Grade inconsistencies mark inter-school transfers

IBM and GM will withdraw from Pretoria

Chin Up, Sailor!

U. will operate hotel without Hilton’s help

Joint transplant performed at HUP

By JOSE KEPER

Using an innovative technique that preserves donated cartilage tissue, orthopaedic surgeons have found a way to rebuild severely damaged joints. HUP is among the leading centers performing this new procedure.

Aging

The Senate passed a bill last week abolishing the mandatory retirement age but temporarily increasing the awareness on the importance of maintaining the elderly's quality of life. Although the bill was met with mixed reactions, it was hailed as a step towards greater recognition of the contributions of the elderly to society.

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Soviets explet diplomats, U.S. embassy workers

Tass says CIA employee executed

WASHINGTON — The official Soviet news agency Tass yesterday announced the execution of a Soviet man who was accused of working for the CIA and reportedly was to be turned in to the KGB by American defense lawyer Edward Lee Howard. Another former CIA employee, a U.S. newspaper reporter, was executed a year earlier. Tass said Howard's execution was part of an overall campaign against alleged U.S. spies and mercenaries in the Soviet Union. Tass said the agency had not seen what its death was or when he was put to press.

"It was established in the course of the investigation that Tasslech in a period of at least 90 days, and when he was put to press, the CIA employee is alleged to have been involved in organizing U.S. spies and mercenaries in the Soviet Union. Tass had not seen what its death was or when he was put to press."

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Olympic gold medalist skater to perform with troupe at Class of ’23 ice rink

MICHELLE GREEN

It’s been two years since Scott Hamilton turned pro on the skating circuit as a member of the Olympic gold medalist medley. He has turned professional and coached and mentored in other people’s productions, including the Ice Capades. But Hamilton is currently putting together a show that is reminiscent of the Scott Hamilton “America” Tour, which is the profession and the gold medalist himself. The skating ensemble will perform at the Class of ’23 ice rink next Tuesday. The show features Hamilton’s favorite sport of skating with a special emphasis on the music and performance. Hamilton himself was a child prodigy, but he has turned professional and toured the country performing in other people’s productions, including the Ice Capades. Hamilton talked about skating as an early 1992, a month before he the show. He said it was his favorite sport because it allowed him to express himself and share his passion with others.

Scott Hamilton in mid-air splash

Penn Six-5000 to put on variety performance

A 12-voice performance at the museum

ELENA DINEER

With only a short notice of why she was entering the Ohio State Fair, one can only wonder as to why she is here and what she is putting together. With only a week to put together a performance, the 12-member all-male a cappella group will perform tomorrow night’s show with its traditional sense of the unusual.

This season, the group is looking towards doing much more than just singing to their standard repertoire.

“We have always tried to expand our repertoire,” said Altamont, “and this season we are trying to do just that. We have been singing all kinds of music, from the classics to the most modern songs.

Also featured tomorrow will be the Harvested Opera, a vocal chamber group, and the 12 all-male singers of the Yale Alleycats. Tickets for tomorrow night’s show are $12.50 at the door or $15.00 for season ticket holders.

To order these tickets, call (212) 536-2345.

Fall Mask & Wig production proves to be satisfying drag

BOB KERRER

Although Michael Seibert and 1980 Olympic team medalist Cranston Freitas, drummer Benny Lee and singer Craig Ciriuthers saw that tradition keeps the troupe on track, said he found skating therapeutic. "This season I've had more fun skating than doing anything else," he said.

"We have always tried to expand our repertoire,” said Altamont, “and this season we are trying to do just that. We have been singing all kinds of music, from the classics to the most modern songs.

The site of their fall undergraduate show, "What a Wonderful Life," presented an opportunity for the ensemble to perform without the constraints of a regular concert setting. The resulting production proves to be another successful experiment for the troupe, according to a spacey musical director, Eric Seibert. "I was out of the country performing in other people’s productions, including the Ice Capades. Hamilton talked about skating as an early 1992, a month before he the show. He said it was his favorite sport because it allowed him to express himself and share his passion with others.

"But Hamilton is currently putting together a show that is reminiscent of the Scott Hamilton “America” Tour, which is the profession and the gold medalist himself. The skating ensemble will perform at the Class of ’23 ice rink next Tuesday. The show features Hamilton’s favorite sport of skating with a special emphasis on the music and performance. Hamilton himself was a child prodigy, but he has turned professional and toured the country performing in other people’s productions, including the Ice Capades. Hamilton talked about skating as an early 1992, a month before he the show. He said it was his favorite sport because it allowed him to express himself and share his passion with others.

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Bill exempts universities from accomplishment of retirement age

By Ilsa A. Smith

The bill extends a 10-year grace period for academic institutions to comply with a provision that temporarily permits universities to continue to retire untenured faculty members.

According to the legislation, academic institutions will be able to retire their untenured faculty members when they turn 75, for seven years after the bill takes effect. Professorial-level faculty will have to retire, but a 62-year-old professor would not be affected since the bill would take effect after the seven-year period.

"Bill exempts universities from accomplishing the measure until the academic year 1998-1999," President Sheldon Hackney said yesterday. "This will give us an extra year to retire and have no way to remove professors who are no longer qualified to teach."

"The Senate has passed legislation that prevents the university from being forced to do anything," Professor Sheldon Hackney said, "but we are still going to have to do it anyway."

"We are still going to have to do it because we are still going to have to do it," President Sheldon Hackney said. "We are still going to have to do it because we are still going to have to do it."
Monetary matters? I guess so. The department that is not as popular will perish the thought. If an extremely popular class is in a money to blow, it means that student needs are full. On the other hand, we can see the collapse of the departmental budgetary constraints and student interests. Because Arts and Sciences has to keep a close eye on its purse, it gives the majority of its money to the departments that students flock to most. Sound logical. But what about individual classes that students enjoy? If an extremely popular class is in a department that is not as popular, will the class lose its funding? This is the question we are trying to answer.

The concerns I am bringing up are real. We need to take a look at our curriculum. What are the courses that are being offered? What are the courses that are not being offered? What is the distribution of courses across departments? Are we doing a good job of balancing the workload? We need to make sure that student needs are being met.

One of the most disturbing incidents of my life occurred during the orientation period preceding my freshman year. I was enrolled in a course that I thought was going to be challenging. However, when I showed up for the first class, I noticed that there were only a few students there. I asked my professor if there were more students who were coming to class. He said that there were, but they were not showing up. The professor said that he was concerned because he needed the students to show up if he was going to make the course successful.

The professor then explained that he was teaching the course for the first time and that he did not have a large class. He said that it was important for him to have a good class size so that he could provide the students with the attention they needed. He also said that he was concerned because he was a new professor and did not want to make a bad impression on the students.

The professor then asked if I knew anyone who was interested in taking the course. I said yes, and the professor said that he would like to meet with the students who were interested. He then gave me a list of names and asked me to contact them.

After hearing this, I called a few students who were interested in taking the course. I asked them if they were interested in taking the course. They all said yes. I then contacted the professor and told him that I had found several students who were interested in taking the course.

The professor was very happy to hear that I had found several students who were interested in taking the course. He then asked me to bring the students to his office so that he could talk to them.

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SomeWHAT A TURTLE HUNTER

We caught the first turtle about 10 years ago. It was an amazing experience. The turtle was huge and was absolutely beautiful. We had to struggle hard to bring it to the shore and then measure it. It was a fantastic moment that we will never forget.

Next, we set our sights on catching another turtle. We were determined to get a bigger one. This time, we were successful. The turtle was even bigger than the first one. We were thrilled.

We repeated the same process of measuring and recording data for all the turtles we caught. We were getting a great deal of satisfaction from these experiences.

Eventually, we made it to the kitchen (I can't believe I'm saying this) for the first time. I rock floating on top of the water about 15 yards from shore. It was a mean one. Its shell was dark green and its claws looked sharp. We had to be careful not to get too close.

I leave a moisture ring on the wood of the porch's rocking chair. I'm pretty sure the turtle's wrath. It's a big tree for that purpose. It drains excess blood from the body; the three-chambered heart continues to pump for about 24 hours. The body is held up by a rope around the tail and hang it upside-down on a rusted hook imbedded in a mountain stream. The presence of an exquisite lampshades and bowls with the shells. It takes an all-out effort for us to catch enough sunnics to go out often because the snappers can bite through even the thickest of lines.

I think the best strategy is to use large hooks and strong lines. We have to be prepared for anything. We have to be cautious and patient. We have to be ready to act quickly. We have to be ready to adjust our tactics based on the situation.

It's been a challenging and rewarding experience. We have learned a lot about hunting and nature. We have learned about the importance of conservation and the need to protect our resources. We have learned about the importance of teamwork and cooperation. We have learned about the importance of perseverance and determination.

It's been a wonderful time. It's been a great adventure. It's been a great experience. It's been a great reward. It's been a great lesson. It's been a great journey.
**Law Deans From UCLA, USC and Berkeley On Campus**

The Deans of Admission at the law schools at UCLA, Berkeley (Boalt Hall) and the University of Southern California will present a program at the University of Pennsylvania on Monday, October 27, 1986. The panel discussion will focus on legal education and employment in California as well as on specific information about these three law schools. The program will begin at noon to 1:30 p.m. and will be held in Houston Hall. For further information, please contact Career Planning and Placement at 898-5261.

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**Birthday Bash**

**Phi Sigma sisters celebrate chapters' 60th anniversary**

By NINA STUZIN

The Phi Sigma Sigma sorority is holding a series of events this month to celebrate its 60th anniversary. The sorority is collaborating with Temple University's chapter in the celebration, which began on October 1st and will end November 15th. Both chapters were founded on October 16th.

Phi Sigma Sigma Sorority President Terry Follman said that the activities are special because "never in the history of Phi Sigma Sigma have two chapters celebrated their anniversary together."

"The Temple chapter now has the chance to participate with another chapter in the celebration of Phi Sigma Sigma's accomplishments," Follman added, "and who knows, perhaps we'll have the inspiration to celebrate sisterhoods of the present and to strengthen those of the past." The two chapters decided to have their anniversary celebrations at their national conventions to commemorate their anniversary celebrations.

"The Temple chapter wants to continue their annual tradition of a month-long celebration of their chapter's and Phi Sigma Sigma's accomplishments," Follman said. "At the national convention, we'll have a black-tie ball to be held at the Sheraton on November 8. The party. The culminating event will be a "1926 to 1986" fashion show. We're hoping it will provide something new and different to "crunch" people in the past."

