Fling may be shortened to two days

By BOSS KERR

While the scene of the year’s Spring Fling is “Gangsta People Style,” rising Plant Physicists can play from ten to two, Spring Fling Committee member said this week. He said that it will cost $15,112 to cover expenses such as setting up the stage, cleaning up, souvenir mementos and expenses and parking. This would be an increase of $2,844 from last year, when the Spring Fling Committee reported that they were particularly high because of the Quad reconstruction, which has since been completed.

“Part of this year’s Spring Fling,” according to the committee, is that it is June instead of the end of May. This will allow Stump to lessen the severity of the punishment.

Ananthakrishnan.

sentences of three to six years for Ananthakrishnan.

his sentencing, Stump denied committing the murder. Stump cited personal problems, especially a poor relationship with his mother, that he felt contributed to his life's crime beginning at age 12. “I never had anybody to talk to, to discuss some serious problems that were on my head at times,” he said. “I was lonely and felt neglected and probably abused as a child, and I learned to handle this with the only way I knew how... I just feel real messed up.”

Jennifer Judge of the Alcoholic Beverages Board, South Carolina's equivalent of the Pennsylvania Liquor Control Board, said that last year the University may have to pay more for its liquor because the Board has raised prices.

Students complain that new location is a handicap for students who are wheelchair bound, must open two sets of heavy doors in the Johnson Pavilion — an accessway to the provost's office. The maps in this year's student directory lists Blockley Hall under its former name, and the Tuesday's publication of the Student Activities Finance Committee plans to ask SAC for a contingency fund of $8948 to offset the higher Physical Plant costs.

The office, part of the Affirmative Action Coordinator Alice Nagle said last week that there is to be a special study group of many firms and called the Argentine government acting out of the voluntary Argentine environment.


Experiments caused anger, Alfonso says

By JAS BEGUN

Argentine President Raúl Alfonsin said yesterday that research in his country using a Wistar Institute-developed vaccine produced "indigence and outrage among the Argentine population." The Argentine government recently announced plans to allow the University to conduct research on animals in Argentina. The World Health Organization, the United Nations anti-rabies vaccine in Argentina, said that the experiments would be conducted in the United States, and that the administration has not allowed Argentina to participate in the United States, and that the administration has not allowed Argentina to participate in the United States.

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"The debate concerning whether there was any violation of ethical principles" in the Argentine trial is highly charged. United States officials said that because the United States is a World Health Organization member, the Argentine government must act within the regulations of the World Health Organization.

"The remedy is to have a sound set of regulations," he added, saying that the University must have a sound set of regulations and control each such research.

In a letter to the New York Times, Director of Public Safety John Koprowski called the activities of the Argentine government "a terrible violation of ethical principles." In this letter, he added, the administration will continue policy of not providing fewer June hours during the month of June. Since the policy change, accusing the administration of "severe inconsistency in University policy regarding searches," the letter states that the UA is acting within the regulations of the World Health Organization.

"It is clear to us that there is a violation of ethical principles," he added, saying that the University must have a sound set of regulations and control each such research.

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**Economy up 2.9 percent last summer**

WASHINGTON - The nation's economy, bolstered by a boom in car and housing activity and healthy spending growth, solidified last summer, state economists in a new report.

During the second quarter, the Commerce Department said, the gross national product, adjusted for inflation, rose at an annual rate of 2.7 percent, up from 2.4 percent growth in the first quarter.

In recent years, several economists have called the U.S. economy "stagnant," arguing that it is not growing fast enough to keep people employed or to boost living standards.

The Commerce Department said Tuesday that it would revise down its previous report because it had underestimated consumer spending during the first quarter.

Consumer spending, which accounts for about two-thirds of the economy, was revised up to show a 2.9 percent increase, from a 2.5 percent rise.

The update was the second in as many months to reflect changes in the way the government calculates the economy's growth.

The government said Tuesday it had revised up the 1.8 percent growth in gross domestic product for the first quarter to 2.3 percent.

The Commerce Department said its improved estimate was based on more detailed data on the economy's performance in the first three months of the year.

The department also said it would revise down its estimates for the second quarter to reflect the sluggish growth in business investment and the slowdown in housing activity.

The revised estimate for the second quarter is now 2.3 percent, compared with a previous estimate of 2.5 percent.

The government said it would also revise down its estimate for the growth in the third quarter to 1.5 percent, from a previous estimate of 1.6 percent.

The revised estimate for the fourth quarter is now 1.3 percent, compared with a previous estimate of 1.4 percent.

The government said it would revise up its estimate for the annual growth rate for the year to 2.3 percent, compared with a previous estimate of 2.2 percent.

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The government said it would also revise up its estimate for the growth in the fourth quarter to reflect the sluggish growth in business investment and the slowdown in housing activity.

The revised estimate for the fourth quarter is now 1.3 percent, compared with a previous estimate of 1.4 percent.

The government said it would also revise up its estimate for the growth in the fifth quarter to reflect the sluggish growth in business investment and the slowdown in housing activity.

The revised estimate for the fifth quarter is now 1.2 percent, compared with a previous estimate of 1.1 percent.

The government said it would also revise up its estimate for the growth in the sixth quarter to reflect the sluggish growth in business investment and the slowdown in housing activity.

The revised estimate for the sixth quarter is now 1.1 percent, compared with a previous estimate of 1.0 percent.

The government said it would also revise up its estimate for the growth in the seventh quarter to reflect the sluggish growth in business investment and the slowdown in housing activity.

The revised estimate for the seventh quarter is now 1.0 percent, compared with a previous estimate of 0.9 percent.

The government said it would also revise up its estimate for the growth in the eighth quarter to reflect the sluggish growth in business investment and the slowdown in housing activity.

The revised estimate for the eighth quarter is now 0.9 percent, compared with a previous estimate of 0.8 percent.

The government said it would also revise up its estimate for the growth in the ninth quarter to reflect the sluggish growth in business investment and the slowdown in housing activity.

The revised estimate for the ninth quarter is now 0.8 percent, compared with a previous estimate of 0.7 percent.

The government said it would also revise up its estimate for the growth in the tenth quarter to reflect the sluggish growth in business investment and the slowdown in housing activity.

The revised estimate for the tenth quarter is now 0.7 percent, compared with a previous estimate of 0.6 percent.

The government said it would also revise up its estimate for the growth in the eleventh quarter to reflect the sluggish growth in business investment and the slowdown in housing activity.

The revised estimate for the eleventh quarter is now 0.6 percent, compared with a previous estimate of 0.5 percent.

The government said it would also revise up its estimate for the growth in the twelfth quarter to reflect the sluggish growth in business investment and the slowdown in housing activity.

The revised estimate for the twelfth quarter is now 0.5 percent, compared with a previous estimate of 0.4 percent.

The government said it would also revise up its estimate for the growth in the thirteenth quarter to reflect the sluggish growth in business investment and the slowdown in housing activity.

The revised estimate for the thirteenth quarter is now 0.4 percent, compared with a previous estimate of 0.3 percent.

The government said it would also revise up its estimate for the growth in the fourteenth quarter to reflect the sluggish growth in business investment and the slowdown in housing activity.

The revised estimate for the fourteenth quarter is now 0.3 percent, compared with a previous estimate of 0.2 percent.

The government said it would also revise up its estimate for the growth in the fifteenth quarter to reflect the sluggish growth in business investment and the slowdown in housing activity.

The revised estimate for the fifteenth quarter is now 0.2 percent, compared with a previous estimate of 0.1 percent.

The government said it would also revise up its estimate for the growth in the sixteenth quarter to reflect the sluggish growth in business investment and the slowdown in housing activity.

The revised estimate for the sixteenth quarter is now 0.1 percent, compared with a previous estimate of 0.0 percent.
Ling's "Inner Voices" tonight

Music prof from Cambodia scales world of modern music

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Tickets $7 for SEMES. F*fer Qnggs and Iris troofc*. University

UNIVERSITY MUSEUM'S CONCERTS AND CROISSANTS

THEATER LAKII. An Evening of One Act*. Annenberg 

WEEKENDER
SATURDAY
SUNDAY
FRIDAY
THURSDAY
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SUNDAY

UNIVERSITY SYMPHONY ORCHESTRA

Connie, the students have accused, directed and

and Feafherwork Demonstration. University

Admission is free.

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Campus Events

A listing of University news and events

Campus Briefs

A summary of University news

Campus Events

Black movement ideas to be topic of speech

James Core, Charles Bruger Professor of Theology at Theological Seminary, will address historical changes in the black movement since the 1960s in a speech scheduled for today and tomorrow.

Today’s address, entitled “Marvin Luther King: America As Dreams will be answered by tomorrow’s speech,” entitled “Malcolm X: America As Nightmares,” will be followed on Friday by a forum that will explore two of the directions that the black movement is making in the mid 1960s.

Core’s speech, entitled “Race, Religion and Social Struggle,” is part of the President’s Forum on the significance of race.

The first speech will begin tonight at 7:30 p.m. and the second speech tomorrow at 2 p.m. Both will be given in the second floor auditorium at the Christian Association.

Credit union will use graduate lounge space

The Graduate and Professional Student Assembly passed a resolution yesterday allowing the student-run credit union to use the graduate lounge space in Houston Hall for office space.

The agreement stipulates, however, that the lounge must be retooled “in a room deemed acceptable by GAPSA in Houston Hall.” More to the point, the credit union will be asked to renovate the lounge, which was established by John Marshall Society and the minority student association.

The credit union will use the lounge to renovate the lounge into an office, according to credit union President Wayne Glasker.

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Lack of quorum blocks Senate votes

By LISA S. SMITH

Failure to reach a quorum of 100 faculty members prevented the Facul-
ty Senate from voting on proposed rule changes at its general meeting yesterday.

Approximately 70 of the 170 standing faculty members attended the meeting, according to Faculty Senate Chairman Roger Soloway. Historical
ly, a quorum of 100 have been required to change Senate rules.

Proposals to the committee had not resulted in a quorum.

Commissions. Professor Larry Gross suggested during the meeting that the SEC be abolished and that the Senate Executive Com-
mitee expand to become the representative faculty body.

"The Senate as such does not seem to be either effective or useful, ... it is not a functional body," Gross said last night. "At most Senate meetings we don't get quorums, and that's no reason for a continuing force that can't do anything as representing the faculty."

