Wall street firm apologizes to U. for illegal questions

By EDWARD SUGMAN

The Wall Street investment banking firm Salomon Brothers has apologized to the University after one of its recruiters allegedly asked a student illegal questions relating to his religious background during the course of an interview. Although Salomon Brothers has not yet decided on the specific action it will take, the firm has suspended the recruter pending an investigation by the university's Committee on Students' Rights.

The recruiter, a Wharton senior who has not been identified, filled a complaint with the Career Planning and Placement Service alleging that Salomon Brothers Recruiting Associates had not followed its guidelines when interviewing students.

If the allegations are true, the questions possibly violated federal and state law, including the Equal Opportunities Act. Okun, who is a 1991 University graduate, yesterday declined to comment on the situation. The student and Okun both agree that Salomon brought up the question because of Okun's involvement in the Jewish Student Union and the university's Office of Student Life.

"After about 15 minutes into the interview Okun said, 'you don't look Jewish, you look WASPish - why do you think that?'" Okun, who had just graduated from the University of Pennsylvania and was Jewish because of his mother, said. At this point the interviewer asserted that Okun had made any indication to the interviewers of his religious background.

In a statement released yesterday, Okun expressed his concern about the question: "I'm satisfied and impressed that such quick action was taken by the University. I feel that the student who was asked this question is no longer in a position to work for Salomon Brothers. This sends a clear signal to Salomon that they have the right to avoid such questions of religion unexpectedly, in the midst of an "anonymous" interview."

"I'm pleased that Salomon Brothers fell this a sufficiently important grievance to take prompt action," said the student, who is a member of the student group planning to file the complaint to avoid jeopardizing other job opportunities for students who have been called back for interviews in the past three years who has been turned down by the firm. "It's hard to see how we could be as offensive at all if we knew the individual we would be interviewing." The student added that he would be happy to see the firm hire a lawyer to go after job prospects.

The McCall said that the firm had a way to be "trendy" in January 15.

Public Safety violated rules for open expression

In ANY WESTFELD

The Committee on Open Expression last month ruled that the Public Safety Department for violating open expression guidelines when it disrupted a series of meetings, which included Wharton's 25th Anniversary Celebration.

History Department graduate students, who requested that the demonstration, yesterday that the court be denied bail pending psychiatric test

T A denied bail pending psychiatric test

The student was denied bail pending psychiatric test due to concerns expressed by the University's Administrative Committee that the student "is a danger to himself and others." The student was arrested last week for allegedly threatening to "kill a lot of people." The student, who has been confined in the University's Psychiatric Ward since last December, will now be transferred to a mental hospital in the city to socialize with other people from the University.

Former State Senator and College Professor Richard McFeely, student development director at the Wharton Executive Education Center, said last week that the construction is "right on track." He noted the completion of the Wharton Executive Education Center, the Clinical Sciences Research Facility, and the Wharton Executive Education Center, and the Wharton Executive Education Center.

The three major on-campus projects identified in the University's 1991-92 budget - the Wharton Executive Education Center, the Clinical Sciences Research Facility, and the Wharton Executive Education Center - are the major sources of revenue for the University. This program of "half" of the University's 1991-92 budget is "right on track," he noted.

Opponents of any new construction, who have argued that the project will add a "lot of unknowns" to the University's finances, pointed out that the student "is a danger to himself and others."

The pamphlet also lists 22 categories of other illegal questions, including those relating to race, marital status or national origin.

Salomon Brothers, which supervises the students at the university, said yesterday that it would be "very difficult" to decide whether to hire the student because of Salomon's policy of "half." The student was also dismissed last week by the University's Committee on Students' Rights.

The pamphlet also lists 22 categories of other illegal questions, including those relating to race, marital status or national origin.

Michael YANKOW

New Student Health policy to be offered

By MICHAEL YANKOW

Next year's Student health insurance plan will offer more expanded coverage than in previous years, although the plan will increase premiums. The plan is offered by the University's Student Health Advisory Board and was negotiated between the Board and University administrators.

The University decided to switch to the Student Health Plan because the plan was more cost-effective. The plan was offered to students at a lower cost than the University's previous plan.

The plan has been designed to improve the health of students by providing benefits for preventive care, such as routine checkups, and by offering coverage for mental health services.

Michael K. Jordan, a graduate student in the medical school, said the University's Student Health Plan has been designed to improve the health of students by providing benefits for preventive care, such as routine checkups, and by offering coverage for mental health services.

"There is no condition that the student must meet in order to participate," said Jordan. "There is no condition that the student must meet in order to participate." (Continued on page 5)

By AMY WERTLDT

A federal magistrate yesterday denied bail to a University junior who was arrested last week for allegedly threatening to "kill a lot of people."

"There is no condition that the student must meet in order to participate," said Jordan. "There is no condition that the student must meet in order to participate." (Continued on page 5)

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"The public safety officer must have been assuming that there was something wrong with the meeting," Jordan said. "The public safety officer must have been assuming that there was something wrong with the meeting."

Taking Care of Business

MAYOR WILSON GOODE, while declaring "Young Student's Day in Philadelphia," yesterday. The mayor called on the students to participate in the city's new business program for training Interviewers, although one had been denied admission to the Civic Adminstrators last month cited the Public Safety guidelines. Sources close to the situa-

"No, no, no. No. We're trying to help them find coverage."

Other improvements in next year's policy include a substantially improved in the new plan is the coverage ol medical surgical costs from $3000 to $5000. The plan also includes a more extensive list of covered services.

The plan offers coverage for the modified plan offered by the Hartford Insurance Group last year after losing more than $3.5 million and Professional Student Assembly Chair Jim Regan as the main speaker.

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S. Africa to repeal 34 ‘pass laws’

“Some form of legislation may well be seen as the beginning of a new era,” said the Department of Justice.

The South African government has announced its intention to repeal 34 “pass laws” that are discriminatory and oppressive.

The announcement follows public and international pressure on South Africa to address the issue of apartheid and its effects.

The pass laws, which are still in force despite being declared unconstitutional, require black South Africans to carry identity documents and restrict their movement.

The government has stated that these laws will be replaced with more modern and inclusive legislation.

The move is seen as a significant step towards reconciliation and the end of apartheid.

The repeal of the pass laws is expected to be implemented over the next few years, with the aim of ensuring that all South Africans have equal rights and opportunities.

The government has also expressed its commitment to addressing other aspects of apartheid, such as the segregation of schools and the forced removals of people from their homes.

The announcement has been welcomed by many South Africans and international organizations, who have long called for an end to apartheid and its discriminatory practices.

While some may welcome the move, others have expressed concerns about the potential impact on law enforcement and the need for additional measures to prevent crime.

The government has stated that it will work closely with other South African institutions and international partners to ensure a smooth transition to new legislation.

The move to repeal the pass laws is part of a broader set of reforms aimed at addressing the legacy of apartheid and promoting a more inclusive and equitable society.

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Choral Activities Director William Parberry said yesterday. "It takes a lot of vocal talent with this," Solomon said. "I've been with the University Choir for six years, and I have a very supportive staff," he said. The musical setting will be the Tabernacle, 3 pm. Admission is $3.00 for students, $5.00 for adults.

The University Choir performs Sunday at 8 p.m. in the Houston Hall Auditorium. The group is lucky to have a director as professional as Marshall said. "In this country only the most dramatic settings are fielded," he said. "But the idea of children's theater is still a hard concept to do.

"Children's theater is often regarded as nothing more than a form of entertainment," said Marshall. "What we're doing is definitely professional," he said. "It has more music, more movement and mime into the theater. Last semester, "we've been working on the piece all semester," said Marshall. "It is a remarkable number of vocal and musical skill to carry them off." He added that the group's high quality is demonstrated by the fact that all but one of the voices are either University students or faculty. "I'm proud that we didn't have to resort to a lot of professional singers for the songs," he said.

The idea of bringing classical music to a university setting, the director of the University Choir, Susan Gunderson, said yesterday, is "a conservative college student who was a newcomer to show business, having studied opera at the Curtis Institute of Music in Philadelphia. She was one of the founders of the Philadelphia Opera Society, which sponsored the first annual International Children's Festival three years ago when they started their first international festival. The educational and artistic programs that supported the idea under the leadership of Catherine Marshall, festival director and Annenberg Center's Director of Opera, were well-received. "The festival will be an important part of the year's educational and artistic programs that are sponsored by the Annenberg Center. The festival will be held at the Tabernacle on November 11th and 12th. The festival will be a special evening of "straightforward" drama. The students collaborated to create a "Transition Exercise," which is an evening of movement and mime into the theater. "This is the first time such a show has been done," said Marshall. "It has more music, more movement and mime into the theater." He added that the concept of children's theater is still a hard concept to do. "But for many people, theater for children is still a hard concept to do.

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Possible nuclear war strategies to be fo}
U. searches for animal programs head

By ROBERT PANSAU
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Letters to the Editor

Student Blasts President Reagan for Libyan Action

To the Editor:

I disagree with President Reagan's announcement that the U.S. will take a step down a new and dangerous path. Violent actions directed at Americans will not nullify attacks.

The U.S. has not yet taken any steps toward isolating Libya. The whole world knows that America owns and operates an oil pipeline to Libya. The U.S. has not taken a step down a new and dangerous path. Violent actions directed at Americans will not nullify attacks. Libya is a strategic area in the Middle East, which is densely populated with oil. Libya is a major producer of oil. We are making a serious mistake by not isolating Libya. The U.S. should take a strong stand against Libya and not allow their oil to flow.