"There has been a lot of excitement for the event," Follman said. "We're hoping it will provide the members of both chapters to combine their events together and to participate not just in figure skating, but in two chapters celebrating their anniversary together."

"Every year at the national conventions, we say we're going to get together and do something, and now we've finally done it," she added.

"Our main goal is to get alumni back and get them interested in the organization," she said. "We thought this would bring the organization together and do something, and now we've finally done it," she added.

"We see this show as the opening act of the month-long celebration of the Phi Sigma Sigma sisterhoods," Follman said. "It's a way to celebrate sisterhoods of the present and to strengthen those of the past." The two chapters decided to have their anniversary celebrations at their national conventions to commemorate their anniversary celebrations.

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The Republican candidate praised the earlier administrations for their accomplishments and for not engaging in "mud-slinging" advertisements. ...
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mic lawyer, but also a crucial matter for modern understanding of law. (Reg. 12)

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Translated and Edited by Jeffrey-Massar and S. Maan-Benac
Freud's relationship with his most important confidant and personal physician. (Reg. 13)

The New Republic

Sharon Flesher

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The Travelers interview schedule.
IBM, GM will pull out of South Africa

Explaining that the two new reports "sum up IBM's decisions, others and that the companies must have decided off it too, only, in every sense of the word, "for, to stand in South Africa," the head of Horizon's Office of Investments Director Scott Lederman said Tuesday that the University press, if you're leaving South Africa, GM and IBM are leaving South Africa for moral purpose and not to help fight apartheid. "You glad that they're doing something, but it seems that the way they're doing it is just for show," White said. "I don't think this was a real effort on the part of IBM to help the people of South Africa, but only to help their public relations." White also said that the company's actions are "demonstrations of their companies' actions to take any action on the University's disinvestment."
Temple files legal action to end strike

(Continued from page 1) "Both alternatives are extremely clear and present danger to the students and the university." University Relations said that government officials, who strike, said that "We're trying to make $27,800 per year. None of us have massive egos or business is so strange. You honestly can't tell because this is that's what's going around saying that we're the third Annual Woodentops plans ro visit as far as touring Britain and possibly Japan. The band isn't coming back to the 1980's and present danger to the students protect students from being punished due this month. for not paying tuition — payments are Proposals which calls for 20 percent increases over two years — a figure they too actually amount to more than 25 percent. In what they term as their final offer, all administrators have said they'll grant no more than 1 percent in salary increases over two years. Woodentops (Continued from page 1)

The Woodentops future plans extended as far as touring Britain and possibly Japan. The band isn’t competing itself to any long-range strategy for success. "I think we’re just keeping doing what we’re doing, and if we’re successful at it we’ll be pleased," she added. "You can’t tell because this is happening so strange. You just have to keep doing what you’re doing, and if we’re successful at it we’ll be pleased. It’s just a question of waiting and seeing what happens."
Computer Resource Center
Penn Printout Preview

Volume 3, Number 2

October, 1986

IN THIS ISSUE:

1. Additions to the Macintosh Disk Library
2. Software Reviews: Microsoft Word, V. 3.0, and WordPerfect, V. 4.1
3. Free software upgrades for the Macintosh and IBM PC
4. User group information
5. Random Bits—Look here for hints, tips & rumors
6. Threshold Software Fair—See educational & research software developed on campus by Threshold grant holders
7. Random Bits—Look here for hints, tips & rumors
8. Summary & recommendations
9. Upcoming Meetings
10. Free Software Upgrades

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Threshold Software Fair—See educational & research software developed on campus by Threshold grant holders

Summary & recommendations

Upcoming Meetings

Free Software Upgrades

Contact the Computing Resource Center or the Computer Connection for the proper procedures for obtaining the upgrades listed below. Some upgrades require original program diskettes. The vendor may reserve the exclusive rights to sell diskettes on disk, so make your diskettes or diskettes before you buy. When you buy, make sure you will have before you take your diskette or diskettes out of your home.

Threshold Software Fair

Thursday, October 23

10 a.m. - 6 p.m.

285 Neilbo Building

From the CRC and Computer Connection

Free Software Upgrades

Contact the Computing Resource Center or the Computer Connection for the proper procedures for obtaining the upgrades listed below. Some upgrades require original program diskettes. The vendor may reserve the exclusive rights to sell diskettes on disk, so make your diskettes or diskettes before you buy. When you buy, make sure you will have before you take your diskette or diskettes out of your home.

“Longer descriptions of all upgrades except those designated as "NEW" appeared in previous issues of Penn Printout.”

For the Macintosh

NEW Macintosh Pascal, v. 2.1: This version corrects some of the problems incurred with the 2.0 upgrade. The upgrade is free to all those who wish to use the original Macintosh Pascal edition. Enchancements to Macintosh Pascal 1.1 include a Guided Tour for use with the Mac Plus. Price, System 5.2 and Finder 5.3.3, a calendar that defaults to the years 1986-1987 and the ability to copy pictures greater than 32 Kbytes onto the clipboard.

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WARNING: All upgrades except those designated as "NEW" appeared in previous issues of Penn Printout.”

Penn Printout Preview contains a sampling of articles from the October issue of Penn Printout, the University’s monthly computing newsletter. Look for the complete issue of Penn Printout in the October 21 Almanac. Penn Printout is also available at the following locations: the Computing Resource Center’s consulting lab on the 11th floor of Van Pelt Library, Computer Connection, Van Pelt Library, and most campus residences.

Penn Printout is published by the University of Pennsylvania Computing Resource Center, 1202 Blockley Hall, 898-1780.
Soccer falls to Drexel

(Continued from back page)

"Drexel's goal was just a mop-up on our part," Soisson said. "Someone cleared it back towards the goalkeeper, Mark Terpre, near the doobie line. [Forward] Jack Dinnough had to be dealt, Terpre responded quickly and just kicked it back outside the penalty area line. Because he couldn't get his head in on time, we just had to sweep it out himself. He swept it back towards our part," Scddon said. "Someone challenged for the ball. Tepper tried to sweep it out himself. He swung it eight to the Drexel player 10 yards in front of him, who reached it into the open net.

"It was a bad play on [Tepper's] part, but also on the whole defense. You're going to make mistakes like that — we just have to learn from them and forget about these mistakes as soon as possible," Scddon added.

Defensively, Penn has given up on nine goals in six games and has scored, on the average, 15 goals per game. To date, the fact remains that the Quakers have allowed the bulk of their tallies (44) in only four games, leaving a mere four goals to cover the other six games, residing in five quarters. Nationally ranked Yale is next up for the Quakers tomorrow evening (7:30 p.m., on Franklin Field), but the effort remains strong, but concentration has often lapsed, stopping the Quakers from turning in a complete game on both ends of the field. A wake-up call is in the form of a physical game from the opposition may be the answer.

Quaker Oats

BAR — in or out. Not at 5:30 a.m. There are a few people who can come to the head of the class, though. Bill Blauvelt, who finished second in the Hig Five cross country championships is the Penn Men's Athlete of the Week. Similar kudos to Sue Fckel, who finished third in the Co-Women's Athlete of the Week. Antigone

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Next to John Wanamaker
Kurek gains yardage as part of first class lightweight backfield

In basketball, a player's ability to gain yardage in the backfield is often measured by their performance as a corner receiver. Kurek, one of the leading running backs, is known for his speed and agility. During the game against Princeton, Kurek made a long run, scoring a touchdown that contributed significantly to the Penn lightweight football team's victory.

Kurek leads a running attack that includes Moran, backfield teammates, and tailback Saadish. Together, they have been a crucial part of the team's success in the Eastern Lightweight Football League.

The Quakers' running efforts have been impressive this season, averaging a little more than 100 yards per game. Kurek, in particular, has been named offensive player of the week in the Eastern Lightweight Football League. He leads the team with 421 yards rushing, ranking as the second leading rusher in the league. His performance has been a key factor in the team's recent success.

Kurek's performance against Princeton was a testament to his ability to gain yardage. In the game against Penn State, Kurek demonstrated his agility by diving for extra yardage and contributing to a touchdown. His performance continues to be a highlight of the team's season and a key factor in their success.

In conclusion, Kurek's ability to gain yardage as a part of the lightweight backfield is a crucial component of the team's success. His performance against Princeton and Penn State shows his potential to continue contributing to the team's success in the upcoming games.
Volleyball pummelled in tournament

(Continued from back page)

Less than an hour after the Rose

gavel, the Quakers took the floor

weekend," said Penn's Christine

headquarters favorite Florida Gators.

 错误，但是，由于这是一段关于

teses/Reports, etc. TAPE TRANSCRIPTIONS: seminars, focus groups, interviews...

昆明金杯杯

FRIDAY 5:30-8:00 PM, SATURDAY 10:00 AM-6:00 PM

Lee Heaphy, said Thursday.

did not look that bad. It just didn't

it was that we didn't play that
tournament was good practice for our

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At homecoming victory on Saturday, a

weekend," said Perm's Christine

Dingivan, agreed with Heaphy.

our concentration at a maximum at all

times. We don't do that yet."

"Our concentration level had to be in-

respective.

Florida, South Carolina, and Florida,

and Harvard.

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Women's X-Country takes 2nd

Only Villanova makes 3 Penn in Big Five Championship races

By HOWARD ZALKOWITZ

Absolutely true in 1986, for Villanova's Big Five women's cross country team finished 2nd in the Big Five meet last Saturday at Palisades Park.

Quakers’ aerial circus topples Navy

"Continued from last page..."

17 passes in 1985, but had only four
quarters going on Saturday’s game.

He said he had three touchdowns catch-
ing the school record.

"I felt proud about my perfor-
mance," Novoselsky said. "But
when you’re not going to start, I try
to do my best whenever I get the chance
to play."

It was a complete game by the of-
fense, the defense and the special-
teams to give Penn its first win over a
Division I-A team since 1983. At the
end of the day, Jim is an example of one player
who improves every week. Saturday — teams will have to get
prepare."

"He has a lot to do with this
"I hope he has some balance!"

Crocicchia said. "I’ll do whatever it
takes to win. The first couple of
quarters we ran the ball well, and in the
Brown game we scored the bowl through
terribly. It’s just exceptional —
the defense, the offense, the special
One guy didn’t do their job you don’t
have a play."