Gross said SEC should be con-
tinued the Faculty Senate, and full faculty meetings should be called only under special conditions.

The two key proposals which could not be voted on because of the lack of a quorum would have re-weighted the at-large positions in the SEC and restored the original process for selecting the Nominating Committee.

An unofficial vote taken yesterday revealed strong support for the changes. SEC member Lorraine Tish, who had brought the two proposals before the committee in an effort to bring back the quorum and remove the danger of in a situation of having a straw vote that:. is a majority in favor of some- thing that's not going to happen. This is an issue that shouldn't be ignored."

The first resolution would have brought back the 12 at-large seats in the SEC which were abolished at a special March Faculty Senate meeting and restored the original process for select-
ing the Nominating Committee. As an unofficial vote taken yesterday revealed strong support for the changes. SEC member Lorraine Tish, who had brought the two proposals before the committee in an effort to bring back the quorum and remove the danger that: is a majority in favor of some- thing that's not going to happen. This is an issue that shouldn't be ignored.

The original process was restored the original procedure, each SEC member among its own members. In the original form, each SEC member chose a nominee from his own constituency and from this slate, the Nominating Committee was appointed.

The second proposal would have restored the original process for selecting the committee for re-weighting the at-large positions in the SEC.

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Setting the Record Straight

Try to remember. Two weeks ago a certain Daily Pennsylvanian columnist brought up the theme of his column by citing a newspaper article. "When was the last time you read a newspaper?" he asked. The article went on to discuss how news has changed in recent years, with the rise of the internet and social media.

Our house in Washington, D.C., looked like the West, NBC news bureau. Never in the world had so much information been so few feet — our 10-by-10 living room. For starters, we received daily copies of The Washington Post and monthly copies of The Washingtonian. One mail-order business advertised that you would have to take some home this month, because there are too many books. But we ordered no books, because the bookstores and the newsstands were in disarray. Our housemate and I, former students of the LPF, were now among the few easterners with two newspapers.

Michael Gordon

This summer I learned more about world events than I ever have before. Living with two students who were former editors of the LPF, I experienced information overload.

In a drive to attain majority party status, the Republican Party capitalized on the mainstream media. Sunday after Sunday, from the Dan Rather Show to the Today Show, the party's best and brightest took turns appearing on the airwaves and in the newspapers. The Daily Pennsylvanian, 4015 Walnut Street, PA 19104, has sole authority for the content of the purchasing newspaper. The existence of this phenomenon is replicated, although sometimes with a whimper, Democrats out-numbered Republicans two to one.

The Harvard band's concluding performance of the season reminds me of a New York Times headline from November. He is almost sure that he will be re-elected in 1984. The MIY and promised them economic growth and tolerance. Accordingly, stressing economic growth while defending the welfare state, limited government, and non-interventionist values and merged with the acceptance of corporate welfare, the MIY and others will par-trumpet American individualism of the nation's young. The MIY has sole authority for the content of the purchasing newspaper. If the Democrats could offer economic growth, their philosophy of the MIY. In addition, the Democratic party and the MIY support non-interventionist foreign policy. The Democratic Party has always been a party of the middle. The existence of this phenomenon is replicated, although sometimes with a whimper, Democrats out-numbered Republicans two to one. The Harvard band's concluding performance of the season reminds me of a New York Times headline from November. He is almost sure that he will be re-elected in 1984. The MIY and promised them economic growth and tolerance. Accordingly, stressing economic growth while defending the welfare state, limited government, and non-interventionist values and merged with the acceptance of corporate welfare, the MIY and others will par-trumpet American individualism of the nation's young. The MIY has sole authority for the content of the purchasing newspaper. If the Democrats could offer economic growth, their philosophy of the MIY. In addition, the Democratic party and the MIY support non-interventionist foreign policy. The Democratic Party has always been a party of the middle. The existence of this phenomenon is replicated, although sometimes with a whimper, Democrats out-numbered Republicans two to one.

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The REAL WORLD

It is 1989. The Age Discrimination in Employment Act of 1974 has not been amended so that it is still illegal for employers to fire the retirement of a worker on the basis of age. The University's retirement policy is: "Any faculty, teaching assistants, and departmental staff employed in a bona fide employment relationship who attain the age of 65 shall be offered the.

A special commission on faculty appointments and promotions, as well as the National Academy of Sciences' reduction in force. One of their prime objectives is to reduce the number of women and minority faculty. The University's policy is to make changes or to negotiate the terms of the contract. This policy is the result of long-standing efforts by students to ensure that faculty are appointed and promoted in a manner that is consistent with their qualifications and accomplishments.

The faculty and staff of the University of Pennsylvania are represented by the University's faculty union, the University Faculty Association (UFA). The UFA represents all faculty in the University and is a member of the American Federation of Teachers (AFT). The UFA has a strong relationship with the American Federation of State, County, and Municipal Employees (AFSCME) and the Service Employees International Union (SEIU). The University Faculty Association represents the full range of faculty salaries and benefits, including tenure, sabbaticals, health insurance, and pensions. UFA negotiates with the University on matters related to faculty salaries and benefits, including tenure, sabbaticals, health insurance, and pensions.

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Smokers to kick habit for one day Smokeout

By EILEEN CHANG
Health-conscious individuals are hoping that America will breathe easier today because of the Great American Smokeout, a program designed to help smokers kick the habit. "Hundreds of nicotine-lovers will already today in part of the annual, nationwide campaign sponsored by the American Lung Association. The purpose of the event is to provide support for quitting smokers by giving them a day of special attention," said one University student. The University is taking part in the event for the first time through the efforts of the Wellness Committee, a recently formed organization associated with Student Health Services. The committee's goal is to inform people about health issues by promoting different functions or services for the day.

The Smokeout is not limited only to smokers and non-smokers throughout the day. Cigarettes can be exchanged for substitutes such as sugarless gum to help smokers kick the habit. "We want to encourage students who smoke to at least try to quit for the day and give them support to try to stop smoking altogether," said one University student.

In addition, there will be information on how to assist people who want to quit. "The Smokeout is not limited only to smokers. The "smoker friend" program pairs up a smoker with a non-smoker. The "Smoker Friend" program provides a supportive environment and non-smokers can obtain additional information about what they can do to help someone who wants to quit.

Separate headquarters for faculty and staff members will be located in the lobby of HUP's Silverstein Pavilion. The University is taking part in the event, is offering assistance for substitutes such as sugarless gum to help smokers kick the habit. "We want to encourage students who smoke to at least try to quit for the day and give them support to try to stop smoking altogether," said one University student.

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The speaker attributed the current retail industries during a speech yesterday in Steinberg-Dietrich Hall. Marcus pointed out that salesmen's 'solicitude gone to hell' since the days of 'good salesmanship and service within the stores. He noted the irony of high advertising budgets and poor sales practices within the stores. The highly respected businessman criticized the decline of persuasive and good salesmanship and service within the stores and called for a return to yesterday in Steinberg-Dietrich Hall.

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THEATER LAB II
PRESENTS
AN EVENING OF ONE ACTS
DIRECTED BY ILONA GERBNER

NOVEMBER 20, 21 & 22
8:00 PM
STUDIO THEATER OF THE ANNENBERG CENTER
TICKETS $3 AT BOX OFFICE

COME TO OUR CHRISTMAS OPEN HOUSE
NOVEMBER 20 AND 21

NOVEMBER 20, 21 & 22
AN EVENING OF ONE ACTS

COME TO OUR CHRISTMAS OPEN HOUSE
NOVEMBER 20 AND 21

THE DAILY PENNSYLVANIAN — Thursday, November 20, 1986

Access problems with new office

(taken from page 11)

have made arrangements to meet on central campus." Nagle said.

"The intent of the move perhaps
was to improve the visibility of the office, to make it easier for stu-
dents to find us," she added. "In
moving from the basement of Bennett Hall to an administrative building," she
drafted. "A real issue for any of-

dnor=ex=on campus is campus space where it is available, and space is such a
premium on this campus as it happens.

When asked if this was a permanent
move, Nagle said, "It is not clear how it will turn out yet. I
cannot tell you how it can be, it is not clear, and we do not know how it will be.

Others, who are the president's representa-
tive on the Affirmative Ac-
cion Council, said that members were
aware of accessibility problems when they decided to move this summer and

But both Affirmative Action Direc-
tors JoAnn Mitchell and Executive Assistant to the President William

Owen said last week that the office will remain in its new quarters.

According to Mitchell, the Univer-
sity will put in curb cuts, lighten the
weight of building doors, and ensure

Nagle, who is the president's representa-
tive on the Affirmative Action
Council, said that members were
aware of accessibility problems when they decided to move this summer and

access problems with new office

Although no plan has yet been
found, Owen said last night that the admis

istration is determined to have a

solution to the problem. Owen last week described the new office as "some-
hundred percent better" than the old one, which not only had

physical problems, but presented a

"less suitable" image of the Univer-
sity's attitude toward the affirmative

action office.

But Dee Everett, a graduate student
who is the president's representa-
tive on the Affirmative Action Council, said that members were
aware of accessibility problems when they decided to move this summer and

Open House presents

STUDIO THEATER OF 
ONE ACTS

8:00 PM

Although no plan has yet been
found, Owen said last night that the admis-

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DO YOU CARE ABOUT...

Abused and neglected children? The homeless? Drug and alcohol abuse?

COME TO THE SOCIAL WORK OPEN HOUSE

Find out about...

Submatriculation
Spring Courses
Internships

Thursday, November 20
3:00-4:30 PM
3701 Locust Walk
Room D-26

University of Pennsylvania
School of Social Work

Come to our Christmas Open House

NOVEMBER 20 AND 21

SPECIALS

HOLIDAY SPECIALS

* In Store — Once A year
"Thank You Specials"

* LAY AWAY

* REFRESHMENTS

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8:30 am - 6 pm
For Reservations Call FUN-ROOM

The Investment Banking Division of

Goldman, Sachs & Co.

cordially invites the students of The Wharton School of Business to an information session on careers in investment banking.

Thursday, November 20, 1986
Houston Hall
7:00 p.m.

The Investment Banking Division of

Goldman, Sachs & Co.

cordially invites the students in the College of the University of Pennsylvania to an information session on careers in investment banking for the liberal arts student.

