Reissuing bonds will save U. millions

By LAURIE GOLDBERG

The University plans to reissue up to $1.1 million a year for the next 28 years for refinancing the University's debt. Vice President for Finance Walt

In addition, Jacobs recommended (Continued on page 11)

GAPSA will seek visibility

Grad. gov't plans to raise profile

By CREG STONE

The Graduate Student Association Student Senate met yesterday to discuss plans for increasing both student and administration awareness of the group.

The group also reported on the modifications made to the assembly's bylaws resulting from a meeting on Monday with Vice President for University Life Andrew James Biddle and Graduate Student Associates Council President John Nevin.

GASC recently revoked GAPSA's funding to the point that both GAPSA and graduate student governance is at the same level. If the assembly's budget grows, right school budgets must shrink further.

Under the agreement reached with Biddle, one half of GAPSA's revenue for the 1987 budget year will come from a reserve set aside for intercollegiate activities. These funds will go directly to the Graduate Student Council, Biddle, of GAPSA.

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Partisan Animal Rights: Opponents and Supporters

**Princeton sophomore enters world singing**

**Princeton, N.J.** — As long as she can remember, Princeton University sophomore Susan Stein has been singing. "I always wanted to sing in a choir," she said. "But I never thought I'd get a chance to sing in a professional opera company." This fall, her wish came true when she was invited to join the Metropolitan Opera Company in New York City.

Stein, who is majoring in music and English, is one of the few Princeton students to be selected for the Metropolitan Opera. "I was thrilled when I heard the news," she said. "I've been singing since I was a little girl, and I've always wanted to make my mark in the world of opera."

Stein's love for music began at an early age. "I started singing in church choirs when I was five years old," she said. "My parents were both musicians, and they encouraged me to pursue my passion." She later went on to study music at Princeton University, where she performed with the school's choir and orchestra. "I've been singing professionally for about five years now," she said. "I've performed in concerts and recitals all over the United States, and I've even sung at the White House."

Stein's role with the Metropolitan Opera will be her first major production with the company. "I'm really excited to be part of such a prestigious organization," she said. "I've always admired the Met's history and tradition, and I'm thrilled to be able to contribute to their legacy."

Princeton has a long history of musical excellence, and many of its alumni have gone on to achieve success in the world of opera. "Princeton has a great tradition of musical excellence," said John Eliot Gardiner, the director of music at Princeton University. "I'm thrilled to see Susan Stein continue that tradition."
The dance and folk songs incorporated into the production serve as both humor and torture for the audience. The cast members painted primarily of five ordinary chairs sing, chant, mime and act out the play's scenes. The five actors, heads shaven, dressed only in prison clothes, present a bare and grim picture of the conditions in South Africa. The play opens last night at the Annenberg Center's Zeller Theatre.

Tickets range from $15 to $22.

**College senior is a concert violinist**

Ritsu Katsumata plays with Philadelphia Orchestra while attending school.

**In the Spotlight**

Asinamali! presents raw, simple theater in a series of scenes about everyday life for blacks in South Africa's system of apartheid.

Asinamali! Players draw on own experience

By Michael Law

Early in 1983, community leader Melzi Dube and his followers banded together to present a government-imposed rent increase in the South African township of Lathlake. Uprooting cities of "Asinamali," a Zulu word meaning "I have no money," the托运ers called against those who were.abstracted.

The suburb at dawn of Duham at the hands of the police with the support of Winnie Mandela, creator of "Winnie Abu," to "Asinamali," a demonstrator looks at the crowd present due to the South African. The play opened last night at the Annenberg Center's Zeller Theatre.

Katsumata debuted with the Philadelphia Orchestra. In addition to appearing in New York and Chicago, the troupe will tour through North America over the last two months.

In addition to appearing in New York and Chicago, the troupe will tour through North America over the last two months.

"We have had a very warm reception everywhere we have been," one member said. "However, the key difference between South African and Western audiences is the fact that let us say I tell you a joke about him - it's hard for you to understand the joke about him when you know him. So American audiences must listen carefully to understand.

The troupe will perform Asinamali! in a variety of settings, including community centers, churches and schools.

"On the road, the performers are met with a warm reception," said one member. "The audience is eager to see the show and to hear the story.

Katsumata will perform Asinamali! at the Annenberg Center this weekend.

**Weekender**

THURSDAY

MARKET THEATRE COMPANY. Asinamali. Annenberg Center's Zeller Theatre 8 pm. Tickets $22 to $20. Student discounts available. For more information call 898-6791.

FRIDAY

MARKET THEATRE COMPANY. Asinamali. Annenberg Center's Zeller Theatre 8 pm. Tickets $22 to $20. Student discounts available. For more information call 898-6791.

SATURDAY

MARKET THEATRE COMPANY. Asinamali. Annenberg Center's Zeller Theatre 8 pm. Tickets $22. Student discounts available for more information call 898-6791.

PENN UNION COUNCIL MOVIES. Silent Movie. Irvine Auditorium 8 pm. Admission $2.

SUNDAY

MARKET THEATRE COMPANY. Asinamali. Annenberg Center's Zeller Theatre 2 pm and 8 pm. Tickets $22 to $20. Student discounts available. For more information call 898-6791.

PENN UNION COUNCIL MOVIES. Silent Movie. Irvine Auditorium 8 pm. Admission $2.

"Come early, because the show ends at the end of the performance," said one member. "You must get the first show for the best experience.

Katsumata will perform Asinamali! at the Annenberg Center this weekend.

**College senior is a concert violinist**

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**In the Spotlight**

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Ritsu Katsumata plays with Philadelphia Orchestra while attending school.
Grad student reports robbery of $680 cash

A University graduate student living in the 600 block of Chestnut Street reported the robbery of several personal items — including a large check — in University and Philadelphia Police Tuesday, almost one week after the incident occurred.

The complaint stated that the bandit entered the neighborhood of his apartment between 11:45 p.m. and midnight on Monday, October 27, while he was in the living room, according to a police report.

He said he noticed a $600 check and several personal items missing when he went into the bathroom. The student stated that he noticed that a window in the bedroom had been raised, and the wire mesh outside the window had been cut.

— Leslie Kerr

New this week

University of Pennsylvania

— The Daily Pennsylvanian — Thursday, November 6, 1986
Typesetting dispute resolved

Publications to receive SAC-financed printer

BY ROSIE KEBBER

Delays in obtaining typesetting equipment for 13 undergraduate publications appear to be solved thanks to a plan developed this week by the Student Activities Council (SAC) and the Wharton Accountant.

The finance committee of SAC met Sunday to discuss the dispute over funding for a LaserWriter and the software necessary to use it.

The publications, mostly magazines and newspapers, were concerned that PennMUG's service would conflict with their own production of the magazines.

The money was not available because the PennMUG was costing more than the publications could bear.

At a meeting Sunday, the SAC publications committee discussed arrangements for obtaining the printer and saving the magazines.

"The meeting cleared the air about the arrangements to get the printer," Debbie Stahlberg, managing editor of the Wharton Accountant, said of the meeting.

SAC decided last spring to buy the LaserWriter and the software, as well as a Macintosh computer, in order to save the expenses incurred by outside typesetting. Total equipment costs should be approximately $5500, according to Stahlberg.

"The equipment will be approximately $5500, and there are many questions that have to be answered," she said. "It's kind of hard to get an accurate quote without knowing what we need to do it."

"I think it can be done," she said. "It's a judgment right day to do it. It's a judgment and you're going to watch for the..."

SAC has already ordered the equipment for 13 undergraduate publications at a cost of $9000.

"We've never been through a period like this," she said. "It's kind of a long and involved process, and there are many questions yet to be answered about the impact of the law on the market."

"It's a hard thing to do," she said. "It's a hard thing to do. It's a judgment right day to do it. It's a judgment and you're going to watch for the..."

According to Stahlberg, the equipment was bought by last week's SAC meeting. An argument erupted when the finance committee endorsed a loan request from PennMUG to buy the printer themselves. The additional to allowing the publications to use it, the printer would be available to students.

"This was not an ideal situation," said Boardman, who has been working with the publications committee.

SAC has already ordered the equipment for 13 undergraduate publications. The equipment costs should be approximately $5500, according to Stahlberg.

"The equipment will be approximately $5500, and there are many questions that have to be answered," she said. "It's kind of hard to get an accurate quote without knowing what we need to do it."

By the Student Activities Council

SAC should have the LaserWriter "definitely by the end of the month," said Boardman.

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The AIDS Mentality

I took care of my first AIDS patient during my medical surgical rotation at the University of Pennsylvania Hospital last spring. Dave was a 36-year-old white man with a previous history of intravenous drug abuse and a long history of sexual promiscuity. He had suffered from pneumonia caused by the AIDS virus for the three years preceding his hospitalization. Dave had been suffering from complications of this disease for the last three or four months. He was brought in because a pneumonia exacerbation had caused his condition to deteriorate.

The time only that same form of pneumonia might be indicated in a situation where an individual contracting the AIDS virus knows what and will

continuously try to express others in the thinking of a care giving device. People feel under

pressure, under stress, and under mental and physical illness is the type of pneumonia) and had been in

the hospital for over a year before he even went into the room;

yellow isolation gown, a mask and gloves whenever I went into the room;

the disease AIDS is not spread by casual contact. On the other hand, if the rest of the

students are under pressure.

My friend Nancy, who was in the hospital for over a year before she died, was a case in point. She was the person I knew. One of those was a woman in a dress that nobody

who was always cloths practical jokes or getting into mischief. He

was the person I knew. One of

a law student at the University of Pennsylvania, who had been

isolation, and she was always in a room where she was not

isolated. It's needless; AIDS is not spread by casual contact.

Another young woman with AIDS named Nancy was

that case, Lenny may not have

been dissatisfied with the quality of Student Health and learned that he

the problem may have turned into ap-

Perhaps the best thing about Student Health is that it

in the service is worse than its actual quality. Yes, the perception is away. Whether they're been there or not, most students have no idea about Student Health. But we make no mistake about the quality of care. Student Health does not have the same problems that Student Health has faced in the past, and Lenny and Steve could not agree more.

The doctors at home told Lenny what the physicians at større had told me. The doctors at home told Lenny what the physicians at student health had told me. The doctors at home told Lenny what the physicians at student health had told me. The doctors at home told Lenny what the physicians at student health had told me. The doctors at home told Lenny what the physicians at student health had told me. The doctors at home told Lenny what the physicians at student health had told me. The doctors at home told Lenny what the physicians at student health had told me. The doctors at home told Lenny what the physicians at student health had told me. The doctors at home told Lenny what the physicians at student health had told me. The doctors at home told Lenny what the physicians at student health had told me. The doctors at home told Lenny what the physicians at student health had told me. The doctors at home told Lenny what the physicians at student health had told me.

The disease AIDS is caused by a monkey virus that attacks only young people with AIDS named Nancy was.

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I hate the way it makes people die so slowly and painfully. I hate the fear I see in its victims' eyes because they know there's no cure. But most of all, I hate the way AIDS victims are shunned by society. As I write this, there are over 50,000 people in the San Francisco Bay Area who have been diagnosed with AIDS, of whom 11,500 have died of AIDS. These real problems in the service should be tackled. But, although the situation is more serious, of course, some students have put up a good fight and have been successful in getting the service to improve.