President Reagan has taken the wrong course of action. It is a dangerous and inadvisable step. It is not clear to me that the U.S. should take this action. It is dangerous and inadvisable to do so. It is not clear to me that the U.S. should take this action. It is dangerous and inadvisable to do so.

EDWARD HOLT

Column Lauded for Insightful Look at Penn’s Isolation

To the Editor:

I do not want to see the message and discipline that President Reagan is trying to convey to the world. It is not clear to me that the U.S. should take this action. It is dangerous and inadvisable to do so. It is not clear to me that the U.S. should take this action. It is dangerous and inadvisable to do so.

This article is a wonderful addition to the editorial page. It is written by a student who has done a great job of analyzing the situation.

CONSTANCE R. HAY

College '89

ATTENTION: NEW COLUMNISTS

The Daily Pennsylvania is currently accepting applications for positions of bi-weekly columnists for the Fall 1986 semester.

Applications are due to the Editorial Board on Friday, May 9. Applicants will be notified of final decisions over the summer.

Students who apply should submit a column and a resume of their ideas on the topic they intend to cover or general theme of the column. Applications can be sent to Craig Cooperstein, Editorial Page Editor, The Daily Pennsylvania, 405 Walnut Street, Philadelphia, PA 19104.

EDITORIAL BOARD

KELLY SMITH

PENNSYLVANIA ORGANIZATION OF AMERICAN INSTITUTIONS

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BLOOM COUNTY/Berke Breathed

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Goode encourages small businesses

By JULIA PIRIE

Mayor Wilson Goode, while declai-
ing yesterday "Young Entrepreneur's Day in Philadelphia," told a campus gathering yesterday "Young Entrepreneur's Club's series of events designed to encourage entrepreneurship. The economy "the backbone of this city's growth."

Mayor Joe G. Kinnon, Jr., said Philadelphia was part of the Wharton School's "The Backbone of this City's Economy," held in Philadelphia, "Day in Philadelphia," told a campus gathering yesterday "Young Entrepreneur's Club's series of events designed to encourage entrepreneurship." The city's economy "the backbone of this city's growth."

Mayor Goode said he supported Philadelphia's entrepreneurship and small business development because of their role in the city's economy. "The city will go as its businesses go," he said. "When I first came to office, there was talk of killing the establishment of business on city property because we need a strong economy for growth and development." He noted that the city was working to encourage entrepreneurship and small business development.

"Desperation" led to approval of hunting

(Continued from page 1)

When asked what the city might do in the future to encourage entrepreneurship and small business development, the Mayor said he feels the government can provide assistance to keep small businesses viable and then cited some of the steps he had taken to provide for such assistance. "The Young Entrepreneur's Club's series of events designed to encourage entrepreneurship," he added. "We have a public policy that encourages the development and maintenance of small businesses," he explained. "We can't expect entrepreneurs to start small businesses and put smaller ones out of business."

Young Entrepreneur's Day also included a panel on student entrepreneurship experience, a legal advising workshop, and the presentation of the Entrepreneur of the Year award. "The city is a part of the Wharton Entrepreneurial Center," he said. "In an October 16 article, we have to be a real part of the Wharton Entrepreneurial Center."

The Mayor said he supported Philadelphia's entrepreneurship and small business development because of their role in the city's economy. "The city's economy "the backbone of this city's growth."

Although Mayor Goode encouraged small businesses, he also noted that Philadelphia does not rely on them for its economic survival. "We have a public policy that encourages the development and maintenance of small businesses," he explained. "We can't expect entrepreneurs to start small businesses and put smaller ones out of business."

The Mayor said the key to economic strength in the past, such as the 1984-85 net gain of 9,000 jobs in Philadelphia, was a "coordinated approach to a broad division of labor." He also noted that the decision to allow hunting was reversed "to get the result we wanted." Mayor Goode said he felt the government can provide assistance to keep small businesses viable and then cited some of the steps he had taken to provide for such assistance. "The Young Entrepreneur's Club's series of events designed to encourage entrepreneurship," he added. "We have a public policy that encourages the development and maintenance of small businesses," he explained. "We can't expect entrepreneurs to start small businesses and put smaller ones out of business."

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The Mayor said he supported Philadelphia's entrepreneurship and small business development because of their role in the city's economy. "The city will go as its businesses go," he said. "When I first came to office, there was talk of killing the establishment of business on city property because we need a strong economy for growth and development." He noted that the city was working to encourage entrepreneurship and small business development.
You can take the student out of the school, but you can't take the school out of the student. Our painting and finishing program in Washington, D.C., is a popular program among University students living or interning there. The program is coordinated by the Career Planning and Placement Service, which offers personalized service to all University students in higher education.

The program includes tours, courses, and meetings with other school and community leaders by prominent professional figures. At all costs to students in Pennsylvania was started in 1982 by University Alumni Andy Yan, after he saw similar programs in Washington, D.C. The program is part of the larger painting and finishing program at Paul Bros., Browne University, and Brown University. The program is already being organized.

Roverer also said he anticipates a lot of work to do in the primary and subsequent general election, adding that major problems in the campaign include the failure of the public service. "It's an area where there's more to life than just being a public servant," he said. "I've always wanted to represent people who live in the public service," he added. "I would love to see Paul Bros. become a representation for the broad base of voters." In addition, Roverer said there are many problems to be handled, including the environment and the unemployment situation. He described the issue of public service as being "the most important of all the issues." It is a way of life for people, he said, because it's for the students, the people, and the teachers.

"I think that crime would occur at the ground that he suspected," he said. "I think we're worried about a place to go for the students. They are here to socialize with others from the university. Students because it's for the students, and they really don't have a lot of other places to go. They're trying to make sure that no one gets away with anything. They're going to be an interesting site to see because it's for the students, the people, and the teachers. It's going to be an interesting site to see if they come to the university in Washington."
U. builds up campus with new construction

The Wharton Executive Education Center, which is scheduled to be completed by April 1987, has a projected cost of approximately $17.6 million. The project is being financed through gifts to the University. According to Hussar, the project will go ahead even if the number of new buildings on campus has not detracted from funds to pay for the Wharton Executive Education Center. The building will house 10,000 square feet of new student space and will be completed by the spring of 1987. The Wharton Executive Education Center will house an estimated 300 people per day.

The Clinical Sciences Research Building, which is projected to be completed by the spring of 1987, has a projected cost of approximately $17.6 million. The building will house 10,000 square feet of new student space and will be completed by the spring of 1987. The Clinical Sciences Research Building will house 10,000 square feet of new student space and will be completed by the spring of 1987. The building will house 10,000 square feet of new student space and will be completed by the spring of 1987. The building will house 10,000 square feet of new student space and will be completed by the spring of 1987. The building will house 10,000 square feet of new student space and will be completed by the spring of 1987.

The University is spending approximately $13 million on the new Wharton Executive Education Center. The project is being financed through gifts to the University. According to Hussar, the project will go ahead even if the number of new buildings on campus has not detracted from funds to pay for the Wharton Executive Education Center. The building will house 10,000 square feet of new student space and will be completed by the spring of 1987. The Wharton Executive Education Center will house an estimated 300 people per day.

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In 1915 the Ottoman Turkish government put into operation a ruthless policy of genocide which, by the end of World War I, had resulted in the violent deaths of 1.5 Million Armenian men, women, and children, the depopulation and usurpation of the historic Armenian homeland, and the dispersion of the remnants of the Armenian people across the globe.

To date, the Turkish government refuses to acknowledge the historical occurrence of the genocide despite overwhelming documentation and eyewitness accounts. Instead, it has persistently adopted a brazen and deliberate policy of denial and distortion.

We, the descendants of the survivors of the genocide, will never forget the heinous crime committed against our people; nor will we remain indifferent to the grave injustice which Turkey continues to perpetrate.

University of Pennsylvania Armenian Club
Mann pulls away from pack for Heptathlon victory

(Continued from back page) — in fourth place. Williams, who had moved into third place, was next up in the order of events. She turned in a 5.25-meter effort by Pfister to put herself on the scoreboard Mann's lead. The former proportions, proving that the title was hers. The rotation in the javelin, the next event, Mann was Virtual elimination for other top spots. She was able to increase her advantage almost to its former proportions, proving that the title was hers. However, seven of the nine hcp—

— tying Criste — to pass Mann in the second jump, 5.12 meters, was an im-

— Mann (658), Williams (347), Sipes (338). Mann's point gains in the javelin event were made up by the time Mann established her lead. Mann was right where she had to be in the 800. For more information, call Tom Hal 898-1900 after 7:30 pm.

MANNING'S point gains in the javelin event were made up by the time Mann established her lead. Mann was right where she had to be in the 800. For more information, call Tom Hal 898-1900 after 7:30 pm.

This week at eden

special PASSOVER MENU

— April 24-30 —

• MATTZ BALL SOUP

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Spring Musical Recital

Saturday, April 26, 1986

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Rooftop Lounge, High Rise East

featuring

Performance by students on

works ranging from classical to folk

break will be served.

USER GROUP MEETINGS

ADMINISTRATIVE.

Thurs., May 15, Noon. 305

Haviland Hall. Info: 387-5099.

APPLE II FAMILY.

Fr. May 2, Noon. D-44

Graduate School of Education (Apple Lab). Info: 387-6440.

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First Floor Conference


DEC RAINBOW.