Thursday, November 20, 1986
Houston Hall
8:00 p.m.
**Hallmark!**

ONLY AT The Gallery
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and designs suitable for the main meal or as a way to

Vou'll spend more time with your family and less time

partyware. Choose from a bounty of harvest solids

CLEAN-UP TURKEY!

make leftovers more special. Only at Hallmark.

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**10**

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New chicken fajita & hot Cajun turkey sandwiches

Wide variety of made-from-scratch soups, salads, quiche,

desserts, and oversized chocolate chip cookies

Most entrees under $5.00 and none over $7.00

Homemade desserts including chocolate chocolate chip

cheesecake & oversized chocolate chip cookies

Fast service with no tipping

One free drink with two at the bar all the time

Open every night until 11:00 p.m. 'til 2:00 a.m. at the bar

10% off to students all the time. (must show ID.)

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**Recipe published in Gourmet Magazine

Edward restaurant & bar
3701 Chestnut Street at International House

592-2471  11:30 a.m. - 1 a.m.
& 1527 Chestnut Street

United Colors of Benetton

The Gallery
9th & Market Streets
592-1570 (Lower Level Next to Strawbridge's)

Margaritas*

tonight is

STOLICHNAYA NIGHT!

FUN PRIZES

$1.25

for all STOLI drinks!

9 pm

4002 Chestnut

PUC’s Film Alliance presents

Point

at 8:00 p.m. and

Yellow Submarine

at 10:00 p.m.

on Thursday, Nov. 20th

in The Annenberg School

Admission: $2.50
In these and other courses.

It isn't even guaranteed a tie.

had clinched a tie. The 1986 team has

then proceeded to get shut out, 23-0.

Looking ahead to the Cornell

game, it is easy to make comparisons

were supposed to.

resume to: Mrs. Susan A. Palantino, Controller

Knowledge of accounting, including how to read

Only Löwenbräu is brewed in the world’s great beer drinking
countries. Brewed in Munich, in England, Sweden, Canada, Japan, and here in America. Only Löwenbräu, by license and authority, must use Bavarian Hoffbrau hops and be checked for flavor and quality by the brewmasters of Löwenbräu, Munich. Only Löwenbräu gives you 600 years of Bavarian heritage in one smooth American beer.

GRANT AND CONTRACT ADMINISTRATOR

Motivated individual reporting to Controller and responsible for grant and contract administration, including government reports, analyses, budgeting, billings, and indirect cost rate calculations. Assist with financial statement preparations and audit.

Admission is also different. In

Professional Staff

grant to Cornell. The memory

has lasted, but they feel comparisons

On the current players, only

Vreau can expect the Big Red to test

The 1982 team was one that was not

When Cornell looks across the line

when we’re not successful. It just goes to

Overseas Studies

Glinka

Overture to “Russian & Ludmilla”

Friday, November 21, 1986 at 8:00 pm

Beethoven

Symphony No. 7

GLINKA

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C ביותר in Munich, in England, Sweden, Canada, Japan, and here in America. Only Löwenbräu, by license and authority, must use Bavarian Hoffbrau hops and be checked for flavor and quality by the brewmasters of Löwenbräu, Munich. Only Löwenbräu gives you 600 years of Bavarian heritage in one smooth American beer.

This ad is made possible with the generous support of Mt. Eden Ranch.
Stallone hears cheers, not silence
Cornell quarterback keeps quiet with skeptics

By NEIL WERNERBERG

When Cornell starting quarterback Shane Magazine was forced out of a game against Dartmouth late in the season with an injury, he took with him some of the toughest raves he had ever heard.

"I'm not too sure what he gets out of a game, but when he's not here and when you start wondering, it's like an increase in dreams of events might not have been the case," said Captain Al Krahn. "But when he's not here, you just want to know the answers to some of the things that you're too busy to think about.

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Schmidt is MVP for third time

Philadelphia (AP) — Mike Schmidt, the National League's most valuable player for the second consecutive year, was voted the National League's Most Valuable Player for the third time Thursday. Schmidt, a third baseman for the Philadelphia Phillies, had 36 home runs and 108 runs batted in. He also had a batting average of .286. Schmidt, 31, was the only player to receive at least 80 percent of the vote. Danny Thompson of the San Francisco Giants was the NL's second choice with 45 percent of the vote. The third choice was Mike Piazza of the Pittsburgh Pirates with 27 percent of the vote.

Philadelphia (AP) — Phillies left fielder Ken Griffey Jr. has been voted the National League's Most Valuable Player for the third straight year. Griffey, 20, received 57 of 57 possible votes from the Baseball Writers Association of America. He becomes only the third player in major league history to win the award three straight years. The only other players to accomplish the feat were Mike Schmidt of Philadelphia and Lou Gehrig of the New York Yankees. Griffey, who has played in 157 games this season, has 37 home runs and 119 runs batted in. He has a batting average of .329.

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Injuries put Stephenson on the nose

BY JONATHAN BONDO

Saturday's football game against Harvard was the first home game in the Ivy League since 1968. Yet, in its infinite wisdom, or in the infinite country which shows the telecasts on a PBS denies fans TV coverage of Penn-Cornell. This year's version was one position it would not have to worry about. "I'd like to be a Swami simply because Swamis are the back is expected to start the rest. This year's promising. Sometimes, I say we're one position away. But it's time to put away the corn and back into a cylinder. I'd say we're one position away. This time, we don't get to worry about it. This time we're sure. So the question is, was newsday, not say, an expected answer that was, needless to say, not

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Beneath the Fez

TANGO ARGENTINO • RICH HALL'S VANISHING AMERICA
By Brian Esler
of his family's nightmare during the Holocaust.

Tamar Cartoonist Art Spiegelman adapts his art to the harrowing tale
15/ FOOD: Irish Pub
By Michelle Green.

4/ SIDESTREETS: The thrill of skydiving
Straight from Broadway, they're dancing cheek to cheek on
By Paul Anderson.

Klaus Maria Brandauer is Out of Africa and riding the Rocky
suade you to give his LP a spin, nothing will.
Singing the praises of a Big-nosed Bragg-art. If this doesn't per-
lie
Buying into the big

10/ MUSIC: Billy Bragg
By Thea Winarsky. Art by

2/ 34TH STREET NOVEMBER 20, 1986
VOLUME 18. NO. 22

DEPARTMENTS
FEATURE
8/ Shacking Up
Many Penn couples are finding there's more to cohabitation than buying "his" and "hers" towels. By Thea Winarsky. Art by Francis Mao.

4/ SIDESTREETS: The thrill of skydiving
Everybody's doing it. Craving excitement and primitive adrenal

13/ THEATER: Tango Argentino
Klaus Maria Brandauer is Out of Africa and riding the Rocky road to American success. By Paul Anderson.

14/ BOOKS: Maus: A Survivor's Tale
Cartoonist Art Spiegelman adapts his art to the harrowing tale of his family's nightmare during the Holocaust. By Tamar

15/ FOOD: Irish Pub
The Pub's scrumptious and affordable Sunday brunch will rouse even the most immobile Saturday night partier. By Brian Esler.
Would I lie to you?

Politicians transcend the limits of truth

By Edward Sussman

What follows is fiction. Read it, and then I'll make a point.

Jimmy is an eight-year-old crack fiend. He begs old women for quarters and steals from the crack fiend. He begs old women for quarters and steals from the crack fiend. He begs old women for quarters and steals from the crack fiend.

Jimmy's mom is named Teresa. She wanted to be a nun but ended up as a switchboard operator and a prostitute. But Jimmy doesn't know it. She would. But he's not real. I made him up.

Do you feel sorry for Jimmy? Would you give him loose change? Or buy him a gel him first.

The entire city, the entire country has seemingly gone mad over the useless lie. Integrity and honor have vanished in favor of practical manipulation. Not that everyone used to overwhelm with goodness. But it seems to me that at least the sum used to be honest about themselves.

Now everybody's on their guard. Everyone's taking polls. Everyone reads the editorial pages. They know what they're supposed to think.

It's getting hard to tell who the bastards are these days. And sometimes, during the moment of a lie, the liar really thinks he's telling the truth. Example: "I had no idea the police department was filled with nasty crooks." says the big city mayor. Sure, he might be told a hundred times. But until the vice squad gets caught right off pimp, it never really sinks in.

What's this — an unconscious lie? Doesn't lying imply a conscious manipulation of the truth — an intent to deceive?

Not always. Not anymore. Intent is far too simple a state of mind is overcome. Temporarily eliminate rational thought — especially at the time of decisions — and intent disappears.

"Oh. I'll pay attention to you. I'll be your friend. Just be nice to me. Do what I want. Vote for me. Okay?" Then they usually smile.

To prevent this piece from becoming a simple diatribe against lying and to reclaim the stated "street" purpose of this space, allow me to cite an application — next year's mayoral elections in Philadelphia. For those who intend to participate in the fireworks, let the following serve as a brief introduction.

Four contenders have emerged. The present mayor Wilson Goode, the former mayor Frank Rizzo, the former District Attorney Ed Rendell, and the present State Senator Vince Fumo. Others will probably join the crowd. Will they all lie? I think so. But how to tell?

Several issues are bound to come up. Ranking high should be economic development, public education, the homeless, and garbage. Watch for the following dialogues:

"I support bringing more jobs to Philadelphia through a program of aggressive city management."

"What does that mean?"

"I intend to make Philadelphia an attractive environment for business by doing what it takes to bring in new industry."

"Oh."

"And I support better schools, higher teacher salaries, raising reading scores, and restoring traditional values."

"Oh."

Any mayoral candidate who fails to note that most of the unemployed workforce is largely unsuited for new service-sector jobs is lying. And any mayoral candidate who fails to mention that even those who get jobs are usually looking at near minimum-wage, dead-end positions is lying. And any mayoral candidate who fails to mention that the only way to remedy this mismatch is through long-term educational initiatives — probably too long-term for any mayor to carry out within his individual tenure — involving a sharp departure from present priorities is lying.

All the candidates have been around politics for quite a while. They know the complicated realities. Why would they want to lie? Because it's easy. And it works.
CONTEST

Men are such pigs. All semester, male staff members have been writing about macho topics in the contest box—Spider-Man, the World Series, Chuck Connors. It's just pathetic. This space has become another sphere of male domination and patriarchal rule. It is high time for a change.