...The 180-pound junior was
busy producing touchdowns,
"But you have eight seconds to do the
defense and the special
to score."

For the first time this year the
Quakers passed for more yards than
they’re working really hard. When
you have eight seconds to do the
defense, the offense, the special
t面貌, 76-75-74-73, 288. Comizio’s injury, however, open-
ing score."

He only ran for 11 yards, but his
"and immediate

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The Mids held him to 2.6 yards per
touchdown.

The Ivy
Pennsylvania

Princeton
Cornell
Harvard
Yale

Ivy
Overall

1-1
2-3
1-2
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RUSHING — PENN:

Crocicchia 3-(-4), Andrews 1-1-5)

Flynn 2-(-12).

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Paul Kwong '85  Joyce Wong '85

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Quakers must again focus on Ivy race

(Continued from back page)

After Saturday's game, it had seemed as if this year's Quakers might have a chance to go 5-1, and if they were, then against us. We just expect that right into the thick of the race.

There's no question that Yale is a champ, Zubrow said. "They're coming in here with one loss against us. We just expect that right into the thick of the race."

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We're a young football team in the league that we're in is the kind that forces you to play constantly each week. If we've peaked, we'll get some opponents along the way that are going to really extend us. If we haven't peaked and we're able to get better, then I'll be very confident in the way our season will turn out.

"As a staff I see remarkable growth," Zubrow. "We feel that people are going to say, 'Boy, this is a team that is going to really extend us. If we haven't peaked and we're able to get better, then I'll be very confident in the way our season will turn out."

Did I forget that there is a new coaching staff, too?"
Mets win, 6-2; Series tied, 2-2

BOSTON (AP) — Gary Carter hit a two-run double and Delino DeShields added another behind Ron Darling's pitching as the Mets took a 6-2 lead in the fourth inning off Scott Garagiola, reliever who had pitched in 12 games and 50 innings before the game started, and the last-place Boston Red Sox were also helping to lose the game.

The Mets have been playing well in recent games, and have scored more than seven runs in the last three games. Carter's lead-off home run, the fourth in the series, was his first of the season and gave the Mets a 2-0 lead. Carter's two-run home run off Garagiola was the second of the season for the Mets, and the second in as many games. The Mets have scored 12 runs in the last three games, and have scored at least five runs in each of those games.

The Red Sox have not scored more than five runs in any of their last three games, and have scored only one run in the last two games. They have scored only one run in each of their last two games.

The Mets are now 6-2 in their last eight games, and have scored at least five runs in each of those games. They are now 10-10 in their last 20 games, and have scored at least five runs in 12 of those games.

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Quaker volleyball attack scuttles Navy

Crocichia's four TD passes ignite upset victory, 30-26

By JASON BROWN

ANNAPOLIS, MD. — And on the fifth straight Saturday that Coach Bill Thompson is 0 in 0, it was that good, they said, it kept him up

After running through opponents for years, the Penn offense suddenly found itself in a situa-

tion where it had to go over one. That's right, the Quakers had to pass.

And pass they did.

Penn's 28 points were the most in a season since 1984. One hundred twenty-eight yards

eutally 28. With 10:27 left in first quarter, the Quakers gained 12 yards on carry for a season low of 14.6 yards per

But Crocichia's 19 yards passing average was the only saving grace in the last two games. Perhaps the only saving grace was that no one got

With 5:13 left in first quarter, the Quakers gained 53 yards on carry for a season average of 22.8 yards per
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TERROR IN TROMAVILLE

THE COLOR OF MONEY • BEASTIE BOYS
I was the sort of thing we used to speculate about in high school. It seemed an almost incomprehensible act, but we knew that sooner or later, one of us would do it. I confess, I never thought I would be the first. I wasn’t.

Last October, I got a call from my friend Rick. He said he had something important to tell me. Visions of childhood friends meeting violent deaths flitted through my mind. I prepared myself for the worst.

But there was a note of excitement in his voice that quickly allayed my fears. Rick hadn’t phoned to inform me that the Grim Reaper had paid one of our friends a visit. I knew Rick. He wasn’t the kind of guy to sound so excited about death.

Rick spoke. I listened, and I knew then that our social circle would never be the same. Little Ricky was getting married.

A year passes, and the initial shock wears off. The invitation comes, and I make arrangements to attend. The date arrives, and I find myself speeding towards Connecticut in a silver Honda. I convince myself that this is all perfectly normal.

On the drive up, we listen to The Big Chill soundtrack. For a moment, my mind strays to morbid thoughts. I wonder why far-flung friends only seem to gather for funerals. And weddings. Upon examining the alternatives, I feel extremely relieved that Rick is getting married.

New Jersey gives way to New York and then Connecticut, and before darkness descends, we all catch a glimpse of the fall foliage. Late that night, we pull into the parking lot at The Yankee Pedlar Inn. Connecticut is chock full of quaint names and pretty leaves. I like the state immediately. After the New Jersey Turnpike, I am easily impressed.

At the inn, we meet up with the bride and groom. It is the night before the wedding. Maria smiles and Rick glows. They seem to know what they’re doing, and I feel reassured. Soon, the bride departs but the groom lingers. We all sit around and drink in the bar. I get involved in a pseudo-intellectual conversation about the aesthetics of film with a high school friend and realize I have no idea what I’m talking about. Maybe I’m more nervous than I thought.

As I lie in bed that night, I ponder the significance of this wedding. Rick is getting married. Marriage is definitely an adult type of thing to do. Hence, Rick must be an adult. But Rick is also my peer. Hence, I must be an adult.

It is one o’clock in the morning and I am staring my adulthood in the face. I try and think of something to say to it. I consider waking up one of my friends and telling them. But they are all sleeping serenely. Have they accepted the fact that they are adults? I assume they have. I sigh. I decide to come to terms with being an adult tomorrow.

The next morning is sunny and crispily cold, a beautiful New England autumn day in the making. My meditations are swept aside in favor of pre-wedding grooming.

As we drive to the wedding site, I am greatly cheered. Good weather always seems to mean good luck. We get only mildly lost, and I take this to be another positive omen.

The ceremony takes place out of doors. I sit perched on a lawn chair and watch Rick and Maria exchange their vows. The wind blows and I can’t hear a thing they say. I cry anyway. I look around me. No one else seems to be crying. I feel like a sap.

Afterwards, we pass through the receiving line. I shake people’s hands and try to make a minimum of social blunders. Then I seek shelter.

Once inside, the guests proceed to feast on appetizers at an incredible speed. I wait in line for food and make small talk. We hang out on the porch where it’s cold but less crowded. When we finish eating our Swedish Meatballs, my friends and I take goofy pictures of each other.

Lunch is served. Everyone drinks lots of toasts to the happy couple, and after the bride and groom cut the wedding cake, we all dance to the sounds of Jerry Vitrella’s band. I fake doing the shag to songs from the 1940s. I look stupid. Someone takes my picture.

After much food and drink, we bid the bride and groom farewell and head back to the inn. I return to my dilemma of the previous night, but this time, I look at things a bit differently. Actually, I think, Rick really isn’t my peer. He’s 22. I’m 21.

This realization offers me no end of comfort. Secure in the knowledge that true adulthood is another year away, I sleep like a baby.
Moonies are good enough
Fishing for followers at the CARP convention

By Christopher Downey

Imagine, if you will, the unification of the world's youth under a single flag of peace. An end to the decline of fundamental moral decency. A return to the social values of the stable and harmonious family. And the eradication of totalitarian, atheistic Marxism and Leninism.

This, in a nutshell, is what CARP is all about. CARP, the Collegiate Association for the Research of Principles, was founded in Korea by the Reverend Sun Myung Moon and has spread from Japan and the US to skeletal membership worldwide. It bills itself as "a new student movement, providing a new vision."

To hear the CARP people talk about it, the connection between their organization and the Unification Church is a casual one at best. Although both groups share much of the same ideology, staff and resources, references to CARP as the "Cub Scouts of the Moonies" are dismissed good-naturedly.

"Its goals are similar, and Reverend Moon was the inspiration behind CARP," a CARP spokesman Jim Osban said last week. "CARP is more of a moral movement."

Osban's firm handshake and hearty smile were provided for members of the student press at the Third Annual CARP Convention of World Students that took place in New York City from October 9-16.

Opening day is a sellout. About 4,000 students turn up for the convention at the cavernous Jacob Javits Center. The purpose of this forum, as evidenced by posters displaying a group of teens with vacant grins languishing around a globe, is to inject some new vision into CARP's potential for success in an increasingly diversified conservative American culture. They key, it turns out, isn't in the slick propaganda videos and lectures, but in the lengthy and much heralded entertainment program.

Allan, the MC, opens things up with his impressions of New York City. "They call this town the 'Big Apple'," he says, "But I have yet to see one single apple tree."

The crowd, a 70-30 mixture of Asian and American students, laughs heartily. Growing, sympathetic embarrassment begins a flamenco dance around my stomach. It's like the feeling I got whenever I see Dr. Joyce Brothers appear on a game show in my imagination. Allan's sideburns and lapels suddenly grow to an astonishing size.

The first act he introduces is a '60s revival group. Dressed in cardigan sweaters and bobbysocks, they do a lip-synching medley of fabulous hits accompanied by poorly choreographed dance sequences.

Next up is a dance troupe who perform a fifth grade assembly version of Michael Jackson's Thriller video. There is much lip synching and Moonwalking. I squirm in my seat. The audience is captivated.

Allan ad-libs his way through the long, awkward breaks between acts. He's rambles about similarities between New York and Tokyo - a seamless introduction for the next act. "They traveled a long way to be here today, all the way across the ocean. The pacific ocean that is. Here's Sunrise Ocean."

Five Japanese musicians walk on stage and play a rousing version of Bonnie Tyler's "I Need a Hero." in their native tongue. Mere words really can't do justice. I've had my fill and head for the exits. The crowd is enthralled.

On my way out, I spot a couple of Washington Square types - Euro-hippie-bopunkhemians. They seem agitated. I talk to one of them. "I was just hanging out in the park getting stoned." School of Visual Arts Student John Woods says to me. "Some guy came by and said 'how'd you like to go see Thrillt World?' So I thought, 'cool, here's the supremacists up in Wyoming. It's rasting and shit.' But they never mentioned anything about the Unification Church."

"I thought I'd be meeting people from other countries. Everyone I've talked to here is from Jersey. Then I turn around and everyone's from Korea."

