize epic struggles on the big screen.

The crux of the problem lies, ironically, in war’s epic nature. It may make for a great story, but something as large as the American Revolution is very difficult to reduce into a few hours of film for the cinema. In order to work successfully, a war drama must focus on a small group of people caught up in the conflict, giving the audience people they can identify with. This is why television series have an advantage — they have the time to develop the element of human drama and still manage to cover the carnage.

It comes down to the filmmakers striking a balance between epic war and personal drama, and in Revolution, Hugh Hudson has made the wrong compromises. In Chariots of Fire and GreyStone, Hudson was successful because he took a small human drama and raised it to a grander level. In Revolution he tries to do the opposite, and it backfires.

Revolution has the potential for a gripping story, centering around Tom Dobbs (Al Pacino) and his son, Ned (Dexter Fletcher), two simple people reluctantly pulled into the war. Yet the director fails to focus properly on this nugget. Progressing from the start of the revolution to the Battle of Yorktown, Hudson tries to cover too much, neglecting adequate development of the characters in the process. The result is something akin to a mini-series reduced to its plot elements alone.

The story and Hudson’s direction are not, however, totally at fault. Whatever Al Pacino used in Dog Day Afternoon and The Godfather to make his mark as an actor, he has forgotten here. His portrayal of Dobbs, a widower who wants only to take care of his son, is shallow and one-dimensional. You would think that someone of Pacino’s caliber would have breathed some life into his role. Instead, he spends the majority of his scenes mumbling incoherently and looking helpless.

Nastassja Kinski doesn’t do much either in her portrayal of Daisy, a young woman who leaves her Loyalist family to help the rebels. She cries, pouts, shouts, and sports longingly at Pacino, but she too is essentially a cardboard cut-out.

Revolution is not an inherently bad film. But Hugh Hudson has taken on a project too big for the limited time constraints of conventional cinema. Possumed Revolution was originally to have been twice as long as the final version, and perhaps much of the needed character development was left on the cutting room floor. Although Hudson tries, his struggle falls short of true Revolution.
Death 7, happiness 0

'Sportswriter' is morbid and predictable

The Sportswriter
By Richard Ford
Published by Vintage Books

By Stefanie Krasnow

You've seen generic macaroni, aspirin, and paper towels, but here's something you won't find lurking on the average supermarket shelf—a generic life story. It's a brand of novel which contemporary author Richard Ford has made utterly unpalatable with his latest work, The Sportswriter.

His approach is barren, chronicling the life of his protagonist, who just happens to be a sportswriter. What the reader develops, instead of an understanding of and compassion for Ford's characters, is a case of the yawns. With a standard plot and a catchy if uninspiring title, The Sportswriter is hardly sporty.

Frank Bascombe is Joe Average: a failure in marriage, several careers and in many personal relationships. Bascombe languishes and wanders, stating that, "I had somehow lost my sense of anticipation at age twenty-five.'

This inner confusion, coupled with the painful death of his first son, is enough to knock Bascombe senseless for several years. He becomes estranged from his wife and children. He wanders from job to job, and from state to state. Finally, in a last effort to save himself, Bascombe compromises himself and his desires to become a sportswriter. What the reader finds is hardly sporty.

"A book of life, full of life, and a grand achievement."—FREDERICK ERLEY

A Woman's legs and golf have something to do with death, Ford's story is burdened with its heavy, plodding plot and a catchy if uninspiring title, The Sportswriter is hardly sporty.

"I had somehow lost my sense of anticipation at age twenty-five.'

This inner confusion, coupled with the painful death of his first son, is enough to knock Bascombe senseless for several years. He becomes estranged from his wife and children. He wanders from job to job, and from state to state. Finally, in a last effort to save himself, Bascombe compromises himself and his desires to become a serious novelist, and joins the ranks of the sportswriting masses.

Thirteen years later, in the cloistered environment of cozy, suburban New Jersey, Bascombe has recovered from his depression and has all but recovered from the death of his son. Having learned to cope and adapt, he has finally discovered how to live. Or at least, so the author would like us to believe.

