RA refutes Logan's account of quad rape

By LESLIE KERR

The residence director for the day of the alleged Thanksgiving rape and assault denied that there was a contact with Public Safety that could have led to the thinking that Logan was being followed, according to a proposal passed yesterday by the Senate Executive Committee.

SEC member Jean Alter said last night that the new policy for entry into student residences are causing problems for campus Jews.

SEC member Jean Alter said last night that the new policy for entry into student residences are causing problems for campus Jews.

The incident is the second defacement of the painting left stains in the upper left hand corner of the painting the respect it deserves," Helm said. "We've stressed over and over again that the painting must be kept clean and protected from further damage.

Around 4:30 a.m., vandals pelted the work with eggs, marring the painting with a large white liquid substance, according to house staff members.

There have occurred as far back as the end of last year.

The Hill House painting was never restored after the American painter. Some of his most notable murals are located in the New Museum from the Independence Hall Association.

The Hill House painting was never restored after the American painter. Some of his most notable murals are located in the New Museum from the Independence Hall Association.

I told him to take a ceramic cart out of a glovebox and to take some lithium instead which was also in the glovebox. But I never took the glovebox out of the lab.

The Hill House painting was never restored after the American painter. Some of his most notable murals are located in the New Museum from the Independence Hall Association.

I believe that listening is as important to me as any other activity, said the faculty member who protests a tenure denial should be called in sometime in the next several weeks to discuss the matter brought before the panel.

The Hill House painting was never restored after the American painter. Some of his most notable murals are located in the New Museum from the Independence Hall Association.
Twelve killed in raid on African blacks

WAHOO, Nebraska — An Amin will return to a home in a plane today and open fire with automatic weapons, killing 12 people, most of the victims were children.

Officier of the United Nations' guard has said that the Amin-Jomark group has been linked to the national guard and the security backbone.

In his speech, the Amin-Jomark leader told reporters that the Amin-Jomark group has been operating in the area for the past three months, and has carried out several attacks on security forces.

The Amin-Jomark group has been linked to the national guard, and the security backbone, and has carried out several attacks on security forces in the past three months. The group has also been linked to a number of other organizations in the region.

Amin-Jomark leader said that the group has been operating in the area, and has carried out several attacks on security forces. He also said that the group has been operating in the area, and has carried out several attacks on security forces.
Anything goes

Penn Singers to stage Cole Porter revue

This weekend, Penn Singers will present "Neighborhood Project," a show with the musical stylings of Cole Porter. The show, directed by Todd Pearson, is titled after the 1954 revue "neighborhood project." it was written by Cole Porter and producers of Cole Porter tickets.

SHOWTINES

THURSDAY

FORD CHUR CH CEN TRAL FILM ALLIANCE, Bing, 4th and rutherford, 7:30 to 9:30 p.m., admission $2.95.

PHILADELPHIA BRASIL GUILD, The Foreigner, Academy of Music Concert Hall, 8 p.m. Tickets $5.95 to $10.95. For more information call 367-7529.

FORD RIBURG, Reel and Red, Anchorage School Theater, 7:30 to 10 p.m. Tickets $4.

FORD CHUR CH, Reel and Red, Anchorage School Theater, 7:30 to 9:30 p.m. Tickets $4.

FORD CHUR CH, Unemployment Film Alliance, Irvine Auditorium, 7:30 to 10 p.m. Admission $2.50. Tickets $13.50 to $26.50. For more information call 563-7529.

SATURDAY

NEIGHBORHOOD FILM/VIDEO PROJECT, Journey Across Three Continents, International House's Franklin Theater, 8 p.m. Tickets $13.95 to $20.95. For more information call 367-7529.

SUNDAY

DISTINguISHED ARTISTS SERIES, The Prague String Quartet, University Museum's Harriet Meyer Auditorium, 2 p.m. Tickets $5.95 to $10.95. For more information call 367-7529.

PHILADELPHIA BRASIL GUILD, The Foreigner, Academy of Music Concert Hall, 8:30 p.m. Tickets $5.95 to $10.95. For more information call 367-7529.

THURSDAY

'STUPID TIME AND WE'RE STARED!

How to get your halftime feast before the game ends

By Michelle Green

Jersey shore fans of the Big Dance are likely to be served

Penn Singers will present cool numbers in Red Hot and Cole

The Foreigner is a poignant tale of the uncertainties of communication, for even when the characters are speaking English they don’t really want to hear each other.

At the same time, Art Wolf’s first directed presentation of the play is an impressive production achievement. Wolf has assembled a cast of characters that the only result was to be a delightful, funny production. The play begins slowly and, as incomprehensible Charles Bickel is brought by dog friend “Froggy” Levine to a backwoods Georgia lodge to get away from Charles’ ill and desperately selfish wife, it is an odd couple.

Unhappy and insecure, Charlie’s problem lies in language, he is too much of a scatter brain to talk even about himself, but he is afraid of his neighbor Froggy he knows he should.

A final attempt at communication with his hosts, Froggy pretends to be a new English speaking “foreigner” of indeterminate origin, and the show begins.

The group of masterfully-played eccentrics that The Foreigner is a poignant tale of the uncertainties of communication, for even when the characters are speaking English they don’t really want to hear each other.

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The group of masterfully-played eccentrics that...
Sorority intro meeting scheduled for tonight

Any students interested in exploring the University sorority system will have a chance to do so at an introductory meeting tonight at 7:30 in Blockley Lounge.

This year with the new time it will be easier for students to attend. The sororities have limited their rush to the second semester. According to Pennsylvania Association representative David Green, the changes came about as a result of a rapidly expanding Greek system.

"The meeting will be an introduction to the system," Green said. "We will give you a chance to see if this is for you.

"If you're interested in rush, feel free to come. If you're not interested in rush, feel free to bring a friend. No pressure." Students interested in attending next fall's rush and are interested in nothing will be required to register with a rush counselor, who will guide them during the period.

Different aspects of sorority life such as friendships, social opportunities and leadership opportunities will be discussed.

"Don't listen to stereotypes," Green said. "In our system, anyone can feel comfortable."

Public Safety looking into computer theft

University police are currently investigating the January 12 theft of computer equipment from Blockley Hall in the Medical School complex.

Public Safety Lieutenant Steven Hahn said yesterday that a Phaser 20 computer disk drive was reportedly stolen around the time of January 12. The complainant discovered that the equipment was missing January 13.

According to the complainant, the equipment had recently been purchased. The complainant estimated the equipment to be worth $500.

Anyone with information is asked to contact Public Safety.

Campus Events

Notice

Today

A forum and discussion on women's rugby will be held in 101B, Lamm. Everyone is welcome.

Today's Events

TODAY

AT 12:30 PM, in 101B, Lamm, a forum and discussion on women's rugby will be held. Everyone is welcome.

TODAY

THE PENN BRYN MARYLynx present a lecture by Penn Professor Emeritus Robert E. Green, "The Forgotten Women of the Pennsylvania Cup," at 10:30 a.m. in the University Library, East Wing.

TODAY

IN BODEK Lounge at 7:30 PM, the Theta Lambda chapter of Kappa Alpha Psi will hold its formal meeting where eligible freshmen will be initiated into the fraternity.

TODAY

IN ROOM 302, Houston Hall, the National Honor Society will meet for the winter meeting of the University chapter at 3:30 PM. All members are welcome.

TODAY

IN 3RD FLOOR, CHILDRESS HALL, the School of Communications will hold its annual meeting at 4 PM. All members are welcome.

TODAY

IN 193RD FLOOR, BRYN MARY LIBRARY, the Women's Basketball team will hold its annual meeting at 4 PM. All members are welcome.

TODAY

IN 193RD FLOOR, BRYN MARY LIBRARY, the Women's Soccer team will hold its annual meeting at 3:30 PM. All members are welcome.

TODAY

IN 193RD FLOOR, BRYN MARY LIBRARY, the Women's Lacrosse team will hold its annual meeting at 3:30 PM. All members are welcome.

TODAY

IN 193RD FLOOR, BRYN MARY LIBRARY, the Women's Volleyball team will hold its annual meeting at 3:30 PM. All members are welcome.

TODAY

IN 193RD FLOOR, BRYN MARY LIBRARY, the Women's Swimming team will hold its annual meeting at 3:30 PM. All members are welcome.

TODAY

IN 193RD FLOOR, BRYN MARY LIBRARY, the Women's Basketball team will hold its annual meeting at 3:30 PM. All members are welcome.

TODAY

IN 193RD FLOOR, BRYN MARY LIBRARY, the Women's Soccer team will hold its annual meeting at 3:30 PM. All members are welcome.

TODAY

IN 193RD FLOOR, BRYN MARY LIBRARY, the Women's Lacrosse team will hold its annual meeting at 3:30 PM. All members are welcome.

TODAY

IN 193RD FLOOR, BRYN MARY LIBRARY, the Women's Swimming team will hold its annual meeting at 3:30 PM. All members are welcome.
Epstein appointed as assistant to Hackney

By JAY BEGUN

William Epstein, a former aide to Representative William Gray, will become an assistant to Sheldon Hackney on Monday.

Epstein's job responsibilities will include coordinating communication between the president's office and the University community.

The former aide is leaving a job as communications director for the U.S. Budget Committee. He said last night that the move post offers broad responsibilities.

"I will be a senior member of the staff, and coordinate the communication and work between the campus and external constituencies," Epstein said. "It is a broad mandate in terms of being involved in every facet of the work in the president's office."

Epstein, a native of Philadelphia, earned a journalism degree at Pennsylvania State University in 1969. He is currently enrolled in the Wharton MBA program and expects to earn his degree this year.

"I am very good at my job and my family in the same city," he said, adding that he previously commuted to deal with managed health care challenges, we're looking for talented people who will learn to manage both teamwork. While we're one of the largest banks in the U.S., we recognize and reward individual achievement.

We'll be on campus:

Friday, February 6

See your career planning office for details.

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We'll be on campus:

Friday, February 6

See your career planning office for details.
Dinner With Reagan, Huh?

By Ross Kerber

Soon, any day now, the phone will ring and Don Reagan will invite me to dinner for some Chicken a la King with the President and Ed Muskie. And with chilli — I will have no idea what to tell him. Would I invite a dinner invitation with Ronald Reagan? Why don't I just accept a dinner invitation with Ronald Reagan? I can't really say whether he is dumb or evil is a moot theory. This man is, after all, the President of the United States. Doesn't the office merit the respect that it is given a column approximately 24 hours in advance and will be expected to conceive and express in columns and cartoons appearing on this page opinions and ideas that are not necessarily the views of any City, University, or The Daily Pennsylvanian.
No Deposit

Recycling group lacks participation

By ABIE XIRDANTJIO

It's been two years since the Penn Recycling Group has had enough interest to get its members to give the University a clean sweep.