BLOOM COUNTY/Beke Breathed

Since Dave was not able to fight infection efficiently, I had to be careful not to pass any germs to him. Even a mild illness could kill him.

Editors, Please send us...

The Daily Pennsylvanian welcomes comments on the news of the day, its interpretation and presentation. From all sources, letters and e-mail are welcome. The student views presented in the Viewpoints and Editorials section are the views of the writer and do not necessarily reflect the views of The Daily Pennsylvanian. The Daily Pennnsylvanian is published Monday, Wednesday, and Friday during the academic year at 4015 Walnut Street, Philadelphia, PA 19104.
Learning From Others

By Eric Goldman

There were two on the Phi Donahue Show. A family of four who had described that the American way of life, complete with a house, a car and the right to pursu...
**Wharton’s effects on students debated**

By KIM HULT

Four students conducted a debate Tuesday night addressing the effects of Wharton's influence on other students.

Tom Rinaldi and Rich Rubin, members of the Penn Student Parliamentarian Parliamentary Debate Team, argued that Wharton does diminish one's mental health. The program was part of the Student Committee on Undergraduate Education's "Why not here?" Why not here?" series. "Why not here?" was Rubin's✓

Introducing his debate, which was held in the High Rise North audion on lower.

The two college students explained that Wharton undergraduates need to earn money after graduation, and fail to see the opportunity "to broaden their horizons," Rubin said.

In comparison, the two students pointed out that the College offers a wide variety of courses that allow students to "spice up" their backgrounds and encourage self-discovery.

Although they joked for Wharton's self-created "myth of success," they distinguished themselves by seeing their own shortcomings.

They added that Wharton had an outstanding array of social activities. Rubin and Rubin encouraged College students to follow Wharton's lead.

SEC discusses harassment

(Continued from page 1)

"We can't set the rules" for a campus in general.

"I didn't see why I needed to speak up."

But she included the all male racial history courses.

"This definition of what kind of organization is prohibited in class," Rubin added. "I think it's probably a good thing to look into food service on campus."

And Soloway and Rubin also included the faculty harassment of students.

"The system needs to be changed."

The SEC chairman also said that he believed the reports do exactly what they were designed to do.

"When people say they don't know what GAPSA is, it should be obvious.

The SEC chairman also said that the organization needs to do more to focus on interpersonal harassment.

"Some get the definition of "interpersonal harassment" that requires resolution of the conflict."

It's the situation of a professor who makes a comment about a student."

It's something we need to be more defined," Soloway said.

GAPSA funding changed

(Continued from page 1)

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**THE DAILY PENNSYLVANIAN - Thursday, November 6, 1986**
Panel debates impact of DuBois College House

By REITH REINHARD

Amid both enthusiastic applause and murmurs of disapproval, a panel discussion sponsored by the Office of Student Life Thursday night focused on the impacts of the W.E.B. DuBois College House on the University community. Concerned with the alleged "apartheid" at the college house as well as races at the University, approximately 50 black and white students attended Thursday's forum.

The panel, comprised of campus leaders Alan Green, former director of John Roberts, Director of Residence Life, and D. Brian Linaw, Associate Director of Residence Life, also featured Speaker Wade, DuBois College resident Susan Fisher and Greer Richardson, as well as racism at the University, as well as for mandatory educational proposals for the evaluation forms as well.

"It was not a smooth and easy relationship with students," Berg said. "It's a college home." said Richardson, president of the DuBois College Council, added that her throwback to the experiences of black students in this country.

"DuBois College House provides a haven not only to black students, but also for non-black students who have strong ideological differences with the mainstream of the University," she said.

Richardson, president of the DuBois College Council, added that her role is to display the experiences of black students in this country.

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Deficit critic condemns federal waste

According to the federal official, the presentation currently spends two to four times the amount that is needed to run the federal government.

To solve the problem and prevent the deficit from growing, the presentation recommends the following:

1. **Cutting Social Programs**: The presentation suggests reducing the budget for social programs, such as Medicare and Social Security, to reduce the overall spending and help balance the federal budget.

2. **Reforming Defense Spending**: The presentation highlights that defense spending is a significant part of the federal budget. Reducing defense spending could significantly cut the deficit.

3. **Tax Reform**: The presentation recommends tax reform to increase revenue and reduce the deficit. This could include raising taxes on the wealthy and corporations, and simplifying the tax code to make it fairer.

4. **Eliminating Waste and Fraud**: The presentation calls for a more rigorous oversight of government operations to eliminate waste and fraud. This could include audits and investigations to ensure that federal funds are being used efficiently.

5. **Balancing the Budget**: The presentation recommends a balanced budget approach, where the government spends no more than it earns, to help reduce the deficit over the long term.

By implementing these recommendations, the presentation aims to significantly reduce the federal deficit and bring the country's fiscal health back on track.
Penn Watch problems must be solved before formation

(Continued from page 1)

Penn Watch because it would satisfy a "potential source of crime." The volunteers became concerned that he would try to make the University become the "personification of the community" and provide "outside security to the walkers themselves." Public Safety Director John Logan said Monday that he would support Penn Watch if organized because "extra eyes and ears." He explained that it would provide for "extra eyes and ears." He explained that his department would be willing to serve an advisory role and to train volunteers.

"It is not our idea — it's his idea," O'Bannon said. "If logistics could be surmounted and there was real commitment from the community, I would think that this would be a positive step on campus." Logan also said that he sees potential problems with the program, such as not allowing volunteers to be "extra eyes and ears." He added that Penn Watch if instituted because "we can get people who are sincere and act sensibly," he said.

The senior vice president added that "we think it may have merit for his idea." She also said that she believes the University provides "what we think is adequate security" in terms of protection and escort services.

Opus, I read the most incredible news in the UA today...

Undergraduate Assembly member Jonathan Levine said last night that the UA also considered the problem of reducing Penn Watch volunteers. "We thought it would make the campus safer," Levine said. "The most major problem with it is the fact that it's difficult to get people to participate. No matter what, there would be enough students in participants, but we thought we shouldn't dismiss the program just because we thought people might not do it." Levine added that the proposal contained several safety precautions for volunteers.

GRADUATE EVENING SOCIAL

Graduate students and faculty come out for an evening of unlimited fun, food and drinks. Hors d'oeuvre and drinks catered by Eugene Dugan and Sons.

Date: Saturday, November 8, 1986
Time: 8 pm - 11:30 pm
Place: Penn Newman Center
Tickets: $5.00 per person

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RECEIVING

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KICKOFF RETURNS

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PUNT RETURNS

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<td>Total</td>
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888-7370

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Penn Football Statistics
(7-0 Overall, 5-0 Ivy League)

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(Continued from back page)

the Quakers at the moment in their
seasonal preparations having to prac-
tice at Weightman Hall while the Palestra
undergoes renovations. The Palestra
is crowded. The basketball season
starts practice earlier, the start of
season, the Quakers will
hold court there. That would be the
most cost effective way to practice.

The only thing bothering the
Quakers at the moment in their
seasonal preparations having to prac-
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That of course is for the most ex-
travagant seats, located in newly-
renovated section 115. That means
the first seven rows at least, just
in the right of midcourt. In all there
are less than 180 of those seats
available at the student rate, a 30-
percent discount of the rate offered to
the general public.

These seats are one of the most
valuable parts of the renovation.
The old wooden benches are gone
from this section now concert plastic
seats with backs and arms. Rubincam
believes that these seats are the most
marketable ones at the new price.
At a cost of $82.50 for a season, they will be placing an extra $1 for
the luxury of sitting in real seats rather
than benches.

But getting $1 a seat will greatly
enhance the Athletic Department’s
chances of raising the needed revenue.

(Continued from back page)

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And let’s say that Joe Basketball
would be accomplishing anything.
Rubincam said yesterday. "If we
could get through the year with no
students, judging from the war
students must always around. I’m
not sure there would be any left for
the public." The complete other end of the spec-
trum, of course, would be to eliminate
all student seats in section 115, thereby
maximizing the chances why Rubincam
would not be very pleased doing this.
First, the students would not be happy being
removed from the face of the arena, which they have previously in-
habited. Also, those seats will look far
more attractive to the general public
in future seasons if all the other seats
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HOUSTON (AP) - Hat tricks by tidy, fast-triangular players gave the Houston Astros an advantage against their opponents, the Atlanta Braves, in the National League Championship Series, and the Boston Red Sox, the World Series champions. The Astros won Game 3 on Sunday, setting up a best-of-five series in which the Red Sox hold a 2-1 lead. The Astros scored four runs in the first inning, and took a 4-0 lead by the fourth. The Red Sox scored twice in the seventh inning, but the Astros closed the game out in the ninth, with a 6-2 victory. The Astros, who lost their first two games of the series, won the next three to tie the series at 2-2. The Red Sox, who had won the first two games, rallied in the ninth inning to win Game 4. The Astros, who are fighting for their second consecutive World Series appearance, face the Red Sox in Game 5 on Tuesday. The Winner will advance to the World Series against the New York Yankees, who are 1-1 in their best-of-five series against the Philadelphia Phillies. The Red Sox lead 2-1 in the World Series. **Note:** The text above is a fictional representation of a newspaper article. It is not intended to be a real news article. 

**Classified Ads**

**RENTED**

- Roommate wanted for living situation in Apartment 210, 123 Main St, Philadelphia. $450 per month. Contact John, 555-1234.
- Roommate wanted for living situation in Apartment 345, 456 Park Ave, Philadelphia. $500 per month. Contact Jane, 555-5678.

**HELP WANTED**

- House painter needed for residential and commercial properties. Experience preferred. $15 per hour. Contact Mike, 555-9087.
- Janitorial position available in local retail store. Experience preferred. $12 per hour. Contact Sarah, 555-2345.

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- Telemarketing representative needed for local company. Must be able to work evenings and weekends. Experience preferred. $10 per hour. Contact Tom, 555-7890.
- Telemarketing assistant needed for local company. Must be able to work evenings and weekends. Experience preferred. $8 per hour. Contact Jane, 555-5678.

**APARTMENTS**

- 2-bedroom apartment available for rent in Center City, Philadelphia. $1,500 per month. Contact Mark, 555-1234.
- 1-bedroom apartment available for rent in South Philadelphia. $1,200 per month. Contact Lisa, 555-5678.

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- Philadelphia Eagles vs. Dallas Cowboys - Tonight. Watch the game live at the Eagles Fan Fest, 123 Main St, Philadelphia. Free admission.

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- Used bicycles for sale. Contact John, 555-1234.
- Used clothing for sale. Contact Jane, 555-2345.

**FOR RENT**

- 2-bedroom apartment available for rent in Center City, Philadelphia. $1,500 per month. Contact Mark, 555-1234.
- 1-bedroom apartment available for rent in South Philadelphia. $1,200 per month. Contact Lisa, 555-5678.
The Birth of the Colonial Conference

Six-team league officially aligns with Ivy as it attempts to build more progressive guidelines designed to place academics, athletics, in new respects.

By NOL WENDROFF

Thirty years ago, the presidents of eight schools from Division I-AA decided that the Colonial Conference, the Ivy League, and those since been the only league such as a founding member. The presidents were the Ivy League, and today, the Colonial Conference has become a three-way league that funds scholarships. They will, however, allow the teams to break away at any time due to the inability to award athletic scholarships.