Mon., April 28, Noon. 305

Haviland Hall. Info: 387-6419.

IBM PC and COMPATIBLES.

Wed., May 7.


MACINTOSH.

Tues., April 29, 7 p.m.

B-2 Vance Lab. Info: 386-1014.

VAX.

Thurs., May 1, 1:30 p.m. 336 Towne Hall. Info: 898-1420.

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STUDENTS, STAFF, FACULTY,

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SummerPennsylvanian

20% OFF Your Food Check

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HAPPY EASTER

50% OFF Your Dinner On Your Birthday

We are the only Authentic Japanese Restaurant in town. Our European-trained chefs are direct from Tokyo. CAN THEY COOK!!

Mandatory Meeting!

New Student Week Committee

April 28, 1986

7 PM

Ben Franklin Room

Houston Hall

New members welcome!

North Campus

Summer Pennsylvanian

Dance.

TO:

ANNE KARAN

3701 Chestnut St.

Philadelphia, PA 19104

Dear Anne,

I hope this note finds you well. I have attached a copy of the Spring Pennsylvanian. I think you will be interested in the information about the conference. If you have any questions call Joe, 387-6160 or Michelle 662-1573.

Sincerely,

[Signature]

THE DAILY PENNSYLVANIAN — Thursday, April 24, 1986
The Writing Program and the Philomathean Society present

A POETRY READING BY

MONA VAN DUYN

Author, Lynxes from a Yaler and Marvellous Doggerel

Friday, April 25th

4 p.m.

Philadelphia Rooms

4th Floor, College Hall

Refreshments

riter's of the Writing Contest will be announced

ATTENTION CLASS OF '87

1:00 Meet in Nautilus-Universal

• Fwenight

• Swimming Pool

• Lounge Area

• Full Service Bar

• Wallyball

• Free Racquetball Clinic

• Lounge Area

• Full Service Bar

• Wallyball

• Sauna

• Whirlpool

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Friday, April 25th

Phillomathean Rooms

4th Floor, College Hall

Refreshments

Winners of the Writing Contest will be announced

ATTENTION! NEW DEVELOPMENT!

QUEEN VILLAGE RACQUETBALL
AND FITNESS CLUB
325 Bainbridge St., Phila., Pa. 19147
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THE HAIR Hut
105 S. 41st St.
For Appointment call 829-7003 of 41st & Chestnut Sts.
Exclusive but not Expensive
Wash, Cut & Blow Dry 1.99
Long Hair Extra

Premier Special $3.25 new customers only
Precision Hair Cutting & Hechen Products

Hurdles helps Ekpete to win Relays Decathlon

Author. Merciful Disguise

Friday, April 25th

4th Floor, College Hall

Precision Hair Cutting & Hedhen Products

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Wash, Cut & Blow Dry 1.99
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Premier Special $3.25 new customers only
Precision Hair Cutting & Hechen Products

Hurdles helps Ekpete to win Relays Decathlon

Wednesday, April 23rd

Kielty and Ekpete eked out the show award, taking third place in a time of 4:31.1. Isanov past Ivanov to take the lead for good, winning in a lime of 4:31.1. Isanov

The strongest competitors in these events had to come from Florida. The Centerers and Aths will have at least one competitor at each event that has a good shot at winning.

The high school division, Karen DiDomnese of Greater Valley (Malvern, PA) has the best shot at the high jump. She has a personal best of 5-10 and is currently in the NCAA Division 1 Championship, so it is expected to snow.

Wink

Thank you

In yesterday's ad for Lee's Hoagie House, the hours were misprinted. Lee's is open on Sunday from 11:00 AM - 11:00 PM.

ARTS HOUSE PRESENTS

BABY

A MUSICAL COMEDY

APRIL

24, 25, 26

8:00 P.M.

Houston Hall Auditorium

Tickets

$3.00 on Locust Walk

$3.50 at the door

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NIGERIA 1098

Penn-in-Ibadan

July 8-August 8

APPLICATION DEADLINE: April 30, 1986

Course Available: History 78: 19th and 20th Century African History

Political Science 108: African Societies in Transition

Theater Arts 145: African Playwrights and Theater

History of Art 410: African Visual Art

Folklore 410: Folk and Ethnic Music of the World's Peoples. Africa

ATTENTION! NEW DEVELOPMENT!

SOME TRAVEL AWARDS AVAILABLE TO PENN STUDENTS!

Course reading lists and further information about program and travel subsidies available from Geoffrey Lee, Office of International Programs, 133 Bennett Hall.

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Philly's William Reed is already a star

(Continued from back page)

miles. After his sophomore year east, he had be...
Rain gives Baseball chance to reflect
After Temple washout, Seddon discusses a season gone sour

If ED GEFEN

The baseball team was poised to host Temple yesterday, but
seriously injured center fielder Joe Brown was ruled out of the game due to injury.

The 2-3 bedroom apartment, washer/dryer, and AC in the house located at 46th and Chester, available 6/1/86. $1095/month, 2 months security deposit. All utilities included, bdrm newly furnished and renovated. $395 per month. 6 BEDROOM, 3 BATHS available, 41-SPRICE AREA. 19107.

FOR SALE

1400 CAMERO V-8, air conditioning, power steering, radio, bucket seats, low mileage $400. 449-4624 or 386-3323.

FOR SALE: Rugs, TV, tans, nighlights. 386-7000.

GREAT APARTMENTS - FINEST APARTMENTS - MODERN APARTMENT. EFFICIENCY and 1 bedroom, near Center, is now accepting applica-
tions for next academic year only.

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Recently renovated, furnished, central air, dishwasher, laundry. $700 1150387-1000.

4300. 4400 SPRUCE assorted utilities, near campus. Renovated, Laun-
Dryers. $1150 387-1000.

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2 OR 3 BEDROOM apartment, washer/dryer. DW. GD. Icemaker Available 6/1 46th and Chester June 1, 1986 222 7963.

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FOR SALE

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Playoff hopes die for M. Lax Quakers show little offense in 8-2 loss at Delaware

The Penn men’s lacrosse team ran out of gas against Delaware Saturday, losing, 8-2. The Quakers, who control the NCAA tournament at one of their best teams in the nation. For Penn (5-4), the game was a sobering reminder after the Quakers’ victory over Brown Sunday which put them at least a tie for the Ivy League lead.

“I don’t really think that the majority of the guys had fun on the field today,” attack Scott Fike said. “After winning on Saturday, it was anti-climactic. Saturday, we won our biggest game of the season. I just don’t think the guys were ready to play.”

“We didn’t really indicate on the field, where Penn we wanted to play,” said head coach Bob Bradley. “Basically, we played like shit.”

Fisk added, “We played poorly, period.”

Penn attack Tim Mahony fights for a ground hall in the Quakers’ 13-12 loss to Navy earlier (his season)

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Penn attack Tim Mahony fights for a ground hall in the Quakers’ 13-12 loss to Navy earlier (his season)
Weather doesn’t freeze heptathlon, decathlon

By EVAN SPIEGEL

M and Jane Sipes of Slippery Rock

Buttaz/Daily Pennsylvanian

Ladies First

Women runners open main competition

By LOIS SCHREITZMAN

In her sweep this week at the Penn Relays, it has been the man’s and women’s show with the heptathlon and decathlon on tap. Thursday and Friday brought the heptathlon and decathlon to the 1986 Penn Relays. The meet has become a showcase for the nation’s top senior and college athletes in the track and field events. It is also a great opportunity for younger athletes to gain experience and build their confidence. The heptathlon and decathlon are always popular events at the Penn Relays, and this year was no exception. The competition was fierce, and the athletes put on a great show. The heptathlon and decathlon are some of the most challenging track and field events, and the athletes who compete in them are truly the best of the best. It was an honor to watch them battle it out. The heptathlon and decathlon are always a highlight of the Penn Relays, and this year was no different. The competition was intense and fast-paced, and the athletes put on a great show. The heptathlon and decathlon are some of the most challenging track and field events, and the athletes who compete in them are truly the best of the best. It was an honor to watch them battle it out.
Dickey Betts: Reviving the Blues

WISE GUYS
CHILDREN OF LIGHT
LOOKING OUT FOR NUMBER ONE
I, the freshman

By Christopher Downey

It was the best of times.

It was the worst of times.

It was the erosion of human decency.

It was the collision of circumstance.

It didn’t happen here, but it might as well have. And when the dust cleared there were paper, socks, crumbs, a coffee pot, a typewriter, a pair of skis and a rug that smelled like rotting wood. A fitting end to an epic year.

Binghamton, the flagship of the SUNY system, sits nestled in the Chenango Valley like an irregularly-shaped lacseration on a wino’s knee. For one fateful year it was my domain. A land of chicken wings and no mercy.

We left the Toyota at home and piled into Grandma’s brand new Chrysler. I sat in the back. The New York state countryside rolled past me like the span of human history. Romans, Vikings, College students. I was hungover.

Ma made my bed. I turned redder than a lobster. Maine. I sent them away. My grandmother cried. Lunch at the Roscoe Diner sat in my stomach like a cup of sulfuric acid. I opened the map. It was unintelligible.

I was photographed. I didn’t smile. My hair sat flat on my head like it was painted there. I talked to people on line. Everyone knew everyone else. There must have been a big get acquainted party over the summer and I wasn’t invited. That was it.

I met my roommates. One was from Queens. Her voice was clean. Sort of. I brushed underwear off the floor. They were clean. Sort of. I brushed my teeth and blasted the Who.