The group's president, Robert Graper, said the student organization's breakdown comes at a time when there is a "massive amount of paper" on campus a clean sweep.

"I originally came from the University of Illinois where we had two garbage cans in every office — one for recyclable goods," Graper said this week. "I believe that the University should also do more to solve the recycling problem."

"During the beginning of my term, I worked closely with Penn Recycling," Stierheim said this week. "When they needed space, we would let them use our loading docks, but after a while the paper just piled up. I felt it should have been more of a coordinated effort with the University."

"We had a storage room placed near the Ecronics Food Court at 56th and Lancaster Avenue, but when they wanted it expanded we went out to the Philadelphia area," said Wendy Ludwig, president of the student-run Penn Recycling Group.

"Because they haven't come at the cost of waste disposal and the dwindling interests of students in recycling has become an important issue in the Delaware Valley because of a critical shortage of landfill space."

"Recently, we found a solution to some of the cost of waste disposal and help alleviate the growing landfill problem," Ludwig said, adding that America is a "throw-away society" that needs to develop better recycling habits.

"Recycling can remove a large proportion of the waste."

"I think that needs to develop better recycling habits."

"The student organization's problems come from not having a class coordinator," Stierheim said in a university's environmental protection. The dwindling interests of students in recycling is a widespread problem.

"It's been two years since the Penn Recycling Group has had enough interest to get its members to give the University a clean sweep."

"I came to Penn from the University of Illinois where we had two garbage cans in every office — one for recyclable goods," Graper said this week. "I believe that the University should also do more to solve the recycling problem."

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March 1 to April 4, 1987

Bermuda College Weeks

When you break away this year, do it with style.

Your College Week in Bermuda is more than just sun, sand and surf.

Bermuda is all of this — and much more. It's jogging on quiet country roads — including an early morning 5-k "Run Man" from the shore. It's exploring the treasures in our international shops, playing golf on eight great courses, and tennis on over 500 island-wide courts.

But most of all, it's the feeling you get on a tiny, flower-bedecked island, separated from everywhere by 600 miles of sea.

This year, go wild — in style. See your Campus Travel Representative or Travel Agent for details.

March 1 to April 4, 1987

Bermuda College Weeks

How to get there?

Bermuda is only a two-hour flight from Miami and New York. Flights are available throughout the year.

When you break away this year, do it with style.

Your College Week in Bermuda is more than just sun, sand and surf.

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Harassment proposal calls for abuse policy

Grad. assembly calls for abuse policy

By SARAH FRREMERMAN

The Graduate and Professional Student Assembly unanimously passed a resolution endorsing a University-wide system for dealing with sexual and sexual harassment at its first meeting of the semester last night.

Brice Dietz, the assembly's chair, said that the measure "provides a single grade for handling both punitive action and advice for victims in one facility."

"Right now, before using formal mechanisms, you must have exhausted the mediators phase first," Glasker said.

But the proposals have come under fire from some faculty members who claim their academic freedoms might be jeopardized by the measures. "I was impressed with the unanimity of opinion in GAPSA tonight," Westerman said afterwards.

But the proposals have come under fire from some faculty members who claim their academic freedoms might be jeopardized by the measures. "I was impressed with the unanimity of opinion in GAPSA tonight," Westerman said afterwards.

Thursday, Jan. 22, 1987

Ben Franklin Room
Houston Hall.

4:30 - Presentation
5:30 - Reception

Representatives from Citibank will be available to answer all questions about our Management Associate Program and other areas of Citibank.

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Applications available in:

Information Sessions:

High Rise North, Upper Lobby

High Rise North, Upper Lobby

High Rise North

Kings Court English House

High Rise North, Upper Lobby

Tuesday, January 27th, 7:00 p.m.

Glad, McClennen Hall

Thursday, January 21st, 4:30 p.m.

High Rise North, Upper Lobby

Thursday, January 21st, 4:30 p.m.

Low Rise North

Monday, January 26th, 7:00 p.m.

Monday, January 26th, 7:00 p.m.

Tuesday, January 27th, 7:00 p.m.

4:30 - Presentation

5:30 - Reception

High Rise North, Upper Lobby

Low Rise North

High Rise North, Upper Lobby

High Rise North, Upper Lobby

Thursday, January 22nd, 4:30 p.m.

Tuesday, January 27th, 7:00 p.m.

Thursday, January 22nd, 4:30 p.m.

p.m.

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Many students stay over holiday breaks.

By LAUREN STERNFIELD

Several students who remained on campus during the winter break to avoid the hoards of tourists said they spent the break almost exclusively on campus, except for the occasional trip to the mall. According to Webb Campus Assistant, the student who lives in the residences, most of the students who stay on campus during the break do so because they live far away. "Foreign students who live far away and have no family close by, or students who have no particular interest in returning home, might choose to remain on campus," she said.

Several students said that they have a tentative agreement with the administration for releasing the list to approximately 25 students. Those who are selected by the Faculty Grievance Commission will be notified in writing. The Grievance procedures outlined in the revised proposal are designed to make the process faster and more efficient. "The Grievance procedures will be reviewed by the Administration every two years," said Webb.

A professor must undergo a seven-year probationary period before being considered for tenure. Their decision is then referred to the Panel in accordance with the modified procedure. The Grievance procedure outlined in the revised proposal is designed to make the process faster and more efficient. "The Grievance procedures will be reviewed by the Administration every two years," said Webb.

Grievance procedures

(Continued from page 1)

"We're working to maximize the potential permanent employment at as well as an approximate 50 percent salary increase," Soloway said. "We would like to interview Junior or Senior undergraduates interested in pursuing a career in international marketing on a student intern or full-time basis.

Our organization is a privately held merchant trading company specializing in the international marketing and distribution of North American Agricultural and Industrial Chemicals. We would like to interview Junior or Senior undergraduates interested in pursuing a career in international marketing on a student intern or full-time basis.

Interested students should forward a resume to the Attention of the President, along with a letter outlining long-term career objectives.

Our office located at 3953 Walnut Street

Third Floor

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Call or stop by for an appointment.

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SANSOM PINE • SPRUCE • CHANCELLOR • etc...
SUPER BOWL OPEN HOUSE
Large TV Screen Pizza, Munchies and Drinks Dinner at 6:00 P.M. Followed by Super Bowl Suggested Donation $3.00 Lubavitch House 4032 Spruce Info. 382-1247 GO GIANTS!

VISIT AT & T HEADQUARTERS
FRIDAY, FEB. 27
L A Y E R PENN 7:30 P.M. & RETURN 4:00 P.M. INCLUDES TRUNK, TOUR, AND LUNCH NO COST
If interested, submit name, address, phone number, and why you would like to attend to Mehri Eslami in CPPS, Houston Hall by February 4th

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Executive Positions

Auditions Quadramics' Spring Fling Musical "Celebration"
Saturday, Jan. 24 12-4 pm Irvine Stage
Sunday, Jan. 25 7 - 11 pm Houston Hall Auditorium (please be prepared to sing and dance although some parts may have neither requirement)

Open Mike Night Tonight sign up 8 pm, show 8:30 pm
Anybody can do 5 minute Comedy $2 3900 Chestnut St. Dial FUN-ROOM
Fri., Sat. 8:30 & 11 pm $5 w/ID
Recycling group faces student apathy

(Continued from page 7)

Despite recent publicity about the trash problem, many University departments do not recycle their waste.

Hospitality Services Director Don Jacobs said this week that a private contractor had contacted him about recycling aluminum cans, but was told that his department's volume was too small.

According to a spokesman for Blue Ribbon Services Company, Hospitality Services's soda distributor, Hospitality Services uses approximately 1500 cans per week.

Security issue

(Continued from page 7)

"It's a matter of security, but it's also a matter of understanding the different needs of students," he said.

Leal added that the problem was viewed as a "procedural question" that is part of the process of establishing new security policies in dormitories. Hillel Rabbi Morton Levine said yesterday that Residential Living has been receptive to concerns.

"They're open to discussion and are very sensitive to the needs of the students," he said.

Houston Hall Director Tom Hiniker said that the student union turns over 450 cans per day but that they have not been contracted by any recycling group nor have they considered recycling.

Assistant Vice President of Operations Art Gravina said that in early 1986 he received a call from a recycling firm but calculated that recycling did not pay off financially.

Gravina explained that they could not justify spending the money for extra garbage cans and the extra wages for housekeeping to separate the office paper from non-recyclable goods. But one individual who is not affiliated with the University is turning recycling into a profitable venture.

Rick Davis, owner of Davis General Contracting in Salem, New Jersey, uses the trucks with which he delivers new newspapers to pick up left-over bundles of The Daily Pennsylvanian.

"Some of the ladies in the offices save the papers for me," Davis said this week. "They have been doing it for some time."

"I do it for the money," he said.

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Let the DP Work for You. Work for the DP.
Why don't fans come to the Palestra?

(Continued from back page)

There have been more than 30,000 fans at the Palestra for Penn in the 100-yard freestyle in 48.00 seconds, the Ex-

freestyle. But the Quakers are not just cynical. "They're feeling like that's not good enough for the

minds of some doubleheaders at the Palestra. The Big Five rivals Villanova and St. Joe's will play each other in conference games there on dates that the Quakers were at home. So if the Wildcatters were to show up, the crowd would become even more enthusiastic.

"Generally speaking, I think the attendance at basketball games is that we have a good team, but I would

Penn fans shouldn't support their team only because there are some good games with it," said Baker. "Penn's not considered a

for the increase in the cost of season tickets

The blame shouldn't fall on his

photographic talent. He's got untapped
talent that beat La Salle. "[The meet] gives

The era ended in misery as Penn's

The Quakers had a reasonable shot

The Quakers worst season was the 17-12

Penn is no longer a basketball school

Perhaps a reason for this lethargic

programs speak for themselves, while

wants to jeopardize that."

I really respect [Lawlor] and Paul

and I enjoyed being with them. But

1976-77."

Penn's Final Four appearance in the

and I think that Pen fans are very

The football team has been supported in the

"With the difficult early-season

After Keith Webster's basket defeated

This was the last time we had a winning record right off the

He's got untapped potential for

"The only years that the Quakers did not lose a conference game were those of just 1678 saw one of the wildest

"I think that if the rules were

I vividly recall a

the Quakers were at home as well.

and Temple would play a lot of their

The blame shouldn't fall on his

cynical." Lefkowitz said.

why should its

the Palestra by the Penn basketball

His column will appear in

 dudes at the Palestra. This is the time of year when you

Penn had nine

The Penn basketball team went 2-10 in the Ivy League this season. The only Ivy League win came by a

What do you think of the crowd?