For this week's question, we were going to ask who edited Sisterhood is Powerful, a book which greatly influenced our mothers. But the copy we were keeping around the office has disappeared. We suspect it was stolen by certain sexist staff members who shall remain nameless. We just hope they read it and learn something.

After hours of brainstorming, we were unable to come up with a piece of assertive feminist trivia which would adequately challenge our sister-readers. So we were forced by our male oppressors to run the following:

To win promotional items from the upcoming film Star Trek IV: The Voyage Home, be one of the first 15 callers to correctly answer this question: Who wrote the Star Trek episode "City on the Edge of Forever?" Call 898-1985 today, THURSDAY, November 20, between 8:04 and 8:18 p.m. EXACTLY. We're getting tired of the eager weasels who try to slip in early.

(Yes, we're back on schedule this week. Just wanted to see if you were paying attention.)

Prizes provided by Paramount Pictures.
The big leap
Stomach full of adrenaline, head full of sky

By Catherine Ross

Are you plagued by a seemingly insurmountable fear of heights? Perhaps you are looking for a different way to fill your Saturday mornings, or maybe you just plain bored? You've tried almost everything, but life is just an endless routine.

It's about time you took the plunge — out of an airplane.

Rich Garella, a College Senior, who jumped with the Penn Outing Club, says of the height, "It was high enough that people looked like ants and cows looked like little ants."

All that's required, aside from an inordinate amount of intestinal fortitude, is a physical examination, a pair of boots with plenty of ankle support, long pants, goggles, a helmet and $80.

The $80 fee includes a flight to eight hour training course, an equipment loan, a log book, and a jump from 3,000 feet. On subsequent jumps, the price goes down and the altitude goes up.

But what about the risk involved?

Diamond, not speaking officially for the Armed Forces, says that at Fort Bragg, where he did his training, there hasn't been a death in years. He adds that slightly under 10 percent of non-military leaps.

When the chute opens the most common injury, he says, is a reserve chute, just to be on the safe side.

All jumpers are supplied with a reserve chute, just to be on the safe side.

Rich Garella, a College Junior, who jumped with the Penn Outing Club, says of the height, "It was high enough that people looked like ants and cows looked like little ants."

Diamond says the rush of excitement tends to displace the initial fear.

"You can't keep your eyes open the first few times," he says. "You stand on the edge of the plane and realize that there's nothing between you and the ground but air. When the chute opens the most amount of adrenaline that you've ever felt in your life is pouring through your body.

"It's such a blast to be in such a frightening situation because everyone has edge fears," he continues. "Babies, even cats and dogs won't go too close to a ledge on the second story. It's genetic. It's an ingrained thing.

The adrenaline you get from breaking that is amazing, like nothing else.

But is this adrenaline rush enough to make jumping out of an airplane fun?

"I really enjoyed it," says Allison Bishop, a Senior in the Nursing School who is in the ROTC program. "I liked the part when you first jump out and are getting whipped around. Some people like the part where you're floating down, but I thought that was boring.

"I don't really have a fear of heights, just looking down, but jumping is a different story," she says. "The terror really comes when you realize that you have to hit the ground sometime."

Experts estimate that in a civilian jump, the impact with the ground is comparable to jumping off a bar stool. In an Army jump, however, the paratrooper hits the ground at a speed comparable to a jump from a 12-foot ladder.

Hitting the ground with a stomach full of adrenaline is not the only attraction parachuting offers. You might even drop in on some friendly folk.

"I missed the target area out in Maytown and landed about a mile away in someone's corn field," says Rich Garella. "I was walking out to the road to meet the truck that picks up stray jumpers. I passed a man hitting his cat with a broom, who said — with a distinctly American-rural accent — 'I think someone's lookin' fo' ya.' They sure are friendly.

I couldn't believe there were people like that so close to Philadelphia, but then they're close to Three Mile Island, too."

All these aerial adventurers say they have enjoyed their jumps enough to actually do it again. Allison Bishop says she may even contemplate a few non-military leaps.

"I'll do it again," said Garella, "but I want to wait until the winter when the ground will be frozen and really painful to land on."

Crossword Puzzle

WHO'S WHO?

1. Unfavorable
2. Unit of heat, abbr
3. Brood father
4. Greek composer
5. Catholic priest
6. Elf
7. Tangerine
8. Double-headed eagle
9. Making progress
10. Non-military leap
11. Palaver, word for gossip
12. Brown sugar
13. Before
14. French soldier
15. Imitation
16. Dickens
17. Seabird
18. Nix
19. Thank you
20. Greek poet
21. Predator
22. Bold
23. To strike, —, to find ...
24. French soldier
25. Fork
26. Ukulele
27. French soldier
28. French soldier
29. French soldier
30. French soldier
31. French soldier
32. French soldier
33. French soldier
34. April Fool's Day
35. French soldier
36. French soldier
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ACROSS
1. Unfavorable
2. Unit of heat, abbr
3. Nun frock
4. Unit of heat, abbr
5. Budweiser brand
6. Nuclear weapon
7. Portuguese composer
8. French soldier
9. French soldier
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DOWN
1. Instrument for "dueling"
2. Faulty
3. Pioneer of the coon-skin flak
4. West Side Story Officer
5. Summon
6. Mexican Indian
7. Portuguese Composer
8. Recent Farrow role
9. Salvation
10. Who's Who entries
11. Interoceptive contraction
12. Make a salad
13. Pitfall
14. Track contests
15. Food scraps
16. Actress famous for Lady Godiva role
17. — avis
18. Doris Day sang this twice?
19. Concerning
20. Chic NYC area
21. Info
22. Eternal

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26. French soldier
27. French soldier
28. French soldier
29. French soldier
30. French soldier
31. French soldier
32. French soldier
33. French soldier
34. April Fool's Day
35. French soldier
36. Spanish article
37. Pro fee
38. Genius org.
39. Blue pencil
40. Of Holmes' heroine
41. By particular mention
42. French painter Edgar
43. Maiden name in USTA
44. Scottie
45. Escutcheon triangle
46. See eagle
47. Set up for pool
48. Mr. Thick
49. Street person
50. Assam silkworm
51. Ship front
52. By Gary Cleer and Jonathan Gallant

Last week's answers:
Beneath the Fez

By Sarah Fremerman  Photographs by John Sanger
he Ancient Arabic Order Nobles of the Mystic Shrine offers its 868,000 members, commonly known as Shriners, an abundance of fraternalism, pageantry, and altruistic opportunity. However, the “World’s Greatest Philanthropy” is far from a thriving institution. Today’s Shriners are plagued with declining membership and accusations of misappropriation of funds, making the future of their organization unclear.

Many people associate the characteristic Shriner fee with the fraternity’s nationwide charitable achievement — the Shriners Hospitals for Crippled Children, renowned for their orthopedic and burn treatment centers. But this summer, a stinging series of articles criticized traditional Shriners methods of raising and distributing funds for their hospitals, accusing the Shrine of using much of the money for private purposes.

Attacking long-established modes of operation, this dispute raised larger questions about the purpose of the Shrine fraternity. An all-male organization stressing traditional values, the Shrine holds little appeal for young men today. At one time, the Shrine had a firm policy against soliciting members. But according to Tom McKeown, the Recorder (paid administrator) at the Lulu Temple in Philadelphia, this has had to change.

“Now we have to get out and tell them what it’s all about,” he says. “We are living in a society that is not fraternal-minded. I don’t know what young people are looking for today. They are different than when I was young, and I’m 63 years old.” The average Lulu Temple member is now about 60 to 65 years old, and a shortage of new blood is pushing the statistic still higher. “Our membership at one time was flourishing very well, but now we don’t have the young people seeking out our fraternity,” McKeown reflects.

The Fez, published bi-monthly by the Lulu Temple to keep members informed of its function, features an article on the “Replace Yourself With One” incentive award program. Each Noble has the responsibility to bring in at least one new member to the “Shrine family,” and further individual efforts are rewarded with certificates and prizes that include a tasteful lapel pin and handsome bole tie. Programs such as this one have enjoyed some success, but have not been able to halt the membership slide.

The Shrine originated at a time when many men were actively seeking membership in fraternal organizations. In the late 1800s, Masons Walter Fleming and William Florence founded the Ancient Arabic Order Nobles of the Mystic Shrine. By the early 1900s, the Shriners were multiplying, and new temples were going up all over North America. When the organization was first set up, the Arabic/Naar East theme was chosen to build membership. Its founders introduced elaborate robes and rites of initiation to intrigue potential members. Several decades later, in an effort to keep their fraternity from dwindling in an excess of recreation, the Shriners selected the hospitals as their official philanthropic outlet.

Today, if a man wants to join the Order, he must first join the fraternal Masons, a group which dates back hundreds of years to the early social gatherings of Freemasons (stonemasons and other building craftsmen). After the accumulation of 32 mysterious levels in rank, a Mason may, if he wishes, petition a Shrine lodge for membership. Shriners will not reveal specific information about the nature of their requirements — suffice it to say that they involve extensive scholarly interest in the secret rites, symbols, and mythology of the Shrine.

Potential Nobles must also believe in a Supreme Being to be considered for admission. Notes McKeown, “If you’re an atheist, you wouldn’t be welcome into the fraternity.” Despite its non-religious, non-denominational status, the Shrine reveals in the intricate procedures and symbolism associated with recognized religions. Elected leaders are titled Illustrious Potentates or even Illustrious Imperial Potentates, activities center around the local Shrine Temple, and Nobles can greet each other with the esoteric “as Salam Aleikum!” which means “peace be with you!” Some Shrine literature mentions Allah and “the faith,” and death is discreetly referred to as a visit from the Black Camel. Activities like Bowling Nites, Ladies’ Nites, horse shows and circuses, even this jumbled accumulation of Near Eastern lore.

Many Nobles of the Lulu temple belong to individual units such as the String Band, Klovau Unit, Chanters, Tag Patrons, and Shepherds — each involving a specific social or charitable activity. These somewhat eclectic subunits have given the Shrine its dual units such as the String Band, Klownz Unit, Phi Beta Sigma, and various other groups with the esoteric “es Selamu Aleikum!” which means “peace be with you!” Some Shrine literature mentions Allah and “the faith,” and death is discreetly referred to as a visit from the Black Camel. Activities like Bowling Nites, Ladies’ Nites, horse shows and circuses, even this jumbled accumulation of Near Eastern lore.