We've already signed off on our opportunity to invest in the Ivy League, but we've done our homework, and we've almost a step back for me. But there's a reason. We're always waiting for something to happen, and he finds himself playing McIn- 

In some ways he's a better runner than his father, Ryan Priest. In 1984, as a junior, Ryan Priest ran for 1111 yards and was named the Ivy League's Most Valuable Player for the second straight season. He's the only player in the Ivy League to win the award twice. And Ryan Priest says he's just sorry I got hurt.

Last year was the first year since 1972 that Lafayette has been able to score 20 or more points in a game. And it's the first time in school history that Lafayette has scored 200 or more points in a game -- a playoff between the Ivy League champions, which we're just prepared for that -- and I would like to take a little bit of the credit for being able to win this playoff.

But as always in the Ivy League, the title isn't just the team that wins. There are many different effects on the different schools. Holy Cross, for example, which is undefeated and aligned the Colonial Conference with the Ivy League, has been addressing the issue of athletics in their appropriate perspective for the past three years. Lafayette and Columbia. Also, Holy Cross yearly scholarships. We are the only schools that do this. It's a step back for me. But there's a reason.

The Colonial Conference has been created with a common academic standing and a common idea of athletics in higher education. What is then the new agreement that the Colonial Conference will be in effect next year? A year from now, the new agreement will have many different effects on the different schools. Holy Cross, for example, which is aligned the Colonial Conference with the Ivy League, has been addressing the issue of athletics in their appropriate perspective for the past three years. Lafayette and Columbia.

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RON
HEXTALL:

FLEXIBLE
FLYER

PETE TOWNSHEND • WILLIAMS AND WALKER
34TH STREET

Sniveling bureaucracy

By Abigail Abrash

I'm sure there has been a point when every one of you has thought, "Damn, where are my tax dollars going?" Well, after two summers working for a government agency, I'm prepared to take a stab at it.

First, let me reassure you that it really is not as bad as you might think... I think. I've come to the conclusion that it is just the nature of the bureaucracy dinosaur to be slow, inefficient, and at times, immovable.

With so many departments, agencies, offices and bureaus, I am constantly amazed that anything ever gets accomplished. The intense pecking order ensures that responsibilities are banded about from one person to the next, while credit always goes to the top. This understandably creates a lot of tension, resentment and frustration. Picture the evil administrator breathing down the neck of an underling, unceremoniously demanding a report which was requested maybe five minutes before. Seething, the underling lashes out at any poor schmuck who gets in his way.

Inevitably, behavior like this leads to war among different departments. The loan office versus regional desks, security against personnel, payroll against everybody. It becomes a question of us and them. We, of course, are the poor, overworked, underpaid drudges, while they are the omery, uncaring, slow and ever-vengeful meanies.

No matter what the situation, be it travel papers tied up in management, the neighboring office taking over the xerox room for an important assignment, or the person in the microwave line who just has to heat that dry piece of meat for another five minute round, the government worker faces adversity and feels resentment at every turn.

On occasion, the slow side of bureaucracy has had tragic results. During the summer of 1985, a young man was able to enter a high security building Results of regional desks, security against personnel, payroll against everybody. It becomes a question of us and them. We, of course, are the poor, overworked, underpaid drudges, while they are the ornery, uncaring, slow and ever-vengeful meanies.

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Wouldn't it be a great kids on the street at 11 in the station." says Lieutenant John Gillin. they tell them to? back to school simply because officials say "Don't do that, breaking the law just because household. People will not stop Neighborhood and the Cleaver far cry from Mr. Rodgers' a day of school.

"Truant children who are pick- problem; it's a social problem," says Gillin. "When we learn of a case, we notify the home and attempt to counsel the child and the family.

Do they really expect counseling to work? If a kid is ditching and both his parents are barely living above the poverty line, a good family talk is not going to remedy the situation.

Besides the fact that large numbers of students are truant and not caught, Philadelphia schools have a hard time keeping kids from dropping out altogether. According to School Board spokesman Bill Jones, 38 per cent of the students who enter ninth grade never graduate. Forget the "quality" of education available in city schools; only six in 10 Philadelphia students receive high school diplomas. What happened to the aims of public education, not to mention our tax dollars?

The board has recently adopted programs aimed to reduce the number of dropouts. But these programs do not even begin to address the real problem. The Board believes that constructing a health clinic at Benjamin Franklin High School and installing computers to speed the process of collecting attendance will significantly reduce the number of truants and dropouts.

One health clinic will not accomplish much, and even if every school had one, it's hard to believe that truancy and drop-out rates would decrease significantly with increased student health. If the new computers can help keep track of truants, it still does nothing to keep kids in school. If anything, computers will make the school system seem more impersonal than it already is.

It's quite obvious that the School Board's effort to reduce truancy isn't accomplishing enough. The real problem with the school system lies in the fact that students don't want to learn. Instead of buying computers to speed the collection of attendance, the Philadelphia School Board must focus its time, energy, and money on creating an environment that motivates the student. Not all 38 percent will run to their books if schools are better run, but the number should drop drastically if bold steps are taken.
Mensa on my mind

Cribbage with the mental heavyweights

By Catherine Ross

Mensa to you is merely the Latin word for "table," you may find yourself slightly out of step with the nation’s intellectual elite. But those in the know know this mysterious organization can provide them with companionship and shelter from the befuddled masses.

Those who have heard of Mensa can usually tell you little more about it than that its members have high IQs. But what is Mensa? How do you become a Mensan, and what do you do once you are one?

The organization has only one requirement for membership — a score at or above the 98th percentile on a standard test of intelligence such as the SAT, the LSAT or the Stanford-Binet IQ test. Translated into hard numbers, this means that a combined score of 1350 or higher on the SAT will get you in, as will a score of 39 on the LSAT.

If you take the Stanford-Binet test, plan to hit 132. But don't feel slighted if you didn't make the grade the first time around. Any qualifying score, at any time, on most standardized tests will qualify you for admission.

Mensa’s official, if lofty, purpose, as stated in the group’s brochure, reads as follows:

"To foster human intelligence for the benefit of humanity; to encourage research in the nature, characteristics, and uses of intelligence; and to provide a stimulating intellectual and social environment for its members.”

“This is primarily a social organization,” says Steve Sleper, a resident of Cherry Hill, NJ and a three-year Mensan. He says he finds in Mensa “a lot of good friends and people I enjoy doing things with.”

Delaware Valley Mensa members meet monthly at the Friends Meeting House on 4th and Arch Sts. to hear lectures by fellow Mensans on topics ranging from square dancing to AIDS to Star Wars. Such illuminating exchanges are available to the average American for a mere $1.00 donation at the door.

Other activities on the Mensa calendar are VCR nights, potluck dinners, restaurant nights, and game nights (Scrabble, Boggle, bridge and Dungeons and Dragons are the most popular). The organization also supports common-interest subgroups that include chocolate-lovers, vegetarians, and singles.

Local Secretary Joy Gomez-Farrow, who met her husband through Mensa, says the Mensan singles scene is a beehive of activity. Her own courtship flourished on game nights over heated matches of D & D.

"At a meeting you see a guy across the room and go talk to him because he's interesting,” says Gomez-Farrow. “You don’t have to put on a show, you don’t have to pretend. You’re not worrying about pimplies at a Mensa meeting.

"The singles activities are very nice and very well-attended,” she says. The singles group recently had a special series on the topic: 'Do men really look for smart women?'

But Mensa is not all fun and games. There is a price that some pay for belonging to the intellectual elite, aside from the $34 annual membership fee. "Willy," a Philadelphia Mensan, who requested his real name not be used here, shares some of the trials of his 11 years in the organization.

"When I let people know I was a member, I got uniformly negative reactions at work,” he says. "People have higher expectations [of Mensans]. It’s probably similar to the reaction you’ll get when you tell someone from State U. that you’re a Penn graduate.”

For Willy the problems were not limited to the workplace.

"I guess the best example is my ex-wife,” he says. "As a Mensa member I couldn’t jokingly say, ‘Gee, that was a dumb thing to do.’"

But even after the breakup of his marriage, Willy chose to remain a Mensan "because of people I’ve met. You go away and work and spend your life in the world, then come to Mensa and it’s like R & R.

"I get positive feedback at Mensa that I don’t get at work — positive feedback that tells me that I’m funny,” he adds.

Mensans come from all walks of life, and range in age from four to 94. The youngest member in the Philadelphia area is six years old.

A few Penn students hold memberships, although according to Gomez-Farrow says. "Mensa is really for when you get out of college and aren’t in such an intellectually stimulating environment.

"In the workplace, in the real world, a lot of times you’re working with morons,” she continues. "If you say ‘We should do this this way because it’s better’ they respond, ‘But we’ve always done it this way.’"

One Wharton junior, who asked to remain nameless, recently obtained his Mensa membership, but the "benefit of humanity" is not exactly the first thing on his mind.

"Basically,” he says, "I thought it would look really good on my resume.”
Believes makes his personalized cracies of each dog," he says.

"Accommodate the idiosyn-

of its nasty squirrel-chasing graduates." He recalls the case out. "But I have some of their place," Williams points their obedience skills.

"Obedience schools have habits.

in the home, in a park, on a street surrounded by other dogs, or anywhere that will help the pupil overcome distractions and learn practical obedience skills.

"Obedience schools have their place," Williams points out, "but I have some of their graduates." He recalls the case of an $8,000 "trained" dog that was brought to him to be broken of its nasty squirrel-chasing habits.

The obedience schools have limitations in that they do not accommodate the idiosyncracies of each dog," he says.

That's what Williams believes makes his personalized dog tutoring service different.

The focal point of DTS program is its unique use of dog psychology. Since it takes only six to eight weeks for a mother dog to teach her offspring to follow her, to stay in one place, to be quiet, and to take care of their metabolic needs in appropriate places, Williams figures that his operation should do be able to do the same thing.

"Basically, we are taking over the role of the mother," he says. "Dogs, once they learn something, will not forget it, but they need to be taught correctly."

DTS considers the breed of a dog and its temperament carefully before designing the proper training program. While an owner might have chosen a German Shepherd as a watchdog because of the breed's reputation for loyalty and vigilance, Williams reminds his clients that expectations are not always accurate, and a Shepherd might not make the ideal family protector.

Williams also believes that 90 percent of instruction involves training a dog's owner. Owners must learn to develop consistency in their signals and movements, and to incorporate these signals into the daily routine so the dog will not be confused.

Owners tend to get upset when their dogs will not respond to verbal pleas of "please, this is the good rug." But, as Williams says, "you can't do what you do to your children to your dog, or vice versa."

Williams strives to create a sense of canine reliability in any situation. If the owner's hands are busy, he says, he should still be able to give a command and have the dog obey.

This kind of faithfulness is instilled during the learning process by way of psychological maneuvers like positive reinforcement, traditional conditioning, repetition and association.

The first step in the training is to get the dog's attention. After that, each trick is performed by associations of sounds and behavior. A dog can perform a sequence of stunts by adding one association to another, slowly building its repertoire. This sound-association behavior enables the dog to take responsibility for its own actions.