I traveled in a pack. We ate dinner at 4:30 and stayed past 7. The conversation flew across the table like bullets out of a Tommy gun. I went to the salad bar. Invariably, someone tampered with my food. There was no soft ice cream machine. I fell asleep in the library so often I had permanent binder marks on my forehead. I was and I wasn’t invited. That was it.

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Foul tips
Fans get shafted at the Vet

By Thomas Hill

Down on the corner of Broad Street and Pattison Avenue there stands an imposing looking structure, which vaguely resembles a brand new 100-foot tall concrete septic tank.

Some call it Veterans' Stadium.

The Vet (in more colloquial terms) plays home to the Philadelphia Eagles and the Philadelphia Phillies. Except that it doesn't do such a hot job of the latter.

That isn't to say that Veterans' Stadium is a bad place for a major league baseball team to play its home games. Actually, the field, the dugouts, the clubhouse and the locker rooms at the Vet are all pretty acceptable places for players to conduct their business.

Unfortunately, the same high standards aren't maintained for Phillies fans.

Early in this century, when professional baseball was becoming the national pastime, the powers that be established a certain ambience for how the game should be played. This tone was directly linked to the ballparks. There was — and still is — Wrigley Field and its ivy-covered walls, Fenway Park and the Green Monster, Tiger Stadium and its short porch in right field, and Yankee Stadium and its Death Valley.

And then, during the early 1970s, a new trend began. When a team wanted a bigger facility, it would construct a stadium. In Philadelphia, the Phillies abandoned rundown Connie Mack Field in 1971 for the Vet, designed by Ewing Cole Construction and Architecture Co. At about the same time, the Pittsburgh Pirates fled from Forbes Field to Three Rivers Stadium and the Cincinnati Reds left Crosley Field to Riverfront Stadium. Both Three Rivers and Riverfront are concrete-copies of the Vet.

In time, each of those stadia has gained its own aura. At the Vet, that aura is one of insensitivity, artificiality and stupidity.

Watching a baseball game at the Vet is no delight for the average intelligent baseball fan.

In most ballparks, it is standard practice to display a player's statistics on the scoreboard when he comes to bat. This is true at the Vet, except that those statistics — batting average, home runs, runs batted in — are displayed on two miniscule auxiliary scoreboards on the right and left field lines, which can't be seen by half the fans in the stadium.

Another standard provision in many parks is an out-of-town scoreboard. Several stadia possess a scoreboard which continually shows and updates these scores. The Vet isn't one of them. Every two or three innings, another tiny scoreboard — adjacent to the ones which show the statistics — flashes the scores, many of which are not updated.

Okay, okay, maybe the scoreboard is a moot point because a new one was scheduled to be installed on the day prior to the 1986 season opener. Due to high winds, it remained in wraps.

But the real question is why a new scoreboard is necessary at all. The Vet possesses a state-of-the-art 50-foot television (Phanavision to the natives) screen, similar to other TV-type screens in Dodger, Shea and Yankee stadia. On this $10 million dollar monstrosity, the Phillies see fit to show only This Week in Baseball before gametime and the same useless statistics which can't be seen on the scoreboard each time the Phils threaten to score. At the very least, this insults the intelligence of all but any stray cats who have wandered into the stadium.

Not only does the organization insult the fans, it treats them as imbeciles too.

The 1980 World Series scene is still crystal clear. As soon as Philadelphia beat the Kansas City Royals in the sixth game to assure itself of the World Championship, the mounted police trotted into view. They stood in strategic locations — to prevent the jubilant fans from spilling onto the field to rejoice, as fans of Series' winners have done for eons. It was then that Veteran's Stadium became the first Marxist state in the National League.

The Philly Phanatic terrorizes the fans the benefit of the doubt. and let them figure out for themselves when to applaud! Instead, the patrons are guided by a huge likeness of a pair of clapping hands on the scoreboard.

Due to high winds, it remained in wraps.

Odds are good that they weren't. But the real question is why a new scoreboard is necessary at all. The Vet possesses a state-of-the-art 50-foot television (Phanavision to the natives) screen, similar to other TV-type screens in Dodger, Shea and Yankee stadia.

Watching a baseball game at the Vet is no delight for the average intelligent baseball fan. In fact, enjoying a game there has become a chore.

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Six years later, the Iron Curtain has yet to rise. Dare to rile the crowd and the stadium SWAT teams swoop down. Pity the poor teenagers who last week removed their shirts and began shouting "Let's Go Flyers," as the Phillies were losing by six runs in the third inning. They never got to see the conclusion of the game. The storm troopers whisked them away before the inning ended.

Should the conservative fan pass these obstacles without losing faith, he should plan to lose his appetite. After years of gripping about the Nilon Bros. concessionaires, the Phillie faithful are now treated to a new vendor, Ogden. And what a change. No more chicken franks. Now there's the three-dollar hot dog and two-dollar popcorn.

Take me out to the ball game — but, please, not at the Vet.

Contest

First, an apology is in order for those who tried in vain to answer last week's question. The phone company decided, without our consent, to haul our phone away. But fear not, we've still got a load of Pudd, er, Judd Nelson and Ally "I'm saving all my lovin' for that 34th Street editor" Sheedy posters from their upcoming film Blue City. All you have to do is be one of the first 25 callers to name the 34th Street editor. This time call 387-2043 between 4:50 and 5:02 p.m. today to win.

Look both ways before you jump at the cheese.

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Dear Willard,

Thanks for being the island in my sea of instability — I think the rodent is headed for extinction.

The beer's on me when some of that hair hits the floor.

Love,
Caro
By Thea Winarsky

Porn star Josey Duval gives the straight dope on life between the sheets

Josey Duval used to be a chef and maitre d', but that seems pretty tame compared to his current line of work. These days, Duval might start the day getting dressed and going to work — where he gets undressed and has sex. Duval is a New York-based male porn actor who stars in movies and magazines that cater to adult audiences, particularly couples.

Duval, a self-proclaimed late-bloomer who entered the business three years ago at the age of 40, has appeared in a whopping 50 movies since 1983. In addition, he has posed in magazines and writes reviews of adult movies.

His most recent film, a four-part series he claims is similar to TV's Dynasty, is titled Taboo American-Style. His favorite performance, however, is Sex, Drugs, and Rock and Roll, which is out on videotape. Duval says the film is an MTV-style X-rated video.

While many actors and actresses try to break into the adult entertainment business by contacting New York or California agencies or by performing at certain clubs, Duval says he began his acting career "by accident — by luck." He formerly managed a rock band and worked promoting parties. He was introduced to a lady who needed someone with a French accent and his new career was launched.

"At the time, it seemed like a good experience," he says. "They were happy with me, and it was paying the rent." Duval attended an adult movie the night before he did his first acting stint, since, he says, "they were not turning me on."

The major difficulty with remaining in the business, he says, is the physical rigors males must deal with during filming.

"It's a question of performance," maintains Duval. He describes the anxiety of acting through sex scenes with directors, producers, lights, cameras — and often being unable to deliver. "It's not what people see on the screen; some guys can't perform — they are not as good as they think," he says. Duval stresses that while women can fabricate their onscreen actions, this is not an option open to their male co-stars.

For Duval, it is sometimes hard to immerse himself in a role, especially if he does not like the woman he is playing with. "There have been times when I was not turned on by the girls or the sexual acts were not my cup of tea. To do a good sex scene on screen is the ultimate acting," he claims. Usually, however, directors will try to match the actors and actresses so there is some onscreen chemistry.

According to Duval, the image people have of the adult movie industry is filled with misconceptions. He claims that organized crime is not presently involved in the making of these types of films, especially in the video movie business. Duval also maintains that nobody on the set is forced to do anything they don't want to do.

The actor says that a director or producer will ask a woman what she is willing to do, and will tell her what is expected of her. If there is a problem, it is resolved or a new actress is brought in. Also, there are certain restrictions placed on the people hired to do this kind of work. "Nobody under 18 is allowed to perform," he says. "Nobody wants to take this risk, except maybe weirdos. These people we despise."

Duval says that the public is frequently confused about the difference between soft and hard-core porn. The two genres can be legally differentiated, he says. In soft-core, the audience sees no actual penetration — the actors 'hide' instead. In hard-core, anything goes.

Nonetheless, there is usually a good atmosphere on the set, and while the actors party sometimes, there is minimal off-camera fooling around between the cast members. Sometimes the company will go on location and, as in the case of his last film, will even stay in character throughout.

Duval acknowledges the stigmas attached to his profession, particularly for women. He says that society has a double standard, stating that women, and not men, are shunned for appearing in these types of movies.

He says that there is no way to cover up one's involvement in the industry. "You cannot find it," he says. "You're stupid if you think you can. A woman must realize her uncle may go into the corner drugstore and pick up a magazine and say 'Oh, my niece is in this.'"

He is pleased, however, with the changing nature of the audiences watching pornographic movies. "Thank goodness now women are watching at home," he says. "The quality of movies is changing." Duval says that when he first started in the industry, he had to drag his wife to the theater. Now, the video revolution has made porn more acceptable. More and more films are being made especially for private home viewing.

In general, there are both happy and unsatisfied people in the business, Duval says. Since the actors and actresses who star in these films do not belong to a union, they often get a "raw deal." While performers earn salaries ranging from $200 to $1000 a day, they are often not told that the scenes they are filming will be widely distributed and used to make more than one movie. An actor may be paid for one day's work and end up starring in several films, explains Duval.