That's not it, because if you

Penn fans shouldn't support their

good indication of that. But it seems

the front end of six one-and-one

free throw opportunities.

of the Palestra. That's not it, because if you

Penn fans shouldn't support their

not to think about peace-making instead of lining

American football team goes 10-0, these guys

in the NCAA

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The football team does," Pcnn tri-captain

the Quakers went into the NCAA Tournament with a 5-2 mark (6-3 overall) and a share of the Big Five title. The five straight Ivy championships speak for themselves, while

with reasonable questions, but

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NCAA decision has no effect on Penn

(Continued from back page) • assistant coaches in basketball).
Penn Senior Associate Athletic Director Carolee Schiff, "which means ac- cording to NCAA standards that you can have a head coach and two full-time assistants. You also have the oppor- tunity to have four half-time assistant coaches, or one of each."
There are four courts located on the Quaker's staff - head coach Tom Schneider, associate coach Scott Butter, assistant coach Gordon Ausen and Tracy. According to NCAA rules, Penn could carry up to five assistant coaches and candidate assistant coach.
One reason for this is the same reason why the part-time assistants were..."Okay, I think we're seeing a move, or a trend," she said back. "I think..." Schiff said. "There is also legislation of the NCAA Convention to reduce the number of part-time assistant coaches, that was tabled until the NCAA summer convention..."Hopeful in the interest between the conferences, there will be a lot of study and discussion as to what..."I think this is moving in the..."

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Bulls' Jordan sets new record for All-Star votes

NEW YORK (AP) — Chicago guard Michael Jordan leads the NBA in All-Star balloting, a source in the league office said Thursday. Jordan, who is averaging 37.4 points this season, is expected to pass Magic Johnson's record of 18,000 votes set in 1987.

The voting for the starting lineup in the NBA's 50th anniversary season ends Monday. TheMechanic

WASHINGTON, and forwards Dennis Johnson and Larry Bird of Boston.

Johnson is the league leader in assists, averaging 11.2 per game, and Bird was leading the NBA in field goal percentage at 58.2, prompting the source to say the starting roll call was between 25,000 and 27,000 votes for Jordan.

The NBA's appointed 11-member board is expected to meet at the league headquarters here Friday to consider the final results of the All-Star voting. The source said three members of the board are expected to return to Chicago for a personal meeting with Jordan Thursday night.

The source said a special meeting of the board should be held at the league office at 2:30 p.m. Friday to review the results of the balloting.

The Southern Division, which is expected to be between 21,000 and 24,000 votes, will be decided Friday afternoon.

The Western Division, which will be slightly stronger for the West, is expected to be between 23,000 and 25,000 votes.

The All-Star game will be played Saturday night.

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The All-Star game will be played Saturday night.
Despite loss, Robinson still flies high for Navy

Towering center scores 44 in loss to Drexel

By WALTER BROWN

He has been called "Top Gun," "Swish," "jumping black jack" and "the greatest basketball player that ever worked out on the Quakers," 71-42.

Quakers head coach Cathy Lawlor said yesterday, "If he was going to block my shot, he was going to block my shot. I just decided that I wasn't going to give him the opportunity to do it."

"I thought that he was a great player," Cooper said. "But I didn't think we could be intimidated by him because he's human just like the rest of us."

For an instance of that, look no further than the rebounding. "They just show how much have written our game, and our game has been dominated by television," Drexel coach Burke said. 

"That's a pretty good way to go. I don't think you can too much," Cooper said. "It seems that the Maryland players have really flown high for their games, and not only that, but also the rest of the nation."

"We ended up getting out shot of the court," Lawlor said, "and not only that but we also outrebounded."

NCAA sets limits on paid assistant coaches

By DAN BOLLERMAN

Penn volleyball Tonghey not affected

By MARK ROSELL

"You're going to work on rebounds."

"Tonghey," who does not work with Lawlor on the court, said yesterday, "I didn't know about it until last year, but I didn't think that it was that big of a deal."

"I think that it's a shame," Senior Associate Director Carol Schuler said. "The teams in the region have always been very good at getting the most out of their players."

"I've never been a fan of the new rule, and I think that this is a step in the right direction," Lawlor said.

"I think it's a shame," Senior Associate Director Carol Schuler said. "The teams in the region have always been very good at getting the most out of their players."

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Penn coach Michael Andrews will say otherwise, especially on the defensive end.

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Gloria Steinem takes a cool look at the myth that has become pornography. "It's like the old saying, 'If it's good, it's not pornography. If it's bad, it's not pornography.'" Steinem points out that the debate over pornography has created a divisive rift among liberal activist groups - is the proposal to censor porn a First Amendment violation or should porn be stopped as advocated by women's groups? By Felipe Albuquerque.

Gail Relchsteln

5/ SIDESTREETS: Cola Jump-starts

Jot, the newest addition to the soda industry, brazenly boasts all the sugar and twice the caffeine - are they making taste history or just marketing stimulants? By Matthew Fearer.

12/ FILM: Critical Condition

Richard Pryor's most recent flick proves that he can still keep his cool under pressure. By Dale Mazer.

14/ THEATER: The Big Knife

Oedip's play doesn't make the relevance transition to the 80s, and the Walnut Street Theatre's version packs no punch. By Jeffrey Goldberg.

15/ MUSIC: Camper Van Beethoven

This counted polka punk band means psychodelica. By Jim Moran.

18/ BOOKS: Marilyn

Glora Steinem takes a cool look at the myth that has become Marilyn Monroe. By Michelle Green.

19/ FOOD: Carolina's

This Center City emporium of the palate caters to the entry level executive. By Sue Jung.

By Sue Jung

magazine was born into this wretched and mercenary world of pragmatism and practicality. Suffice it to say that its birth, uneventful as it was, marked the long tradition of an epic struggle that has raged for centuries. This struggle is the timeless story of a true and earnest contender, Art, who does battle with its Arch Enemy, Its Ultimate Polenic, its Most Shameless Shackles, Money. It is the sad, but true, story of 34th Street magazine.

On a cold, clear January night one week ago, plans were set for the debarkation of this issue of 34th Street magazine. Amid the dark and brooding waters of the Unforeseen, a new editorial crew, a happy, hearty group of honest souls started their maiden voyage. (Footnote: I anyone who does not know how the DP — and by association, 34th Street — makes transitions, a new board of managers takes over the newspaper and its operations every January when the spring semester commences.)

Then unfettered by mundane financial constraints, the youthful and idealistic crew prepared to steer its course — come hell or high water.

But unbeknownst to the group was the peril that lie ahead — the Great Big DP Business Department who insists that while 34th Street publishes, it also bring in advertisements.

In recent years the magazine has assumed the dubious distinction of becoming the Daily Pennsylvania's prodigal son. It has earned this title because in its attempts to achieve journalistic excellence it has developed a tendency to cost its parent operation, the DP, exorbitant sums of money in printing costs and other expenditures while bringing in a modicum of revenues from advertisers.

Enough people don't read 34th Street, screamed our overworked business manager, known to most only as The Bearded One. That's why no one wants to advertise, he told me in forcefully short, clipped words.

But I don't believe him. People do read the magazine, I argued back in my most indignant, but impassioned, tones. I even had proof. There was reader mail.

Though never printed, the mail indeed exists. Shoved into a manila folder file marked "angry mail" in red capital letters, the correspondence from 34th Street readers was strange and erratic, but definitely enlightening and even prophetic at times.

Readers wrote about all kinds of topics, ranging from responses to columns to plaudits and caustics of feature stories and reviews. My predecessor, Chris Downey, who held a column on this very page, was a popular letter topic.

One reader wrote in to say that he thought Chris to be 'the funniest reader I have ever read during my four years at the University.' He thought his column titled 'Lobsters in Space' was 'fistonomic.'

Another reader was not so enthusiastic about the same column.

"I cannot help but wonder what purpose is served by the collection of meandering, irrelevant babble entitled 'Lobsters in Space.'" The author (I use the term loosely) Christopher Downey, or is it Electro Freeze Downey, must have a lot of time to kill," wrote an indignant reader whose sense of propriety seems to have been irreverently violated.

Further down in the letter, the reader suggested a career change for Chris. "Perhaps Mr. Downey would consider a career in newspaper delivery. He seemed to have a lot of time to kill."

But, from our mail, we can see our readers have varied tastes.

Another reader wrote in to applaud two writers for a feature story about the Miss America pageant last semester. "That swimming in snot" quote was really picturesque and quite hilarious. Nice going, overall," he wrote.

One reader, a representative from the American Survival Guide magazine, wrote to commend a writer on a piece he wrote about survivalists. He seemed to be satisfied with the way the topic was handled.

"All in all, good job. The article did seem to me to play on the sensational aspects of survivalists and survival, but then that's the business of journalism," he wrote.

Other mail is just plain silly. One correspondent closed his letter with "QQQQQQQQQQ (10 Q's)." 10 Q. Thank you. Get it? Get it?

So write us letters. Tell us what you think and we will print them on this page. This crew only asks that you include your name and telephone number. We Wishmail would come soon.
Pondering porn

A right? Or just wrong?

By Felipe Albuquerque

Between right and wrong lies an ethical battlefield — a plot of moral or immoral ground that is priceless to some, less valuable to others and expendable to none.

Liberals and conservatives, pragmatists and radicals have all strained to maintain a precarious perch on this turf. Their battles have included: abortion, divestment, civil rights, gay rights, women’s rights and affirmative action.

One of the most complex disputes for ownership of this high ground focuses on pornography. Citing the apparent correlation between pornography and sex crimes, opponents like Women Against Pornography, Edwin Meese, the new and old right factions, and the Moral Majority — to name only a few — want to limit (and eventually stop) the distribution of pornography. The opposition — pornographers, liberals and “pro-sex” women’s groups — claims that its enemies have launched an attack not only on pornography but on the First Amendment, and not only on “smut” but on the freedom of men and women to read, view and interpret “decent” porn as they see fit.

Unlike most of the other ethical battles, pornography has caused a decisive split among feminist groups. The Women Against Rape and the Women Against Pornography are trading verbal and political blows with a string of pro-sex women’s groups, creating a state of civil war that has indefinitely set back a resolution to the porn fight.

Feminist scholar and author Susan Griffin is an eloquent, astute critic of pornography. According to Griffin, pornography is the playing field of social scientists, whom she accuses of using half-baked, contrived experiments to prove that there is no correlation exists between pornography and violence. Social “science” she argues, is based on the “values, ideologies, and the perceptions of the culture from which it is born” and serves no precise purpose in defining pornography or its effects.

The statistics, as Griffin states, do indeed work both ways. A recent study shows that 39 percent of men convicted of sex crimes explained that pornography “had something to do with” their offenses. Nevertheless, if social scientists were to conduct a parallel study, one in which they interviewed readers of Penthouse Magazine and asked how many of them had committed a sex-related crime, wouldn’t this study be as revealing as the first? Surely, the statistics would indicate that nearly all, if not all, Penthouse readers had a clean slate.