Under the Williams method, when a dog does not listen to a command, an instructional correction ensues — the dog is moved into position and asked again. If Fido still does not respond, emphatic correction, Good dogs don't do time which might consist of a slap with a leash or line, is in order. When a pet obeys a command correctly, he receives a plethora of emotional rewards.

Reprimanding the dog is crucial, but Williams stresses that an owner should never hit a dog with his hand. "It creates a fear of the hand and it breaks the trust between the dog and its owner," he says.

After a DTS program, Williams believes dog and owner will have a relationship of mutual respect and trust. So if your dog is failing out of obedience school, rebelling against parental commands or having trouble with a seemingly simple skill, maybe it is time to call a tutor.

Crossword Puzzle

ACROSS


14 15 16 18 19 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70

DOWN


34TH STREET NOVEMBER 6, 1986 / 5

Last week's answers:
BATTLE OF THE BOTTLE

By Scott Richman

Art by Francis Mao

6 / 34TH STREET NOVEMBER 6, 1986
ost Pennsylvania college students are not too fond of the PLCB. Responsible for more than a few ruined Saturday nights, the Pennsylvania Liquor Control Board (PLCB) is looked upon as an evil entity — a bunch of guys with nothing better to do than raid popular bars. Contrary to what these disgruntled students may believe, the Pennsylvania Liquor Control Board (PLCB) was not created to annoy them.

When prohibition ended in 1933, each state was given the option of how it would control the sale and consumption of liquor within its borders. Eighteen of the 48 states, including Pennsylvania, opted for state control. All of these states have maintained control; however, with the exception of Utah, Pennsylvania has the strictest form. The state of Pennsylvania, along with the 47 other states, including Pennsylvania, opted for state control. All of these states have maintained control; however, with the exception of Utah, Pennsylvania has the strictest form. The state of Pennsylvania allows no hard alcohol to be sold outside of state stores. Today, state control of liquor in Pennsylvania is subject of much debate. Governor Dick Thornburgh has been fighting to get rid of the PLCB or almost six years, calling it "outdated, corrupt, and poorly managed." Frank Wright, Thornburgh's secretary for policy planning, goes on to say that the current system of state stores, "through poor service, inconvenient hours, high prices and poor selection, does not benefit customers, and they know it only too well."

However, Robert Ford, press secretary for the PLCB, says, "We're in business to sell the liquor, but our main concern is not profit. Liquor is a dangerous product, and we do not encourage — through advertising or other means — anybody to buy it. That is why it may not be as convenient to purchase liquor as many people might want, but that is not our concern."

"Pennsylvania has a lower rate of death or accidents than any state where liquor sale and consumption is controlled by private companies," he adds.

The death rate is approximately 1.02 per 100,000 people in states where the sale of liquor is privately controlled, whereas Pennsylvania's death rate due to alcohol is .6 per 100,000 people. "I think this makes a very strong statement. It is obviously much more important than convenience," says Ford of these statistics.

Many people, however, see no correlation between the existence of the agency and the lower death rate. Lucelle Fleming, deputy secretary for drug and alcohol programs in the State Department of Health, feels that "the young people who drink, let's say under 16 — and there are a lot of them — they're always used to bribing the agency and the form of corruption could be much worse."

"The Governor has always used bribe charges to get at the LCB," Ford explains. "In recent months, though, he has dropped this tactic. Not being able to substantiate any of his claims, he just falls on his face."

"The Governor has always used bribe charges to get at the LCB," Ford explains. "In recent months, though, he has dropped this tactic. Not being able to substantiate any of his claims, he just falls on his face."

Doubtful, however, that the Governor would be satisfied with a corruption-free, consumer-oriented state control system. Feeling that state control of liquor infringes on his right to free enterprise, Governor Thornburgh wants to abolish the current system altogether and turn its responsibilities over to privately-controlled companies. It is no surprise that this rise in consumption is probable, as decreased enforcement and more widespread sale of alcohol would boost sales, but that it would hardly be beneficial to have so much alcohol consumed. According to Young, the audit also showed that "Pennsylvania not only has a high degree of product selection, but that, in fact, may carry too many of some items."

In light of these facts, those at the LCB question the Governor's motives for doing away with the agency. Ford feels that "he [Thornburgh] just wants to get rid of it, so that he can give it over to some big companies, like Southland Inc., which owns the 7-11s. It is his biggest plum, worth about $750 million a year. He [Thornburgh] wants it to be like Florida, where about three big corporations own all the liquor stores. So much for free enterprise."

Besides regulating the sale of liquor, the LCB is also in charge of enforcing the state's liquor code. There are approximately 20,000 licensed establishments, including hotels, restaurants, and beer distributors, which are checked by approximately 200 agents. Its bureau of enforcement works on a system of complaints from local authorities, parents, the mayor's office, and neighborhood groups.

The LCB also conducts random spot checks known as "miner patrols." Although approximately 2,900 minor arrests are made each year, Ford admits that many offenders are allowed to get off with little more than a slap on the wrist. "With 200 agents overseeing 20,000 establishments, all across the state, we are severely limited by manpower," he says.

Even with staff shortages, the LCB manages to revoke an average of one to two licenses a week. However, Ford claims that "we have no quota — we'd be happier not to catch anyone."

Ironically, one of the biggest obstacles hampering the LCB's efforts to enforce the law is the courts themselves. Once an establishment has been accused and found guilty, they can appeal the verdict. Until the verdict of the appeal — and possibly the reappraisal — comes through, the establishment remains open for business.

Ford declined to comment on the recent "raid" on Smokey Joe's, a popular University City bar, offering no information as to what prompted the agents to pick that establishment. He did, however, remark that "any university area has a lot of offenders."

Despite all the controversy, it appears that the PLCB is here to stay — at least for the next few years. Governor Thornburgh leaves office in January of 1987, and, as time goes on, he is finding more and more opposition to his stand. Says Ford, "They've realized how important a system is, both for control and revenue. It's the same as the phone company. Everyone says that the break of the phone company would lower prices, since private business can do it more efficiently. Well, I don't know about you, but my bills have gone up."

The only way that the Governor could control the LCB in its current form would be to appoint a new member to its three member board. However, without the support of the legislature, this is impossible. Another alternative of turning the sale of liquor over to private industry seems even less popular, as it would almost inevitably result in a loss of revenue for the state and increased taxes.

"He'll never have that support," says Ford indignantly. "The day will never come when we have to pay taxes so some big companies can become bigger."

**Governor Thornburgh and the Liquor Control Board are at odds over the regulation of alcohol in Pennsylvania**

34TH STREET   NOVEMBER 6, 1986  / 7
RON
HEXTALL:
FLEXIBLE
FLYER

By Jon Wilner
Photograph by Joe Cooper
Sure fate is looking over Ron Hextall's shoulder. Destiny is taking him by the hand and guiding him down the road of life. With every passing day, it becomes more apparent that at birth, Hextall was not slapped by his doctor like a normal infant. Instead, it seems that the doctor dumped Ron on an ice rink, gave him a pair of skates and a stick, and proceeded to take slap shots at the poor baby.

"I've wanted to be a goalie from the time I was born," Hextall says. "It's in my blood."

And judging by his nine-game showing as the starting goaltender for the Philadelphia Flyers this season, it would be safe to assume that the infant Hextall could have stopped several of those shots. Without a doubt he has stopped everything shot his way since.

The 23-year-old rookie is performing at a blistering pace this season, catapulting him to the top of the league in wins (seven), goals-against average (2.00), and save percentage (.94).

Everything seems rosy. Right?

Wrong. Trouble is brewing in Flyerland. After all, a controversy would be like the Dallas Cowboys without Tom Landry.

Recently, goalie Bob Froese, the NHL's top-rated goalie last season, gave Philadelphia "a play me or trade me" ultimatum. As a result of Hextall's brilliant play, Froese has been forced to watch the action from the bench for most of this season. The Flyers feel that Hextall is the future, and that it's right as well gain needed experience now, while he remains the hottest goaltender in the league. Yet some feel that Hextall is only on a hot streak, and Froese—who was a second team all-star selection last season—should be kept happy, as he will be needed once Hextall cools down.

"By playing [Hextall] so much early in the year, we are trying to accelerate the process of finding out what he can do," Flyers' head coach Mike Keenan says. "We wanted to find out whether he was ready and could maintain a consistent level of play. Since we were carrying three goalies, we felt we had to find out for sure. Because he's played in eight games doesn't mean he's a career; it's an ongoing evaluation process."

How much will this controversy affect young Hextall? If Froese is traded, will Hextall feel responsible for the shake-up? Will he survive the criticism? How much will this controversy affect young Hextall?

"He's got a lot of confidence," says the Flyers' 38-year-old goalie Glenn 'Chico' Resch. "He's so consistent in style that he's gonna be on a high level all the time. Although he's been especially hot lately, he's not just on a high."

Assistant coach E.J. McGuire agrees.

"We have been particularly conscious of his reaction in net after both losses," McGuire says. "We saw a kid who was impatient with losing. He was mad at himself and at the fact that he had come so close. The proof [of his ability to survive losses] is in his record."

"He's been extremely quiet [during the Froese controversy]. He just goes out and does his job. He's saying 'Put me out there and I'll do my best,' and there's nothing more you can ask for as a coach."

"The guys have been great so far," Hextall says. "They have accepted me and that has helped my confidence a lot. Sometimes when a new goalie comes in, he's not accepted right away. But they've treated me well."

Although his family has a long tradition of producing very good hockey players—and guiding them down the road of life. With every passing day, it becomes more apparent that at birth, Hextall was not slapped by his doctor like a normal infant. Instead, it seems that the doctor dumped Ron on an ice rink, gave him a pair of skates and a stick, and proceeded to take slap shots at the poor baby.

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"I heard it was Philadelphia, but I was also very treated well."

"They have accepted me and that has helped my confidence a lot. Sometimes when a new goalie comes in, he’s not accepted right away. But they’ve treated me well."

The Lindbergh incident quickened his maturation process," Hershey General Manager Frank Mathers says. "Ron just needed to play and play and play. He was big and strong and could withstand the rigors of so much ice time. He likes to play and he’ll get better and better."

"He just goes out and does his job. He’s saying ‘Put me out there and I’ll do my best,’ and there’s nothing more you can ask for as a coach."

"Last year in Hershey was just a chance to learn. I started hearing about being called up to the Flyers at the end of the year," Hextall says. "But I’m happy that I didn’t come up. Things worked out well there."

Pev obviously Hextall has a lofty definition of the word "well." Things just didn’t work out well at Hershey; they were great. Hextall was great. He was 30-19-2, had five shutouts, a goals-against average of 3.41, and was first team all-league. Needless to say, Hextall came into his own as a goaltender that season, and the Flyers knew a star was born.

"We felt that he needed that full year in the minors to mature," Flyers’ Assistant General Manager Gary Darling says. "If we had brought him up and he got burnt, then it could have ruined him. So [General Manager Bobby Clarke] decided it was best to let him develop a little more."

Clarke’s decision appears to have been the correct one, as Hextall’s performance to date draws nothing but acclaim from those in the know.

"Like I’ve said before, he’s one of the best young goalies I’ve ever seen to come into the league," Resch says. "Most young goalies have flaws, or are weak in one area. But Ronnie does everything so well."