Inherent in the adult film business is the potential to ruin personal relationships. Duval says that while some people can deal with the unusual lifestyle, others are not comfortable being involved with a porn star. Duval has been married for 23 years, and says that his wife has the perfect reply to those who have seen her husband in movies and wonder how she can stay with him. "'Good,'" she tells them, "'you pay to see him — I see him for free.'"

Duval says that most actors and actresses leave the business after they no longer have the appearance of an authentic swinger. He says that when performers retire from playing in adult movies, some get married or else get involved in different aspects of filmmaking.

As for his own plans, Duval expects to be writing and directing adult films, although not in the near future. "I really enjoy the acting," he says, "and the sex part is fun, too." In the tradition of other notable ex-porn stars, Duval is also considering the college lecture circuit, which he claims is very lucrative.

For now, though, Duval will continue to stimulate the public. So don't be surprised if you find that one of the faces on your favorite movie screen or on your VCR belongs to Duval. And you can be sure — it ain't no Disney film you're watching.
B.B. King and Don Johnson have at least one thing in common — they've both played with Dickey Betts, one of the two original lead guitarists in the Allman Brothers Band.

The popular band has broken up several times since the mid-seventies, most recently in 1982. But Betts has continued to tour and record, refining his highly acclaimed blues style.

Betts and his band are currently on the road, co-headlining with the Gregg Allman Band, whose namesake sang and played the organ in the original Allman group. Each show culminates in an hour-long jam session with both bands on stage. Every date on the tour has been sold out, and in a few cities additional dates have been added.

Besides his touring schedule, Betts has also written songs with Miami Vice star Don Johnson. In May, Betts is scheduled to play on Johnson's forthcoming album, although he says “I don’t think there's going to be a whole lot of playing on the record. It's going to be good, but it's not going to be like a band-type record, not any kind of superjam. It mainly features Don, you know.” But he says that Stevie Ray Vaughan may also play on the record, and there is a possibility of the two playing together.

Betts describes Johnson as an old friend. “I met Don back in '73 or '74,” he says. “He was doing a movie on location in my driveway, and they didn’t know it was my driveway because I was living way back in the woods at the time, and so they thought it was just an old country road.” The two became friends, and started playing and writing songs together, including one called “Can't Take It With You,” which was written over a long-distance phone call. “One of the best songs on the album. And that's the way it was written, a $4000 phone bill,” he laughs.

The current Betts-Allman tour was originally planned because Betts and Allman owed a promoter three shows, but they decided it would be better to do a whole string of dates. “It's really been a lot of fun,” Betts says. “There's a lot of enthusiasm as far as the fans, and the guys in the band goes. And of course, we're drawing a lot more people than either of us would draw separately.”

Born into what he calls a “musical family,” Betts has been playing music since he was five years old, and learned to play with other people by jamming when his uncles came to visit. By the time he was 14 he was playing clubs and dances, and his first tour outside his native Florida was with a traveling state fair. “We had a tent on the midway, and it was called Teen Beat,” Betts recalls with a smile. “We'd do 10 shows a day, the show would be like 30 minutes. And that was my first experience with the road.”

Betts says he learned a lot on the road about being a professional musician, as well as things like “how to get your laundry done before you wore your last shirt. . . . It was really good experience.”
The music of Dickey Betts and the Allman Brothers Band has always involved long jam sessions. Betts has also enjoyed jamming with many other musicians outside the band, in particular Jerry Garcia and Eric Clapton. "I've played with Eric in hotel rooms and stuff, but not in public. I'd like to play with Eric sometime on stage," he says. "Well, B.B. King - I always enjoy playing with Bee. And I've played a lot with Brian Setzer lately, and he's a lot of fun, and we just did that MTV 'Guitar Greats' thing," he adds, referring to a recently-aired special program featuring an all-star lineup of influential guitar players that included Dave Edmunds, Black Sabbath's Tony Iommi and Pink Floyd's David Gilmour.

"It was a wonderful experience," he recalls, "because I have never been with that many just guitar players. I mean we've done festivals, where there's just tons of musicians everywhere, but this was just guitar players. I mean everyplace you looked you saw 'guitar' in somebody's eyes, you know. And then when we did the jam, it was like the Chicago Bears's front line, with guitars all the way across the stage. It was great fun, I'd like to do it again."

Betts' optimism about the future is tempered by his realism about his short-term obstacles. On songwriting, for example, he is quite frank. "I'm in kind of a slump right now. I'm not really ashamed to say it — that's what happens sometimes." However, he did recently have a number five hit with "Thunder and Lightning," a song he did with Mickey Gilley. The song was more country than most of Betts's material, and he says "even though I'm 40 years old, I still don't have to lay back and play real mellow. The more hard line country/blues/southern rock is where I belong. It's more fun for me to do that."

The near future, though, looks promising for Betts. Besides his project with Don Johnson in May, Betts is booked for the rest of the summer. In June he is scheduled to do a tour with fellow Southern bluesmen Lonnie Mack and Roy Buchanan, a show he has been looking forward to doing for a long time. "So that's my May and my June, and in July, I hope to be in the studio, doing some stuff," Betts says. He also hints at the possibility of doing some recording with Gregg Allman.

Despite a quarter of a century in the music business, Betts is enthusiastic about his future in the recording studio as well as on the road. "I can still write. " he laughs. "I can still write a hit song."
Looking Out for Number One
Survivalists prepare for the worst that man or nature has to offer

By Chuck Cohen

The words "survivalist movement" conjure up images of fatigue-clad, rifle-toting men wearing face paint and army boots, stalking the woods while training for the coming Soviet invasion.

Jim Benson, managing editor of American Survival Guide magazine, who calls himself a survivalist but not an enthusiast, objects to this image. He prefers to define survivalism as "the study of survival."

"I think the media has given us a negative image," Benson says. "There are some extremist groups that study survival training and call themselves survivalists. They go out and murder people."

Nonetheless, survivalism is more than simply a hobby. Perhaps survivalism can best be described as a religion — a set of ideas and customs which provide a framework for every aspect of the believer's life.

"It's more of a mindset or a set of attitudes," Benson says. "It's a philosophy of living."

A second popular misconception about survivalism is that it is a radical movement set to take over the world. Actually, full-fledged survivalists fiercely protect their privacy. One of the primary features of survivalism is its emphasis on individualism and self-reliance; as a result, there are few national survivalist organizations.

American Survival Guide bears the subtitle "The Magazine for Safer Living." Boasting a circulation of 96,000 copies per month, ASG is the most popular survivalist magazine in the United States.

April's issue of ASG features a story entitled "Seven Levels of Self-Sufficiency," which describes different levels of preparedness and their cost. According to the article, actions you can take to prepare yourself for a disaster range from stockpiling a seven-day supply of food (Level I) to moving from the city to the suburbs and keeping 90 days worth of food provisions (Level III). Level V includes beginning your own organic farm — so that you can be self-sufficient with little outside aid — and storing a six-month supply of food.

Level VII, the most extreme, requires a "full blown country homestead [that] looks just like a farm...but is in fact a well-stocked, well-constructed fortress with a heavy commitment to staying through the worst trauma, plus a heavily constructed vehicle and 30 days of food and supplies available to be packed into it, along with a full evacuation plan to some already chosen distant site."

Benson says that there are a myriad of possible disasters that everyone should be prepared to face. "We don't know what could happen," he says. "There are many situations where you could be forced to rely on yourself for your own survival — the Russians could launch a nuclear or chemical/biological attack. This is common knowledge for anyone who knows what's going on."

"There have been times in the past when law and order broke down and people were forced to rely on themselves," Benson adds. "The police can't be there for everyone all the time."

Interestingly, survivalism's proponents view their preparations as the ultimate form of optimism, rather than as fear or pessimism. "It's a positive thing," Benson says. "True survivalists are actually optimists because they're trying to do something about the dangers and threats we all live with."

According to Benson, the average reader of ASG is a 34-year old middle class male, who makes $30,000 per year. He adds that many readers are ex-military men and that 97 percent of ASG readers supported Bernhard Goetz's New York subway vigilante shootings.

"I don't know that you could call it a true movement, Benson says. "We're not demonstrating or marching in the streets for a cause. It's not a close-knit group, unless a small group is formed with your neighbors."
Firearms are to survivalists as chicken soup is to grandmothers. You don't have to have a gun to be a survivalist, but most serious survivalists do own them. Moreover, guns are an important part of the survivalist image. They provide the individual with ultimate independence: the ability to protect life and property in the absence of societal authority.

Among the articles in April's ASC are reviews of a Smith & Wesson .22 Magnum Gun Kit, air rifles from China, and the SAR-48, a powerful rifle. In addition, many of the advertisements in ASC are for firearms and firearm accessories.

Benison says he keeps a gun in his house to protect his family. "What are you going to do if a guy breaks into your house?" he asks. "You plug him. The law is coming out on the side of the criminal rather than the victim — rehabilitation in prison just hasn't worked."

"I hope I never have to use [my gun]," he continues. "I'm not saying you charge out of your house. The first thing I'd do is call the police if possible. I'd feel a lot safer if I had a weapon, because I know that the police won't always be there to protect me."

One survivalist community is in the Rogue River Valley, in southern Oregon, near the California border. There is a persistent rumor that local survivalists plan to dynamite the approach to the valley in a time of nuclear chaos, in order to prevent California residents from escaping to the area.