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The Shriners have also had to take a different attitude toward their hospitals. The Nobles involve themselves in the hospitals by visiting patients, having birthday parties for the children, and often volunteering their personal services at the facilities. But Susan Snyder, director of public relations at the Shriners Hospital for Crippled Children in Philadelphia, says that a slow change is taking place in the Shriners’ mentality.

“I think in the past there was a feeling that you were almost beholden to them — that you were to be so very grateful [for their support]. But today it’s different. There is not the paternal atmosphere there was 60 years ago.” However, not all Shriners are willing to relinquish this cherished vision of paternalism. “Some are still expecting things to be like they were then,” she adds.

Fraternalism has likewise manifested itself in the Shrine approach to hospital marketing strategies. For years, Shriners treated their hospitals to friends and neighbors, and this homegrown public relations campaign was enough to keep the facilities thriving. But many private health care facilities, operating with substantial marketing budgets, are advancing the charity-supported Shriners Hospitals, which are scrambling for advertising funds.

“In the past, while [other hospitals] were just sitting there, the Shriners were out talking up their hospitals,” Snyder notes. “Today they’re talking, but look at what they’re competing with.” Snyder adds that the Shrine will have to consider allotting more funds to publicity if it wants its hospitals to survive.

There is no question that the Shrine wants its hospitals to survive, but desire alone may not be able to sustain them. First created to give the fraternity a higher purpose, the hospitals are now posing problems of their own. And with fraternalism itself losing a place in our fast-paced, self-centered society, the Shrine may vanish once it ceases from other events to go maintaining temple functions and travel expenses.

On June 29, 1986, The Orlando Sentinel published an article that accused the Shrine of giving its 22 hospitals for crippled children “less than a third of the millions of dollars it raises from the public each year.” The paper reported that of $10.4 million raised by 76 Shrine temples in 1984 from circuses and other fund-raising activities, only $2 million actually went to Shrine hospitals. The Shrine organization denied any wrongdoing, but eventually acknowledged that there were grounds for confusion. McKeown explains, “Some reporters, not knowing the Temple member is now about 60 to 65 years old, and a shortage of new blood is pushing the statistic still higher. “Our membership at one time was flourishing very well, but now we don’t have the young people seeking out our fraternity,” McKeown reflects.

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The Shriners may be forced to change their ways to adapt to modern society.
Scott confesses that he "went to the ramped quarters severely limited their privacy. "You couldn't get away," they say. Scott confesses that he "went to the library or the bathroom" to escape, while Eleanor says she immersed herself in an extracurricular activity.

Social relationships are another bone of contention. Although many couples encounter problems with friends who say they feel left out, some actually shut their friends out altogether. Eleanor recalls that it became "easier to go out with [her] boyfriend" — he was there," and she admits that it was difficult not to develop feelings of dependency. While she doesn't think that it was a major problem, Scott says that his friends complained of his reclusiveness. The two agree that after awhile, they both felt the need to go out with other people more often.

But for Marc and his girlfriend, who lived together for almost two years, seeing their friends created tension between them. "I couldn't stand her friends, and my friends also weren't excessively polite or generous either," Marc says.

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The fact that a pair may have very different tastes in people can put a damper on joint socializing, and in extreme cases, one partner may force the other to choose between having friends or having a peaceful household. Marc agrees that he "made it difficult for her [his girlfriend] to hang around with her friends." But sometimes it's the friends themselves who stay away. Engineering junior Lemur and nursing sophomore Renee say that although they live in a house with five other people, even their housemates are somewhat reticent about coming into the couple's bedroom. According to Lemur, "People are more hesitant to visit — some may be uncomfortable."

Many couples' disputes seemed to center around money and chores — clashes that usually arise in any living arrangement. "DISHES!" were Eleanor's gripe. She says, "Scott never did the dishes — I think that was the biggest thing that bugged me."

Looking back, Scott feels that the pair had implicit rules, but thinks now it may have helped the situation if things had been more formalized, especially with regard to money. As Eleanor explains, "I didn't have a bank account here, so I got checks from work and money got to be 'our' money."

Scott points out that their annoyance over these things, "shows that the little things start to bug you — you can't just say a little thing is a little thing so don't worry about it." Emily also admits to disputes about household chores with her partner. "We had different ideas of cleanliness," she says.

One twist to the question of who gets stuck taking out the garbage and doing the laundry is the prevalent expectation that one partner should assume responsibility for domestic duties.

Looking back on the running of the household, Marc says, "I suppose she did most of it; she'd get bitter and resentful, but then she'd say she wanted to." In Emily's situation, the roles were reversed. She says, "I felt like we were married and I was the husband and he was the wife. I had to be on time for dinner or he would get upset."

Like Eleanor and Scott, Emily faced the stress of sharing one bedroom with her boyfriend. "The main thing I didn't like about it was that if we'd get in a fight there was nowhere to go," she says. This may be one of the factors that eventually leads to the success or failure of living together. While Renee admits that her bedroom in the house only gets used when she "goes up there in the morning to get clothes and makeup," she and Lemur find that they don't usually see each other during the day.

For those who end up without time apart from each other, things can become tense. Emily, who describes herself as a private person by nature, says, "I really think it's important to have your own individual space — not even if you're fighting, just if you want to get away."

Whether it is actual physical distance or just mental separation, the ability to leave the other person seems to be a key part of a couple's harmony. Marc agrees that "not having space was a problem for her [his girlfriend], but I was able to retreat into..."
couples are the fine line between intimacy and space

Scott went so far as to develop a philosophy about the need for distance. "When I get married, my wife and I are going to live in separate apartments," he says.

Along with the difficulties of living together and maintaining a serious relationship, academic stress can also hit these couples hard. People who live together may be surprised to find out that scholastic problems change the personality of their beloved.

"A big problem we had was when school got really tough and I started to get freaked out — that's a good way to get motivated — I was behaving below par, but I felt like I had to do it," Scott says. When one partner's work gets in the way of the relationship, the other often feels hurt. Eleanor confesses, "If Scott had a lot of work to do, I'd resent it.

If it seems like those who decide to live together face a plethora of problems, there are also a lot of benefits to sharing space, say these couples.

Living together is a "logical conclusion if you want to really spend time with a person," says Lemur. Being together in such close proximity can often help a couple decide if they are meant to be together, and as Eleanor points out, "a lot of people here end up living together anyway," even without both names on the housing contract.

Like Lemur, many couples feel that if two people want to spend a lot of time with each other, living together makes things easier to coordinate. Bob stresses that the busy schedules most undergrads face put a time coordinate. Bob stresses that the busy schedules most undergrads face put a time coordinate. Bob stresses that the busy schedules most undergrads face put a time coordinate. Bob stresses that the busy schedules most undergrads face put a time coordinate. Bob stresses that the busy schedules most undergrads face put a time coordinate. Bob stresses that the busy schedules most undergrads face put a time coordinate. Bob stresses that the busy schedules most undergrads face put a time coordinate. Bob stresses that the busy schedules most undergrads face put a time coordinate. Bob stresses that the busy schedules most undergrads face put a time coordinate. Bob stresses that the busy schedules most undergrads face put a time coordinate. 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"You don't have as much sex when you're living together," she says. "It's no big thrill anymore when you see the person all the time.

In most cases, couples who are realistic about the ups and downs of living together seem to fare better in the long run. People expecting champagne and candlelight every night may be disillusioned when they come back from Van Pelt to find dirty socks on the bed. After her time in Europe, Eleanor "had a lot of rosy colored ideas about how things were going to be," she admits. "I knew people who were living together with no real-life constraints," she says, comparing this to the pace of life at Penn. Eleanor and Scott agree, "When you're in college you don't have the time or energy to live together." Parental pressures and upbringing may also influence how a couple adjusts to living together. Most couples sense some negative vibrations from their parents at first, but for those who actually do move in together, parents are usually supportive. Lemur says that both of his parents lived with other people after their divorce, so he has always been comfortable with the idea. "Living together and being married are the same thing; children are the only thing that changes that," he says.

E ven if couples eventually decide that living together is not for them, many seem to look upon it as a learning experience. "It's something you can do in college without giving it a full commitment," Scott says. And if the couple makes it through the period of cohabitation intact, both partners usually wind up with a better sense of themselves and each other.

Following her experience, Eleanor says, "I know I can be apart from Scott and be all right. In the long run I think it made our relationship stronger." Scott agrees that their living together was worthwhile. "Her being in Europe was the absolute distance — living together was the absolute closeness." A more unpleasant situation can occur when the relationship disintegrates before the lease is up. After she decided to break up with her boyfriend mid-semester, Emily says, "It was hell.

A student caught living with someone they don't want to date anymore can face serious emotional and academic difficulties. Emily emphasizes that she was unable to move out at the time, even though her boyfriend "thought it was terrible of me to stay," she says.

Maye Morrison, Director of the Off-Campus Living Office at Penn, emphasizes that the satisfaction of a couple who lives together depends on what they expect from the relationship. If people are thinking about moving in together, "I'd ask them to discuss it with their parents or counseling," she says.

Unfortunately, for those couples who choose to cohabitate, the end of a dreamy relationship may mean the beginning of nightmarish living arrangement. As Bob says somberly, "A lease is a binding contract — you're taking a legal commitment and putting it on an emotional commitment. It should be weighed very carefully."
Billy Bragg plays an electric guitar all by himself. He doesn't drum or sing or anything. Pffft. Billy Bragg is a socialist. FlipFlip. Billy Bragg has a big nose. Woosh. Billy Bragg is from a place named Barking in England, and has an accent so flat you could iron a shirt on it. Bye.

As I write, line by line, I can hear readers shutting off and turning over the page. They're in the film section now, trying to figure out whether to go see Choke Canyon or Streets of Gold. But, what they don't know, and now will probably never find out, is that Billy Bragg is also probably the funniest and most articulate person to make catchy philosophical music since Bob Dylan died in 1987. Nor are those who are so quick to throw a stone at this page likely to find out that this man writes love songs so right on the mark, so beautiful, that they hurt.

I know most of you probably have not heard of Billy Bragg before. And if you have, be quiet for a second. I want to talk to those who haven't.