If, in considering the porn dilemma, we don’t trust the realizations of science, then where should we turn? Should we trust the emotional arguments of popular feminists and social critics like Catharine Mackinnon, who argues that pornography is built around a hierarchy of violence? Or is it more compelling to turn toward the more colloquial rationale of Scott MacDonald, the self-described “feminist porn watcher,” who reasons (or confesses) that pornography is the perfect medium through which to educate the sexually ignorant and repressed? Perhaps we should even consider the arguments of another feminist, Ellen Willis, who equates the fight to stop popular pornography with efforts to limit the sexual freedom of women.

“In my view,” a feminist analysis of pornography must take into account that porn is not only an expression of sex, but also a protest against the repression of non-marital, non-procreative sex — repressions that have fallen most heavily on women and homosexuals.

We must also take into account that many women enjoy pornography, and that doing so is not only an accommodation to sexism, but also a form of resistance to a culture that would allow women no sexual pleasure at all.” Willis writes in “Who’s a Feminist — a Letter to Robin Morgan.”

Or should we trust those who crusade for the First Amendment? The list of the most outspoken free-speech diehards includes such beacons of morality as Penthouse Publisher Bob Guccione and Hustler Editor Larry Flint. Although there is reason to back the First Amendment slate — namely that if we ban porn, we will eventually turn to more overt thought control like outlawing such racy authors as Norman Mailer and Henry Miller — it’s nauseating to see quasi-criminals like Flint supporting same so sacred as our right to free speech. Flint, like Guccione, uses the First Amendment as nothing more than a shield from the laws of society — he is, in essence, not the proponent he claims to be, but a manipulator of the First Amendment.

Author Jean Beth Elshtain provides the most reasoned assessment of the pornography debate. In “The Victim Syndrome — a Troubling Turn in Feminism,” Elshtain outlines how anti-pornographers interpret the First Amendment in their favor. According to Elshtain, anti-pornographers feel that porn incites violent actions, which in turn, incite violent public actions: such misdeeds are not protected by the right to privacy or the right to free speech. Elshtain finds those pornography and violence.

The arguments for and against banning or even limiting the distribution of pornography demonstrate the issue’s multiplicity. It is a dilemma with two right sides — tied to our freedom of expression and tied to it to our right to protection from sex criminals. The beauty of Jean Beth Elshtain’s interpretation is her ability to see through the apparent culprit and identify the nagging problem. We live in a negative society, one which flourishes on sexism, political corruption, and a disregard for civil rights — this is the problem.

Child pornography, teenage pregnancy, and even something as diffuse as apartheid, are symptoms of our negativity. These downfalls show not only a lack of morality but a lack of education as well. Only when we can sit back and understand perfectly the distinction between decency and immorality, between erotica and sexist, violent pornography, or even, in the utopian sense, between sex and bad, can we limit our misdeeds and our negativity.

Pornography itself is not a problem, but our inability to interpret pornography correctly and use it appropriately is. For this reason, education, not banishment, is the only solution.

Some feminists argue against porn, claiming it is exploitative and dangerous to free speech. Elshtain finds fault with the anti-pornographers whom she accuses of drawing too strict borders between public and private. Abortion, she argues, is a private issue with many public ramifications. Conservatives could easily pick up where anti-pornographers left off and apply their distinctions against those who defend a woman’s right to choose.

“Though there are certainly connections in the case of violent sex offenders between their fantasies and their actions, what a democratic society can and must do is to punish the actions, not try to eradicate the fantasies,” Elshtain says.
The polka's wild

Roll out the barrel of crabs

By Dan Zimmerman

There’s still a place where you can get a bottle of beer for less than a buck, bowl a couple of frames, shoot a few games of pool and even join a dart league with your friends—all in the same building.

These opportunities and more await you, if you’re a member of the Polish American Citizens Harmonia Club.

That’s right. The Polish American Citizens Harmonia Club, known to insiders simply as “The Harmony Club,” has existed since 1902, when it was founded by Polish immigrants who sought a community gathering spot. Some 84 years later, not much has changed, and its original purpose has withstood the test of time.

The club started in a northeast Philadelphia home, where Polish men would gather and sing traditional songs in celebration of their heritage. After a few years, the club bought a building in the same neighborhood, using funds raised and donated by members.

Long-time member Benny Kapuscinski says he feels that buying the house was a perfect example of the cooperative spirit at work. “The harmony is between the members,” Kapuscinski says.

Years later, the club is completely self-supporting.

Substantial remodeling has taken place, and the bar, bowling alleys and billiard tables have been added over the years—again with money gained in a group effort. Proceeds from the bar cover expenses, so well, in fact, that regular members pay just $3 a year for clubhouse privileges. Any money that is left over, Kapuscinski says, goes to other charities, like the March of Dimes.

“You only make so much and you can only give so much away,” he says. But the club has managed to stay afloat without exorbitant charges to its members.

These days the choir is gone, but the club retains other vestiges of its rich history. A library of sorts, holding about 200 Polish books, remains in the building. Rarely used, the volumes, nevertheless, provide an accessible bond with the past.

Older club members also lend a historical link, recalling those early years when the current generation of members was just a twinkle in their parents’ eyes. Kapuscinski, born in 1911, joined as soon as he became eligible in 1932.

“When we first joined,” he recalls, “we were paying 10 cents a month [for membership]; Beer was five cents—and whiskey was 15 or 20 cents.” Edward Walczak knows something about the group’s history. His father, born in 1896, joined around 1917. Walczak says he feels the group’s spirit has changed very little over the years.

“It’s a community type of club,” Walczak says. “It’s something that everybody, in some way, contributed toward.”

In return for their contributions, members are entitled to what Walczak calls “probably the best” hard shell crabs in the city. During the summer, the crabs are bought from local distributors and club members eat about 15 bushels a night.

In the winter, the club has crabs flown up from such far-away places as Louisiana. Then, Walczak says, the cook has members “standing in line, because you can’t get ’em anywhere else.”

Besides the food, reasonably priced drinks and a nice place to socialize, members become eligible for an annual picnic bash held the first Sunday in August and co-sponsored by a local American Legion post. For $4 a head, picnickers get a Polish polka band to entertain them, all the beer and birch beer they need to quench their thirsts, and their pick of 2,000 fresh-cooked ears of corn.

“We get 1,000 people there every year,” Walczak says. “We have no problem selling tickets.

The club's pool tables are rarely empty. It's used as a family reunion.”

Sounds great, doesn't it? But don't get too excited. There is a hitch.

“It’s a fraternal type of club because one of the requirements is that you belong to the Slovak race,” Walczak says.

You also have to be a man over 21 to become a regular voting member, although women can become social members.

But even if Slovak blood doesn't surge through your veins, don't lose hope. Non-Slovaks can become members if they marry into the heritage.

Cheap beer, good company, great hard shell crabs—what better reason for matrimony?
Jolt-ed

Cola taste in double doses

By Matthew Fearer

You can get it from the food trucks on 40th Street. You can spot it in a few select machines, and you can get it at Marty's (but, then, Marty's has everything.)

It is Jolt cola, a brash, new soft drink with the boast "All the sugar and twice the caffeine" emblazoned across its fluorescent pink can.

Despite such a stimulating claim, Jolt's makers say the potent juice's reason for being is its "superior taste and quality ingredients."

The Jolt folk have tried to push this point by adding the words "Inspired by the need for a better-tasting soft-drink" to an already busy can.

"It's a product designed to be fun," says Jolt's national sales manager Jim Post.

"Soft-drinks are not meant to be health foods," Post says. "We've put back the old-time ingredients and regained the great taste of the old colas."

According to Rapp, the extra caffeine, twice that in Coke and Pepsi but still only equivalent to about a third of a cup of coffee, gives Jolt a certain "bite" that makes it "very reminiscent" of the colas of old.

"Jolt addresses the need for a heavy robust cola flavor, and we're not afraid to admit that people might want to drink colas for a boost or a kick," he says. "It's nothing to be ashamed of."

"Absolutely not," says president C.J. Rapp. "Caffeine is necessary to make a good tasting soft-drink. It's not meant to be a replacement for No-Doz."

Still, the emphasis on caffeine and sugar in these health conscious times of chemically-decaffeinated, artificially-sweetened diet beverages seems a bit unusual.

Rapp's devotion to traditional cola virtues stems from a family tie to soft drinks that goes back to 1947 when his father, Joseph Rapp, began working at Canada Dry. As a purist, C.J. became frustrated by the cola wars of the 70s which, to him, emphasized advertising over a quality product.

"The big manufacturers abandoned their product philosophy," Rapp says. "They misled the consumer and cheapened the hell out of their product, reducing their ingredients and putting the money they saved back into advertising.

"7-Up put out something called 'Like Cola' that had no sugar, no caffeine, no sodium and no taste," he says. "That was just absurdly in the wrong direction and that's really what set us to thinking seriously about our own product."

Post says the drink is immensely popular in the 16-32 age group, and that college students love the stuff, what with the hours they keep.

Hmmm.

Does that mean Jolt is just a cleverly marketed, slickly packaged, palatable stimulant aimed at keeping its drinkers wired?

Jolt's containers are not twice the normal size

27-year-old notes, however, that the actual proportion of sweetener in Jolt is about on par with that in other colas so calorie counts should be close. According to Rapp, the extra caffeine, twice that in Coke and Pepsi but still only equivalent to about a third of a cup of coffee, gives Jolt a certain "bite" that makes it "very reminiscent" of the colas of old.

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The Jolt idea was conceived in 1979 in Rochester, New York, site of Jolt corporate headquarters. But the cola was nearly eight years in the making, not hitting Rochester shelves until April 14, 1986. "It took quite a while to get just the right formula," says Rapp.

Today, the high-powered beverage is sold in 37 states and western Canada. Pretty impressive, especially in light of the fact that only five people work at family-owned Jolt Inc.

The cola makes its way around the country through a chain of independent bottlers, franchisees and distributors.

Rapp says product acceptance has bordered on the phenomenal, with sales tripling during each successive quarter. He declines, however, to disclose actual figures to the press, even though, he confesses, that the media are at least partly responsible for the success of his soft drink.

"We've had a string of good luck," Rapp says. "We could never have afforded the downed one can, produced a series of facial contortions and downed another.

"We were really scared since..."
Richard Hayes, night host of "Open Phone America," WCAU's late night talk show, gets some weird phone calls. But that's his business. He even likes them. The show, which airs on station 1210 on the AM dial, has several telephone regulars. One favorite, a lady who calls every night, has earned a title with Hayes.

"She is called the 'Mama Lady,'" he says. "Because every time she gets off the phone with me she says, 'See you Mama, Richard.' This lady has become such an integral part of my show that people tune in just to see what she's going to say."