Debbi Bennett, owner of Harmony Natural Foods in Rogue River, knows and sells supplies to several of the more devoted survivalists. According to Bennett, one reason that many survivalists have left their native areas to settle in Oregon is that the jet stream pattern above Rogue River is supposed to reduce the amount of fallout after a nuclear attack. In addition, she says that there are no nuclear missiles, nuclear power plants or military bases nearby, thus limiting the chance that the area will be targeted by the Soviets in a nuclear exchange.

Bennett characterizes the local survivalists as "secretive." "You would never know [they are survivalists] by talking to them. They keep their trip to themselves," she says. "It's a personal thing. They're a silent minority."

She adds that many of the survivalists in Rogue River hail from the Sunbelt and are quite wealthy, and own elaborate setups. "One person believes that in the next five years the economy will collapse. They'll be ready," she says. "They can survive for a year or more."

Another community source, who asked not to be identified, says that many survivalists go to great lengths to protect themselves and their families. "Some of them are cutting down any trees wider than a human body, so nobody could hide behind them," he source says. "They are also installing seismic sensors to detect movement on their property, and underground tunnels between the different buildings on their property."

Despite their para-militaristic aura, county sheriff C.W. Smith says most area survivalists are model neighbors. "For the most part, these citizens are law-abiding," he says. "These people just want to be left alone."

However, Smith says there are exceptions. "There is a radical fringe element of survivalists that are into growing marijuana," he says. "Many of the marijuana people embrace the survivalist credo. Some of them are very right-wing, almost neo-Nazi. Occasionally, we'll have arms seizures."

Some believe that survivalism's popularity has already peaked. One such theorist is John Metzger, the executive director of special publications at Soldier of Fortune magazine, the "Journal of the Professional Adventurer." He formerly was the executive editor of SF's Survive magazine, which sold as many as 60,000 copies per month. Survive ceased publication in June, 1985.

Metzger says that although there have always been survivalists, the "survivalist movement" was really a fad that is presently on the downsing. "It was a fad. People got swept up in it, then they lost interest in it," Metzger says.

Survivalism is a cyclical phenomenon. There is always a number of hard-core survivalists, but the amount of fringe survivalists depend upon a number of different factors, including the economy and the political climate.

Metzger attributes the attraction of survivalism in the 1970's to the economic recession, the Iranian hostage crisis and the nation's lack of confidence in former President Jimmy Carter.

"When things look bad, people are into survivalism," he says. There are real survivalists out there, but they've always been around. It's a fear of society's collapse.

He adds that the present conservative political climate has hurt, rather than helped, survivalism. "People see America is stronger," Metzger says. "America is better prepared. There is stronger leadership. When you've got a good leader, you're less scarred."

Metzger describes the typical survivalist as a low-profile person who doesn't want to give society total control of his life. "Survivalism by and large is just an alternative lifestyle," he says. "The overall thing is a concern that someone else is in control and could, without asking you, destroy an economy or civilization."

According to Metzger, several religious denominations, such as the Mormons and the Amish, have survivalist aspects built into their lifestyles. "The Mormons are real survivalists," he says. "It's part of their religion to have a year's supply of food in their homes."

Some companies have jumped on the survivalist handwagon and provide survivalists with the goods to assuage their worst nightmares. Survival Incorporated, located in Gardena, California, distributes products like gas masks, emergency medical kits and radiation exposure kits. The firm, which was established in 1967, advertises extensively in American Survival Guide.

The firm's manager, Eldon Morgan, says that business is beginning to improve after a few years of decline. "We've been on an upturn for about a year and a half," he says. "It's slowly growing back to what it was. In 1980, it was probably five times what it is now."

Morgan adds that Survival Incorporated, with nine employees and sales in excess of $1 million, was one of "only a few" companies left in the survival products business.

"We do business with people who want to be prepared — about 20 percent would call themselves survivalists," Morgan says. "I'm a person who wants to be prepared to take care of myself if there's an emergency."

Morgan classifies survivalists according to their attitudes about life after a disaster. He says that a really hard-core survivalist will not share his provisions with anyone else in case of a disaster, and would shoot anyone who tried to take his supplies. Morgan, however, says that he would share his food with others and that "most other people would share."

As survivalists prepare for the worst, the majority of Americans smirk with disdain. However, if and when the Big One is dropped, survivalists may have the last laugh. There's no way to know until it is too late.
Depeche Mode: Black Celebration (Sire). Depeche Mode undertook the difficult job of disguising their maudlin lyrics in pppy danceable techno-pop, but when they slow the tempo down, as on Black Celebration, it becomes obvious that the band has very little to say and is not very good at saying it. Or playing it for that matter. Depressing stuff, indeed.
— Marc Laufgraben

Ruefrex: Flowers For All Occasions (MCA). Belfast's Ruefrex has released an album as awkward as their name. In an attempt to ally themselves with U2, the band fills their debut LP with self-righting constructions of Northern Ireland's political violence: "Two young boys died for nothing in that mindless violence. Another in the riots of twisted, tangled facts." Singer Allan Clarke approaches these overblown lyrics as if they were sacred writ, but unlike U2's Bono, his delivery is more of a lecture than a benediction. Ruefrex's musical style is similarly uncharismatic: latter-day art rock, heavy on pom-poms, allusion, light on spontaneity.

Lunch: No Free Lunch (Alligator). It's tough to feel blue on the banks of the Seine. So when veteran Texas bluesman Clarence Gatemouth Brown recorded in Paris during the summer of 1973, he must have been feeling just fine; European audiences were granting him acclaim that had so far eluded him in his native country. The results are some of the most rave reviews of Keene's two LPs, Back Again (Try...) and Places That Are Gone, is a commercially bland collection of songs with not even a gleam of the energy and rough edges of Keene's live performances. The 12 tracks run together to form a cohesive coating surrounding an airy, non-existent filling. With the music relegated to forgettable background rock for Keene's boyish vocals (imagine the Monkees circa "Day Dream Believer"), the bastardized "Places That Are Gone" can't even break through this hard candy exterior production. How many licks does it take to get to the center of a Blow Pop? An infinite number, in this case.
— Abigail Abrash

The Epidemics: The Epidemics (ECM/Warner Bros.). Perhaps the most surprising thing about the Epidemics' debut is not that lead vocalist Shular can play violin in a rock setting (we knew that already), or that he can't sing worth a damn (we expected that), but what a shamefully bad sense he has of modern pop music.

The songs are synth-pop of the most vulgar variety, all cold drum machines and emotionless vocals, and the lyrics could serve as a primer on the most vulgar variety, all cold drum machines and emotionless vocals, and the lyrics could serve as a primer on.

Flowers For All Occasions is a deathly serious debut from a band that takes itself deathly seriously. It seems that the latest casualty of "the troubles" has been Ruefrex's sense of humor.
— Aaron Caplan

Brown: relax and enjoy. The songs on No Free Lunch aren't as compelling as those on Gas, and Dan Stuart occasional-ly goes overboard with his country croon. But the musicianship is uniformly strong and the subject the band considers is an interesting one: the paradoxes of life in the great American wasteland.
— Marc Laufgraben

Green on Red: No Free Lunch (Mercury). On three records for three different labels, Green on Red have preached the gospel of low-life American. You know, the Jack Kerouac mythology: dirtbags as heroes. The saga continues on their first major label release, No Free Lunch.

Even Laurie Anderson can get into a rut years since Laurie Anderson toured with her four-hour performance art production United States IV. Her new album, Home of the Brave, fails to break any new ground.
— Willis Martyn

Jean-Michel Jarre: (Polydor). Since his debut with Oxygene in 1976, Jean-Michel Jarre has been a man of excesses. His albums have sold more than 25 million copies, his first solo performance earned him a spot in the Guinness Book of World Records, and he was the first Western pop artist to be invited to the People's Republic of China.

The album consists of six pieces, unimaginatively titled "Rendez-vous" (First through Fifth), and "Last Rendez-vous." Except for "Fourth Rendez-vous," which cleverly sounds like a re-vamped score for an old-time Western, they all sound alike.

Erasure: Wonderland (Sire). Vince Clarke, the chameleon

The Neighborhoods: the high bar (Restless). Combining ferocious guitar licks with punchy drums and vocals, this power trio pulls off a sound that is reminiscent of early efforts by the 25th anniversary of NASA's Space Shuttle. Since his debut with Oxygene in 1976, Jean-Michel Jarre has been a man of excesses. His albums have sold more than 25 million copies, his first solo performance earned him a spot in the Guinness Book of World Records, and he was the first Western pop artist to be invited to the People's Republic of China.

Rendez-vous is another example of excess — it is excessively boring. Rather than recognizing the potential of the "city in concert" concept commemorating Texas' Sesquicentennial and the 25th anniversary of NASA's Johnson Space Center, Rendez-vous suggests little more than an electronic wasteland.

The album's problems are best expressed in a passage from "Talk Normal": "I turned the car and go to Florida/But that's just my way of saying/That I love you." And "Smoke Rings" is an incomprehensible but enjoyable song that uses an old Saturday Night Live sketch ("Que es mas macho/Pineapple o knife?") to launch a series of bizarre stories.

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keyboardist formerly of Yaz, Depeche Mode and Animal Conspiracy, has done a double take this time around.