Good-natured CARP representatives surround us. Surely there's been some misunderstanding here. Their intentions have always been clear. There's no deception going on.

"This anti-Marxism thing bothers me too." Woods says. "I'm an avid socialist." "Well, you're not an atheist, are you?" one of the CARPies smiles and asks. "Yes, I am." Woods answers. "That's unfortunate," he says.

I walk out the door and onto the dusk of 10th Avenue. I can't help feeling bad for these CARP people. Not that I agree with their goals or even their methods, but the sad fact is that no youth movement will ever catch fire without a fist clenched around the throat of the popular culture. The day extremists tap into the bigtime media is the day to pack up the U-Haul and head for Nova Scotia.

I try to envision the day RUN-D.M.C. jams their groove for Farrakhan. The day Phil Collins gives a benefit concert for white supremacists up in Wyoming. This day should be feared. This should be closely monitored, I think.

There's nothing to prevent the CARP people from transforming themselves into a slickly marketed commodity, with a little stike from good Reverend of course. And when your kid brother bypasses the video arcade and the suburban multiplex theater to pal around at the local CARP recreation center you'll know CARP's train will have arrived. Stay tuned. —

CONTEST

Is there a doctor in the house? Why, yes, if it isn't the good doctor himself. No, don't confuse the title with a certain tiny sex therapist or aging local hoop star. As all science fiction fans know, the good doctor refers to none other than that workhorse of the word processor. Isaac Asimov. If you've picked up a recent edition of The Guinness Book of World Records, then you'll know that the good doctor holds a place among the likes of the world's fastest kumquat snorter and the world's nest mutant albino roach. Dr. Asimov has the distinction of being the most prolific writer in the world.

And wouldn't you know it, he's already invalidated the Guinness entry. Foundation and Earth, the newest addition to his 340-plus collection, is the latest installment in his famous Foundation series. And we have a free copy of Foundation and Earth to the lucky soul who can correctly answer the following question:

Where is the Second Foundation located? To win, be the first person to call 898-1985 today (Thursday, you fleshheads) between 5:05 PM and 5:15 PM with the correct answer.

Prize provided by Doubleday Publishers. Go Mels.
PECO-boo

Building bathes the city sky with light

By Christopher Spigman

For many New Yorkers, Times Square is the most exciting part of their city. The constant activity — both legal and criminal — composed of dozens of pornographic theaters, the constant din of traffic and huge, glaring electronic billboards provide a healthy dose of the famed New York City ambience. Who can ignore the 50-foot high, scantly clad electronic woman who adorns the world-famous Samsung billboard? By comparison, Philadelphia's version of the electronic billboard is rather subdued. The display that the Philadelphia Electric Company operates from the top of their headquarters at 3401 Market Street is strictly for nice, wholesome public service announcements.

Philadelphia's only electronic billboard made its rather unenlightened debut in 1971 as a plain band of lights encircling the very top portion of the PECO building. These 'crown lights' were unable to display characters of any sort, but merely served to lighten up the monotonic black edifice.

Despite their potential cosmetic benefits, a newly heightened public awareness of energy conservation led to an unceremonious dooming of the PECO lights during the Arab oil embargo in 1973. "There were numerous comments from the public about the lights," says PECO Public Information Representative Pat Webster. "People were concerned that the lights were a waste of energy. Actually, the electricity usage at that time was only about 10 dollars per night."

After the embargo ended and the public's concern for conservation waned, someone came up with the brilliant idea of converting the crown lights into a gigantic display. The glow of excitement created by the Bicentennial proved to be the opportune moment for the introduction of this new gadget.

SIE STREETS

Throughout the Bicentennial year, the PECO building was adorned with a red, white, and blue liberty bell and the letters "USA". This original display is resurrected annually between flag day and July 4th. "In the beginning, the sign was fairly primitive," says D. Clinton Reed, PECO's Display Director. "In order to create each new sign, window washers had to go over the side of the building and change each bulb by hand. It took us about a week to change displays."

It was during the Bicentennial year that the public relations value of the display became apparent. Charitable organizations such as the United Way were the first to appeal to PECO for use of the display. Soon, requests began to pour in at a rate impossible to address with the current system. "The sign has actually evolved very slowly," says Webster. "After the amount of requests began to pick up, we decided to modernize the system."

The first step in the modernization process was taken in 1978 when all 2,200 light bulbs in the display were connected to switches. This cut the layover time for different displays down to about an hour. A new type of bulb was also employed to cut electricity use even further, and to provide longer bulb life. The 60 watt, low-voltage bulbs developed by General Electric for use in the sign burn out at the astonishingly low rate of only one or two per year.

Not just anything is considered suitable material for the electronic billboard. PECO has definite ideas about which messages are suitable to go up in lights. After a request is received, it is evaluated by Cliff Brenner, Vice President of Corporate Communications. Approval is withheld from any messages of a controversial nature.

"We are interested in organizations and events that have community significance," says Reed. "We don't operate on a first-come, first-serve basis. Messages of lesser importance may be moved to make room for really important ones. We also try to keep the messages short, so that people driving by can understand them at a glance."

"We once put up a message that read "PPSP," which stands for Planned Parenthood Society of Philadelphia," he says. "I was not aware at the time that Planned Parenthood performed or advocated abortions. It became an issue when we received a bunch of angry phone calls...I was really surprised that people even knew what 'PPSP' stood for."

As another step in its gradual refinement, the sign was linked to a small computer—a step that cut programming time to about 15 minutes. This advance enabled PECO to display two different signs on the same night. PECO's latest innovation involved this year's installation of a new IBM computer. This nifty device allows the display to move (or "scroll") as the insides say horizontally or vertically while also equipping the sign with two-line capability.

"Of course, the display still has some limitations," says Webster. "The lights are situated too far apart to produce effective graphics."

The only real controversy that has involved a PECO message erupted in 1984, after the Olympic games. KYW-TV noted on their evening news broadcast that the message "OLYMPIC HEROES" was incorrectly spelled—someone left out the "e" in heroes. KYW went on to castigate the PECO management for their poor command of the English language.

"I was the one who keyed in that message," admits Reed. "It was an honest mistake—I thought that hero could be pluralized just like tomato, either with or without the "e." KYW jumped all over it. That sort of made me mad—especially since the crown lights had just recently provided KYW with free publicity for their 20th anniversary."

PECO has created several displays for Penn, despite the fact that the two parties are embroiled in a struggle over the proposed PENNplant, which would effectively replace PECO as the University's electric company. Last year's Ivy League football champion Quakers were immortalized by the message "PENN — IVY CHAMPS". More recently, the billboard has carried messages for the Hospital of the University of Pennsylvania, and for the 40th anniversary of the ENIAC computer.

As the electronic billboard approaches its 10th anniversary as a public service instrument, the folks at PECO seem quite content with the sign as it stands now. Even though requests for use of the billboard are still increasing, the new computer-controlled system has been able to keep up with the demand.

It may not be Times Square, but like Debby Boone, the PECO billboard lights up the lives of those in Center City.
Chrome gate
Hubcaps find refuge

By Jay Begun

The mind is its own place, and in itself
Can make a Heaven of Hell, a Hell of Heaven.
- Satan, Paradise Lost, Book I

Walter Burcz had a vision two and a half years ago. Where others saw a vacant lot in Northeast Philadelphia, Burcz saw a little slice of heaven. While others ignored wayward hubcaps, Burcz took them in and gave them shelter.

Burcz created Hubcap Heaven and he saw that it was good. Soon, 30,000 lost and abandoned little hubcaps made their way to Burcz' gates at 5107 Umbria Street.

But things weren't always so heavenly for Burcz. Time was when he would scour the streets of Philadelphia at five in the morning in search of homeless hubcaps. He once tried to sell a bundle of 2,000 hubcaps for $500, but no one would take them.

It was then that Burcz decided to house hubcaps, and sell them to new owners who might take better care of these poor metallic souls.

"We piled them up and piled them up, and then decided to go full-time, and it has worked out," says Hubcap Heaven's manager Michael Burcz, who also happens to be Walter's son. Hubcap Heaven hosts a remarkable array of the stray wheel disks, but the owners insist they have assembled their collection legally.

"No stealing," Michael Burcz says. "We're legit, we go to flea markets and yard sales."

"And I'm out there on the streets in the morning - That's our source," he says, noting why are all these hubcaps lost and hubcap-hoarders grin.

"The typical person who deals on the street is the non-taxable type," says Walter. "If any had tax numbers it would surprise the hell out of me."

Walter says his establishment is fully licensed to sell hubcaps, and he firmly believes in the "buy cheap, sell high" mentality, "or else you're going to eat it," he says.

Michael estimates that between 200 and 300 caps roll out of Hubcap Heaven in an average week. Saturday "is the biggest day," he says, since "everybody has off."

According to Mike, the average hubcap sells for about $10 to $15, and prices in Heaven range from $5 to $75. The most expensive cap, he says, is one for the Cadillac Eldorado, going for approximately $175.

"You name it, we got it," Michael estimates that between 200 and 300 caps roll out of Hubcap Heaven in an average week. Saturday "is the biggest day," he says, since "everybody has off."

Hubcap Heaven offers up the classiest caps for your Cadillac

Walter says with a laugh, "I'd buy cheap, sell high" mentalists.

But unfortunately for the Burczes, not everyone chooses to replace a lost hubcap. In fact, Walter says that only one out of 10 people actually go and find that new wheelcover.

"If everyone replaced," Walter says with a laugh, "I'd be a millionaire."
Clockwise from upper left, Beat Rodeo's King, Prater, Schunk and Almas.

BEAT RODEO:
Steve Almaas, the guitar-playing lead vocalist and songwriter of Beat Rodeo, is a short, blond Minnesota native who formed his first professional group, the Suicide Commandos, in 1975. The Commandos are considered the “godfathers” of the happenin’ music scene in Minneapolis, but in 1978 Almaas decided to leave his home state and take his act to New York City.

It was in New York that Almaas met Bill Schunk, a guitarist raised in a working-class neighborhood on Long Island. Schunk attended college as an art major, but ended up playing in country and jazz groups in the New York area.

This odd pair rounded up the assistance of a bassist and drummer, who have since left the group, and cut their first LP, Staying Out Late With Beat Rodeo, in 1984. Ironically, the first record company willing to give this American band a shot was the West German label Sensor Records. It wasn’t until a year later that college chart favorite I.R.S. Records released the album domestically.