Other late night talk show hosts report encounters with callers who have similarly peculiar idiosyncrasies. "Once a fellow called in to say that he wanted to ban the wearing of sandals because toes are so ugly," reports Diane Raymond, program director of the late night radio show with Bernie McCain at WWDB. "And he was dead serious."

How does a host deal with people like this? Raymond takes this kind of thing all in stride. "You play with them," she says.

But the experience of the late night talk show is unique. "It's a very intimate experience," says Raymond, whose show airs on 96.5 FM. As Raymond explains it, a soft, slow voice coming out of your radio, late at night, seems to be talking just to you, and it relaxes you. It becomes more of a one-on-one experience. Raymond should know because she once substituted as host for the mutually syndicated, and extremely popular, "Larry King Show."
One of Larry’s favorite callers is this guy called Brother Sky Blue who calls from a pay phone about once every two months. Inevitably, the operator will interrupt and Larry will say, “Bill it to me,” and then to Brother Sky Blue, “Brother, this better be good because I'm paying for it.” Brother, this better be good because I'm paying for it. Brother, this better be good because I'm paying for it.

Larry King was the first Philadelphia late night show to go national, and his weekday audience is estimated at more than three million listeners. King, whose show is syndicated in over 300 affiliate stations, maintains a format of out-of-work people. Some guests who have been on the “Larry King Show,” including comedians, including comedians, have come to the show, then he should get to see the show. Larry says, “It’s kind of like a night club act. Larry’s there, the celebrities are there, and those four hours move incredibly fast.

Travelling with the show definitely influences the show’s popularity. King says, “I may be on the road somewhere before we come to a show, and much as anybody else do in the same way as to appeal to a wide variety of interests. According to WWDB’s Raymond, “one week we may have a writer on, the next week an actor, and then maybe the following week a doctor because we haven’t discussed health issues for a while.” So, what makes these people interesting enough for the audience to listen to them speak for an hour? Piper explains, “The interesting thing is that you get to listen to Brother Sky Blue, who has actually experienced something.” Patrick Piper and Judy Thomas, both producers for the “Larry King Show,” both agree that the most important criterion they use for choosing a guest is that he be interesting and have something of value to teach the listeners. “After we have a name, we determine whether the show will be on the show, and what will the listeners learn?”

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One of the tricks of such a large audience is dealing with the variety of possible informational topics which range from unemployment to the Linbergh Kidnapping. How does he deal with this? “You lie,” he laughs. “But seriously, if you don’t know something, you don’t know something.” Cathode-rays examples, says a regular on the show, “I can’t think of anything that Ray says that I don’t think Hayes knows a lot. I think he is a little bit of the ability to talk to anyone no matter who they are, but a great listener. Hayes believes that if someone is going to take the time to call in, they expect him to be omniscient, calling in about those topics which range from unemployment to the Linbergh Kidnapping. How does he deal with this? “You lie,” he laughs. “But seriously, if you don’t know something, you don’t know something.”
The dull thud of the metal door startled Lydia. Cecilia, her daughter, had just come in from school, and Lydia knew that as soon as she changed out of her dirty blue school uniform, she would want something to eat. Still nursing Rosita and complaining of her mild morning sickness, Lydia rose to prepare the girl a lunch of rice and beans.

Fausto, Lydia's husband, was also seated at the table—quiet as usual—smoking an old Doral cigarette and staring out the door. Their third child, Diana, ran around outside, shouting with the other kids who had just come home from nursery school, or el jardín de los infantes, as it is called in Spanish.

The room smelled strongly of the sweet, acrid sugar cane alcohol which was stored in the water tank at the far end of the room. Over the tank, the store's supplies crowded the shelves along the adobe brick wall—crackers, a shelf of avocados, plátanos, the hard, bitter bananas fried everyday for meals, and cans of lard made from the dripping of the fried pig which Lydia sold on Sundays. Around everything, the flies stirred incessantly, rising and then landing all at once to shift places.

Lydia is an important woman in the village of Chota. It is her small store which supplies many of the residents with cigarettes, bread and their weekend liquor. She also feeds any strangers that happen to be living in the village, running a sort of meal service out of her small room. Yet Lydia, like the other women of Chota, isn't familiar with what life is like outside her village. She has never seen an airplane except in the sky, she has never been to the big city, she has never driven a car or owned land, and she could never imagine life without constant working responsibilities.

These rural women endure hardship and discrimination from all sides. Not only do they face the oppression of poverty and the oppression of their sex—women in all of Ecuador encounter consistent discrimination—but those who live in the tiny community of Chota face discrimination against their ethnicity. Chota's residents
Ecuador is split into three major geographic regions: the coastal plains of the Pacific Ocean, the mountainous Sierra of the Andes, and the jungles of the Amazon basin. The Valley of Chota, which runs down the coast of South America between Panama and Chile, runs right by the small town, and everyday buses, passenger cars and trucks pass by the village on their way from Columbia down to Ecuador’s larger cities of Ibarra, Quito and Guayaquil. The passers-by ignore the village as if the whole village has donned swim suits, and perhaps an avocado or tomato. In the mornings, the sound of soaking cloth running water is the river behind the town, and everyday chores like doing the laundry and dishes, and many women are not overtly excluded from the responsibility of caring for an aging relative. As she scrubs the cola spills on the step porches outside the houses, gossiping, sewing or doing small odd jobs. The women in Chota almost never drink or smoke, but often times during this time of the day, they will be joined by their husbands, back from work, who will sit together and smoke and discuss things. More than anything, this is a time where the mothers watch their children play and rest for the first time, before it is time to get everything into bed and start all over again. Lydia finishes up the evening’s dishes, clearing everything in the colorful plastic vats, and will carry down to the river in the morning. As she scrubs the cola spills on the red vinyl table cloth, the stereo plays the same record it always does, and Lydia lays herself down to the heavy Spanish rhythm. In the corner, five or six men are sitting in a circle, loudly discussing an upcoming marriage, and passing around glasses of the sweet, sugar cane alcohol. Outside, the sun has set, and the street lights, which work only occasionally have gone out, and the village is very quiet.

Lydia is lucky because her family is smaller than the average which ranges between 7 and 10 members. This means that not only are the family’s food needs less, but daily chores like doing the laundry and washing dishes take less time. Washing clothes in hot water can be grueling. It can take hours because in a place where the only running water is the river behind the town, it means carrying the laundry down to the river in baskets balanced on the women’s heads, finding a wide, flat rock to scrub the clothes, and kneeling in the river, and rubbing and wringing the grey blue soap into the cloth. Because each child has only one set of clothes, laundry is a daily duty. In the mornings, the sound of soaping cloth being slapped against the rocks can be heard throughout the village. When not in school, the children help out with a lot of these chores, a clue to the reasons for a large family size. If you have a child to help you in the garden, to take care of the little kids, to go to work, villagers believe, there is less work for the whole family and perhaps more income.

Although birth control is still a relatively new concept for this community, the national illiteracy rate of more than 75 percent, the younger couples in Chota are beginning to practice family planning. A significant percentage of the ever increasing unemployment problem in Chota and in Ecuador itself, limiting family size may be a solution. Among the older women, however, the strong and dominant influence of the Catholic Church, and the traditional sentiment that a large family is proof of a happy marriage, kinship ties, or the land reform of 1964 – only 3 of those families depend on the land for subsistence – since the average lot size is less than one hectare. What this means is that while the men of the village are working, cutting sugar cane, running the cane processing factory to the south, or helping out in the cement factories to the north, the women have to keep up the huertas, or vegetable gardens. Each afternoon, women can be seen trekking down the highway to these small squares of land. Clad in skirts and long, loose pants, to protect their legs from the ubiquitous mosquitoes which plague Chota. Balanced on their heads are the large plastic vats also used for laundry and dishes, and many carry an infant on their backs -- in a sort of cloth harness. In their hands they carry the foot long machetes they will use to weed and prune the gardens.

As the women spend the afternoon in the huertas, the children, now out of school, help with other household chores. Many of the little girls take care of the younger children – watching that they don’t go near the river, or carrying them to the playground, while the women are plantation, on the new teeter-totter that has just been built. Afternoon is the time for bathing in the village, and although the women usually take a bath while they do the laundry, it is in the afternoon that all the kids swim, diving off the rocks into the rapid flowing river, splashing each other with rocks, and playing in the sandy rocks on the river’s banks. Living in Chota means learning how to swim is a must; even the littlest children have no fear of the river or the rocks. Each age group has its own section of the river to swim and bathe, and from about 2 to 16. In the afternoon, it is as if the whole village has donned swim clothes, which consist of shorts for the men and slips and brassieres for the women.

For generations, this small Ecuadorian village has weathered the strains of poverty and unemployment – what next?
Bad prognosis

Pryor is 'Critical' on sickbed

Critical Condition
Directed by Michael Apted
At the Regency
By Dale Mazer

A movie about a has-been who tries to make a comeback is bad enough. A movie in which he doesn't realize when it's time to retire is even worse. Richard Pryor is a has-been; his jokes just don't pack the same punch they used to. But despite his weaknesses, Critical Condition, a new comedy directed by Michael Apted, has its moments, and Pryor's performance is at least engaging, if not genuine.

Pryor stars as Kevin Lanihan, a slightly shady good guy who's down on his luck. Arrested for a crime he did not commit (but was considering committing), Lanihan pleads insanity to escape going to jail. Although no one believes his ruse, he is granted one night of observation in the insanity ward of the local hospital. He manages to escape the psycho ward, but not the hospital, because of a hurricane. Pryor is a fairly good film. People from the town have flocked to the hospital for safety, the entire building is without electricity, and the regular staff has gone home for the weekend.

Lanihan is forced to pretend he is Dr. Slattery, an unknown visiting doctor, when Rachel (Rachel Ticotin), the new, beautiful, but easily confused assistant administrator discovers him in her office, searching through the file cabinet. Through a series of both hilarious and somewhat stupid antics, Lanihan manages not only to pull off his charade as the doctor, and also to deliver a baby, capture a murderer, and maintain morale among the patients and the staff.

Up until this point, the movie succeeds as a comedy. But director Apted ruins the initial charm of the movie's unsympathetic racism with the stilted last line, spoken by Lanihan: "I'm proud to be an American," he says as he leaves the hospital a free man and a born-again good guy.

Wanted Dead or Alive
Bounty hunter gets wise

Wanted Dead or Alive
Directed by Gary Sherman
At the Midtown
By Pete Wilson

With a quick glance at the horrible title of this film, one would audibly chuckle and shake one's head in complete disgust at what would seem to be another Chuck Norris-type, comic basher flick. However, Wanted Dead or Alive rises above its predecessors' scarlet lettering and actually proves itself to be a good film. It is worthy of more than the second-class treatment it has been receiving.