In his reincarnation as Enoeser, Clarke draws heavily on his years with Andy Bell, an unknown who was selected no doubt on account of his unusual vocal resemblance to Alison Moyet, the other half of Yaz. In fact, it seems as though Clarke is lanternising the same kind of music. Hearing "Heavenly Action" and, in particular, "Who Needs Love Like That," it's difficult to imagine anything but the latest Yaz release, from the plaintive and sexy vocals to the completely synthesized music.

Although it's a good album, Wonderland serves more as a source of wondement and speculation on what guise Clarke will adopt next: a whole new "do" or merely a makeover.

---

The Models: Out of Mind, Out of Sight (Geffen). The Day has a very clean and professional sound. It still, contains all the immediacy and excitement of the Johnsons' live performances.

I remember reading about a Talking Heads making Record in The Light," says Miller. "Chris Franz and Tina Weymouth realized that the whole thing was getting out of control — that had become so seriously that they can't pull off a few surprises. Their slick, "together" sound shows up best on the title cut and on "Ringling Like a Bell," featuring very hot sax from Jimmy Valentine, Bassist/vocalist James Freud croons like the legendary Donovan on "Stormy Tonight," and Sean Kelly shows off his guitar prowess on the catchy "Big on Love."

A strong first album. Out of Mind, Out of Sight sends the Models off to a flying start on progressive musical runways. They show the potential to develop a more personalized sound, and with a little work, they should definitely improve their Model-ing career.

---

Donna Summer: The Summers Collection (Mercury). It's hard to be original these days, and the Models are no exception. In chameleon fashion, they emulate current chart-topping U.K. bands like Simple Minds and U2. But their music is lively, fun and danceable, with a positive, driving beat. (Mercury). If Miller and Morrison picked up the music of these two successful female vocalists, it is odd that Streisand succumbs to Summer's zealous style of singing. Enough is enough.

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Uncommonly good

Philly's Johnsons are nothing ordinary

By Jim Moran

Penn alumnum Adam Miller, bass player and singer for the Johnsons, says that he owes a great deal of his musical development to his father. "I used to go down to Sunday mornings when I was a kid, and he'd be dancing in his underwear to The Band," says Miller. "He was a kid, and he'd be dancing in his underwear to The Band," says Miller. "He was the other half of Yaz. In fact, it seems as though Clarke is lanternising the same kind of music. Hearing "Heavenly Action" and, in particular, "Who Needs Love Like That," it's difficult to imagine anything but the latest Yaz release, from the plaintive and sexy vocals to the completely synthesized music.

The Johnsons' debut LP, slated for release in July on Fever records, is a band that lends itself to a series of milestones for the local power trio. In the last two years the band has progressed from playing the better parties and fraternalities to headlining local clubs and opening for national acts such as the Blasters, the Del Fuegos, Husker Du, Nick Lowe, the Meat Puppets, Modern English, and the Replacements. Yet the Johnsons are still three very unassuming people. They make great music without any pretensions — what you see is what you get. Adam Miller's energetic bass playing and engaging vocal melodies combine with Mike Morrison's cutting guitar riffs and drummer Dana "Dude" Penny's pounding backbeat to create songs that are both sincere and accessible.

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Botched hit

Funny as cement shoes

**Wise Guys**

Directed by Brian De Palma
At the Sameric 4

By Pete Wilson

*Horror king Brian DePalma (Dressed to Kill, Scarface) directing TV funnymen Danny DeVito and Joe Piscopo in the comedy Wise Guys seems like an unlikely but promising cinematic combination. Yet despite the producers' highest hopes of creative comic chemistry the film fails to deliver the goods.*

Devito and Piscopo play Harry Valentini and Moe Dickstein, two low-level mob henchmen who use their boss' $10,000 racetrack bet on their own, more probable winner. As the script would have it, they lose, and end up $250,000 in the hole. Looking for help, they high tail it out to Harry's Uncle Mike, a retired mobster living in Atlantic City. When Uncle Mike fails to come through for these two hapless guys their time starts to run out. The boss has sent two of his more competent hired muscle, led by right-hand man Frank Acavano (Wrestler Captain Lou Albano), to dispose of them once and for all.

The plot as a whole is moderately complex. But relying on plot devices as old as Frank Sinatra's hairpiece, it quickly sinks into a morass of predictability. Each scene telegraphs the next plot detail so the film offers few, if any, real surprises.

The acting is equally unimpressive. Danny DeVito is competent in his role as the amiable, impulsive Valentini, but his performance fails to match his more polished comedic work on TV's Taxi, and more recently, in Romancing The Stone. A good film performance has yet to be seen from Joe Piscopo, who continues to decline steadily after his stint on Saturday Night Live. His dub-gee-George, bone-head character is noteworthy only as an object of ridicule, and is an insult to anyone's intelligence.

The casting of the two roles is however, unexpected with Mia Sara, as the enchanting Mia Sara gets Tom Cruise tangled up in some very risky business
The dead zone

Boring ghosts of the Midwest

Haunted Heartland
By Beth Scott and Michael Norman
Published by Stanton and Lee

By Paul Anderson

Everyone has heard the saying, "Truth is stranger than fiction." It's one of the reasons why ghost stories, unsolved mysteries, and tabloids are so popular. In the case of Haunted Heartland, however, the so-called truth is not stranger than fiction—it's just dull.

Penn alumna Beth Scott and cowriter Michael Norman have collected various legends and ghost stories from the Midwest, in an attempt to show that New England doesn't have a monopoly on tales of the bizarre. The result, while certainly not stranger than fiction, is just dull.

If you ever took a book like Strange But True Ghost Stories out of the school library in fifth grade, then you probably have a good idea of what Haunted Heartland is like. A little local color, a bit of background on the characters involved, and strange happenings are all told in a dry, straightforward journalistic style. The writing style makes any terror that the tales might have evoked. The Yellow Pages are about as spine-tingling.

One of the major problems with the ghost story genre lies in their entrenchment in popular American culture. After all, how many tales of haunted houses, strange midnight sightings, and poltergeists have been corned up on? What fact that many of them sound the same. Scott and Norman merely report what they have experienced, if you will. The characters remain virtually static and the book's resolution is unclear. It is unlikely that the novel will be enjoyable to anyone but Stone's most ardent fans.

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Street Books

Children of Light author Robert Stone

Robert Stone once again has written a novel reflecting the drug and pressure-filled world of modern America and its burgeoning vision of success. His current work centers on a young man who has been dumped by his spouse as well. None of Lu Anne's relationships have worked since she left Gordon, and the two realize that there may have been more to their past than either wishes to admit.

In addition, the novel delves into the lives of the less important members of the film crew, revealing their involvement with illicit sex and dangerous drugs as well as in the power plays and jealousies which go on behind the camera.

As the novel opens, Walker has just awakened, and in the course of twenty minutes he takes a valium, drinks a Bloody Mary, and snorts a few lines of coke. After years of pressure, Walker has turned to the past, seeking out an old friend, actress Lu Anne Bougeois, who is working on one of Walker's screenplays. He decides to visit the on-location shooting in Mexico to see her, hoping that she will free him of his depressed stupor.

What he finds, to his dismay, is a woman who is unable to shake the effects of her own drug-filled past and who has been dumped by her spouse as well. None of Lu Anne's relationships have worked since she left Gordon, and the two realize that there may have been more to their past than either wishes to admit.

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Jacques and His Master
Directed by Kevin Cotter
At Temple University Center City

By Amy Ansell

With much wit and good comic timing, Jacques and His Master, by Milan Kundera, charmingly delivers the philosophy of Denis Diderot in a pleasant and offhand way. Adapted from Diderot's Jacques le Fataliste, Jacques and His Master is also a complex and well-executed production.

Set in the 1760s, the play opens with the servant Jacques (Guy Wagner) and his Master (Jeff Holbrook) awakening one morning in the middle of a journey. Conscious that they are part of Kundera's rewrite, Jacques and his Master philosophize about appearing in a play by a lesser author. The work is appropriately subtitled "A Homage to Diderot," and it becomes clear that much more is accorded the philosopher than to the contemporary playwright.

Setting out on the road again, they decide to swap love stories to help pass the time. Their love, they reflect, has been a series of lies and deceptions for which they have not been responsible. While Jacques duped his best friend for the same girl, his Master was betrayed in a similar way for someone else. When they meet up with an obnoxious innkeeper (Kristin Gehring), they get yet another version of the same unfortunate triangle.

These memories unfold on stage, in the form of three plays within a play. Diderot's and Kundera's pressing question, "Are we masters of our own actions?" presents itself to this triumvirate. However, Jacques, his Master, and the Innkeeper are already content with the knowledge that, since they are characters in a play, their destinies have already been determined. They only hope that Kundera, the writer with whom they are presently engaged, has some modicum of talent.

With the tales of passion and deceit that only the French can perfect, the three main characters recreate their parallel love affairs and adventures. The portrayal of the stories invites a whole troupe of performers — lost loves and evil friends — to the stage, and also helps to reveal the Master's stupidity, and the Innkeeper's bitchy craftiness.

Although Kundera's play leaves many unanswered questions, the acting is up-front and closed to speculation; it is excellent. Surpassing all is Wagner, whose Jacques is a highly believable, not to mention likeable, Everyman. Although bawdy, Jacques is also a sensitive soul who understands his Master, and knows which orders to obey.

Jacques and His Master: a duo of philosophers meets a tough innkeeper (Kristin Gehring) around the stage as exhausted travelers, are elegantly transformed during the production into talented storytellers. A cross between comedy and philosophical discussion, Jacques and His Master finds its way into the heart through its three-dimensional characters. These figures aren't prone to crying about what a mess the world is in. As they say, everybody knows that already. Instead, Jacques and his Master artfully touch on the more important, and often endearing, foibles of life and love.