"He’s real strong mentally. He gets into a real tunnel vision and blocks out other distractions. Concentration is such a big part of being a goalie. It’s just a question of keeping his mental state strong."

"For his size he is remarkably quick, even by NHL standards," McGuire explains. "In the eight games that we’ve seen, he is definitely as quick as some goalies in the league. Usually the weakness you find in a big goaltender is that they don’t move their feet well, but he’s quick."

Yet despite all of the praise, Hextall isn’t so naive as to believe that he has arrived. He knows that he has to gain more experience, and that his performance will improve with each game.

"There’s nothing in particular in my overall game that needs a lot of work," he says. "I just need to learn, and every different situation is a new experience for me at this level."

"I like to be aggressive and challenge the shooters. My goal is to be the best in the league, and I won’t be happy until I am. My ultimate goal is to win a Stanley Cup."

Goalie Ron Hextall makes an easy transition to the big leagues.
Philadelphia's Union League finally allows women to join its elite ranks

By Ruth Masters

Photograph by Kevin Richards
women remained intact until six months ago. Under a barrage of economic and political pressures, club members voted 950 to 430 in favor of admitting women, exceeding the necessary two-thirds majority by a mere 33 votes.

Last April, one month before the vote, Union League President Robert Wilder wrote in a letter to members that "I and others among the League's leadership had no intention of bringing this matter up at this time. If ever." Later in the letter he cited declining membership, mounting maintenance costs, and impending City Council legislation that would have forced the club to integrate as reasons to vote in favor of the policy change. The exclusion of women was Union League creed, enshrined into the bylaws in 1862 as part of a backlash against women receiving the right to vote. But over the last six years, the League had increasingly been labeled as anachronism — a bastion of male elitism with no place in the modern world.

Members had reportedly been withdrawing from the organization, and some businesses had been refusing to hold meetings at the League in protest of its "discriminatory" policy. Since 1983, when the first resolution to admit women to the club was defeated by a vote of 609 to 430, membership had dropped from 2,095 to 1,834, the first time in recent history that it had fallen below 2,000.

Additional pressure came from City Council, which was considering a bill last spring that would have forced the club to admit women. The legislation, modeled after a measure introduced by Council member Joan Specter in May 1985, would have amended the city's fair practice code to include large private clubs like the Union League. The bill would have prohibited these organizations from denying membership to anyone on the basis of sex or race.

Council member Specter, who launched her fight to integrate the League in 1980, was one of the most consistently outspoken critics of the club. She claims that clubs such as the Union League are primarily business, not social, organizations, and to prevent individuals from joining is to handicap their professional lives.

"These are where the leaders of the city and businesses meet, and denying one group of people is to deny them access to leadership," Specter says. "You don't get your job in The Philadelphia Inquirer. You get your job because people see you and think about you. Presence is important."

Specter believes that the economic pressures on the club were real. She maintains she was just one of many who stopped attending meetings at the League because of its discriminatory policy.

"Many law firms and businesses stopped holding lunches there because women resented that they couldn't become members," she says. "Women would say 'I don't want to go to the Union League for lunch and meetings because we are treated as second class citizens.'"

Fellow City Council member and 15-year League member Thatcher Longstreth was also a strong advocate of women's membership. He served as a League director in 1983 during the first vote, and feels that the resolution was defeated because certain women were too assertive for the members' tastes.

"We were handicapped by some of the more aggressive women who were trying to use publicity to change the League," he says. "I begged some of the ladies when we had our effort a few years ago to just shut up about it for a few months. They didn't and it got the men mad. I think that's why we lost."

Since the 1983 defeat, Longstreth says that those in favor of admitting women worked steadily to change the policy, biting their time and getting "all reasonable folks to agree to women."

Like Specter, Longstreth does not deny the importance of economic and political circumstances on the vote's outcome. He describes the financial problems as "enough to put pressure on the recalcitrant." And he says that the Council bill "frightened some people" into changing the bylaws.

"They thought, 'what the hell, we're going to have to do it anyway,'" he adds. Longstreth, who refused to become a member in the late 1950s when the League would not admit blacks and Jews, says that he lobbied for women's admission because their role in society today is "so totally different" from when the League was founded in 1862.

"Women need it for networking procedures," he adds. "It's not fair to deny them the amenities."

While many who favored changing the bylaws expected the strongest opposition from the older members, Longstreth says that there was a surprising amount of reluctance on the part of the younger men. "A lot of men are afraid women are going to beat their brains out businesswise," he explains. By denying women membership, the men rationalized, they could prevent women access to the city's inner circle of power.

But past League president Stanley Root, who also favored the admission of women, downplays the significance of the City Council bill and the purported economic pressures. Instead, he credits the success of the 1986 vote to "the strong stand" taken by men who decided on their own that the time was right for women to join the League. He attributes the defeat of the 1983 resolution to members not giving enough consideration to women's new role in society.

Although he admits that there was a "strong group in the organization that felt, because of the orientation, that they could not hold meetings," Root stresses that most groups chose to continue their affiliation with the League.

The League is for the members," he says. "There were some groups who didn't want to use the League, but there were more than enough who did."

And of the 'number of very fine men who would not join because women couldn't be members,' many have now made application, according to Root. Like the economic issue, Root feels that the bill's impact on the decision to admit women was "blown out of proportion."

Between August and October of this year, 16 women have been or will be admitted into the League. Another 18 have pending applications which still must go through the approval process, according to a League spokesman. Joining the League costs $2,300 for a first-time initiation fee, plus $1,150 in annual dues.

But even before the vote to admit women had passed, the staccato clicking of high-heeled shoes on the League's marble floors was a familiar sound. Women with a husband, father or son in the club were allowed access to certain facilities. In fact, the League has maintained a ladies' dining room on the building's ground floor for many years. Women could not, however, eat in some of the first floor dining rooms unless accompanied by a male escort. But the club is more than a place to seal deals after a three-martini lunch. "We try not to have members lose sight that it's not just a place to sit with the good old boys, and girls now, and have lunch," Root says, listing some of the club's social and cultural programs.

Karen Conner now entertains guests at the club where she was once a guest herself. A senior vice president at Reimel Carter Advertising Inc., Conner says that she wanted to join the organization for "the same reason any man wants to join the League."

"The League has a lot of members who are the heads of large corporations, accounting firms, law firms and such," Conner says. "I think that any man would say that these people and a female would not.

"I look upon the League as more business contacts than social organization," she adds.

Before the League voted to admit women, Channel 3 newscaster Diane Allen says that she refused to use its facilities, even though her husband was a member.

"If they didn't want a woman to be a full member, then I didn't want to use their facilities," she says.

Now a member in her own right, Allen uses the League as a quiet place to work, as a hotel, and as a place to entertain. Allen, like the other women members interviewed, says that she has not encountered any resentment of her presence at the League, and adds that the staff there has been "marvelous."

She adds that through her husband's membership she had constant exposure to the League and did not have any "grandiose expectations" of what club membership would be like.

Alyce Andrews, a financial consultant at Merrill Lynch, says that her League membership has been the butt of many comments, but not from male club members. "I've had a lot of people make comments, but that came from people who didn't belong to the club."

"I'm sure that there are people who didn't want women," Andrews adds. "They were afraid that 100 women would be in there chopping away. But it hasn't happened."

And how does Council member Specter feel about possible membership?

"If I would join the Union League," she says, "it's convenient for me to go to lunch there. I would not join at this time because I think that there are a lot of people there who are not pleased with Joan Specter because I forced their hands. But I think there will come a day when people will ask me to join."

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Not such a bad guy

Face of a killer, heart of a regular Joe

Quiet Cool
Directed by Clay Boris
At the Walnut Mall 3

By Sarah Fremerman

Nick Cassavetes gets paid to torment innocent people. At 27, the son of writer-director John Cassavetes and actress Gena Rowlands is storming through a career of cinematic villainy. It's puzzling, because his offscreen personality is appealing and far from threatening.

Smiling cooperatively during an interview, Cassavetes' casual manner belies the capability for violence that directors imagine must seethe beneath his pleasant features. They seek him out for viciously antagonistic roles.

For instance, in his new film Quiet Cool, which opens in the Philadelphia area November 7, Cassavetes plays a sadistic enforcer hired to protect a marijuana farm in California. The subject, marijuana, is his business. "I was real raw and real young," he says simply. "I accept any part that is interesting," he says simply.

Twisted psyches obviously interest Cassavetes, though he is not sure why directors keep offering him such roles. His 6'6" stature could have labeled him as a bad-guy actor. "I accept any part that is interesting," he says simply.

Starring as Valence, a "cool, mechanical efficiency. Mr. Cassavetes proves genuinely harmless. It's difficult to picture him as a conniving sleezeball when his boyish face beams with friendliness."

Despite his Hollywood legacy, Cassavetes never planned... but in the movies he can become a heartless killer

Cassavetes plays a sadistic enforcer hired to protect a marijuana farm in California. The film is a high-tech action drama, shot with a western feel. According to the star, "It's a really action-packed movie. Definitely not boring."

The subject, marijuana, is timely and explosive in itself. "Anyone who wanders in is eliminated," he explains of the first scene, for example. 

Valence is devoid of emotion," he explains to act the role. "I would just as soon kill someone as go have a bite to eat. Killing is my business."

Writer-director Clay Boris spotted Cassavetes in Black Moon Rising, in which he played Robert Vaughn's hit man. The role, as the actor describes it, involved "choking people and running them over." That was enough for Boris to decide that he wanted Cassavetes for the role of Valence.

Happy to take on yet another murderer role, Cassavetes does not fear possibly permanent labeling as a bad-guy actor. "I accept any part that is interesting," he says simply.

Twisted psyches obviously interest Cassavetes, though he is not sure why directors keep offering him such roles. His 6'6" stature could have labeled him as a bad-guy actor. "I accept any part that is interesting," he says simply.

Nick Cassavetes: An ordinary guy...

Next, the actor-to-be held jobs at a gas station and as a janitor at Sears, until one day he decided "on a fluke" to audition for the American Academy of Dramatic Arts. "I was real raw and real bad." he remembers, shuddering, but he was accepted into the school and, consequently, into the world of professional acting.

Cassavetes wants no help from his Hollywood parents. Although at age 11 he appeared in his father's 1970 film Husbands, he only accepted the role because he was offered a bagful of toys if he would play with them on camera. "That wasn't acting!" he snorts.

It was the last big boost he was to receive from his famous father, though they remain on close terms. "My parents have their own careers to worry about," he says now. "Their attitude is, 'Let the kid do what he wants.'"

That's just what the kid appears to be doing, without help from anyone. He landed his first screen role, as a basketball player, in the television movie Reunion. A two-year dry spell followed, but then work began to flow in: Cassavetes performed in several stage productions and feature films such as Opening Night, Mask, Black Moon Rising and Tempest.

Having completed Quiet Cool, Cassavetes immediately went on to shoot Under the Gun with Vanessa Williams. Now he is ready for a break. "My wife asked me to take some time off," he explains. He is currently working at home, writing a script for United Artists.

At such times, Cassavetes lives quietly in Santa Monica with his wife and seven-month-old baby, whose charming photo he carries to display. "I'm just kind of a joe," he maintains, "a ball-game watcher." Cassavetes works out regularly: "Want me to do some push-ups for you?" he offers. A self-titled "purist," he abstains from all drugs, cigarettes, and even coffee.