Staying Out Late... is a pop album infused with heavy country undertones—a toe-tapping, croon-along LP. Most of the country sound comes from Almaas, who sings with a Tennessee twang.

Schunk’s solid playing, which includes occasional country licks, adds spark to the album’s unspectacular, steady drumming.

The album didn’t generate huge sales, but what it lacked in popularity it gained in critical acclaim. It was cited in everything from the Village Voice to the Los Angeles Herald, which remarked that “each tune hits home with an instantaneous accessibility that demands immediate replaying... In short, one of the prime American treats of the season.”

But one of the record’s shortcomings was its restrained energy level. The band members never really seemed to let themselves go, playing with undue restraint on their intense performing style.

And in effect they were. “I think just the way the first record was recorded, the way it was done, we had to play very carefully,” Schunk says. “We had to know what we were doing since we had a limited amount of time and we had to get our parts down. It didn’t have time to cut loose.”

But some of that has been corrected on their latest release, Home in the Heart of the Beat, with the addition of new band members and the accumulation of experience from their first album and tour.

“This new album was like a live one, since a lot of the basic tracks were done live,” Schunk explains. “We also had the chance this time to go in as a band and record a whole album, which is not what we had done on the first one. The first album was a little more piecemeal, with a few different sessions and musicians. In a lot of ways Home in the Heart of the Beat is our first album as an actual band.”

The line up for the restructured Beat Rodeo includes bassist Dan Prater, a Colorado native who brought his ’50s and ’60s rock and roll influences to the band before their first European tour in 1984. And the latest addition is New York drummer Lewis King, who joined the group in the summer of 1985. A former Berklee School of Music student, King’s early influences were Bowie and T. Rex.

After touring together in 1985, the four members grew into a tight unit. “Before this album, Bill and I were the only constants,” says Almaas. “This album was done in a six-week stretch. We had just come off the road, but this was more of a ‘band’ thing. Because we had just been playing all of those shows together, we came up with a more cohesive album.”

While the second album displays a continuity lacking in the first, there is also a strong element of diversity which is the trademark of Beat Rodeo’s new sound.

Home in the Heart... offers more than Beat Rodeo’s customary country-western pop. Thrown in are bits of rock and roll guitar, jazz saxophone, blues harmonica, and new wave keyboards.

“This is the ‘Be Happy’ tour,” Schunk says with a laugh. “And we are going to stay that way. Well, we’re improving things all the time. We used to go out in a station wagon and a U-Haul truck. That was hell on earth.”

“Hopefully, all of that diversity gives us something to draw upon when we’re making songs and stuff,” Almaas says. “If there is something that makes us different than some of those other [country sounding] bands, it’s that we sound more diverse song to song. With some bands, you hear one song and they are all going to sound the same. We try to avoid that.”

“We don’t even try to avoid it,” Schunk interjects. “I think we just manage to do it. It’s really a lot of fun that we are four people from four totally different sets of music. It gives us a lot of choice. It makes things interesting for us.”

To make things even more interesting, Beat Rodeo added spice to several of Home in the Heart’s tracks by enlisting the help of a few specialists—keyboardist George Usher, sax player Lenny Pickett, and producer Scott Litt. Litt’s varied producing credits include Let’s Active, Eddie Money and Katrina and the Waves.

[The added instruments] are not a major departure for us,” Schunk says. “It was just a hell of a lot of fun to add a sax here or some keyboards there.”

Even when they are sticking to the four basic members in concert, fun seems to be what drives the band. The group enjoys working together and playing in front of a crowd.

No better example of this could be found than in the band’s latest Philadelphia gig. Walking on stage at the Chestnut Cabaret, Beat Rodeo looked out upon an audience of less than 25 people. But from the first song to the end of their encore, they played an enthusiastic and driving set with enough energy to satisfy a crowd of hundreds.

Although there were only a few fans to appreciate their performance, the group still hammed it up to the delight of themselves and their intimate crowd. Almaas came and sat on the edge of the stage to croon directly to the audience. Schunk and King jokingly tried to outdo each other on their respective instruments, and Prater bobbed his bowl-cut air like a heavy metal guitarist.

Almaas’s vocals, rising to the heights of soul and energy, overshadowed the rest of the band. Although King skillfully pounded away on drums and Prater plucked out the bass notes with style, it was Schunk’s guitar licks that broke through. Schunk and Prater also took successful turns at lead vocal, and provided a fine back-up on Almaas’ songs.

Every band member’s work seemed to complement the work of the others.

“It’s okay, what can you do?” Prater says afterwards about the small turnout. “Well, we were having a good time up there.”

Fortunately for the band, not all their concerts are played to living-room-sized audiences. Things were quite different at their Nashville gig, which according to Schunk “was a thrill... A lot of people came to see us. A lot of different performers, a lot of people we like and listen to came to see us. It was really exciting.”

However, Beat Rodeo’s time in Philly was not entirely devoid of excitement. A week after the Cabaret show, the band opened for The Call at Temple University. There they turned an impressive club-sized crowd of students—most of whom had never heard of Beat Rodeo before—into a mass of dancing, sweating, smiling fans. At least for the evening.

Although they don’t always get the big crowds, the guys in Beat Rodeo are working hard and having fun. As they tour in support of their new album and try to make their mark on the music scene, they’re running on the fuel of positive thinking. Thus, this tour has its own special motto.

“This is the ‘Be Happy’ tour,” Schunk says with a laugh. “And we are going to stay that way. Well, we’re improving things all the time. We used to go out in a station wagon and a U-Haul truck. That was hell on earth.”

“Yeah, we’re getting there,” Almaas adds. “We need to do more concerts. Pretty soon, it’ll be the bus and the semi.”

Beat Rodeo is making headway, but it is a slow road to stardom. “We’re a little bit more comfortable today. Things aren’t quite as bad,” Schunk says. “We’ve been there when you come home from a show with only $40 in your pocket. But for now, the band is very much occupied with success. ‘We just make the music and leave the marketing to [I.R.S.], whatever they want to make of it.’ Almaas says. ‘But we want to do well, of course.’”

“That’s the size of it,” Schunk adds. “We’ll keep playing, keep making the records. This is a nice thing to do. We could be doing worse.”
TERROR IN TROMAVIL

By Julia Null
The aesthetics of schlock are appreciated by a chosen few. Only a handful of low-budget exploitation flicks end up at film festivals. Most wind on the stem end of double bills in drive-in theaters. The two men at the helm of Troma, Irving Kaufman and Michael Herz, are the sole owners of Troma, Inc., the New York-based film company responsible for such movies as Squeeze Play, Waitress!, The Toxic Avenger, and most recently, Class of Nuke 'em High. Kaufman, who is president of the company, says that Troma (the name supposedly came from a word troma, meaning "excellence on celluloid") was started to fill a void in the film industry.

"We got the feel in the late '60s that there were too few movies being made. And at the same time, theaters were splitting, and double bills were not working, and we figured there might be a need for movies."

"So we determined that we would set up a little company that would produce movies in a businesslike fashion, and we would aim those movies at perceived audiences — such as the youth audience, or the horror film community, or the teen audience. So this way we would not end up with a movie to which nobody comes."

But Kaufman is quick to add that Troma is not just churning out formula films like a factory. "We believe our films have a great deal of merit, and we put a lot of energy into them. They are most definitely highly original."

Indeed, they are. Class of Nuke 'em High, which opened in Philadelphia last Friday, is about a high school in Tromaville, New Jersey (the same town, coincidentally, that "the Toxic Avenger" called home) that is built a wee bit too soon. While Hollywood movies might cost upwards of $20 million to make, the average Troma budget is about $300,000. Basically, the kind of special effects you find in a major release just can't be duplicated on a shoestring. Concessions must be made.

However low budget their films may be, Kaufman and Herz are not your typical low-budget producers — no flashy jewelry or big cigars here. Herz and Kaufman met when they were students at Yale, and they reside with the yuppie business-suit set. They pride themselves on the fact that all of their films make money, and that over 15 years, Troma has no corporate debt.

Kaufman and Herz are like walking ads for a liberal arts education. Kaufman was a Chinese Studies major ("I think the philosophy of the Orient was a good preparation for the insanity of the motion picture industry," he quips) and Herz went to law school. They picked up all their business skills and moviemaking talent by trial and error.

"It's a craft, just like painting," says Kaufman. "Some people are born geniuses — I don't know if that's true in our case, but we have certainly improved over the years."

While Troma's recent releases may represent an improvement over their earlier endeavors, some may wonder why anyone would plunk down five bucks to see a film about "the first superhero from New Jersey?" Appropriately enough, The Toxic Avenger.

Kaufman believes that people come to see their movies because people seek out entertaining and thought-provoking.

"Toxic Avenger is very amusing and very funny, but on the other hand, it brings this issue of toxic waste to the surface and exposes it to a very wide market. So you have a combination of interesting theme plus a very entertaining format."

"The major market reviews are really quite good. Toxic Avenger, most recently, received really good reviews from major reviewers."

Not in Philadelphia, it didn't. When Toxic Avenger played at the Theatre of the Living Arts, the management hoped that it would attract a sophisticated crowd looking for a sci-fi spoof. They were disappointed with the turnout.

"It wasn't as good as it needed to be to do the TLA audience," says Barry Solan, TLA film buyer. "Troma's films just aren't cute or witty enough to be cult films — the veneer Troma adds to make a film more than just pure shit is pretty thin."

Inquirer reviewer Carrie Rickey agrees. "I find their movies incredibly stupid. I've seen Waitress!, The Toxic Avenger, and I have to review Class of Nuke 'em High. Troma films are full of farts, snout, and blood. It's just macho frat humor — I feel like my IQ lowers 25 points every time I see one of their movies."

But Kaufman thinks he can explain the sour reception his films get outside the coast.

"Very often the critics in smaller towns do not understand the films and all they can see is the surface. Also I think very often the bigger critics are a little more secure in what it is they consider a critic. They don't have to feel nervous about giving a comedy a good review — it's not a loss of dignity for them. Critics that are not as experienced have to feel that only Ingmar Bergman can get good reviews, and that comedy has to ride in the back of the bus."

Another person who gets peeved by bad reviews is R.L. Ryan, who played the boss in Class of Nuke 'em High. Ryan says he didn't care working with Kaufman and Herz, but probably would not do it again.