Nearly all of the credit for this success goes to Rutger Hauer, who plays Randal — a lethal ex-CIA agent turned bounty hunter. Randal makes his living collecting criminal vermin for the local Police Department in exchange for hefty rewards. Oddly enough, Randal hates his job.

It comes as no surprise that when his old CIA boss approaches him with a pretty penny offering, Randal is all ears. His bounty — a Middle Eastern terrorist organization which has just destroyed a busy downtown movie theater and its innocent patrons; his bounty: a cool quarter million if he succeeds, and an additional 50 big ones if he turns the leader over alive — well, "breathing," anyway. Our hero warily accepts, deciding that the job is a relatively easy way to earn the money he needs to finish renovating his beloved boat and spend some time with his even more beloved girlfriend.

But, alas, the mission becomes a tad harder than Randal had anticipated. He quickly discovers that the Arabs want his head on a platter just as badly as the CIA wants the Arabs done away with. It turns out that the Arab leader is the sole survivor of a bounty mission that Randal had carried out in his earlier days of glory. In addition, the CIA has knowledge of the Arab leader's vengeful passion against Randal and are simply using him as bait to lure the Arab leader out of hiding. What ensures is a gripping and violent network of plot twists that grab your attention and lets go only when the credits roll.

Director Gary Sherman's effective control of the scenes provides an excellent framework within which Hauer can convincingly give his character dimension and depth. Hauer fans, who enjoyed him in Blade Runner, Ladyhawke, and The Hitcher, will not be disappointed here. Neophytes will receive a first-hand lesson of how a one-man-army role like this should be done.

A surprisingly strong aspect of this film is the acting of its supporting actors. Robert Guillaume of Benson fame commands the audiences respect as Hauer's friend and ex-boy. Gene Simmons is equally effective as the slimy Arab leader.

The level of action and thrill in Wanted is not comparable to that of an Aliens or a French Connection. The plot is rather cliched but it does have its unpredictable moments. The directing is as mediocre as the acting. The movie would have been a lot better off if Apted had not relied so much on Pryor's vulgar language, which is part of the irreverent fun. But Pryor fails because he bases his act on the abuse of the English language.

Critical Condition has its funny moments. It is better than Brewster's Millions or Superman III, two of Pryor's more recent disasters. But Pryor is stale. His language is more vulgar than necessary and the sex gags are too frequent to be funny. On the other hand, the movie will surely satisfy people who are Richard Pryor fans because it is classic Richard Pryor. While Critical Condition is not headed for the recovery room, it is not in critical condition either.
Under the Christmas tree
A look at winter’s new releases

Little Shop of Horrors
Directed by Frank Oz
At the Walnut Mall

Little Shop of Horrors may be the heir apparent of cult classics like The Rocky Horror Show. It has the makings for establishing a large and bizarre cult following like the popular Rocky Horror, but it may also be a whdle.

Frank Oz, of Muppet fame, took no risks with his first outing as a director. With the same off-Broadway hit Little Shop of Horrors, and an ensemble of Ghostbustersque funny men including Rick Moranis. Steve Martin, Bill Murray and Jim Belushi. Oz was in good shape from the start. Though he never fully realizes the requirements of translating this cult classic to the screen, the good nature of the material leaves Oz a huge margin for error.

Little Shop tells the story of a skid row flower shop in which Seymour Krelborn (Moranis) comes across as “a mean, green mother from outer space” which he mistakes for an exotic new plant. The potted Audrey II, named after Seymour’s romantic interest, salesgirl Audrey (Ellen Greene), brings sudden fame and fortune to the dumpy individuals in the shop, and unites Seymour with his darling Audrey. The only problem is that the Audrey II gets its nourishment from human blood and Seymour must look to his skid row neighbors to satisfy his creation’s hunger pangs.

The result is often hilarious. Performances by Steve Martin as the sadistic dentist and Bill Murray as his masochistic patient are timed for whenever developments between Seymour, Audrey and the Audrey II get thin. Four Tops vocalist Levi Stubbs lends his voice to the Audrey II, and most of the musical numbers are performed with a likeable staginess.

Little Shop of Horrors is great light entertainment. Whatever mistakes Frank Oz made in direction, can be forgiven him, and Little Shop of Horrors may prove that he has a definite artistic future beyond creative control over Miss Piggy.

— Scott Strauss

Crime of the Heart
Directed by Bruce Beresford
At the Eric Rittenhouse

Deep in Hazelhurst, Mississippi, a family reunion is brewing. Sisters Lenny (Diane Keaton), Meg (Jessica Lange), and Babe (Sissy Spacek) McGrath haven’t spent too much time together since their younger years, but when they reunite in Bruce Beresford’s Crimes of the Heart, things don’t appear to have changed all that much.

Pettiness and affection run rampant throughout the three-day holiday with the McGraths, and the collaboration of these three actresses (with something in the neighborhood of eight Academy Award nominations between them in the past nine years) is as close as any Christmas is going to come to brilliant acting.

The McGrath sisters are different characters who do different things. By and large, however, they have the same goals. Therein lies the fun. Lange’s Meg McGrath is a fast lane Southern belle (a relative calls her “cheap Christmas trash”). She is the strongest of the sisters and has a habit of dictating their lives from her pulpit as a sort of prom queen runner-up. By the wrap-up, Meg is like a friendly pair of old shoes hard to discard, but terribly easy to admire.

Diane Keaton speaking with a Southern accent is hard to take seriously at first, but she plays the role of the nearly forgotten eldest sister without self-pity. As Keaton builds Lennie’s self-confidence, her added sense of injustice subsides and she, too, becomes the sort of woman you wish you could call up for a chat.

— Peter Tabak

Rick Moranis gets close to Audrey II

The most charming performance is Sissy Spacek’s. As Sheree, the youngest sister who has recently been arrested for the attempted murder of her husband, Spacek discovers how much fun acting can be. She fuses humor with a wonderful, wide-eyed naivete, and in the gentlest way imaginable, ties together the Hazelhurst tumult she caused with her failed homicide.

The direction makes the most of the beautiful and decrepit grandmas. Though Beresford is unable to extract anything from the situations beyond that which his actresses deliver. Slapstick moments fall flat, with the exception of a scene where Spacok digs up her high school marching band uniform for a post-midnight somnambulant sofa-fest. It may be lucky for Beresford he’s got such pros on his payroll.

Though the plot of Both Henley’s play is more than a little

conscientious and admirable Stanley (Brian Drilling), helps him through the rough spots of growing up, and he is very likeable as young Eugene’s responsible mentor.

Brighton Beach Memoirs is Simon’s quasi-autobiographical look at the life of a struggling Jewish family in pre-World War II New York. What makes the film work is that the play is about the issues that come up with this family - job losses, money problems, the war in Europe — the audience grows close to the family. Eugene’s father, played by Bob Dishy, is the type of father we all wish we had, and Dishy is an earnest actor in this role.

Lythe Danner plays Eugene’s mother, Kate, and is less satisfying in the film. She plays a mother fighting for her family’s welfare, but she is a tough cookie and seldom lightens up. Kate’s widowed sister lives with the family and the tension that mounts between the sisters is forced.

But the film succeeds in drawing the audience in to worry about Eugene and his family, and that is memorable about Brighton Beach Memoirs. — Sue Jung

The Morning After
Directed by Sidney Lumet
At the Palace

Did Jane Fonda, a downtrodden, boozing actress, pluck out of her the guy she’s woken up next to? The trouble is she can’t ring true.

And those who would call this bit of criticism a paltry tidbit on which to dwell, I would disagree. The tone and the Jewish color of the film, aptly captured in the screen adaptation of Neil Simon’s Broadway script, lack the chutzpah to make Brighton Beach Memoirs a memorable look at the trials and tribulations of one Jewish boy’s growing pains.

Though Jonathan Silverman hands in a bright, perky performance as the young Eugene Jerome, he falters in some scenes, unable to handle some of his lines with the appropriate dynamics. Overall, Silverman is entertaining to watch as he fuses and fumbles on the screen as a suitably flustered adolescent preoccupied with sex.

Eugene’s elder brother, the hairdresser, ex-husband and confidant, and Jeff Bridges rounds out trio of stars as a down-on-his-luck ex-cop who plants himself in Jane’s corner.

Hollywood gets a lot of mileage out of this formula. Set against a backdrop of murder and intrigue, a man and woman from different worlds are thrust together. Bang, bang, kiss, instant relationship?

In the hands of Australian director Peter Weir, it became a tour de force for Harrison Ford in Witness. Aimed by the intense sparks tossed by Ford and co-star Kelly McGillis, it was also a significant commercial success.

Unfortunately, The Morning After never wakes up. Fonda and Bridges share the bulk of the blame, possessing all the onscreen chemistry of a pack of Frendent. But Fonda is plagued by physical credibility problems as well. She accepts someone whose sole source of nourishment exists in a bottle of Thunderbird to be thin, but Fonda radiates an excellent muscle tone and calcium-enriched teeth and bones from every pore. She also gives up about 15 years to Bridges which pushes their attraction even further.

Bridges turns in, as always, a likeable, if unsuccessful performance. Raul Julia fares the best out of the three as the Spanish hairdresser who desperately wants to be accepted among LA’s elite.

But Julia’s role is too brief to serve as the film’s thriller. Had director Sidney Lumet made the film a straightforward melodrama, things might have clicked. But The Morning After’s higher aspirations, chiefly in making a statement about the evil bred by class distinctions, burdens the film. This too could have made an intriguing film, if Sidney lost the blood and gushers. After his Power flopped so miserably last year, it seems that The Morning After was just the ticket he needed to make a quick buck.

The Morning After is a thriller with few thrills, a romance with no heat. In the mood for something like this? — instead, drop by the 7-11 and pick up a Pop-Wilson back in the VCR.

— Christopher Downey

Brighton Beach Memoirs
Directed by Gene Saks
At 34TH STREET
They’re a good trip
Camper Van Beethoven goes groovy

Camper Van Beethoven
Camper Van Beethoven
Rough Trade

By Jim Moran

Camper Van Beethoven’s latest release, Camper Van Beethoven is a giant step forward for the band. They plunge head first into psychedelia without abandoning the trademark countrified polka-punk sound of their first two releases, Telephone Free Landslide Victory and II and III. Their previous discs alternated ethically-flavored rock instrumentals and humorous songs like “Take the Skinheads Bowling” and “We’re a Bad Trip.” While both records are extremely interesting and enjoyable, it became obvious by the end of the second that their formula was reaching its limits. Some change of direction was needed if the band was to be prevented from becoming a parody of itself. Their move towards a more psychedelic sound gives Camper Van Beethoven a more coherent feel than their previous releases. The LP also contains some of the best songs that they have ever written and recorded.