In a novel which tries to celebrate life in the face of its share of ups and downs, Bascombe experiences a ridiculous rash of bad times all within a week-long time span. A sports hero is revealed to be something less than heroic, a lover is proved hardly loveable, and a friend passes away leaving the protagonist to pick up the pieces. Everything certainly isn't too cheery for Frank Bascombe. Yet he plods through it all with undying resoluteness.

Ford is a talented author. His descriptive passages are eloquent in style, reminiscent of Hemingway and Fitzgerald, and the dialogue is convincing and true-to-life.

But what Ford manages to create is a story that is hardly extraordinary. It consists of a myriad of conventional opposites—marriage and divorce, success and failure, life and death. Critics have applauded Ford in the past for stories that have reached into the realm of fable. There's no disputing that Ford can tell a story. However, with its heavy, plodding plot and severely ordinary characters, Sportswriter just isn't the one.
A Bunch of misprints

Artists works displayed like trash

Modern Print Masters
Various Artists
At the Newman Gallery
By Patricia Intrigio

The artists represented in the Newman Gallery’s current exhibit are big: Larry Rivers, Robert Rauschenberg, Red Grooms, and Alexander Calder to name a few. And with names like those, how could the Newman possibly go wrong? Apparently, it was quite easy. The careless display, mediocrity, and the extremely small number of prints all contribute to making Modern Print Masters instantly forgettable. Modern Masters is located in the gallery’s mezzanine level. But that’s where the glamour ends. You are immediately struck by the fact that there are only thirteen prints in the entire show. Of course, sometimes good things come in small packages. But the gallery seems a bit too carefree with these pieces of art that are exhorbitantly priced for their quality. And the quality will undoubtedly take a turn for the worse due to the poor environmental conditions of the gallery. According to Kathy Mallow, Departmental Administrator of the Philadelphia Museum of Art, cigarette smoke is a threat to the long life of a piece of art, particularly works done on paper such as the ones exhibited in this show. The curators not only permit smoking, but also provide ashtrays which are placed inches from these valuable prints. Putting aside the gallery’s negligence the overall quality of the representative works is quite poor. There are two Rauschenbergs which are somewhat disappointing but nevertheless are up for grabs at mere four-digit prices. Small in size, they lack the excitement and vibrancy that Rauschenberg’s works usually embody. Also included is the Alexander Calder piece “Dripping Balloons,” and two Joan Miro prints which are rather bland. Despite the artists’ signatures on all the show’s works, the high prices hardly seem worth it. Amidst all the disappointments in Modern Masters, there are some refreshing works that almost bring the overall rating up to a so-so. Don Eddy’s “Strictly Kosher” is a wonderful lithograph showing the store front of a Jewish deli. Eddy, a super-realist, has filtered images of the cars parked across the street to convey his skill at producing a photo-like effect. But what makes this work more interesting than most super-realist pieces is that it possesses a graininess in the applied texture. This personal quality is not the typical slick plastic look which results when acrylics are used. Another likeable print is “Life at the Movies” by Larry Rivers, who had a show at the Ross Gallery last fall. It is a mixed medium which blends letters with photographs and the subject is simple, showing a couple enjoying a movie and happily eating popcorn. Philadelphia will recognize Robert Indiana’s “Love”. Almost everyone has seen the design in its Parkway sculpture form. It looks great there. In fact, it’s probably better to find “Love” on the Parkway than to search for non-existent "Charming Prints" in the Newman Gallery.

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Tube
continued

Joey Heatherton, Barry Sullivan (1975)

Columbo
All in the Family
11:45 P.M. Magnum, P.I. A Saxon disc- jokey turns to Magnum for help in locating her former missing fiancé. (60 min.) (R) 12:00 P.M. MOVIE: "Poker A woman's hand- hand is adopted from an orphanage and 30 years later an English detective is hired to find her. Michael Caine, Natalie Wood, Kitty Winn, 1975. (R) 12:45 P.M. Blue Knight

Be be Announced

Friday Night Videos Sports caster Bob Costas and baseball all stars Ozzie Smith and George Brett guest host. (60 min.) in Sanrio. 12:45 P.M. McCartney McCartney investigates what appears to be a bloody vendetta against a group of bird watchers. (75 min.) (R)

MOVIE: "Wild Party" A comedian stages a lavish party hoping to stage a comeback by showing a movie he has made to studio heads and the select of Hollywood society. James Coco, Raquel Welsh, 1974.