"The two of them were fine — we got along well together. I worked with some directors who are absolutely brilliant, and some who were dull as dishwasher. If you can get a director who is concerned with both the technical aspects — like lighting and camera angles — and with the acting, then that in my mind is a good director. Lloyd was more technical — any acting that was done, if there was any done at all, came from the players."

Ryan looks back on his Troma films with fondness if slightly embarrassed, memories. "I did them because I needed time in front of a camera. Everyone has a couple of films in his past that made him flinch — look at Michael Landon and I Was a Teenage Werewolf — Michael still shudders when he thinks about that one. I gotta laugh at those films, right? They're outrageous and bizarre. Troma is a little company, so they have to sort of stand up and say, 'Look at us!'"

But Solan says that Troma really isn't taking very big chances with their movies. "They operate in pretty safe territory. If your movies only cost $750,000 to make, chances are you're going to make money, if not in the box office, then with cable and video sales. And Troma's pretty good at making money."

Troma develops most of its screenplay ideas "in-house." Kaufman and Herz take a film from start to finish — they find the money, write the screenplay, choose the actors, shoot, edit, and promote it. Finding actors in New York City is really not a problem for them. People just find out when Troma's doing a film, and they're lined up around the block.

"Troma's movies are even occasionally as midnight showings at a first-run theater, but they are pretty hard to find on video or cable. Most people don't think to think that as long as the public doesn't take Troma too seriously, or Troma doesn't take Troma too seriously, then everyone will be happy."

Barry Solan of the TLA sums up Troma best: "They're utter bullshit, but they're witty."
Cruisin' Newman

The Hustler makes a triumphant comeback

The Color of Money

Directed by Martin Scorsese

At Sam's Place

By Paul Anderson

Tom Cruise may be the top gun these days, but Paul Newman provides the sting and calls the shots in The Color of Money. Under director Martin Scorsese's cool hand, Newman and Cruise cut loose as the Dutch Cassidy and the Sundance Kid of the pool circuit. But it's Newman's ballgame from the film's first break.

In a movie that could be subtitled The Hustler II, Newman recreates and expands on his legendary portrayal of pool hustler "Fast Eddie" Felson. Once king of the pool hall, he now hustles behind the scenes, always on the lookout for the big stink.

Enter Vince Lauria (Cruise), a cocky young pool shark with all the right moves when it comes to racking up the points but all the wrong ones when it comes to stacking up the bucks. A flake who spins his cue with the precision of a baton twirler and plays for the thrill of the game.

Vince has no concept of the risky business behind the hustle, which is the real name of the game in pool.

Newman, recognizing a possibly high rate of return in Vince, takes him and his girlfriend Carmen (Mary Elizabeth Mastrantonio) under his wing and on the road to give a crash course in hustling. At first this arrangement makes The Color of Money look like another mentor-apprentice film as l.a. The Karate Kid, but a startling role-reversal takes place which keeps The Color of Money from falling into the usual formulas of such films.

Reborn through his interactions with Vince, Felson finds himself drawn back to the competitiveness of the pool table while Felson's lessons on hustling finally sink through Vince's cue-ball-thick skull.

With two name-stars sharing the bill, you'd think The Color of Money would be a danger zone for ego clashes. But the show is clearly Felson's here, with Newman providing the catalyst for his revitalization.

Newman handles the role with seasoned finesse, interacting with Cruise as if the two have worked together for years.

Cruise's off-the-cuff flakiness provides the perfect foil for Newman's calculating cynicism. Cruise's is a respectable talent as an actor. Cruise refrains from the show-stealing that characterizes his earlier films. In the sort of song-and-dance routine that now seems obligatory in any film starring Cruise, Vince sings and struts to Warren Zevon's "Werewolves of London" and comes close to upstaging Newman. But throughout the film, Cruise recognizes who's in the spotlight and restrains himself accordingly.

Even Mastrantonio holds her own against Cruise and Newman. As Carmen, she maintains a distinct and independent personality, much as Kelly McGillis and Rebecca De Mornay did opposite Cruise in Top Gun and Risky Business.

The Color of Money starts to drag near the end. While the story and the characters continue to be engaging, you'll start wishing for the inevitable billiard battle between Vince and Felson.

And when the film ends, you'll still be wishing. The conflict remains unresolved. Scriptwriter Richard Price wimps out on deciding upon the true master of the pool hall, and you just may leave the theater feeling hustled.

Although the casting of two box office heavies like Cruise and Newman ensures that the producers will see plenty of the color of money no matter what the movie's quality, this is a finely crafted film. Cruise, Newman and Scorsese outdo themselves, making The Color of Money as enjoyable and exciting as sinking the nine ball in the corner pocket to win a pool tournament.

On the lam

Crime pays off for Jim Jarmusch

Down By Law

Directed by Jim Jarmusch

At the Ritz V

By Gail Reichstein

W e tend to forget in this video age the beauty of a black and white image, but judging from the clarity of Jim Jarmusch's new film Down By Law, it's an art that's not yet ready to be forgotten.

Like its predecessor Stranger Than Paradise, Down By Law embraces the fickle powers of black and white footage wholeheartedly and with artistry. Though billed as a comedy, the movie's humor emerges slowly and painfully, and it is this gradual progression from darkness to light that characterizes the film better than anything else.

Down By Law opens with a series of bleaker than bleak cityscapes — concrete walkways, burnt out buildings, and shadowy figures. In disjointed sequences the film introduces Jack (John Lurie), a small-time pimp whose only prostitute mocks him relentlessly, and Zack (Tom Waits), a lousy, unemployed DJ whose estranged girlfriend tosses him out of the house for his errant behavior.

Scenes of Jack and Bobbie (Billie Neal), and Zack and Laurette (Ellen Barkin) are ran-

domly intercut with the grey city sequences, establishing a world of affectless relationships and last-ditch bravado. Woven artfully among these scenes is a gritty blues anthem (sung by Waits) that fades out and reappears around the disturbing but expressionless shots, giving voice to the widespread desolation. A more powerful definition of mood would be hard to come by in any film of any age.

Eventually Jack falls prey to a deal that sounds too good to be true, and he winds up in a set-up that lands him in prison on charges of statutory rape. Then Zack's easy money scheme finds him driving a dead body around in a stolen car, and lo and behold, he becomes Jack's cellmate. Mistrustful of each other at first, the two slowly begin to develop an uneasy but genuine friendship.

Somewhere along the line they are joined by an Italian immigrant poet named Bob (Roberto Benigni), and from there on in things just sort of happen. Friendship. Escape. Rowboat. Restaurant. Freedom. Wonder to behold.

But as the good life develops for these three misfits, funny things begin to happen to the oppressive walls disappear and huge expanses of manshade take their place. Winning, losing, and fires conspire to brighten up the dreary setting, and by the end of the film the characters and their background are suffused with a calm and gentle light. Not a godly or symbolic light, just light as a relief from the overbearing darkness of confinement. And simple, corny humor as a contrast to the studied cynicism of streetwise tough guys. A nightmare-turned-fairytale, and a film noir tragedy turned screwball comedy.

Jim Jarmusch capitalizes on the conventions of a multitude of film genres, but not for lack of originality. He blends them together and transforms himself into something else. His earlier Stranger Than Paradise revealed a gift for capturing the more bizarre moments of life on film. And now, Down By Lawlocates those oddities in the familiar worlds of action movies, comedy sitcoms and 1940's cornball melodrama. Spotty acting interrupts the flow of events when it becomes evident that the actors, and Lucie especially, are often ill-at-ease in front of the camera. But Jarmusch seems to relish these awkward moments and incorporates them into the comfortably odd clime he has created. Waits has less trouble than Lucie, and Benigni, a popular screen comedian in Italy, pulls through with ease.

The casting of a New York punk singer, a Louisiana blues master, and an Italian stand-up comic in a film that openly embraces convention is nothing if not inspired. Together the three form an appealing if slightly surreal trio, each bringing his own quirky brand of humor to the proceedings. Benigni in particular has a knack for delivering dumb jokes at just the right time, and it is largely his contributions that bring the film a degree of lighthearted charm.

Cinematography by Robbie Muller is masterful. The man who recently worked on such notable films as Wim Wenders' Paris, Texas, and Alex Cox's Repo Man, has certainly not lost his touch. His stark contrasts and variegated textures form their own kind of poetry, and the tracking shots reveal a fluidity of motion that is a wonder to behold.

Down By Law is a startlingly original and finely crafted work. Though perhaps too unconventional for some tastes, those who delight in film as a visual art should find it intriguing and immensely satisfying. When all else is said and done, our world stripped down to shadows and light still has the power to move and shake us.
Roses are dead
Murder in an Italian monastery

The Name of the Rose
Directed by Jean-Jacques Annaud
At the Regency
By Robin Fields

Apparently, Sean Connery believes that by solving mysteries in the Middle Ages instead of the twentieth century, he will never again have to play a droll espionage agent in a second-rate film. But by this time he should have learned to never say never again—his role as a Franciscan monk in Jean-Jacques Annaud’s The Name of the Rose probably won’t break the bonds of his 007 image.

In the film, Connery plays William of Baskerville, a monk who arrives at an isolated monastery accompanied by his apprentice Adso (Christian Slater). Their agenda is folded—to attend a debate between his monastic order and representatives of the Pope, and to solve a mystery surrounding the death of one of the monks.

When two additional monks are murdered, William must combat the brothers’ belief that they were murdered, William must solve the mystery too quickly. He uncovers and analyzes clues at a supernatural pace that stretches the limits of credibility, and, as he encounters no struggle in his search, tension fails to build in the early part of the film.

The subsequent arrival of Bernardo Gui slows the pace even more. The mystery, by now largely solved, is cast aside as ideological issues become prominent. Adso is supposedly torn between the religious life that William represents and the secular life, characterized by a peasant girl with whom he engages in some uninteresting sex. But Adso’s adolescent desires seem trivial compared to his deep respect for William, and since there is no doubt as to which direction he will ultimately choose, this subplot adds little tension.

The pivotal struggle between William and Bernardo Gui emerges fleetingly throughout the film; their conflict and past antagonisms over the murders help build anticipation for their confrontation. The men are diametrically opposed characters: William is devoted to scientific observation and an objective philosophy despite his religious background, while Bernardo Gui believes that ignorance and fear are the true instruments of faith. William is logical to a fault, while Bernardo enforces his religion without doubts or second thoughts. But the imminent collision between these two men never happens. At the trial of the heretics, their verbal combat is absolutely anticlimactic. The film gives no insights into Bernardo’s motivations, and his character is so completely without redeeming features that he is boring and eminently dispensable.