Did you know that Billy Bragg is serious about what he does to force his English record company to put PAY NO MORE THAN FOUR POUNDS, FORTY-NINE on the cover of his records? No.

Did you have any idea at all that this man, who has been known to use the word sperm in public, is probably more moral than your grandmother?

Did you ever suspect that morals could be funny?

No.

Well then . . .

A FEW THINGS TO KEEP IN MIND: Billy Bragg has released 40 songs in the last three years on three EPs and three albums. Every one of them is worth listening to, make you aware that you are a part of something. Growing up here, you should know that there are thousands of people growing up in England — or Transvaal or Ireland — who are going through a lot of the same things, for a lot of the reasons. To understand "The Polaroids that hold us together/Will surely fade away/Like the love that we spoke of forever/On St. Swithin's Day," you don't really have to know what St. Swithin's Day is.
The Rainmakers: more fun than musicians are usually allowed to have

Let My People Go-Go

Aussies, Berlin get the nod; Fresh Gordon plays God

The Rainmakers: The Rainmakers (Mercury)

Listening to standard radio fare, it seems as though the industry decided that there is far too much money at stake for artists to waste time and energy actually enjoying their work. Apparently, no one let the Rainmakers in on this. They went ahead and made their self-titled, major label debut in their own particular fashion: witty, energetic, get-up-and-dance rock and roll at its best.

Rhythm guitarist Bob Walkenhorst's harsh, slightly nasal vocals sound remarkably like ex-Wall of Voodoo lead singer Stan Ridgway would sound...if Ridgway were singing. Steve Phillips' biting guitar and the forceful rhythm section of Rich Ruth (bass) and Pat Tomek (drums), uphold the high standards of Berlin's earlier work. Count Three & Pray (Geffen)

Despite having lost three members since the release of their last L.P., 1983's Lovelife, Berlin makes a strong comeback on Count Three & Pray. While this record may not take your breath away, it does display a less synthesized sound than the group's earlier efforts. Driven by bassist John Crawford's seethingly rhythmic bass, Count Three features more intelligent lyrics and more forceful percussion than the band's previous hits "Sex" and "Pleasure Victim."

The guitar solos, performed by Ted Nugent, Pink Floyd's David Gilmore and The Cars' Elliot Easton among others, have been custom-fit to each song since the group lacked a permanent guitarist while recording. The guitars' menacing edge puts power and punch behind Terri Nunn's sultry voice.

In addition to the smash hit "Take My Breath Away" from the film Top Gun, the disc contains two particularly impressive songs: "Will I Ever Understand You" and "Like Flames." The former, an ironic piece about self-deception in a looking glass, begins with Nunn singing in an annoying whine which becomes a low, angry chant at the chorus. The music involves mirror structures as well, with the bass line reflecting the melody while the slightly uneven beat hints at the fragility of reflected images. "Like Flames" is also sophisticated, containing a building guitar solo which reflects the lyrical yearning for freedom in a world without free will. Although the words seem corny at first, they become powerful by the song's end due to the music's ambitious feel.

Not all the other cuts are exceptional, however. "Sex Me, Talk Me" is naturally a bit reminiscent of the earlier and catchier "Sex," while "When Love Goes to War" is a lyrical rehash of Pat Benatar's "Love is a Battlefield." But the music generally upholds the high standards of Berlin's earlier work. Count Three & Pray at their best when they're kicking out the jams and rocking forcefully, as they do on "Rockin' at the T-Dance" and "Downstream."
Yellow brick road
A Hungarian actor creates an American Rocky

Streets of Gold
Directed by John Frankenheimer
At the Regency
By Paul Anderson

Ever since Sylvester Stallone K-Oed movie audiences with the Rocky series, it didn’t seem likely that new boxing films would stand a chance against the formula that spawned this subgenre of cinema. Streets of Gold, the latest film to step into the ring, pulls no punches, but a fine performance by Klaus Maria Brandauer keeps this predictable pulpish pap from going down for the count.

Brandauer plays Alek Neuman, a recent Russian immigrant down and out in Brighton Beach, Brooklyn. Once a Soviet boxing champion, the Kremlin prevented Neuman from competing in the Olympics because he was Jewish. He has come to America in search of a new life, his grandmother told him they were paved with gold.

What he finds in the land of golden opportunity are streets of sewage. A one-room apartment and a job as a dishwasher leave him an unhappy and disillusioned drunk. “In Russia I lived like an American. In America I live like a Russian,” he gripes.

Then he discovers Timmy Boyle (Adrian Pasdar) and Roland “Rashad” Jenkins (Eugene Levy), a pair of struggling amateur boxers. Recognizing their potential, he takes them under his wing and coaches them in the subtleties of “The Sweet Science.” The entrance of a travelling Soviet boxing team rounds out the formula as the action jogs methodically toward the inevitable clash between Timmy and his Russian counterpart after Rashad is injured.

The plot may demonstrate no fancy footwork, but it does maintain an engrossing pace. We watch the characters’ world through the same rose-colored glasses they put through, enjoying the fable primarily due to Brandauer’s engaging performance.

Brandauer easily dominates Streets of Gold’s cast. The wry smirks and capricious moods which brought to life his portrayal of Lando, James Bond’s nemesis in Never Say Never Again, instill Neuman with an enigmatic individuality that stands out from the other characters. Unlike the caricaturing, tough-as-nails caricature that the boxing trainer has become, Neuman is reserved and filled with much warmth and humor.

With the exception of Brandauer, Streets of Gold contains all the elements standard to the Rocky repertoire. Amidst the obligatory training sequences, director Joe Roth sprinkles glimpses of fun and frolic among the Russian immigrants. These segments add the human touches to the brutality of boxing. The sense of community and friendship along with the fun of the film is a bit idealized and the characters a bit stereotyped, but they make the film with some color.

Roth, making his directorial debut, is by no means a skilled craftsman, but he succeeds with a reserve and understatement that Stallone abandoned after the first Rocky film. He wisely allows Brandauer to control the action. The match between Timmy and the Russian boxer manages to come off without the overbearing Rocky crescendo do customary for such a climactic confrontation. Timmy’s victory remains a personal one, relatively free of Rocky IV jingoism.

At times this understatement falls too short. Alek’s past remains nebulous even after some time with him. And a confrontation between Alek and the Soviet team’s coach, who didn’t back him when the Kremling forced him from the ring, lacks gravitas.

Like Rocky, Streets of Gold is about achieving dreams, whether it be winning the title bout or escaping the oppression of the Soviet Union.

A thriller and some filler
Pickup and Canyon: cards and comets

52 Pick-Up: Directed by John Frankenheimer
(At the Sameric 4)

A new film is out from Golan and Globus. It’s the picks and shovels of buffs from rock-bottom-quality sex-and-violence films.

But 52 Pick-Up, the latest throwback to the past as a taut psychological thriller, Golan and Globus score with two talented actors, Roy Scheider and Ann-Margret, in the major roles.

Scheider plays Harry Mitchell, the president of a $12 million steel business, who lives in a posh section of Los Angeles and drives a Jaguar. His gorgeous wife Barbara, played by Ann-Margret, has just been chosen to run for congresswoman.

The direction, by John Frankenheimer, recalls his suspenseful masterpiece The Andersonville of Sunday in its scope and tight control. The cinematography is terrific; the film is a tightly shot nailbiter that alternates between the beautiful, light-filled atmosphere of the Mitchells’ shining home and the dark, sleazy world of the blackmailers.

Some reviewers may complain that the film’s ending strains the bounds of credibility, but that depends on how convincing the audience finds Scheider and Ann-Margret in their struggle to outmaneuver the scumbucks, and win back both his wife and control over his life.

For a woman who used to be best-known for performing in Vegas, Ann-Margret has matured into a fine actress. She turns in a credible performance as a woman scared to the teeth — a role that could all too easily have been overplayed. Her believable combination of bitter anger at her husband for his affair with a 22-year-old (“Our marriage is older than she is”) and frightened confusion as she struggles to cope with the dark world that invades her happy home.

Villain Alan Rainy, played by Larry Glover, vies with Scheider for the film’s top honors. Glover’s psychopath is deliciously terrifying as a man who is amoral rather than immoral.

The casting falters only in the case of two nude models, played by Prince’s ex-girlfriend, Vanity, and model Kelly Preston. Luckily, their roles only call for them to look pretty and waiflike. A line spoken by Rainy as he is trying Preston up says it best — “Something about her makes me want to buy her and make love to her.”

Just when viewers are about to gag on all the action being rammed down their throats, Pilgrim and his cronies try to stop Lowell by destroying his lab equipment. But Lowell always remains one step ahead of them, destroying company trucks, playing pranks, and being a general nuisance.

What follows is your standard “one man against the mob” scenario. Pilgrim and his cronies try to stop Lowell by destroying his lab equipment. But Lowell always remains one step ahead of them, destroying company trucks, playing pranks, and being a general nuisance.

Just when viewers are about to gag on all the action being rammed down their throats, Pilgrim’s precious daughter, the ravishing Vanessa (Janet Julian), conveniently appears for Lowell to kidnap. He intends to use her to force Pilgrim to replace his ruined lab equipment.

If this were a Saturday matinee movie for young children, such quirks would be acceptable. But Choke Canyon is too sophisticated for young viewers to understand and too absurd for older viewers to appreciate.

Action-packed as it is. Choke Canyon is just not in the same league with such breathless heavies as Temple of Doom or The Terminator. In fact, this movie does not even belong in the bus leagues. Someone should have headed Bail off at the pass before Choke Canyon went into production.

— Dale Mazer

With plenty of action and adventure, but little of anything else. Directed by Chuck Bail and starring Stephen Collins and Janet Julian, Choke Canyon is destined for this year’s 10-most-meaningless-movies list.

The action concerns David Lowell (Stephen Collins), a scruffy and unshaven, but nonetheless cute physicist. Camped out in a Utah canyon called Choke Canyon, a reserve and understatement is too sophisticated for young viewers to understand and too absurd for older viewers to appreciate.

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Cheek to cheek
Tango sweeps into Philly

Tango Argentino
Directed by Claudia Segovia and Hector Orezzoli
At the Forrest Theatre

By Michelle Green

For a poem to be accepted as a sonnet, it must feature a rigid rhyme scheme and inflexible structure. Similarly, a tango must adhere to strict stylistic conventions to achieve authenticity. But within the tight parameters, the creator of a tango, like the creator of a sonnet, has freedom to express whatever emotions he or she desires.