Tube

CONTINUED

SUNDAY 4/12

MORNING

9:00 A.M. Man Builds, Man Destroys 10:00 A.M. Inside Look 12:00 P.M. The Late Show 12:30 P.M. Snorks 1:00 P.M. Saturday Night Live Host Oprah 1:30 P.M. Mr. T 2:00 P.M. Judge Mccarthy and the Scottsboro Boys A respected Alabama jury reluctantly agrees to preside at the retrial of nine young black men accused and sentenced to death for the rape of two white women. Arthur Hill, Vera Miles, Lewis Stadlen, 1976. (R) 2:30 P.M. The Unsought Heir 3:00 P.M. America's Top Ten
2:50 P.M. MOVIE: "Portrait in Terror" A deranged artist plots, with an Englishman, to steal a genuine Titan painting. William Campbell, Anna Pavane, Pat McKeon, 1965. 3:30 P.M. Mission Impossible 4:00 P.M. People Are Talking
4:40 P.M. MOVIE: "Honor Thy Father" The everyday life of an underworld family is presented through the eyes of the son of one of New York's most powerful gangsters. Brenda Vaccaro, Joseph Bologna, Rat Vallone, 1972.

MOVIE: "Comanche Station" A man searching for his wife, who was captured by Comanches, gives a woman through hostage


Saturdays

9:30 P.M. Smarts 10:00 P.M. The Shangri La Show 11:30 P.M. Cass Elliot 1:00 A.M. The Late Show 2:00 A.M. Late Night with David Letterman 4:30 A.M. HBO Saturday Night

SUNDAY 4/13

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Be be Announced

Friday Night Videos Sports caster Bob Costas and baseball all stars Ozzie Smith and George Brett guest host. (60 min.) in Sanrio. 12:45 P.M. McCartney McCartney investigates what appears to be a bloody vendetta against a group of bird watchers. (75 min.) (R)

MOVIE: "Wild Party" A comedian stages a lavish party hoping to stage a comeback by showing a movie he has made to studio heads and the select of Hollywood society. James Coco, Raquel Welsh, 1974.

Tube

CONTINUED

SUNDAY 4/12

MORNING

9:00 A.M. Man Builds, Man Destroys 10:00 A.M. Inside Look 12:00 P.M. The Late Show 12:30 P.M. Snorks 1:00 P.M. Saturday Night Live Host Oprah 1:30 P.M. Mr. T 2:00 P.M. Judge Mccarthy and the Scottsboro Boys A respected Alabama jury reluctantly agrees to preside at the retrial of nine young black men accused and sentenced to death for the rape of two white women. Arthur Hill, Vera Miles, Lewis Stadlen, 1976. (R) 2:30 P.M. The Unsought Heir 3:00 P.M. America's Top Ten
2:50 P.M. MOVIE: "Portrait in Terror" A deranged artist plots, with an Englishman, to steal a genuine Titan painting. William Campbell, Anna Pavane, Pat McKeon, 1965. 3:30 P.M. Mission Impossible 4:00 P.M. People Are Talking
4:40 P.M. MOVIE: "Honor Thy Father" The everyday life of an underworld family is presented through the eyes of the son of one of New York's most powerful gangsters. Brenda Vaccaro, Joseph Bologna, Rat Vallone, 1972.

MOVIE: "Comanche Station" A man searching for his wife, who was captured by Comanches, gives a woman through hostage

Broadway?'s Chan finds that murder takes the stage and a missing diary holds a political scandal. Warner Chappie. Jim Marsh, Donald Woods. 1937.