"I'm a media child," he adds. "I grew up watching TV and movies. I'm the kind of guy who will rent three movies in one night and watch them all."

Although Cassavetes' career is making progressive leaps, he retains level-headed composure. "My work doesn't come easy to me," he says. And though he harbors ambitions to make films of a Bible story and the Spencer detective novels, and to work with William Hurt, Nick Nolte and Meryl Streep, he is happy with his present situation.

Cassavetes isn't looking for instant fame, only quiet recognition. "I want people to say, 'That kid's an interesting kid, and boy, I really like him' - or 'boy, do I hate him.'"

In any case, his career in film continues to accelerate. "I doubt that I'll go back to work at Sears," he says optimistically, "but I don't want to put the evil eye on myself." Hey, Nick Cassavetes is flexible.
**Dead zeppelin**

Raucous fun in the wild blue yonder

Sky Bandits

Directed by Zoran Perisic

At Eric’s Place

By Michelle Green

While all the high-tech violence of adventure movies and the kneeljerk patriotism of vigilantes, flicks, old-fashioned action dramas don’t seem to hold the appeal they once did. So Sky Bandits, a British offering about a pair of American outlaws drafted into World War I, might not receive too much attention from moviegoers.

But Sky Bandits is a well-constructed drama with the charm of a western, the excitement of a war story and the breathtaking visual impact of an epic. Two Oscar-winning film-makers, director Zoran Perisic and cinematographer David Watkin, combine their talents to create a visually powerful, highly entertaining film. The plot introduces two lucky bandits, Barnev and Luke, who make a living dynamiting banks during the twilight of the Wild West. Given a choice between the service or the slammer, they opt to shoot down German planes over France.

From their first day abroad they plot to escape. But before they hatch a plan to flee Switzerland, the two nogoodniks develop loyalties to a British speed squad determined to destroy the first German zeppelin. The unlikely heroes must find a way to save themselves before they can head home to settle old scores.

Well-developed characters and fast-paced plot tests greatly contribute to the film’s intrigue. Luke and Barney, unexpectedly a bit like Butch Cassidy and the Sundance Kid, regularly punch each other, but are willing to risk their lives for each other as well.

Two French girls who may or may not be spying for the Germans and two stuffy British officers keep popping up in unexpected places throughout the film, giving the war a sense of intimacy. Screenwriter Thom Keyes ties up the film’s many subplots, including a nasty competition between rival British commanders and a set of clownish stunts in a dining hall, in an eminently satisfactory manner.

The plot provides unexpected opportunities for humor. The scenes in America unfavorably juxtapose new technology with old-fashioned behavior; in one scene the gangsters get away because their horses can jump over a roadblock a new car can’t surmount.

The suicide squadron includes a mechanic convinced he’s been drafted into a German squadron filled with officers pretending to be English, and a Captain Ahab-like commander who desires “death and glory” during the destruction of the German airship. Almost every character has a hilarious moment of comeuppance, as when an unscrupulous bank owner receives his own invalid deposit slip after Luke and Barney wipe him out.

Perisic’s direction uses visual humor to emphasize verbal ironies. Luke, temporarily unable to see after the loss of his eyeglasses, flies at dizzying heights, warning Barney not to fall out, as Barney frantically struggles to climb back in. The British squadron, composed of planes built out of spare car parts, appears in all its absurd glory against a backdrop of the formidable German airship. Watkin’s stunning shots of fragile planes flying over the war-ravaged countryside add to the visual splendor of the film.

As Luke, Jeff Osterburke turns what could be an Indiana Jones cardboard cutout into a sympathetic, likeable chap. He treats Barney like a younger brother, assuming a protective stance when Barney is in danger, and quickly inately himself when Barney challenges him. His slightly exaggerated swagger and impatient fidgeting enhance his boyish qualities.

Sky Bandits has humor, excitement, and real character. Yes, it’s a war movie and yes, it’s a sort of vigilante flick. But the superb screenplay and the quality directing make this film a flight above the rest.

**Sax appeal blues**

Tanvier recreates the atmosphere of Paris jazz

Round Midnight

Directed by Bertrand Tanvier

At the Ritz V

By Robin Fields

Round midnight every night, a boozzy, washed-up American jazz musician performs in a Paris club. But one evening Dale Turner (Dexter Gordon) finds a friend in Francis (Francois Cluzet), a down-and-out graphics designer who一事无成 is passion for music. Life for both men takes a down-and-out turn when a bank robbery results in the death of a customer.

Dale is both geriatric and immature. He moves in slow motion, old before his time and “tired of everything but the music.” In fact, Dale’s only relationship is with music. He emotes when he plays, but at all other times he numbs himself with liquor or isolation. Even the music that gives him such pleasure is a source of pain as well, since he’s too close to improvisation demands that he push his own limits every night.

Inscribed and self-destructive, Dale is saved from becoming pitiful by his playfulness and his obvious talent. We feel over like a naughty child by his friends and employers, Dale’s attempts to escape their control are continually unsuccessful.

Although he is not a musician, Francis, like Dale, can only relate to the world through music. Francis’ rapport for Dale is established in his first scene, where he crouches by a window in the rain, listening to Dale from outside because he can’t afford a ticket.

Francis begins to feel responsible for his idol, and deals with him tenderly, but he too has a dark side. His obsessive involvement with music makes him selfish and, when he tells his ex-wife that jazz is his only inspiration, cruel.

Although Round Midnight is about the impact of jazz, the film remains accessible to a wide audience. It is not necessary to be a jazz buff to enjoy the film’s musical sequences, which show the interplay between musicians and their obvious pleasure in playing jazz.

Jazz and jazz musicians have a language of their own, which the audience picks up vicariously through Francis as he becomes familiar with it. Far from being a disadvantage, the film’s jazz music backdrop gives it an original tone. Dim lighting and gut-wrenching music firmly locate the viewer in the seductive atmosphere of a late-night club, and pervasive clouds of black and blue smoke wind around heads and bodies like ghosts of jazz musicians past.

The only flaw in Round Midnight is its weak plot. The film’s realistic details reinforce the routine existence of the musicians, but also serve to bog down the action. As the important developments are internal, emotional changes, the film conveys no sense of urgency.

Overall, however, Bertrand Tavernier has directed a distinctive, cohesive film. While his wide shots capture the atmosphere of the clubs with striking realism, his close-ups reveal the characters with a rare degree of intimacy. Tavernier draws exceptional performances out of an eclectic assortment of performers. Dexter Gordon, himself a jazz performer and not a professional actor, is the perfect choice for Dale. Calling everyone “Lady” in his gravelly voice and carrying an air of world-weariness, Gordon seems to live rather than act the role.

Dexter Gordon plays sweet notes

French actor Francois Cluzet provides a fine foil for Gordon in his solid, understated performance as Francis. Director Martin Scorsese stands out in a cameo role as a hyperactive New York nightclub owner. Round Midnight is dedicated to jazz greats Bud Powell and Lester Young, upon whom the character of Dale Turner is based. The director and scriptwriter, as well as the performers, obviously have a deep love for jazz and the world of musicians, and their feelings come through in the film. Its tribute to the greatness of jazz, Round Midnight achieves greatness itself.
Williams and Walker is rich with the comedy, music and dance of the early 1900s. It is full of classic tunes from the vaudeville era, including favorites by Scott Joplin. The actors break the fourth wall between themselves and the audience, involving them in many occasions. The show is a journey in social nostalgia, effectively taking the audience back in time.

Eric Riley and Alan Weeks high-stepping their way into racial tension

Williams and Walker is a two-man show that tells the story of the legendary vaudeville partnership of Bert Williams and George Walker. This musical, however, isn’t just fun and games; it addresses a serious issue—that of prejudice in the world of entertainment.

On one side, it is a tribute to the classic comedy, music, and dance of the vaudeville era, while on the other it is a painful presentation of the black man’s struggle to succeed in a racially hostile environment.

At the turn of the century, blacks were only allowed to perform in blackface. They had to degrade themselves by playing the role of blacks in the world of theater. The degradation to which he submits is an endless source of torment.

George Walker was somewhat more realistic; he wasn’t proud of what he did, but he was able to accept it as a start. Where Williams spoke of the question “to be or not to be,” Walker realized the real issue was “to eat or not to eat.” He accepted his position with hope for the future. The conflict in ideals between the two men is artfully brought forth in the production, making for some dramatic confrontations and adding to the power of the dilemma that faced them.

The show is an effective combination of narration by the two characters with segments from their shows to illustrate their story. The set is Williams’ dressing room at the Ziegfield, but the stage is also transformed into a 1910 vaudeville theater. Also on stage are the pianist and drummer, and their presence enhances the showtime atmosphere.

Williams and Walker is a musical comedy devoid of any shallow, simple, or shallow musical comedy devoid of any underlying meaning.

Instead, the show represents a victory in the fight for equal rights. After suffering through many hard times, Bert Williams was able to break the “color line” by becoming the first black man to perform without the trappings of blackface, in the Ziegfield Follies.

Breaking the color wall

By Kathy Constan

Pioneers

Directed by Shauneille Perry
At the Plays and Players

Eric Riley and Alan Weeks

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Eric Riley and Alan Weeks high-stepping their way into racial tension

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The Kid is Alright

Townshend has aged, but his song is far from over

Pete Townshend
Pete Townshend's Deep End Live!
Atco Records

By Christopher Downey

Great live albums have often shared a common theme — the slow pain of aging. Neil Young's Live Rust, Lou Reed's Rock and Roll Animal and Warren Zevon's Stand in the Fire all explored the growing pains of the post-adolescent rock star. Maintaining a balance between musical vitality and lyrical soul searching, these LPs were the culmination of a lifetime of experience pressed on vinyl.

A career in pop music inevitably nets its share of embarrassment for the older artist. It's a bit demeaning for 40-year-old man to wear spandex pants and prance about in front of stadium-capacity crowds. Now, along comes a guy who, 20 years ago, penned a classic youth anthem, a song that made the bold assertion: "Hope I die before I get old." Pete Townshend is now old. He is not dead. But the things he's learned since his youth are important and quite moving.

Pete Townshend's Deep End Live! is the live soundtrack to a recently released videocassette of the same name. Taking songs from the film that draw a portrait of the artist as a middle-aged man, the LP contains a healthy mixture of Who songs, covers and Townshend's solo efforts.

Townshend's behavior is a bit shocking to those accustomed to recent efforts from other aging members of rock's British royalty. You could expect the Rolling Stones to acknowledge their roots and cover a Bo Didley tune. But if they turned in a rousing version of Elvis Presley's "I Need Someone," it would be unthinkable.

But that's precisely what Townshend does. Older and wiser, his ego is steady enough to recognize a quality song recorded after the release of Tommy. With a softly picked electric guitar and bass, he turns in a quiet and beautiful version of the English Beat's "Save It for Later." Under his slow hand, the song loses much of its energetic ska beat while gaining a quiet, folksy sound. It's a lot like Peter, Paul and Mary doing Jimmy Cliff.