With all this excitement and more added to the stunning plot and brilliant characterization in Class of Nuke ‘em High, a film with even less shame than Idi Amin: The Rise and Fall, the wizards at Troma, Inc., creators of such classics as Toxic Avenger, have completely outdone themselves.

Nuke ‘em is a nearly indescribable amalgam of teenage sexism, gore, and mayhem. Everything from an attempted lesbian rape to a decapitation, complete with a head rolling down a hallway, finds its way into this film. As these revolving scenes aren’t enough, the director throws in lines in the movie are “I don’t give a wet fart” and its equally witty companion “I don’t give a dry fart.” The Creations, the mutated honor society which sells radioactive marijuana, resemble a cross between heavy-metal punks and members of various primitive cultures.

The film’s good guys, squeaky clean class sweethearts Warren (Gilbert Brenton) and Chrissy (Jamiel Bradly), trigger the events of the film when they smoke an iridescent yellow joint of Creatin pot.

The “atomic high” which ensues causes the normally shy Chrissy to tell Warren she craves the “joint” —not the yellow one they’ve been smoking, but his. They immediately engage in activities which result in Chrissy giving birth the next afternoon in the school restroom, via her mouth, to a little nuclear-spawned monster.

The creature travels through the school’s plumbing and takes up residence in the basement fallout shelter, where it grows into a large radioactive slime-dripping porcupine.

The beast might have remained undetected in the cellar, consuming witless janitors and innocent bystanders. But it is Silly Creatins unwittingly unleashes the beast while vanishing from these assets, and repeated returns to sunsets and hillisides lose their effectiveness after awhile. His scare tactics, involving excessive use of hand-held cameras, reduce the abbey to just another haunted house.

The actors fare somewhat better. Connery is a fine William, giving a subtle, well-crafted performance in the sort of role he plays best. Oscar winner F. Murray Abraham suffers from the thinness of his character but conveys a fittingly evil presence. Christian Slater is a bit more than bearable as Adso. The supporting cast, particularly the monks, are a fitting collection of oddballs — they certainly seem to have been pent up in a monastery for too long.

The Name of the Rose is not a bad movie, just a disappointing one in view of all the things it could have been. So a rose is a rose, but in this case at least, a Rose by another name might have looked a little sweeter.

THE CAP’N OFTEN
SAILS IN THIS SECTION
OF THE WORLD... THE NORTH BALTIC SEA!

Foul vaporous cloud
Mutant lowlifes on a very low budget

Class of Nuke’em High
Created by Troma, Inc.
At the Midtown
By Gregory Adams

Do you think college will be this wild?” asks a student at Tromaville, otherwise known as Nuke’em, High. Only if he’s lucky. How could any college expect to compete with a high school located less than a quarter mile from a nuclear power plant, whose radioactive waste leaks cause the honor society to mutate into a crazed motorcycle gang?

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The Cap’n of the North Atlantic Sea
Black troops on the edge

The Ninth Wave
Directed by Albert Benzwie
At the Theater Center
Philadelphia

By Beth Friedman

How do American soldiers react when forced to guard Nazi POW's in lieu of killing them on the battlefield? What if the G.I.'s are black, and the U.S. Army is as much their enemy as is Germany? By exploring this scenario, Black Theater Festival's production of Penn graduate Leslie Earl Lee's The Ninth Wave at the Theater Center Philadelphia explores the boundaries of racism, nationalism, and social behavioral codes.

Based on actual events in World War II, Lee's play presents a group of black Americans denied their desire to fight for a country that, ironically, exhibits racist policies of its own while it combat Nazi racism. As the soldiers witness the POW's superior treatment, they decide to take the law into their own hands and fight Germany and the U.S. military at the same time.

Their scheme is simple — offer the prisoner his freedom, then shoot him in the back for attempted escape. Yet the growing suspicion that this is the "wrong" way to kill, that such injustice dehumanizes the perpetrator, is the source of conflict between the characters in the play.

Leslie Earl Lee has created familiar but credible characters: the introspective protagonist, Bert Hopkins; the ex-convict/killer in uniform; the bigotized southern C.O.; the pragmatic cafe owner, and so on. For the most part, both the soldiers' personalities and their relationships to the group are clearly delineated by the actors.

As the morally questioning Bert Hopkins, Al Holmes is multi-dimensional and compelling. Bert's conscience counterbalances the manic bloodlust of Perry Ranger, well portrayed by Donald Newton.

While most of the supporting actors add depth to the basic conflict between Bert and Ranger, a few fail to surpass stereotypical definition of their roles. Actor Randy Leers' superficial exploration of Major Crenshaw does not earn the audience's revulsion at the Army's hypocrisy. Fortunately, the dialogue itself, coupled with the other actors' reactions, overcomes this problem. Although the role of the Nazi POW Klaus Monien is skillfully played by J. Mark Danley, his intensity and transitions occasionally lack conviction.

Lorraine D. Johnson's portrayal of Maizie, a singing cafe owner who has escaped the horrors of a concentration camp, is at times bland and often didactic. Her performance does improve in her final scene, however, where some of the heavy overtones of her portrayal are shared with other cast members. This scene's success lies in the intensity of the ensemble; however, one wishes that director Albert Benzwie had found another means of reaching this tension in other scenes besides increasing the actors' volume.

Worrells, Hughes, and Mack examine morality in The Ninth Wave

Benzowie and his design staff have created a suitable environment for the performance. Despite two large roof supports which split the playing space in half, furniture, props, and lighting suggest visible, multi-leveled areas of barracks, office, cafe, compound, and hospital. Integration of taped news shows from the '40s with the work of musicians such as Billie Holiday, Fats Waller, and Count Basie form a radio link with the era and with the struggle of the black artist.

The Ninth Wave is an intelligent, sensitive play, if not an especially understated one. A need for moral absolutes where none exists is expressed through the G.I.'s desire to engage in combat, whereby killing is sanctioned. While this ninth wave of soldiers will ultimately see action, the audience is left with the vaguely unsettling feeling that these men are being duped again. Lee has written a specifically anti-war play, but he does call for some moral imperative that labels the face to face killing of an individual as wrong. In The Ninth Wave, racism operates by denying the individual through ignorant condemnation of the group.

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By Rockmaster G

Trying to play hip-hop/rap music has never really worked for white artists. The requisite street-smart attitude, emotion and vocal range were always missing. What was supposed to be kickin’ just plain illin’.

Then came the “defeat of the def.” Three young, straight edge fly skimmers from NYC named Mike D., MCA, and King Ad Rock recorded the rap homage to Carvel’s Cookie Puss. The gag became a hit and the Beastie Boys decided to make the move from hardcore punk to full fledged b-boy rap crew.

These Manhattan middle class whitebread’s tongue-in-cheek approach to street ling, attitude and stance is better than anyone else’s on the hard rap circuit. While white acts can only muster either a great beat or a great rap, this crew puts it all together. On Licensed to Ill, they easily stand up to the “buddest of the baddest of the hardbodies”.

In fact, the Beastie Boys are better than the Kings of Rock. That’s right... the Beasties take Run-DMC’s kickin’ beats and crashes and give them in your face! These fellas, along with DJ Double R (a.k.a. Rick Rubin, producer for Run-DMC and L.L. Cool J), were synthesizing crunching metal riffs and hip-hop beats before Run-DMC ever released its landmark Rock Box.

But the Beastie Boys’ sound is not limited to heavy metal and hard rap. The three fly-boys also perform pseudo-Latin rhythms. Songs on the LP include “Rhythm and Stelin’,” features The Clash singing “I Fought the Law” while the Beasties and Straight Edge guru Ian MacKaye.” And a clip in “Rhymin’ and Stealin’” features Duran Duran’s “(Can’t Stand the) Fading Light.”

None of the songs, which are filled with repeated references to fly-girls, beer, and the angst and fleetingness of adolescence, presents the trio to be offensive, and even racist. However, Mike D., MCA and King Ad Rock are, in a way, spearheading a drive for racial integration in music.

Fathers and Sons

General Public raps: Volcanos, Squirrel Bait stomp

Iron Maiden: Somewhere in Time (Capitol)

Iron Maiden’s latest release may not be their best, but it could be considered the breaking album of the year, or the most moving, or even the loudest.

But none of these shortcomings should discourage the potential consumer, since younger siblings (presumably those in junior high school) always expect birthday presents.

Somewhere in Time, and most music of its ilk, would function best as the soundtrack for a movie about pre-teen action in a Midwestern video arcade.

But metal is best when it makes no pretensions at being something else. and for that, the band should be given credit here. Iron Maiden may be aiming “to lead metal into the 1990’s,” but the only real evidence of this is the solid production work by Ma tin Birch.

Surprisingly, Somewhere in Time is a good record by guys whose best accomplishment to date was coming up with the band’s name: “Live After Death” tour. The opening cut, “Caught Somewhere in Time,” typifies the album with its “tomato sauce — everybody-from-behind-your-walkman” tone. It’s formulated, but not dull.

Never trying to rise above the basic precept of metal as uncreative, orderly rebellion, and never attempting to go beyond throwing guitars at the problem, Iron Maiden’s “Wasted Years” suggests a creative limit. With “Wasted Years” they have limited their music to reproduce the spirit of their previous bands (including his "I" school of guitar.

All this makes "til Tuesday a hit-sensible band with substance, and a welcome presence among the likes of a-Ha and Duran Duran. MTV or not, they’re a band whose voice will carry for years to come.

— Paul Anderson

7 Seconds: New Wind (Positive Force)

Moving away from the constricting confines of hardcore, 7 Seconds now play music with more melody, rhythm and creative energy.

New Wind may not, as 7 Seconds claim, “blast them out of the underground,” but it may attract a few new listeners who had thought the band was only capable of putting out clean, extraordinary hardcore.

Aimee Mann mourns the hair tail’s fall from cool

Aimee Mann is the voice behind the hits "I’m Not That Girl," "Boy In The Dress," and "Falling." She is also the lead vocalist for R.E.M. and has been nominated for seven Grammy Awards.

Mann’s new album, "Don't Make Me Over," is a departure from her previous work. Instead of the hard-driving rock sound that defined her earlier albums, Mann explores a more melodic, introspective style.