1:00 MOVIE: 'The Satanic Rite of Dracula' The unequil Transylvanian bloodsucker attempts to control the world by converting world leaders to his cult of devil-worshippers. Christopher Lee, Peter Cushing. 1973.


1:30 MOVIE: 'The Wonders of Travel' Jessica soon learns to solve the murder of a gambling club owner (60 min.)

2:00 AT THE UNTOUCHABLES A young and brash man fighting a man for the women he loves is convinced that the man's唐朝 caused him to commit the murders in Stereo.

2:30 DELAWARE VALLEY FORUM A young and brash man fighting a man for the women he loves is convinced that the man's唐朝 caused him to commit the murders in Stereo.


2:55 MOVIE: 'The Thing' a summer and his family as they travel across the Western United States. Jim Dunn. 1952.

3:30 MOVIE: 'The Thing' a summer and his family as they travel across the Western United States. Jim Dunn. 1952.

4:00 MOVIE: 'My Father's House' A high pressure news magazine editor suffers a heart attack and his family as they travel across the Western United States. Jim Dunn. 1952.

4:10 MOVIE: 'My Father's House' A high pressure news magazine editor suffers a heart attack and his family as they travel across the Western United States. Jim Dunn. 1952.

SUNDAY 4/13 MORNING 6:00 People Are Talking 6:30 Perspective 6:30 Delaware Valley Forum 7:00 Max to Man 7:00 Headline News 7:00 Insight 7:30 Perspective 7:30 Delaware Valley Forum 7:30 DAVID letters 8:00 People Are Talking 8:00 Perspective 8:00 Delaware Valley Forum 8:00 Headline News 8:30 News

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34TH STREET APRIL 10, 1986 / 17
12:00 Entertainment This Week

10.30 Yes. Minister

10:00 Good Neighbors

9:30 Database

9:00 Foreign Intrigue

8:00 Good Neighbors

7:30 In Touch Ministries

7:00 Neoprity

6:00 CNN Headline News

5:30 Two, Minister

5:00 America's Black Forum

4:30 Eyewitness News

4:00 News

3:30 Sneak Previews

3:00 Hosted by Jeffrey Lyons and Michael Medved preview today's hottest films.

2:30 W.V. Kt.nl. Sr.

2:00 Sports

1:30 Sports

1:00 Entertainment Tonight

11:30 MOVIE: 'Bobek' A soldier of fortune takes on hijackers threatening Britain's oil in the North Sea.

10:45 MOVIE: 'The Best of Carson Tonight'

10:15 MOVIE: 'A Perfect Match'

9:45 MOVIE: 'Valerie, Valerie panics when her new boss hurtles for the American control of California and is later arrested by longtime nemesis Garf. Keeny and ordered to face a count.

8:45 MOVIE: 'A Soldier Never Quits' (CC) A one-armed baseball player Pete Gray struggles to succeed in the major leagues and inspires another handicapped boy.

7:45 MOVIE: 'How I Got Here' The House of Ramon lgi.su (CC) A poor Cuban farmhand 19 supporting years in America longs for a chance at the American dream.

6:45 MOVIE: 'The A-Team' (CC) A band of ex-con super-soldiers are examined through a look at the Wack household workers of New Orleans today.

5:45 MOVIE: 'Dream West (CC) Part 3 of 3

4:45 MOVIE: 'I Love a Mystery'

3:45 MOVIE: 'Eeny, Meeny, Miny, Moe'

2:45 MOVIE: 'At Long Last Love' A young white slumlord is hired to locate the presumably kidnapped daughter of a dying business tycoon.

1:45 MOVIE: 'Golden Years of Television' Produced by the Academy of Television Arts & Sciences.

12:45 MOVIE: 'Company of Killers' A detective tries to track down a psychopathic killer loose in a metropolitan area.

11:45 MOVIE: 'The A-Team (CC) Tha team travels to Italy to attempt the rescue of a dying business tycoon.