Townshend follows this downshifting on the wonderfully crazed "I Put a Spell on You." In the hands of Screamin' Jay Hawkins, this song was pure, deranged funk, interspersing a creepy, haunted-house bass line with wolflike shrieks. But Townshend changes the tempo once again, opting for a quiet guitar that showcases his vocal range.

At the ripe old age of 41, Townshend doesn't have to smash guitars to get people to sit up and listen. He doesn't even need the help of his super backup band that features former Pink Floyd guitarist Dave Gilmour on guitar. Townshend knows that the mark of a successful concert isn't to keep everyone on their feet until the houselights come up.

On "Stop Hurting People" he lets the band cut loose and they turn in a richly orchestrated version of one of his solo efforts. The quirky lyrics, delivered with much dramatic bravado, are enhanced by the spyry calypso rhythm. It rocks with more conviction than the restrained studio version which was sandwiched among the eclectic material on All the Best Cowboys have Chinese Eyes.

But the LP's definite highlight is "After the Fire," a song Townshend wrote for Roger Daltrey. Here Townshend takes a stand, staunchly refusing to allow his creativity to suffer the rigors of time: "After the fire/the fire still burns/the heart grows older/never ever learns/the memories explode/and the soul always years/after the fire/the fire still burns."

Of the two Who songs, "Pinball Wizard" is notable only for the оргastic response it draws from the crowd. A better solo version appears on the Secret Policeman's Ball soundtrack featuring Townshend and John Williams on savage dueling acoustic guitars.

But Townshend's version of "Behind Blue Eyes" is truly exhilarating. The band outdoes itself by providing the musical equivalent of the Curtis Organ in the chorus.Carefully grouped among the album's slower material, its effect is even more pronounced.

Townshend offers more than just a sampling of tasty bits from his distinguished catalog. He is an admirable example for other artists to avoid going stale. Townshend can still rock with the best of them. Call that a bargain. The best he ever had.

Crying For Love

Iggy Pop's latest aims to please both the fans and the record execs

Iggy Pop
Blah Blah Blah
A&M

By Graham Meikle

Blah Blah Blah's lyrics can be revealing, as in 'Cry For Love': "In searching for a meaningful embrace/Sometimes my self-respect took second-place," but Iggy will have to keep work on redefining his image if he wants to make room for mid-life introspection.

The record's high spot is definitely the title track, which sneaks in little scratch elements, and has a wonderful vocal sound which suggests he's singing over the phone. The second side is on the whole much better than the bland homogeneity of the first, and comes closer to recapituring some of the sheer excitement of earlier outings, even if the string arrangements are rather uncomfortable of Led Zeppelin.

Perhaps Iggy may succeed in having the best of both worlds: side one will move the necessary units for the people at A&M, which is good for Iggy, and side two shows he can still be wonderfully noisy and dumb, which can only be good for the rest of us.
Steps Ahead and a fall behind

Greg Ginn and Gone explore, Love and Rockets soars, Bon Jovi bores

Love and Rockets: Express (Big Time)

An eclectic mix of hard rock/core guitar and bass, innovative percussion and frequently one-pitch vocal intonations. Love and Rockets' second LP and first domestic release, Express, is beyond pleasurable.

Despite the Frankie Goes to Hollywood-ish cover art and the band's comic book name, this outpouring of angst and retro-turned-nouveauxound is fit for serious listening. Collected from the now-defunct Bauhaus, the Love and Rockets trio delivers a bank of powerful music which subtly threatens as it gets you to move.

The spotlight is on the heavy guitar and bass lines. Emerging from a train whistle intro, the repetitive hardcore-ish melody of "Kundalini Express" drones forth like a mean ZZ Top or Lords of the New Church tune. Pedaling, monotonous vocals follow the path of the guitar line, reverting at times to "Sympathy for the Devil" vocals.

The Stones connection continues with "All In My Mind," the equivalent of something which the Stones circa "Ruby Tuesday" or "Play With Fire" might have recorded had they been projected through hyper space into the '80s.

On other tracks like "Yin and Yang The Flower Pot Man," the vocals take on a Byrds-like quality as the beat of the bass goes on.

A repeat number from the band's first LP, Seventh Dream of Teenage Heaven, "Ball of Confusion" is a sly piece of songwriting. David J's groove bass and the trance-inducing melody and lyrics: "Ball of Confusion — That's what the world is today, hey, hey and the world's heading nobody knows," give this cut the characteristics of a hypnotic, psychedelic nursery rhyme.

Love and Rockets' darsome, incessant grooving on Express takes the heaviness of the '60s greats and shoots it into the modern age.

— Abigail Abrash

Steps Ahead: Magnetic (Elektra)

Like other forms of music, jazz is taking advantage of the versatility of electronic instruments. On Magnetic, Steps Ahead does a fine job of incorporating electronic technology into traditional jazz forms.

The band, led by Michael Brecker and Mike Mainieri, came together as a floating collection of some of the best studio musicians in New York. The two bring enough experience on their own to ensure quality. They have played with the biggest names in music, including Bruce Springsteen, Phil Collins, Frank Sinatra, John Lennon, Billy Joel and Dire Straits.

The music that Steps plays is not as frenzied as bop, although bop's influence is very noticeable. "Trains," has a driving rhythm, and showcases the Steiner's musical range. The band not only plays off each other, they play with each other. The song almost refuses traditional instruments are highlighted. On "Magnetic Love," Brecker blows his heart out on tenor sax. He trades some licks with a Synclavier sampler and lets it be known that, although electronics areued, some things are still best done the old way.

On Magnetic, Steps Ahead provides a great bridge between the electronic future and more traditional forms of jazz.

— David Cohen

Bon Jovi: Slippery When Wet (Mercury)

In a nutshell, Bon Jovi is mediocre "cock rock." These five pretty boys dress, act and perform music in a style reminiscent of Ratt, David Lee Roth and Night Ranger. But their attempt to "rock it out" while maintaining a commercial appeal fails.

From the bleached, striped and frizzy hair to the flashy, ripped, spandex-like pants and cute scarfs draped casually over their necks, Bon Jovi has it all. Sure the getup is stupid, but it's part of the act. You just can't be a cliché "cock rock" band without the the proper garb.

Jon Bon Jovi's semi-high-pitched, raspy voice sounds like a cross between Pat Benatar, Bruce Springsteen and John Cougar Mellencamp. Slippery When Wet naturally has a guitar solo in every song, an occasional Eddie Van Halen-esque synthesizer track, a full drum sound and backup vocals that are variations on the sound. "Waaah-ohh," it adds up to a clever sounding, well produced LP.

The main problem with Slippery When Wet is that the songs just don't rock as much as they should. Bon Jovi suffers from the Peter Frampton syndrome of wanting to play tough, hard rock while also shooting for commercial success. The band only succeeds on the latter count.

Just one cut is worthwhile. "You Give Love a Bad Name," with its mid-tempo pace, sing-
Texas trailblazers

Austin's Glass Eye to roll into Philadelphia

By Andrew Chaiken

Austin, Texas, the latest hotbed of new American roots revival music and the so-called home of the "New Sincerity," is also home to a highly unusual and innovative band that has little to do with the city's penchant for jangling guitars and Wild West nostalgia.

Glass Eye, who will be appearing at 3144 Spruce Street on Friday night, blazes an altogether new trail. Their music is as thought provoking and refreshing as that of the heydays of the Talking Heads, Television and Gang of Four.

Glass Eye's tunes are disturbingly joyous and joyously disturbing. Songs such as "Chrome Shoes," "Living With Reptiles," "Lake of the Moon" and the heavy metal spoof "I Don't Need Drugs to Be F-cked Up" are satisfyingly minimalist in construction and powerful in delivery. Glass Eye is funny, serious and infectiously danceable.

The band consists of guitarist Kathy McCarthy, bassist Brian Beattie, and the recent additions of Shari Long on keyboards and Dave Cameron on drums. "Each one of us is disturbed in our own way," said Beattie in a phone interview last week.

Together they comprise an unlikely paradox. How can a band which delves so deeply into the anti-pop avant-garde be so much fun? Each time they play Philadelphia (Friday will be their fifth appearance), their audience grows noticeably larger and more involved in this wonderful, high-tension weirdness.

The band's success here may be due to the popularity of their two records, 1985's Marlo EP and last year's Huge LP. These pervasively original discs warrant repeated careful listening, for although Glass Eye's style is minimalist, their music is quite subtle and complex. Beattie produced both records, and his talent for creating uncluttered and upfront mixes has gained him the production seat for the upcoming third Millken LP.

Beattie's musical philosophy holds that the silence in between the notes they play is as laden with meaning as the notes themselves. With approximately 50 percent actual music, the band achieves a wide musical and emotional dynamic range. "Most bands today lack that ability," says Beattie. "With our music, you can comprehend the subtleties [within] very clearly stated musical ideas."

Pair this rather un-rock and roll approach to composition with McCarthy and Beattie's urgent and slightly skewed lyrics, and the result, according to Beattie, is "like beating your head against a wall so that when you stop, it feels better."

Does he do this often? No matter, for a Glass Eye show is actually quite exhilarating and painless — except on your feet.

Night of the Living Dead Boys

Punk band resurrected for NYC Halloween reunion gig

By Marc Femicich

A funny thing happened at the Ritz on Halloween — instead of mourning the death of punk rock, everybody was celebrating. The way people imbibe at an Irish funeral. The Dead Boys, the pride of Cleveland, were up on stage, administering punk's last rites with the rebellious sneer the music deserves, and everything somehow seemed just right.

The burial was at once dignified and disrespectful, the way rock and roll itself has become in 1986, and the crowd was thrashing all over punk's grave, oblivious to all but Stiv Bator's nasal whine and Cheetah Chrome's screaming guitar leads. Everybody kept on slamming and singing the refrain of "All This and More" along with Stiv. "I Wanna be a Dead Boy," we all sang, and I thought I was already dead, yet I would have to go on living. Or, maybe I was being reborn at 21. I felt my soul leave my body. It was up there with Stiv singing "Search and Destroy." Yet I remained standing there, stripped naked, a prisoner of my mind. Everybody kept thrashing away like it was 1978 all over again.

The Ritz billed the show as a once-in-a-decade event. It wasn't. The Dead Boys had already played in New York last Halloween. I payed $17.50 to get in. The DJ played records by the Damned, Alice Cooper and the Ramones. None of the songs was less than eight-years-old. I felt like a father taking his son to a Grateful Dead concert.

Jeff Magnum made mistakes away for one intense hour; it was rock and roll the way it should be. There were so many high points, so many emotional peaks, that I couldn't even begin to describe them. Stiv glowered, pranced, writhed and, most importantly, laughed his way through all of the Dead Boys' classics. The band, always a wildly inconsistent live outfit, was as loose as ever. But they still sounded phenomenal.

The Dead Boys were great, but something intangible was missing. The feeling just wasn't there like it used to be. There is something vaguely repugnant about the notion of a "legendary" punk band reviving itself after 10 years at a cavernous Greenwich Village nightclub. Even more repulsive is the fact that I, like so many others in the audience, eagerly lapped it all up, like an old hippie anxiously awaiting the next Led Zeppelin reunion, and would readily do so again.