In Tango Argentino 17 dancers, 12 musicians and three singers offer a variety of interpretations of this classical rhythm. The appeal of Tango Argentino rests not so much with the talent of the company as with the quality of the dance as an expressive art form. This show conveys the tango’s emotional history into musical and dance sequences. The struggles of the Argentine people, the originators of the tango, are reflected in several numbers, while more hot-blooded Latin passions are portrayed in others.

The tango was developed in the Argentine capital, Buenos Aires, where European immigrants tried to assimilate into a foreign culture. At first, the dance served as a means of escaping the drab realities of life in the New World. Throughout Argentine history it has served as a unifying force, crossing social and economic boundaries with ease. Everybody tangoed. But the dance was an enduring reminder of the iniquities of society as the wealthy boldly danced in elegant ballrooms while the poor tangoed amid squallor.

The tango celebrates the ability of people to overcome their differences and create something beautiful. But in many ways the tango is a dance of frustration, presenting the loneliness of individuals in a society without true love or happiness.

Tango Argentino gloriously presents the dance with all its contradictions. The first act consists of scenarios largely out of Argentine life, although the scenes expressed in the music and dance are universal. After beginning with a traditional tango tune lushly played by the musicians, the show opens with six men dressed as thugs dancing a straightforward tango. This unusual twist on the traditional dance unnerves the audience slightly, but grips its attention. Three dances performed in drab country clothing give a hint to the grassroots element of the dance.

In one piece, two dancers pretend that they are in a European dance hall, ignoring the physical and emotional music. The splendor of the old world and the depression of the new. In another, a young girl is seduced by a rufian and introduced to the world of prostitution and crime, only to be murdered by her lover in a scene reminiscent of Carmen.

The second act focuses a bit more on reinterpreting the traditional romantic tango. Well-dressed women dance with slightly disheveled men, performing astonishing sleights of foot and acrobatics.

Although it would be impossible to single out individual members of the very gifted cast for praise, the directors deserve accolades. The staging by Claudia Segovia and Hector Orezzoli and the lighting by Segovia contribute to the audience’s understanding of the dance, as in their earlier production, Flamenco Puro. The moods of the dances are reflected through the lighting, and the rhythm of the music is shown to be an integral part of the development of the dance.

At first the dancers perform in front of a smokescreen, through which the audience can see the actual candle and the smoke plumes as the smoke lifts and the dancers even perform on the orchestra platform. When romantic numbers are performed, a starry sky appears behind the musicians and a white spot envelopes the performers. But when passion or sorrow is presented, the backdrop turns red or violet and a blurring spot blends the performer into the background.

Singers Raul Lavie, Jovita Luna and Alba Solis convey the emotional messages of their songs despite the language barrier. The inability of most of the audience to understand the lyrics actually makes the show more universal, since the emotions conveyed in the music and its presentation are unlimited by the actual events described in the lyrics. The music itself is superb as well, particularly pianist Enrique Diaz and bandleader players Luis Stazo and Jose Libertella.

Tango Argentino holds appeal not only for fans of dance and Latin music, but for students of history as well. It’s poetry in motion.

Plain Janes
Wasserstein’s women are not too rare

Uncommon Women and Others
Directed by Allison Green-Kelley
At the Philadelphia College of the Arts Theatre

By Vivian Lee

Despite loud and frequent proclamations of their “uncommonness,” the women in Wendy Wasserstein’s Uncommon Women and Others are quite exceptional individuals. And when assembled as a group, at Mount Holyoke College where most of the play takes place, they appear even banal.

Rita (Susanne Case) is a figure familiar to us all: loud and cuss, she enjoys shocking her friends with such revelations as “I am woman...I just tasted my menstrual blood.” Other stereotypical characters include annoyingly bouncy and preppy Suze Friend (Rosanna Con- sant), overweight and insecure Holly (Anne Marie Waterhouse); and intelligent but unintelligible Carter (Jeanne Wooster). “We’re each only allowed to have one dominant characteristic,” says Holly of herself and her friends, which seems to articulate Wasser- stein’s approach to her characters.

This is not to say that the play, Wasserstein’s first, is completely without merit. The play was written in 1977 in a New York restaurant, where Rita, Holly, Kate (Monica Helm), and Samantha (Sandra Landers) and Muffet (Andrea Dinmore), former housemates at Mount Holyoke, have gathered to reminisce about old times. The scene that flashes back to their alma mater is 1971, to a party of “gracious living” at North Stimson Hall; it then proceeds in a collage of integrated scenes to the women’s graduation six months later. It is these scenes in which some characters transcend the play’s agenda and dimensions.

Kate, one of the play’s more substantive characters, is also the one whose story has been accepted by Harvard Law School. Unlike her classmates, who fear the unknown world after graduation (“Where do women meet men after college?” asks Muffet, “Does Merrill Lynch have mixers with Time-Life?”), Kate is more terrified by the prospect...
A European tail

Holocaust comic is no Disney affair

Maus: A Survivor's Tale
By Art Spiegelman
Published by Pantheon Books

Holocaust comic is no Disney affair

A moving story in an unlikely format

Rich hits the road

Offbeat humor strikes the heartland

Rich Hall's Vanishing America
By Rich Hall
Published by MacMillan Books

By Tamar Wyschogrod

A dolf Hitler said, "The Jews are undoubtedly a race, but they are not human." This is the introduction as well as the inspiration for Art Spiegelman's Maus: A Survivor's Tale. This is a book on the Nazi holocaust. But it is not what one might expect from the genre. Maus is a comic strip. The Jews are mice. The Germans are cats. The Poles are pigs. But Spiegelman is not one to trivialize matters of such weight and gravity. The story he tells is that of his own family — his father and mother, Polish Jews who survived the ghettos and concentration camps of Hitler's Europe. Spiegelman himself survived a home and family life tainted by his parents' horrible experience, a life plagued by questions about the indignity of victimization, by doubts about helplessness in the face of evil.

The strip originally appeared in serialized form in Raw, an avant-garde, self-styled graphics magazine published in New York and co-edited by Spiegelman and Françoise Mouly. Spiegelman's use of the comic as a serious graphic art did not arise in a vacuum. He is part of an artistic movement that adapts popular media to the purposes of the serious artist, a movement for which publications like Raw provide a forum.

In this sense, Spiegelman is like other artists who have received much serious attention of late: Keith Haring who uses subway walls as his canvas, Nam June Paik who does video installations, and Red Grooms who draws his motifs from Hollywood movies as well as from comic book art.

Spiegelman's choice of form helps him tell his tale with all the impact it deserves. The simple black and white drawings of people with animal faces distance the reader while the story itself demands emotional involvement. The drawings serve as constant reminders of the fatal reality of Nazism just as mice mean nothing to cats but dinner, Jews mean nothing to Nazis but an infestation to be wiped out.

The mask of comic book symbolism covers a very human tragedy. The author, drawn as a young mouse-man with a cigarette always hanging from his lip, coaxes his father, Vladek Spiegelman, through a series of conversations. Vladek tells of his youthful romances, his marriage to Anja, the coming of the Nazis, his brief experience as a soldier in the Polish army, and the hellish life that began for the Jews of Poland.

Maus: A Survivor's Tale brings Vladek and Anja to the gates of Auschwitz.

"We came to the town of Oswiecim ... before the war I sold textiles here. And we came here to the concentration camp Auschwitz. And we knew that from here we will not come out anymore.... we knew the story — that they will gas us and throw us in the ovens. This was 1944... we knew everything. And here we were.

But Vladek and Anja were two of the very few who, miraculously, did survive. A second volume, to be titled Maus: Port II: From Auschwitz to the Catskills will continue their story.

Fred Suess, a security guard at a canning company who builds ships in cans, "always preferred cans," he says. "I throw the ships together in nothing flat. It's canning them that's the painstaking part."

There's Fandi Neeb, a Pakistani immigrant in Enid, Oklahoma who has learned English from the products stocking the shelves of his small store. "This store is my library!" he cries. He points to products labeled Viva ©, Bounce ©, Payday ©. "Only in America are there so many happy products."

In the Texas Panhandle he's picked up by Hugh McManaway, a jovial farm ap- praiser who sports an enormous foam-rubber cowboy hat. McManaway offers a fool-proof method to avoid a speeding ticket: stick a lizard on your windshield. When pulled over by a state trooper, he innocently explains, "I had to speed up to blow this thing off my wind- shield. It was obstructing my vision."

At one point Hall spends the night in a laundromat and finds a stack of magazines from the early '60s. He flips through a Saturday Evening Post and "the photos leap from the page in brilliant reds and yellows."

Hall adds, "America was never seen in a more rarified light," and nothing could be more true about the world of Vanishing America. While Hall offers humorous accounts of the nostalgia still alive in America, we see them in the same light of nostalgia still alive in America, we see them in the same light of

Hall concludes his road trip at Margate, New Jersey, where he finds Lucy the Elephant as valid a symbol for America as the Statue of Liberty. "She represents a never-forgotten promise of America, the freedom to build your dreams, no matter how big and goofy those dreams are."

In a miniature golf course, he discovers "a microcosm of America itself; a place of gentle green and clear gurgling waters and unexpected curves. A place of imagination. Of moving windmills, prehistoric creatures whose eyes actually light up; a place where everything is Smaller than Life and Bigger than Life at the same time."

While this view may sound silly or forced, it captures the spirit of Vanishing America.
Hair of the dog

Brunch blues cured at The Irish Pub

The Irish Pub
2007 Walnut Street

By Brian Esler

Late one Saturday night, I overheard some people referring to the Sunday brunch at the Irish Pub as a "real burned-out experience." The next day, remembering that intriguing description and feeling particularly burned-out myself. I decided to investigate firsthand.

I arrived at the Pub around 11:45 AM — still early in the day for this establishment, whose brunch runs from 11:00 AM until 3:00 PM every Sunday. Running on residual Rollings Rock and three Tylenols, I paused in front of the Pub to take a look at my reflection in the window. Not a pretty sight.