10:45 MOVIE: 'Return to Eden'

9:45 MOVIE: 'The Untouchables'

8:45 MOVIE: 'The 2nd Annual Academy of Country Music Awards Mac Davis, Reba McEntire and John Schneider host the awards presentation honoring the year's top country stars.

7:45 MOVIE: 'Aloftes' A soldier of a dying business tycoon (60 mm)

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LIVE ENTERTAINMENT

The last Thursday night! 8:30-11:30.

Houston Hall Art Gallery

Thursday, April 10

The Times of Harvey Milk

8:00

10:00

Annenberg 110

(not in Meyerson)

An award-winning political documentary - moving, sensitive, yet shocking.
The Tonight Show
Tonight's guests are Joanna Kerns and the musical group Exile. (60 mm) (R). In Stereo.

2:00 O MOVIE: 'I Was a Male War Bride' A French captain married to an American WAC Lieutenant tries to get into the U.S. along with a group of war brides. Cary Grant, Arlene Dahl, Robert Taylor. (60 mm) (R).

8:00 O MOVIE: 'Highway to Heaven' Jonathan helps a struggling agent and his actress daughter in this modern-day Cinderella story. (60 mm) (R).

9:00 O MOVIE: 'Slaughter on Tenth Avenue' An assisted D.A. runs into formidable obstacles when he tries to get the goods on waterfront hoodlum Richard Egan. John Sterling, Dan Duryea. 1957.

9:00 O MOVIE: 'Papillon' A convict tries to outwit the big gambling racketeer employs many tricks to outwit the big gambling syndicate Edmond O'Brien, Robert Vaughn, James Whitmore. (60 mm) (R).

9:00 O MOVIE: 'A Tale of Two Cities' The story of Dr. Charles Clements, a former military doctor who became a doctor behind rebel lines in a Roman prison, is profiled. (60 mm) (R).

11:00 O Movies: 'Talk show Tonight Tonight's guests are Larry Miller and polka accordionist Franke Zappa, Vic.

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Sun. & Tues. in HRN rooftop
Mon. in HRS rooftop

Saturday, April 12
WHEN A MURDER CASE IS THIS SHOCKING WHICH DO YOU TRUST... YOUR EMOTIONS OR YOUR EVIDENCE?

Shows at
8:00
10:00
12:00
Irving Auditorium

Penn Union Council

Movies
Film

APRIL FOOL'S DAY
First it was Friday the 13th, now this. What next? Killer woodchucks in Groundhog Day? (Duke and Duchess, 1605 Chestnut, 536-9881)

BAND OF THE HAND
First week. The producers of Miami Vice let a bunch of inmates who are experts in the martial arts lose in the Everglades. (Duke and Duchess, 1605 Chestnut, 536-9881)

BRAZIL
Carmen Miranda, where are you? (Erick Rittenhouse 3, 1907 Walnut, 567-0320)

THE COLOR PURPLE
A royal lilt if ever there was one. (Walmart Mall, 3925 Walnut, 222-2344)

DOWN AND OUT IN BEVERLY HILLS
Richard Dysart's advice to aspiring entrepreneurs: clothes hangers. (Sam's Place, 19th and Chestnut, 972-0538)

JUST BETWEEN FRIENDS
Soap on a rope. (Erick Rittenhouse 3, 1907 Walnut, 567-0320)

KISS OF THE SPIDER WOMAN
Don't miss William Hurt's superb Oscar-winning performance in this excellent film. (Enc 3 on Campus, 40th and Walnut, 382-0296)

Knights of the City
There's a lot of rapping in this tale of a vingtante street gang, and it's not all on heads. (Midtown, Chestnut and Broad, 567-7021)

LADIES CLUB
First week. A bunch of victimized women get together to plot revenge. (Walmart Mall, 3925 Walnut, 222-2344)

LUCAS
Although another tale of the angst of adolescence and young love, this charming film is a cut above the others. (Odeon City, 2nd and Front, 627-5996)

THE MONEY PIT
Tom Hanks gives urban renewal new meaning. (Enc 3, 19th and Market, 564-6222)