Jacques has curious insight into the relationships that exist between masters, servants and friends.

Also praiseworthy, and successful in portraying dual roles, is Kristin Gehring. As the both Innkeeper and the noblewoman in her love story, Gehring is funny and laughably nasty.

The play possesses a dream-like quality, enhanced by costumes, lighting, and a touch of eighteenth century grace. Jacques and his Master, who tramp
MORNING

5:00...26 Varied Programs

6:00...ABC News at Sunrise

6:15...Carson's Early Morning Show

6:30... 3 Today

6:45...CBS Early Morning News

7:00...A Good Morning America (CC)

7:30...CBS Morning News

8:00...Today

8:30...Today

9:00...Philadelphia's News

9:30...Press Your Luck

10:00...Partridge Family

WEEKENDS

12:00...EyeWitiness News

12:30...Varied Programs

1:00...Leave It to Beaver

1:30...Divorce Court

2:00...Heater's Heroes

2:30...All My Children

3:00...Bathing Beauty

3:30...Heather's Heroes

4:00...Janet From Kansas

5:00...Ripley's Believe It Or Not

5:30...60 Minutes

6:00...The Tonight Show Tonight's Special

6:30...Larry King Live

7:00...Monday Night Football

7:30...Headline News

8:00...NFL Sammy's Saturday Special

8:30...ABC News

9:00...Saturday Night Live

9:30...Merv Griffin

10:00...Variety Specials

SUNDAY

9:00...Sports Special

9:30...60 Minutes

10:00...The Johnny Carson Show (CC)

11:00...Headline News

11:30...The Tonight Show Tonight's Special

12:00...ABC News Nightline

12:30...Saturday Night Live

1:00...ABC News

2:00...Wheel of Fortune

4:30...People's Court

4:30...People's Court

4:30...Wheel of Fortune

4:30...People's Court

5:30...Sports Special

6:00...Headline News

6:30...The Price Is Right

7:00...7th Heaven

8:00...ABC News

9:00...Sports Special

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10:00...The Johnny Carson Show (CC)
Dear Ellen and Patricida,

On the street, all good things must come to a screeching halt. Thanks for all your hard work and dedication this semester. It would have been too much for us. Good luck in the big bad world. You’ve got it easy — we have to try to fill your shoes... we’re gonna miss you.

Love,
The Staff on the Edge
Picnic at Hanging Rock

Directed by Peter Weir (Witness)

8:00, 10:00 PM

An intense mystery of three missing Australian students and their teachers, the film depicts the stifling repression of Victorian Australia.

Annenberk 110  Admission $2.50
**Bliss**
First week. Winner of the Australian Film Festival, this tells the tale of a man who finds his troubles are only beginning.
(Old City, 2nd and Front, 627-5968)

**Brazil**
Futuroshock from Terry Gilliam.
(Eric Rittenhouse 3, 1907 Walnut, 567-0320)

**The Color Purple**
Speckle may not have gotten the gold, but he's certainly rollin' in the green.
(Old City, 2nd and Front, 627-5866)

**Critters**
First week. Well, girellins and trolls have already been covered, so this takes care of any other beasts.
(Regency, 16th and Chestnut, 567-2310)

**Down and Out in Beverly Hills**
California dreamin'.
(Walnut Mall, 3925 Walnut, 222-2344)

**Music**

**Philadelphia Orchestra**
Riccardo Muti conducts the Orchestra's first performances of Elton's Concerto for Woodwind and Orchestra.

**Scraping Feces off the Wheel**
Look out, this could get messy
(Revival, 22 South 3rd, 627-4825, April 24)

**UK Subs**

**Art**

**The Divine**
The most unusual thing about this boy is his uncanny ability to find water.
(Distilled. The People's Light and Theatre Company, 29 Conestoga Rd, Malverne, 644-3000)

**Eve**
The life and times, not to mention the music of Eve. "I'm Just Wild About Harry." Blake April 24 and 25.
(Walnut Street Theatre, 9th and Walnut Sts, 574-3500)

**Hedda Gabler**
Ibsen's progressive classic. Past and present. The play opens Friday, April 24th.
(Conestoga Players, 39 Conestoga Rd, Malverne, 925-1125)

**Jacques and His Master**
Lit, love stories, and the big questions are all discussed in Milan Kundera's philosophical comedy, based on the work of Dostoevsky. Through April 26.
(REVIEW ON PAGE 14)

**Ravi Shankar**
Sitar in hand and a smile on his face, India's famed musical ambassador highlights the city's Festival of India celebration.
(Academy of Music, 1420 Locust, 893-1900, April 27)

**Pitchin' Bones with the Impossible Hose**
Wheelie! Two more jangly pop bands.
(J.C. Dobbs, 304 South St, 928-1423, April 30)

**Philadelphia Chamber Orchestra**
Maestro Leonard Leighton conducts the premiere performances of this ensemble, composed of 24 members of the Philadelphia Orchestra.
(Episcopal Church of the Holy Trinity, 1735 Lombard, 732-7644, April 27)

**Flock of Seagulls**
I'll run, run as far away.
(The Trocadero, 1003 Arch, 627-9004, April 28)

**Juke Box Gold II**
Free to anyone who brings an Eddie Fisher, Helen O'Connell, Woody Herman and the King, Thundering Heart, and John and Donald Mills of the Mills Brothers.
(Valley Forge Music Fair, Rt 202, Devon, 646-5000, April 29—May 2)

**Glass Eye**
W/ the Johnsons
Enjoy. The Austin band could be huge.
(Walnut Mall, 3925 Walnut, 222-2344)

**The Moneypit**
Sink a few buckos into this comedy -- it'll be worth it.
(Eric's Mark I, 18th and Market, 644-6220)

**Murphy's Law**
Proof you can't always go wrong. It will.
(Revival, 22 South 3rd, 627-5306)

**Beautiful LAundrette**
A British look at what happens when colors are mixed with whites.
(Revival, 22 South 3rd, 627-7300)

**New Edition**
Don't Run Wild. It's Miller time. The tour comes to town. (Cheesetown Cabaret, 38th and Chestnut, 382-1091, April 28)

**Philosophy of the City**
The annual feast of the Vaiborgs.
(Walnut Street Theatre, 9th and Walnut Sts, 925-2682)

**Plato's Alcibiades**
Just when you thought it was safe to conform... Big, Bojikian's back in an adaptation by Pavel Kohout. Opens May 5.
(Willma Theater 2030 Sesan St, 933-0340)

**Nunsense**
There's nothing like a good nun's joke. (Society Hill Playhouse, 507 S. 8th St, 923-0215)

**Philadelphia, Here I Come**
Or How I Got To This Nutty Town. Fridays and Saturdays through May 3. (The Old Academy Players, 3544 Indian Queen Lane, 849-7406)

**Salt Water Moon**
Mary Snow makes the regrettable choice of leaving the ranch to follow the best yellow salin dress too close to her heart.
(Harry Blake April 24 and 25.
(MacIver Auditorium, Haverford College, 4000 city line Ave, 849-7334)

**The Alarm**
One of the most promising American bands. Play their hits with the same enthusiasm that made them famous.
(Blue Note, 214 Walnut, 925-7900)

**Salvador**
Hand-gripping tale of a photographic mutant caught between the lines in El Salvador.
(Revival, 22 South 3rd, 627-7900)

**The Trick to Bountiful**
A character study with a second character.
(Revival, 22 South 3rd, 627-7900)

**Turtie Turtle**
Ben Kingsley's shell game.
(Revival, 22 South 3rd, 627-7900)

**Virtles Are Blue**
Fire in a place that returns home to renew an affair with high school sweetheart Kevin Kline.
(San's Place, 19th and Chestnut, 927-0328)

**Off Beat**
The poor police comedy should be it.
(Old City, 2nd and Front, 627-5966)

**Police Academy 3: Back in Training**
Absurdity in academia.
(Regency, 16th and Chestnut, 567-2310)

**Tower**
Tickets purchased for the Tower will be transfered.
(The Tower, 69th and Ludlow, 352-1031)

**Down and Out in Beverly Hills**
Woody Allen is back in Manhattan and the neighborhood.
(Ginger and Freo)
The annual feast of the Vaiborgs.
(Nexus, 2017 Chestnut St, 567-5481)

**David Hannah: Paintings and Drawings**
Hannah's work involves painterly abstraction while incorporating figurative presences.
(Open May 2.
(Philadelphia Academy of the Fine Arts, Broad and Cherry Sts, 972-7800)

**Phototaxis**
A collaboration of seven photographers whose work includes traditional black and white prints, hand colored photo images, and experimental color photography.
(Open May 2.
(Painted Bride, 230 Vine St, 566-9614)

**Quadrants**
Recent paintings, sometimes misty with pastels, by Mary Helen Pas.
(Philadelphia History, 1915 Walnut, 963-0950)

**The Art**

**Theatre**

**Repertory**

**Robert Cray Band**
(2023 Sansom, 561-0114)

**Theatre of the Living Arts**

**Knights of the City**
(Uptown Club and Broad, 567-7071)

**Valborgmassafton**
The annual feast of the Valborg celebrates the return of spring while burning away the remnants of winter's icy grip.
(Open May 2.
(American Swedish Historical Museum, 1500 Paterson Ave, 389-1776)