Inside, I was surprised to find the place calm and subdued — a far cry from the Irish Pub's evening environment. Realizing that by Sunday morning, many people may find even the sound of one hand clapping offensive, the Pub has done its best to create an atmosphere conducive to recovery. One of the first things I noticed was that it was extremely dark. The second thing I noticed was that I was still wearing my sunglasses, but I wasn't the only one.

I took a seat by the window and began to peruse the menu. As this was difficult to achieve with dark glasses on, I reluctantly removed them. The Pub's entrees range from such mundane fare as eggs and French toast to more unusual chow, like Irish Rarebit and a whoppin' Sunday buffet. Prices on the entrees vary from $4.25 for a three-egg omelette with hash browns to $8.95 for the Ben Brisco, a smoked fish platter with bagels, scallion cream cheese spread, red onions and tomatoes that promises to quench even the mightiest of appetites.

But what did my heart the most good was the sight of the luxurious buffet table. A spread to make even the driest mouth water — all you can eat for $4.25. The requisite croissants, pastries and fresh fruits were like breakfast cereal. I eagerly spooned myself a heaping bowlful, covered it with granola, added a pat of butter and dug in. My stomach gratefully accepted this peace offering, and I began to experience a sense of well-being that usually doesn't return until Tuesday morning.

For many, the true test of a bar brunch's mettle is its "hair-of-the-dog" eyecatchers. The most expensive drink for the morning after is a Mimosa, priced at $2.50 and concocted with an excellent grade of orange juice but an inferior champagne, Andre. Next in price is that red-eye wonder, the Bloody Mary, for $2.25. Finally, there is the Screwdriver, an old standby at only $1.75. For those who budget only for sobriety, there are fruit juices and hot coffee. Much to the credit of this establishment, drinks are served in beer mugs, not those wimpy ounce juice glasses.

After many trips to the buffet table, I loosened my belt and ventured to the bar. Arriving at the small table. I loosened my belt and contemplated the small wonders of life while watching the pre-game highlights on the screen. Brunch at the Irish Pub is an extremely relaxing and enjoyable way to recharge one's batteries after a "burned-out" weekend. It is also perfect for a burned-out wallet, since the financial damage will be small, particularly if you don't drink before sundown. The biggest problem I had was getting up to go.

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Dear Michelle and Eric,

Sorry that we had to put Marilyn and Hope on hold. Thanks for your understanding.

— Abby

Come to your senses!

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The Irish Pub: Where oatmeal makes a comeback

Hair of the dog

Brunch blues cured at The Irish Pub

The Irish Pub
2007 Walnut Street

By Brian Esler

Late one Saturday night, I overheard some people referring to the Sunday brunch at the Irish Pub as a "real burned-out experience." The next day, remembering that intriguing description and feeling particularly burned-out myself. I decided to investigate firsthand.

I arrived at the Pub around 11:45 AM — still early in the day for this establishment, whose brunch runs from 11:00 AM until 3:00 PM every Sunday. Running on residual Rollings Rock and three Tylenols, I paused in front of the Pub to take a look at my reflection in the window. Not a pretty sight.

Inside, I was surprised to find the place calm and subdued — a far cry from the Irish Pub's evening environment. Realizing that by Sunday morning, many people may find even the sound of one hand clapping offensive, the Pub has done its best to create an atmosphere conducive to recovery. One of the first things I noticed was that it was extremely dark. The second thing I noticed was that I was still wearing my sunglasses, but I wasn't the only one.

I took a seat by the window and began to peruse the menu. As this was difficult to achieve with dark glasses on, I reluctantly removed them. The Pub's entrees range from such mundane fare as eggs and French toast to more unusual chow, like Irish Rarebit and a whoppin' Sunday buffet. Prices on the entrees vary from $4.25 for a three-egg omelette with hash browns to $8.95 for the Ben Brisco, a smoked fish platter with bagels, scallion cream cheese spread, red onions and tomatoes that promises to quench even the mightiest of appetites.

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**THEATRE**

**THE BACCHAE**
A new Greek week, courtesy of Euphrises. (Vasey Theatre, Villanova University, 540-7274)

**THE CHALK GARDEN**
A new governess comes to an already mixed-up household and susceptible comedy ensues. Opens December 3. (Philadelphia College of the Arts, Broad and Pine Sts, 874-3500)

**THE CHILDREN'S HOUR**
Lillian Hellman's classic spookies about a mixed-up household and suspenseful. (Walnut Mall, 3925 Walnut, 222-2344)

**THE SEAGULL**
Extraordinary drama about the death and deafness of Spanish painter Francisco de Goya, though not in that order. Through Saturday. (Witnem Theater, 2030 Sansom St, 963-0249)

**TANGO ARGENTINO**
The show that made the world wild about tango in every city but this one. (Chestnut Cabaret, 3801 Chestnut, 875-2240)

**UNCOMMON WOMEN AND OTHERS**
A Seven Sisters College reunion is filled with pretty common women. (Philadelphia College of the Arts, Broad and Pine Sts, 875-2240)

**THE PRISONER OF SECOND AVENUE**
A new nun that melted in a chemistry lab. (Chestnut Cabaret, 3801 Chestnut, 382-1201, Nov 21)

**THE SEQUEL**
Watch as Nina has an identity crisis in one of Chestov's most brilliant comedies. (Forrest Theatre, 1114 Walnut St, 923-1515)

**MUSICALS**
SOMETHING WILD
It isn't Sallenii, either. (Old City, 2nd and Front, 627-9986)

**OTHELLO**
No sex with Domingo. (Ritz V, 214 Walnut, 925-7900)

**PEGGY SUE GOT MARRIED**
Ziggy's back to give it another try. (Eric Rittenhouse, 1907 Walnut, 567-0320)

**SOUL MAN**
Good acting? Needs a truckload. (Midtown, Broad and Chestnut, 567-7021)

**THE KILLING FIELDS**
Sam Waterston stars as a journalist covering the story of the bloody Cambodian struggle with the Khmer Rouge. (The Roxy, 2203 Sansom St, 564-3375)

**BREAKDANCE AND THE AFRO-AMERICAN TRADITION**
An lecture by LeaEllen Friedland, and demonstration by Prince of the Ghetto and Shalom, Philadelphia breakdancing groups. December 3 at 1 (Conwell Dance Theater, Broad and Montgomery Sts, 787-6200)

**ROXY SCREENING ROOMS**
REPERTORY
ROXY SCREENING ROOMS
THEATRE 2 Fit. and Sat., the rock musicals Absolute Beginners and Quadrophoria feature David Bowie and The Who. Sun., the award-winning A Passage To India takes a young woman too far for comfort. Wed. and Thur., more rock n' roll in D.O.A. with the Sex Pistols and Jubilee with Adam Ant. (2003 Sansom, 561-0114)

**THEATRE OF THE LIVING ARTS**
Peter, Felini Ricks Ginger and the La Strada show a grotesque side of life. Fri. and Sat., Pepe, and Loog Man show a more grotesque side. The Acme Animation Festival begins Sun., with Chuck Amuck trying to kill the world. Main. Journalism in Animation celebrates outlandish offers. Four international artists, Tue., The Fantastic Animation presents "Bombs Meets Godzilla" and other classics. Wed., Bullwinkle and Rocky fight off Boris Badenov, and Thur., Frits the Cat and Wanda give innervate. Comical views of the world as it could be. Fri. and Sat. at midnight. (334 South, 992-1010)

**TEMPLE CINEMATHEQUE**
Thur. and Fri., director Lucchino Viscanti uses Mahler's music to enhance his lush style in the visually stunning Death in Venice. Sat., Mon. Akira Kurosawa's Dersu Uzala tells the story of a woodcutter who learns to appreciate conservation. (1619 Walnut, 787-1529)

**MUSIC**
**CEILING ZERO**
Peter Murphy has canceled, but these locals aren't going to let that stop them. (Revival, 108 South 3rd, 627-8452, Nov 20)

**DONOVAN**
A Mellow Yellow night. (Chestnut Cabaret, 3801 Chestnut, 382-1201, Nov 20)

**MACHU PICCHU**
Local band, formerly known as Caravan, features local students Julie Holland as lead singer. (Rhyder Park, 56 South 2nd, 922-0763, Nov 20)

**PHILADELPHIA ORCHESTRA**

**THE TERROR**
A terrorist that may just want you to sell the house, quash your job, and move to New Zealand. Funny though. Through Saturday. (Waltz Street Theatre, 9th and Walnut Sts, 574-3500)

**THE COLOR OF MONEY**
This wild thing won't make your heart sing. (Sam's Place, 19th and Chestnut, 972-0508)

**EAT**
**AFRICAN SCULPTURE FROM THE UNIVERSITY MUSEUM**
This display of West African tribal art helps commemorate the University Museum's 100th anniversary. (Philadelphia Museum of Art, 26th and Parkway, 763-8100)

**EARLY 20TH CENTURY AMERICAN PRINTS**
Etchings and lithographs. (Newman Galleries, 1525 Walnut St., 563-1779)

**PHILADELPHIA COLLECTS: ART SINCE 1940**
Your last chance to get a look at this impressive display of modern art. (Philadelphia Museum of Art, 26th and Parkway, 763-8100)

Displaying the family jewels. (Philadelphia Museum of Art, 26th and Parkway, 763-8100)

**SCULPTURE AT THE PENNSYLVANIA ACADEMY OF FINE ARTS**
Pieces from Eakins to Calder. (Pennsylvania Academy of the Fine Arts, Broad and Cherry Sts, 972-7600)

**KURLAND'S COMEDY CLUB**
Saturday Night Dead's Stella will emcee an evening of hilarity. Saturday. (Kurland's Comedy Club, 3900 Chestnut St., 922-7060)

**PENNSYLVANIA WINE AND CHEESE**
Lecture and tasting with Alton Long, as part of the Library Company's celebration of three centuries of Philadelphia. December 3 at 5:30 (Historical Society of Pennsylvania, 1300 Locust St, 732-6200)

**THE RAPE OF LUcretia**
Temple's Opera Theater presents Ben. Britten's tale of infidelity and disonor. And, it's in English. Friday and Saturday at 7:30. (Thomas Hall Auditorium, Norris and Watts Sts, 787-1083)

**WHITMAN AND THE WORLD**
Ben Billings and seven other panel scholars will discuss the poet's impact on American literature and the American context in which his work is still read. Friday and Saturday. (Rutgers University, Camden, 605-757-6121)