MY BEAUTIFUL LAUNDRETTE
First week. Humorous look at racism and the struggle between the classes in London. Review next week. (Ritz V, 214 Walnut, 925-7900)

9 1/2 WEEKS
Mickey Mouse: the Pimp of Greenwich Village? He certainly has Kim Basinger hanging on to him. (Sameric 4, 1908 Chestnut, 567-0604)

Offbeat
First week. Judge Reinhold finds it's not all that easy to impersonate a cop. Review next week. (Odeon City, 2nd and Front, 627-5996)

Out of Africa
A lot of people predicting the Oscars said, "Mr. Spielberg, I presume," but apparently they were lost in the jungle. (Sameric 4, 1908 Chestnut, 567-0604)

Police Academy 3: Back in Training
Back in the box office. (Regency, 16th and Chestnut, 567-2310)

Pretty in Pink
Take the Duckman's advice: plo to this film. (Sameric 4, 1908 Chestnut, 567-0604)

REVOLUTION
What a reroll development. REVIEW ON PAGE 12 (Palace, 1812 Chestnut, 496-0222)

A ROOM WITH A VIEW
Worth a look. REVIEW ON PAGE 12 (Ritz V, 214 Walnut, 925-7900)

The Trip to Bountiful
Geraldine Page is hummed-bound. (Ritz V, 214 Walnut, 925-7900)

Turtle Diary
Turfanapping may seem like an absurd procession of a film, but it works here. (Ritz V, 214 Walnut, 925-7900)

Schlock
The Naked Cage
House (Midtown, Chestnut and Broad, 567-7021)

Tight Spot
Death Journey
(Regency, 16th and Chestnut, 567-2310)

Repertoire
Roxy Screening Room
Theater I First week. A Jewish woman says Goodbye New York and sets out for Paris though she ends up in Israel. (Theatre B: An American G.I. finds love in Poland during The Year of the Quiet Storm. (2023 Samsen, 541-0114)

Theatre of the Living Arts
All week: Parting Glances, a look at a homeless people. Pu & Sun: mid-night screenings of Rocky Horror. (334 South, 925-1010)

Art

Images for Survival
126 American graphic artists' posters created to welcome a world in which it will be necessary to make posters for peace. The exhibition commemorates the 20th anniversary of the Hirohama bombing. Through Sunday. (Paralyzed Art Centers, 230 Voss St, 925-9514)

Modern Print Masters
What a joke. Thirteen works by artists such as Alexander Calder, Joan Miro, and Red Grooms. REVIEW ON PAGE 12. (Newman Gallery, 1625 Walnut St; 565-1779)

Loretta Mosiman
Cubist and geometric wall tapestries. (University City Science Center, 3624 Market St., 387-2259)

Diego Rivera: A Retrospective
A 20th anniversary show of a Mexican artist's birth with more than 350 paintings, drawings, ceramics, murals, and photographs. (Philadelphia Museum of Art, Parkway at 26th. 926-1200)

Lee Weitzman
New frontiers in furniture. (Swoz Gallery, 132 S, 19th St, 569-9889)

Etc.

Todd Glass, Larry Ragland, and Steve Mittleman: Comedians
Phil's favorite young comic, a Tonight Show vet, and the man billed as having no chin around in their own laughter. Friday and Saturday, 8 and 11. (Beck's Works, 126 Chestnut St, WAC-KY9)

Paul Robeson Tribute
The museum's 5th annual tribute to the actor will feature his first film, the 1924 Body and Soul. Friday at 7:30. (Philadelphia Historical and Cultural Museum, 7th and Arch, 574-0306)

Three Choreographers
An evening of works by Karen Bambara, Terry Beck, and Steven Kriese. Friday and Saturday, at 8. (Susan Hecke Dance, 20th and Sansom, 685-0060)

Margaret Walker
The Bicentennial of Jubilee and For My People will read from her latest works. Today at 7:30. (Alto-American Historical and Cultural Museum, 7th and Arch, 574-0306)