The title track, "Don't Make Me Over," is a love letter to the past, a reflection on the loss of youth and the passage of time. Mann sings about the moments that have passed and the memories that remain.

Other highlights include "Ain't That Just Like Me," a tender ballad about the uncertain future, and "Can't Get Enough," a joyous celebration of the simple pleasures of life.

Minor Threat and U2 come across as the main musical influences on New Wind. Ex-Minor Threat lead singer and straight-edge guru Ian MacKaye even produced five of the LP’s tracks. The fast, tight and varied song structure of MacKaye’s previous bands (including his short-lived, post-Threat effort, Embrace) can be heard on "Tied Up In Rhythm" and "Still Believe."

7 Seconds display their ability to play songs which inject the energy of their older thrash style with the melodic and textured style of bands like U2. "Crown Apart" sounds like it was taken right from the "I Will Follow"/"Two Hearts Beat As One" school of guitar. 7 Seconds even thank U2 for "inspiration" and include a song about Amnesty Interna-
The Reno-based quartet still hold fast to the "positive" image for which they have come to be known. Their overzealous attitude toward openness and being true to the "ideals of hardcore" remains evident on "Still Believe": "I guess the others turned their backs on what they now call shit/It doesn't really matter cuz it's their words I forget/If 'core is dead, they've moved along and now they're rockin' out/But I have my doubts they ever knew just what it's about.

Ironically, this statement is from a band whose sound has changed, and whose drummer is pictured wearing a T-shirt from the cliche speed-metal band Megadeth.

New Wind is not the impressive step ahead from hardcore that Black Flag's Loose Nut and Husker Du's Zen Arcade were, but it is a step in the right direction.

— Gerard Bablits

General Public: Hand to Mouth (IRS)

Dave Wakeling and Ranking Roger of General Public have always played nothing less than pop-reggae at its finest. And to fight for law and order.

That Dave Wakeling, Ranking Roger and producer David Leonardi (of Prince and Bangles fame) all recently became fathers undoubtedly has something to do with the LP's themes of unconditional love and looking out for future generations.

Only on the single "Too Much or Nothing," does the band sacrifice its reggae influence in a pitch for the airwaves. But the chorus is delivered with enough spirit to keep the song memorable.

It is refreshing to see a band like General Public continue to deliver great music without feeling the need to conform to radio formats. While the general public may not appreciate Hand To Mouth, it's clear that the members of this band are enjoying themselves.

— Scott Applebaum

Squirrel Bait: "Kid Dynamite" b/w "Slake Train Coming" (Homestead)

Although they are still young, Squirrel Bait have a wall of guitar sound that packs a wallop. Their self-titled debut LP, which combined a wall of guitar provide a double dose of layered, feedback-laced guitar that hovers above the whole song.

Singer Peter Searcy has a strong voice, and belts out a melody on "Kid Dynamite" that sticks in your mind long afterward. His vocals give the band the air of urgency and exuberance that is one of their strongest points.

The single's only drawback is its incredibly muddy production. The only lyrics that are even close to intelligible are: "Kid Dynamite was a has been, now's an is." In any other song this would probably be a major annoyance, but Searcy does such a good job of conveying enough emotion through the melody to diminish the words' importance.

Squirrel Bait are too good to be buried under a layer of murky sound, but even bad production can't prevent "Kid Dynamite" from being a great song. Any band that can play music with as much power and urgency as Squirrel Bait should definitely be watched. With a cleaner production, these kids could be dynamite.

— Jim Moran

Volcano Suns: All-Night Lotus Party (Homestead)

The Volcano Suns are one of the most critically acclaimed bands in underground/independent music. Last year's The Bright Orange Years LP and this summer's 'Sea Cruise/Creasy Spine' seven-inch single (from the fictitious Shinin' The Purple Helmet LP) both received rave reviews. Their next release, All-Night Lotus Party, deserves the same praise.

In contrast to their superb vinyl efforts, the Volcano Suns' live performances are far from consistent. At one show they are incredibly disinterested, and sound slow and sludgy. A month later, they pin the audience to the walls by playing with an intensity matched by very few bands. The emotions of one such performance are captured on All-Night Lotus Party.

In the Volcano Suns' case, intensity does not necessarily imply speed. The slower material on ANLP, such as "White Elephant" and "Room with a View," do not lose anything for their lack of velocity. And while most of the band's songs are fast, they are far from mindless trash.

As on their previous records, the Suns push the songs right to the brink of utter disarray while simultaneously maintaining a pop sensibility. Vocals and other background shoutings meander, and then crash into heavily accented bass lines and drumming. The guitar slashes through, shrieking and squealing. The total effect — chaotic, yet cohesive — is akin to a runaway train that remains on track.

While this loud and aggressive playing sounds harsh and dissonant on the surface, subsequent listenings reveal melodies, harmonies and hooks galore.

The Suns (Jon Williams, Jeff Weigand and Peter Prescott) play their respective instruments and yell and scream their vocal parts with such force and conviction that it is impossible not to be moved by the music. Even after just one listening, you can find yourself singing some of the songs' catch phrases.

The lyrics are not as simplistic as their titles, such as "Cans" and "Engines," would suggest. The Suns can be quite witty when expounding upon life's little moments. Lyrics such as: "All I want is a room with a view/And a couple of seconds to collect my thoughts about you/I put a chair in front of the window and stare straight ahead" and "I walk around/I see you walk around," while seemingly mundane and meaningless, can acquire all sorts of levels of meaning depending on the individual experiences of the listener.

Above all, Volcano Suns' records are extremely enjoyable. Unlike their predecessor, Mission of Burma (Prescott was the drummer), the Suns are not angry, moody or depressed. Their vignettes prove that songs can be insightful and thought-provoking without being overbearing.

— David Frank

Rodney Crowell: Street Language (Columbia)

There are two ways to sell an American car on TV. Either wrap the auto in the stars and stripes or, for that yup-scale image, co-opt a well-known rock and roll song.

If "Let Freedom Ring," the first single from Street Language, ever becomes a hit, marketing execs from Detroit will be lining up with contracts outside Rodney Crowell's door.

After all, what could move those babies out of the showroom faster than a patriotic rock and roll song with a sing-along chorus ("Hey, hey, hey, let freedom ring"?) It's got a great beat, you can dance to it, and now, for a limited time only, you get 2.8 percent factory financing.

The problem with Street Language is not one of competence. In fact, Crowell's credentials as a songwriter and producer have made him something of a musician's musician. Many major country and western performers — in—
Chicago: Chicago 18 (Warner Bros.)

After languishing for several years in the early '80s, Chicago found themselves reborn a year ago when they adopted a slicker, more contemporary sound on Chicago 17, one of their biggest selling LPs. Chicago 18 continues with the same style that lifted its predecessor to the top of the charts. In fact, you could alternate the two on your turntable and never notice the difference. Chicago has found a formula for success in the '80s and they're not about to abandon it.

Not even the departure of bassist and singer Peter Cetera—whose replacement, Jason Scheff, sounds like the winner in a Cetera-sound-alike contest—has affected their music. Cetera’s year to pursue a solo career, has been nominated for Grammies. and (Crystal Cayle — have been nominated for Grammies.

The band buries the intense urgency and bite of the original in a mosh of synthesizers and polyrhythms that recall Frida’s “I Know There’s Something Going On.” Yes, we know what’s going on — Chicago has become a caricature of the innovative powerhouse they once were.

Nevertheless, you can count on several of 18's singles popping onto the charts. Chicago has found what the people want, and they’re all too eager to supply it.

— Paul Anderson
**TFLM**

The guide is effective as of tomorrow.

**ALIENS**

I don't know if you've been keeping track of current events, but we just got our asses kicked. (Walmart Mall, 3925 Walnut, 222-2344)

**AVENGING FORCE**

No where to run, nowhere to hide. (Walmart Mall, 3925 Walnut, 222-2344)

**BACK TO SCHOOL**

Yes said I yes I will yes. (Duke and Duchess, 1605 Chestnut, 563-9891)

**BLUE VELVET**

Isabella Rossellini, black and blue and beautiful. (Eric Rittenhouse, 1907 Walnut, 567-0320)

**CHILDREN OF A LESSER GOD**

Actions speak louder than words. Sometimes one finger speaks louder than words. (Old City, 2nd and Front, 627-5966)

**CLASS OF NUKES EM'HIGH**

Smoking radioactive joints can get you in a lot of trouble. REVIEW ON PAGE 11 (Midtown, Broad and Chestnut, 567-7021)

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**THEATER**

**BLOX/BLUES**

Matthew Broderick and that's reason enough not to see Neil Simon'stomericone tone. (Forrest Theatre, 1114 Walnut St, 923-1515)

**LET MY PEOPLE COME**

Keep it quiet about your trip to this one; not everyone wants to know what you did on Saturday night. (Grendel's Lair, 3025 Walnut, 222-2344)

**LOOK HOMEWARD ANGEL**

High school honors student and nighttime host of the very popular show, "Home Is Where The Heart Is." (Philadelphia College of the Arts, 313 School Street, 787-9990)

**NO RESPECT FOR THE HUMAN CONDITION PLAYERS**

Comedy doesn't always care who gets it. (Midtown, Broad and Chestnut, 567-7021)

**MUSIC**

**POISON**

Why. Look What the Cat Dragged In. Originally formed in Harrisburg, these pop-metabolized go-go birds are now L.A.'s top-drawing rock band. (Empire Rock Club, Roosevelt Blvd. and Providence Ave., 338-6100, Oct. 25)

**THIRD WORLD**

Fresh from the Amnesty International tour; the sounds voices of reggae. (Chez Cabaret, 38th and Chestnut, 382-1201, Oct. 23, 8 and 11 p.m.)

**VIV AKAULDREN**

The Virgin Prunes may have collapsed, but this Detroit trio in Old Bags And Party Spoons definitely ain't. (Revival, 22 South Street, 827-8425, Oct. 23, 10:30 p.m.)

**PHILADELPHIA ORCHESTRA**

Richard midi conducted his program of Rachmanninoff and Strauss. (Academy of Music, 1420 Locust St, 883-1900, Oct. 24, 25, 28)

**TRIUMPH**

w/YNGWIE MALMSTEEN

Canadian trio comes to town with a high-tech set-up, featuring lasers triggered by Gil Moore's drum set. Wow. (Spectrum, Broad at Patterson, 336-3600, Oct. 24)

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