“Good Guys & Bad Guys” combines Jonathan Segel’s cheese-y violin playing and Casio keyboard fills with a hook-filled chorus and a rollicking beat. The chorus sets up Camper Van Beethoven’s “never take life, or yourself, too seriously philosophy: “So just get high while the radio’s on/just relax and sing a song/Drive your car up on the lawn/Let me play your guitar.”

With subtle tongue-in-cheek humor, the song pokes fun at all of the flag-waving “new sincerity” bands that have popped up in recent years. “So just be glad you live in America/Just relax and be yourself/Cause if you didn’t live here in America/You’d probably live somewhere else.”

Backwards vocal and instrumental tracks and tape manipulations add further psychedelic flourishes. But one of the biggest — and nicest — changes on this record is that the band has put words to almost all of the songs. Only two cuts — “Hoe Yourself Down!” and their abbreviated cover of Floyd’s “Interstellar Overdrive” — are instrumentals.

The album does contain some ethnic sounding songs that are reminiscent of their earlier releases. “Une Feis” is sung entirely in French to an eastern raga-like melody, and “We Love You” sounds vaguely like a medieval ballad. But even these are performed with tinges of psychedelia.

“Peace and Love” brings the record to its twisted high point. Over a droning, sitar-like melody and ghostly backing vocals, singer/guitarist David Lowery recites a nautical tale of a man’s search for salvation as he drives through the desert towards “the holy Angelic temple that he has been envisioning in his sleep.”

It is difficult to tell whether Camper Van Beethoven is attempting to glorify and revive the psychedelic sound or merely trying to parody it. Songs such as “Interstellar Overdrive” and their cover of “La Lu Land” make it seem like the movement is genuinely reverent of its psychedelic predecessors.

Other cuts such “The History of Utah” and “Peace and Love” appear to poke fun at much of the pomposity and silliness that was inherent in the psychedelic movement. This is especially true for “We Saw Jerry’s Daughter,” in which they make fun of Deadheads by claiming to have had their faith in the movement restored by an encounter with Jerry Garcia’s daughter.

In the end, however, it makes very little difference whether their aim is to parody or revive psychedelia. Camper Van Beethoven’s new album is strong, coherent, well played and a pleasure to listen to. They are one of the most original bands to emerge in the 1980s and this record proves that they are capable of evolving and improving.

Blues, Brown and olive drab

Colorful sounds from Robert Cray, the Godfather of Soul and G I

Robert Cray
Strong Persuader
Mercury

In the past few months, Robert Cray has exploded onto the music world. Critics to Eric Clapton have heralded this Seattle native as the new Messiah of the blues. Such ac-

Robert Cray’s sound; his touches of pop, soul and jazz produce a dynamic extrapolation on the blues. Cray is a master of romance. Cray is a master of

listeners with tasteful, minimalistic restraint. He chooses his licks carefully, yet spares no emotion.

In an era of flashing fingers trying to cram as many notes as humanly possible into a solo, Cray plays with tasteful, minimalistic restraint. He chooses his licks carefully, yet spares no emotion.

The lyrics, whether his own or other’s, reflect the maturity manifested in his playing. He still sings of the cheaters and the cheated, but distinguishes himself with an adult irony and sharp insight into characters.

In “Right Next Door (Because of Me)” Cray reveals himself to be responsible for an overheard argument about infidelity between the couple next door. He conveys his guilt for having made the wife “just another notch in my guitar” with a conviction as clean as the notes from his Strat.

“You Play”s paranoia of being cheated on gives way to the homicidal results of “Smoking Gun,” the LP’s current hit. And

James Brown
Gravity
CBS

The self-proclaimed “Hardest Working Man in Show Business” is back with an effort which, while not ear-

James Brown’s vocals have been influenced as artists as diverse as George Clinton, Gang of Four and Fine Young Cannibals. Choosing Dan Hartman of “I Can Dance About You” fame to write and produce the material gives Cray a cop-out for someone of Brown’s stature, but the God-

Brown’s career has spanned over three decades, laying much of the groundwork for contemporary Motown, funk

James Brown’s orchestrations have in-

Brown’s vocals are rougher and a bit hoarser

Brown’s vocal sound is bright and sharp,

When no groundbreaking music is being made here, the sounds are bright and sharp.

Both records prove that they are capable of evolving and improving.

hit from Rocky IV, “Living In America,” a wall of funk with Stevie Ray Vaughan on lead guitar.

And what about the man himself? Well, Brown’s vocals are rougher and a bit hoarser when he really gets going. On cuts like the funk rave-up “Turn Me Loose I’m Dr. Feelgood.” And his no-

While no groundbreaking music is being made here, the sounds are bright and sharp. Brown’s three decades of endless energy making it a solid dance funk album.

Of Gravity, artists who have been influenced by Brown make contributions, including English southerner Alison Moyet, who shares in writing and sing-

The Jazz Butcher is the

The Jazz Butcher is the

The Jazz Butcher is the

The Jazz Butcher is the

The Jazz Butcher is the

The Jazz Butcher is the

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The Jazz Butcher is the
and drinking oneself under the table. With great clarity and ef-

ducence, The Last Butcher

gange their guitars and sing of

Unlike its predecessor, the excellent Bloody Nonsense compilation, this LP is less stylistic.

The New World" evoke images of romantic cocktail lounges.

Mr. Butcher himself comes across as a slightly skewed crooner. In "Hungarian Love Song" he rings in earnest to his

"I'll be your breakfast/I'll be your dinner/You won't get

thinner/Just to see you starvin'/It's no damn good/So Darlin', Darlin' I'll be your food."

Good eating, this LP. Pass the salt.

— Andrew Challen

The The

infected

Epic

The '80s are really the '20s, but nobody wants to think about it. At least not until ten years from now when kids start to wonder what it was like when there were nightclubs and everybody had too many 90-minute cassettes.

Somewhere in heaven, though, F. Scott Fitzgerald turns off his television and knows his time is returned. Fitzgerald knows because Keith Moon has taught him to play drums and Ian Curtis has taught him to sing. He knows that if he was like when there were nightclubs and everybody had too many 90-minute cassettes.

F. Scott Fitzgerald is not a rock musician. He is a writer and as such knows that on this record he is doing something that he has never done before. On "Malaria:" "Hit 'em in the head with a bicycle bell, banjo and harmonica." And on "I Was Trying so Hard to be Someone Else" he sings: "I was trying so hard to cleanse myself, I was turning into someone else/ I was trying so hard to be myself. I was turning into someone else."

— Russ Kerber

Shriekback

Big Night Music

Assorted howls, shrieks and kisses accompany London's Shriekback on their most recent excursion into the murky depths of music for the eternally hip. But really, when you have two bald keyboardists in flowing robes fronting the band with assorted other colorful characters adding both visually and aurally to the mix, studio efforts seem quite superfluous.

On their last LP, Oil and Gold, Allen and Andrews mixed angry, bombastic dance funk numbers ("Malaria") with delicate numbers based on synth and percussion ("Faded Flowers"). Big Night Music leans more towards the latter, with drummer Martin Barker's percussion softening the sound. In short, Oil and Gold is club music for dancing, while Big Night Music is more of a sound-track for people-watching at your favorite night spot.

On most of the cuts, Allen's bass doesn't pop in like Stabb's sar-torial presence on "Faded Flowers," but it is there and carries its weight. Big Night Music has a vitality and urgency to it that sets it apart from the rest of 1986. But at least Mojo knows that because Mojo is anti-establishment he expects his audience to stand up for itself. Mojo Nixon and Skid are just two of the many who have turned to set their records apart from the shopping mall marketing strategy from Hell.

He figures that if there's one thing that bank managers, cops, cable TV companies, Tipper Core and SoHo bohemi ans have in common, it's that they can't take a joke. His weapon in the fight to save America from eternal consumer toadyism, then, is simple enough: a sense of humor so vulgar it makes Frank Zappa's lyrics look like a Vatican reader.

Take "Stuffin'" Martha's Muffin," the story of why Mojo and Skid will never be on MTV. (Put simply, they're always talking about masturbat ing with their mothers.) Mojo's revenge is to lead an insane repeat-after-me chorus of "Music Television/Should be covered in jism!" in "I Hate Banks," Mojo tells his dream of what to do to snotty tellers: "I told the teller that with a doo-doo log." The bank president and the shareholders don't fare much better. "Republicans one and all/Their tallywhackers are mighty small."

But at least Mojo knows that we need some folk heroes that aren't pre-packaged by the corporate. He prefers Wendell Scott, the first black race car driver, to "I Was Trying so Hard to be Someone Else." Given his abundant ego, though, he obviously wouldn't mind being honored as a folk hero himself. If he and Skid keep turning out records as much fun as these, I'll second the nomination.

— Aaron Coplan

Mojo Nixon

Out of My Way

Restless Records

If you were very good last year, Santa might have left you a multi-record set under the tree: a retrospective of a thoroughly American singer/songwriter who champions the cause of the working man, often interrupting his songs with spontaneous rap sessions with his audience. If your Santa travels with the herd, that set would have been his. Given his abundant ego, though, he obviously wouldn't mind being honored as a folk hero himself. If he and Skid keep turning out records as much fun as these, I'll second the nomination.

— Aaron Coplan

Mojo Nixon

Infected

Government Issue

Fountain of Youth

Government Issue, one of the only remaining original DC hardcore groups, has always been a standout among the genre's rank and file.

Helping to define early hard-D

core, GI's sound was, and still is, carried by John Stabb's sar-torial lyrics and vocalization that incorporate elements of rock, hardcore and punk.

But last year's The Fun Just Never Ends heralded the band's move toward a more metallic and melodic style, their latest self-titled LP takes them a small step back toward the days of

— Gerad Babits

Muffled production and Stabb's off-key vocalization hinder the LP. The muddy rhythm section on "They Know" and "Even When You're Near" weakens these otherwise good songs. And while Stabb never really sounds tunefully barking the lyrics in a sing-song style instead—his voice on this record is too off-key to be appreciated.

While Government Issue seems to have lost the pro-

gressive direction of The Fun Just Never Ends, GI's incor-

poration of varied sounds and instruments demonstrates that they're capable of moving into boundaries previously unex-

plored by hardcore.

The emotional level of "It Begins Now" and "Locked In-

side" is highlighted by Stabb's expressive vocals. Initially whispering, he gradually raises his voice into a cowering shout. Meanwhile, the band has been building up its own internal intensity at the same pace.

These songs are also interesting because both in-

ject new elements into hardcore. "Locked Inside" features sitar and keyboards, while "It Begins Now" mixes a Minor Threat/Second Wind influence with rock and psychedelic guitar chords and licks.

An110

34TH STREET JANUARY 22, 1986 / 13
The Big Knife
Directed by Malcolm Black
At the Walnut Street Theatre
By Jeffrey Goldberg

The Big Knife is a 1949 swipe at Hollywood, and it needs sharpening.