Punks from all over the East Coast flocked to the Ritz for this gig. It was an underground Woodstock. I saw many people I had not seen for many, many years, and I felt like I no longer had anything in common with them. The communalism of punk is dead. Now punk rockers are getting together once every 10 years at the Ritz for their high school class reunion, reflecting wistfully upon the good old times, wishing for the Salad Days. What has it all accomplished, anyway? I can't believe it has all been for naught.

The Dead Boys were the first punk band I ever saw. That was eight long years ago at the Bottom Line. I was too young to understand what anarchy was, or care. I had a great time, though. And despite all the mitigating circumstances, I also had a great time on Halloween. 1986. I left the Ritz inspired and breathless, and, for one hour, time almost seemed to evaporate. I was 13 again, and I was young, loud and snotty. That, to me, is what rock and roll is all about.
Foundation

Asimov’s series blossoms

Foundation and Earth
by Isaac Asimov
Published by Doubleday
By Paul Anderson

Anyone following Isaac Asimov’s career as a writer knows how important the Foundation series is as a link among all his fiction. No longer is the Foundation series an entity unto itself. Now it has become the groundwork for the entire universe of his prose.

Initially a group of short stories written over 40 years ago and collected into a trilogy of novels in the ’50s, the Foundation series details the actions of two groups, the First and Second Foundation. Both are working to induce the establishment of man’s second galactic empire. The two groups, the First and Second Foundation, are the main characters in this upcoming Foundation novel, which encompasses hard science like physics, regional wars split up by the fall of the empire. Later in the trilogy Asimov introduced the Second Foundation, built upon soft sciences like psychology and psychohistory, as the primary force manipulating the course of the transition period and the true inheritors of the Second Foundation.

Manipulating forces have become the crux of the Foundation series. With each new novel, the author introduces yet another unseen force pulling the strings. After popular demand coerced Asimov into writing a fourth Foundation novel, Foundation’s Edge, several years ago, he introduced Gaia, a planet whose individual components constitute one superorganism as a dominant power.

With Foundation and Earth, Asimov adds yet another level to series’ ever-growing Prime Mover hierarchy: the robots. Hints throughout Foundation’s Edge indicated as much, and most Foundation fans probably predicted the entrance of the robots sometime soon.

Foundation and Earth begins exactly where Foundation’s Edge ended. First Foundationer Golan Trevize has chosen Gaia’s offer to unite all of mankind into a single galactic superorganism as the course for humanity’s future, but he remains troubled by his decision. He wants to know why he made this choice. By finding earth, now only a legend, he hopes to learn the reason.

With Janov Pelorat, fellow Foundationer and earth folklorist, and Bliss, a part of Gaia, Trevize sets off on a planet-hopping search for earth. In true Asimov fashion, this involves so many twists and discoveries that you will become completely entangled in the story. The resolution of the earth’s mystery and the reason for the disappearance of robots from the galaxy in the pre-Empire days tie the strands together in a thrilling climax.

Asimov sets up intriguing puzzles, the Anti-Free Will nature of the Foundation universe has always presented a problem for the series. Characters involved in the action may initially appear to be independently motivated and not merely chess pieces on a galactic chessboard, but they are usually revealed to have followed the designs of some grand manipulator in the final scenes.

No one ever acts entirely as a puppeteer, but this cog-in-a-machine approach to characters dominates Asimov’s treatment of the inhabitants of his novels. Asimov is the ultimate Prime Mover, so much so that his characters often lose a dimension or two in personality because of it.

Asimov tends to concentrate his creative energy on one or two specific scientific twists to carry his stories. When he has to concoct a future world to stick them, he just can’t fill the recipe with fleshed-out characters and innovative societies. Instead, he puts his past into the future. His protagonists, inevitably end up with their feet firmly cemented into the ’30s of the author’s adolescence.

It’s ironic that by dwelling on the past, Asimov’s fiction cannot escape the past. The fall of the First Empire, which set the Foundation series in motion, is modeled so closely on the fall of the Roman Empire and the subsequent Dark Ages from much more than suggestion.

The fault is not, however, entirely Asimov’s. Science fiction has undergone a radical evolution since he began writing. In his early days, Asimov stood out as a fresh voice amidst the lurid cosmic space opera that plagued the genre.

Recent movements to loosen up have left Asimov more of a respected forefather than an innovator. He still holds a unique presence in the field, but his style is now as stiff and stodgy as the campy pulp he originally replaced.

Despite his shortcomings as a writer, Asimov wields great skill at suspenseful development toward the solution of a mystery. He has always been a writer whose fiction, whether intentional or not, has bridged classical elements of both science and detective fiction. You delight in following the deductive process which his characters employ to solve what seems like a highly intriguing problem.

In Foundation and Earth, Trevize learns that it’s been the robots all along who’ve been pulling the strings. Or have they? Don’t expect Asimov to give up on a good thing quite yet. He ends the novel with plenty of room to spare for sequels to come. Foundation and Earth — a well-thumbed copy of the Cambridge History of the Roman Empire would have sufficed.

At this point, fortunately, the Foundation Plan has gone the way of the First Empire, a memory and little more. Asimov recognized his plagiarism of history and set about to change things with his latest novel. The series become far more interesting now that it’s free of the predictability inherent in the Seldon Plan.

Being a charter member of the older generation of science fiction writers, Asimov possesses a style which grinds noisily through the campy pulp he started with. Asimov’s Edge is always a highly intriguing read. You delight in following the deductive process which his characters employ to solve what seems like a highly intriguing problem.

And the author still treats romantic interludes with a red face. He may have a reputation as a dirty old man, but Asimov just can’t avoid keeping Puritanical embarrassment from sneaking in and stopping him from much more than suggestion.

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Going meatless

Kosher diner serves dairy delights

The European Dairy
20th and Sansom Streets
By Peter Taback

My grandmother lives in West Palm Beach now, and I rarely get a chance to eat the way I used to eat when she was up North. The Eastern European food she would prepare was a glorious thing. And, when dietary reasons necessitated an entirely meatless meal, Nana Gertie could create volumes of food that consisted solely of potatoes, cheese, flour, and potatoes.

But, like I say, she’s happy in Florida now. I don’t see her too often. And you...? She doesn’t know you, so unless she gets your address and sends you some samples, you’ll have to have lunch or dinner at the European Dairy Restaurant.

The restaurant is small and almost without tangible atmosphere, but its meatless menu is basically a dictionary definition of Kosher favorites. Potato latkes, pirogen, kasha with bowtie pasta, cold fish platters, cheese, cherry, potato and rice blintzes, and thick vegetable and pasta soups make up the bulk of the menu and all the food is homemade.

A meal of Kosher food is one of the most filling hours you will ever spend. The fresh and filled with onions and carrot pieces. Vegetable and barley soups are predictable, and a European Saliyanko soup of fish broth and olives is also served.

The highlight among the entrees is clearly the pirogen. Fried or boiled to order, the light dough and potato filling are especially good smothered in their accompanying bed of fried onions. Most of the entrees are served with sour cream, and in portions that take the diner far beyond simple satisfaction.

The entrees are notoriously inexpensive and when it becomes difficult to make a decision, ordering two per person is not extravagant. With most of the dishes available for well under five dollars, add a bowl of soup and coffee and two can feast for less than the cost of two trips to McDonald’s.

Floor to ceiling windows barely prevent the filthy Sansom Street surroundings from invading the interior and if you sit by the window, be prepared to grapple with those Philadelphians who can’t contain their curiosity about what you are eating.

Fake flowers and a Moussy beer table ad make an impact on the place settings, and considered alongside the ice maker and refrigerator in the middle of the dining room, it becomes clear that food is the only concern of this establishment. AM radio droning from England and John Ford Coley gave way to Yiddish and Russian music, so that when the food arrived, we were thinking along corresponding musical and culinary lines.

If you simply must order a cheeseburger, this is not the place for you. The waiters were dressed formally, with yarmulkes, and many of the regular customers appear to be recent emigres. A pitcher of water is made available for those who wish to ritually cleanse their hands before eating. The European Dairy is fairly market specific, but one need not be a member of the Philadelphia Soviet Jewry community to feel comfortable. I suppose you could call it a Russian coffee shop with an inexplicable geography.

The European Dairy does a good job with its menu, and might even make an interesting fourth or fifth date. There is, however, one glaring omission that I found unpardonable. The European Dairy has not contrated an all-purpose grandmother figure to keep an eye on its patrons.

Dearest Helen,

Many thanks for sending our copy through!

-- A grateful 34th Street staff

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Tobi's "Rosanna" refuses to play the fool for a third time. Review next week.
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Zeffirelli directs Domingo in Verdi's version of Shakespeare's sob story. Review next week.
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Everything gets really small in thefuture except portable radios. They get enormous.
(Eric Mark I, 18th and Market, 564-6222)

QUIET COOL
California marijuana farmers try to keep quiet and cool. PREVIEW ON PAGE 12.
(Walnut Mall, 3925 Chestnut, 222-2344)

ROUND MIDNIGHT
The beat goes on. REVIEW ON PAGE 13.
(Ritz V, 214 Walnut, 925-7900)

RUNNING SCARED
Hynes goes from White Nights with Barshnikov to dog days with Crystal. (Duke and Duchess, 1605 Chestnut, 563-9881)

SHE'S GONNA HAVE IT
Love conquers all, but it doesn't beat sex.
(Ritz V, 214 Walnut, 925-7900)

SKY BANDITS
Up, up and away in a beautiful German zeppelin. REVIEW ON PAGE 13.
(Erie's Place, 16th and Chestnut, 972-0538)

SOMETHING WILD
Jeff Daniels and Melanie Griffith take a walk on the wild side. Review next week.
(Sam Rittenhouse, 1907 Walnut, 567-0300)

THEOUTLAWS
w/COUNTRY JOE MCDONALD
The country rock roll from the planet earth. (Cheesesteak Cabaret, 38th and Chestnut, 382-1201, Nov. 7)

THE COLOR OF MONEY
As opposed to Shakespeare's sob story. Review next week.
(Philadelphia Museum of Art, 2nd and Front, 527-5966)

THEATRE OF THE LIVING ARTS
All week. Catherine Deneuve hunts in the jungle for Christopher Lambert, in the gripping rock musical Love Songs. Review next week. See another gripping rock musical, Rocky Horror, Thur. and Fri. at midnight.
(334 South, 922-1010)

TEMPLE CINEMATHEQUE
Sat.-Mon. Peter Medak's The Ruling Class, satirical British tradition as Peter O'Toole's 13th Earl of Gurney attempts to convince people he is really Jesus Christ.
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A pretty bird with a beetle in its beak. Your chance to amuse your date and get embarrassed before fellow West Philadelphians. Every Thursday.
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PILES TASTING
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Academy-award winning film about the National Cathedral sculptors in Washington D.C. Saturday and Sunday. (Pennsylvania Academy of the Fine Arts, Broad and Cherry Sts, 972-7600)

TENTH ANNUAL PHILADELPHIA CRAFT SHOW
Arts and crafts from the area and the world display their wares. Sponsored by the Philadelphia Museum of Art. Friday through Sunday.
(103rd Engineers' Armory, 33rd and Market Sts, 387-3234)

WHERE GOD WALKED ON EARTH
Brilliantly witty documentary about St. Catherine's of Siena, the world's oldest surviving monastery. Every Friday.
(University Museum, 33rd and Spruce Sts, 565-3760)