The unfortunate thing about the Walnut Street Theatre Company's revival of Clifford Odets' play, The Big Knife, is that most of the actors don't act very well. The combination of poor staging, overacting, underacting, and stilted dialogue sink the play.

The play is direct and laden with angst. Charlie Castle (Tony Musante), a once moral stage actor corrupted by Hollywood glory, signs a multi-year, multi-million dollar contract with Marcus Hoff (Donald Buka), a caricature of the domineering movie mogul of the 30s. Castle's wife (Deborah Strang) objects, claiming that Castle will become Hoff's prisoner, which he of course does.

But the focus of the plot revolves around Castle's alcoholism which led to the hit-and-run death of a child. Castle wasn't alone when he killed the kid — a floozy in his passenger seat witnessed the incident, and she's threatened to squeal. Hoff wants her dead so she won't blow his top star's career, and Castle belatedly realizes that Hollywood, personified by the studio titans, is an evil place.

Classic Odets — evil industrialists, idealistic heroines, alcoholic sell-outs and a suitably dramatic ending should add up to a moderately stimulating social drama. But it doesn't work, due largely to the flat performances by Musante and Strang. Musante acts as if he were in a high school drama seminar on projection and pronunciation — he's loud enough and clear enough, but that's all. He displays no emotional torment, no signs of the morality he once possessed, nothing. He just talks loudly.

Strang tries for emotional depth, but it's plastic and uncomfortable. As an Odets heroine, she must deliver grand condemnations of capitalist abuses and heartfelt pleas for sanity and justice, but she fails. She overacts by wringing every bit of emotion she can out of her lines. Too much of this leads to mass teeth-gritting and smirking in the audience.

One of the few bright spots in the cast is Buka, who is convincing as the maniacal, abusive Hoff. A stereotypical studio head, full of cigar smoke and bluster, Hoff exploits his employees and destroys anyone who gets in his way. He is a quintessential villain to the socialists of the 30s and 40s.

But The Big Knife is more than a condemnation of robber barons; it is a condemnation of Odets himself, because he committed a "sin" (his own words) by taking up Hollywood scriptwriting after a successful Broadway career.

His disillusionment with Hollywood is expressed through the character Hank Teagle (Geddeth Smith), a novelist-turned-screenwriter who has a brief affair with the estranged Mrs. Castle. Unfortunately, Odets' overwhelming social consciousness frequently hits the audience over the head like a bowling ball — there is no subtlety to Teagle's soapbox speeches, and they are as unconvincing as the pleas of Mrs. Castle.

The Big Knife clocks in at nearly three hours and would clearly be more effective in two, but the biggest problem lies not in the play itself — Odets may not be Tennessee Williams, but he can draw vivid characters and his message is interesting. The weakness of the Walnut Street Theatre Company's version of The Big Knife is that the actors seem to be reading their lines off a TelePrompTer, without feeling and without understanding. Odets would not be pleased.
Some like it cool

Steinem examines the myth of Marilyn

Marilyn
By Gloria Steinem
Photographs by George Barris
Published by Henry Holt
By Michelle Green

While Bo Derek and Farrah Fawcett may come and go, Marilyn Monroe remains in the imagination of millions. In the quarter century since her mysterious death, there has become a deity in the pantheon of American pop culture.

In Marilyn, Gloria Steinem tackles the myth that Marilyn has become, from her dual role as journalist and feminist. The blonde gentlemen preferred, the talented yet underestimated actress, the tragic heroine are examined in Steinem's creation of a fresh look at the mortal woman who became a goddess.

Although some like hot biographies containing sensational descriptions of Monroe's life and death, Steinem offers a cool, sensitive study of the star's persona. According to the author, Monroe is not a sex goddess but a child seeking the acceptance she never enjoyed during her childhood.

Steinem paints a powerful picture of Marilyn's turbulent childhood. According to Monroe's unhappy past, Norma Jeane, an illegitimate child, was taken away from her mentally unstable mother and sent to several foster homes. She was left at an orphanage and at one point, molested by a surrogate. Desperate for love and protection, she married at sixteen, learning young to trade sex for roles in society.

Steinem's vision of the actress, the tragic heroine are examined in Steinem's creation of Marilyn Monroe's sensual facade, the sensual revolution and changing sex roles in society.

Some like it cool

Upscale eats

Carolina's culinary comfort

Carolina's
259-261 S. 20th St.
By Sue Jung

If I were a young urban professional residing in Philadelphia, I would probably eat out a lot. In fact, I know I would because cooking infuriates me and I am no good at making my own pasta.

I can picture it now. After a long day's work, I could have my plush yuppie office and head over to a nice yuppie restaurant in my little yuppie car. The maître d' would know me by name and he'd show me to my regular table — the one by the west window. Then, I could kick up my heels and relax there at my favorite table with a highball in hand. Carolina's is that kind of restaurant.

Founded by Penn graduate Bill Hoffman apparently on the principles of genteel dining, Carolina's is the kind of eatery that one would expect. The menu, which changes from day to day and week to week, is a knockout array of appetizers, soups, salads, entrees and sandwiches.

I went to Carolina's for dinner and started with an appetizer of Chinese dumplings served with hoisin sauce. It was served as a plate of several steamed dumplings filled with a mixture of scallions, rice noodles and meat. The dumplings were served with snow peas and Chinese string cheese, which tasted delicious.

But the beverage list at Carolina's is admirable. The wine list is extensive, and their bar, in a room adjoining the dining room, is well-stocked.

The entrees, which ranged in price from $6.95 for Craig's veal loaf (glorified meat loaf, I suspect) to $15.95 for filet mignon, were as eclectic as the appetizers. A meal at Bill Hoffman's Carolina's is worth the 25-minute walk from campus and a reservation is recommended.

A homely executive atmosphere finds room for a tastefully appointed bar

34TH STREET JANUARY 22, 1987 / 15
AN AMERICAN TAIL Spielberg plays cute with cartoons. (Sameric 4, 1908 Chestnut St, 567-0064)

ASSASSINAT! "N Would you hin Charles Bronson as your bodyguard? (Duke and Du 1sa, 1605 Chestnut St, 563-9881)

THE BEDROOM WINDOW What is Steve Martin doing in a pre- tend Hitchcock film? (Eric 3 on the Campus, 40th and Walnut Sts, 382-0296)

BRIGHTON BEACH MEMOIRS Neil Simon is back in Brooklyn once again, but something here is definitely not kosher. REVIEW ON PAGE 11. (Sameric 4, 1908 Chestnut St, 567-0064)

THE COLOR PURPLE Lil' films. Plus, you get to see Oprah Winfrey THE COLOR PURPLE. (Wheaton, 200 East Washington St, 667-3131)

Late '60s, early 70s (oik fixture who has become a bit of a Mystery Man of late. Local yokel who knows a good time. (The Spectrum, Broad al Paltison, 1729 South 3rd, 893-5253. Jan 23)

Ultra's Parish House. 3916 Locust, 382-1201. Jan. 27)

LEON REDBONE w/HU PECK Late 60's, early '70s folk figure who has become a bit of a Mystery Man of late. Local yokel who knows a good time. (The Spectrum, Broad al Paltison, 1729 South 3rd, 893-5253. Jan 23)

PHILA. ORCHESTRA Riccardo Muti conducts a program of Beethoven and Hindemith. (Academy of Music, Broad and Locust, 963-1930, Jan. 23, 24)

RUDE BUDDHA w/CORONATIONS This is not Eastern music. (Revival, 22 South 3rd, 627-4825, Jan. 23)

BERU REVUE w/MACHU PICCHU Local bands, yes, but MP has an even closer connection: singer Julie Holland attends Penn. (Cheltenham Playhouse, 439 Ashboume St, 925-7200, Jan. 24)

DEAD MILKMAN w/STRANGERS TO STRANGER and VIP Don't be a nazi, leave your Bitchin' rock attitude at the door. (The Spectrum, Broad at Pabstion, 389-5000, Jan. 24)

BILLY JOEL Sold out. Is there no end to the madness? (The Spectrum, Broad at Pabstion, 389-5000, Jan. 24)

What a break. (Midtown, 1412 Broad and Chestnut Sts, 567-7021)

CRIMES OF THE HEART Spaces, Keaton, and Lange take to the family circuit. REVIEW ON PAGE 11. (Eric Rittenhouse, 1907 Walnut St, 567-0200)

CRITICAL CONDITION Pryor is far from on fire in this quickie comedy. REVIEW ON PAGE 10. (Wheaton, 200 East Washington St, 667-3131)

"CROCODILE" DUNDEE Come on down under and say g'day. (Bruck, 16th and Chestnut Sts, 925-0320) 

DECLINE OF THE AMERICAN EMPIRE "The Big Chill" with sex. (Ritz, V 214 Walnut St, 925-7900) 

THE GOLDEN CHILD Eddie slows down to play kids' games. (Duke and Duchess, 1605 Chestnut St. 563-9881)

LITTLE SHOP OF HORRORS Classic low-budget horror film made into semi-expensive off-Broadway musical hit the big screen. If only they could get that plant to shut up. REVIEW ON PAGE 11. (Wheaton, 200 East Washington St, 667-3131)

KICK WEDER w/CIRCLE A AVENUE C Local yokel who knows a good time. (Cheesesteak Cafe, 38th and Chestnut, 382-1201, Jan. 24)

THE LIVES w/THE-X-MEN Tired of waiting for a worthwhile show? These grungy, '90s revivals are so good that she Pays the Rent. (Revival, 22 South 3rd, 627-4825, Jan. 25)

ONE ALTERNATIVE Cole/English Horn and two guitars presented by the Philadelphia Classical Guitar Society. (Jefferson Alumni Hall, 1020 Locust St, 893-1930, Jan. 25, 7:30 p.m.)

BIL STANES w/TEM GALL New local band fever is sweeping the city. (Revival 22 South 3rd, 627-4825, Jan. 29)

BACK TO THE FUTURE Where's the clock that time forgot. Featuring Van Halen, Eric Clapton, Q and the Kangaroo, (The Spectrum, Broad at Pabstion, 389-5000, Jan. 24)

THE BIG KNIFE The movie star, the press agent who takes the fall, the agent, the free-thinking wife, the studio boss, the gossip columnist, the doctor, the mysterious hit-and-run crime. Otello, on his way to Tinsel Town, gets held over in Philly. REVIEW ON P. 14. Through January 31. (Walnut Street Theatre, 9th and Walnut Sts, 574-3550)

CITIZEN TOM Paine In keeping with the patriotic spirit sure to sweep the city with the constitutional anniversary, a dramatization of the life of Revolutionary essayist Tom Paine, his life and the people he knew. Richard Thomas of The Hitchhiker is back. Opens January 30. (Plays and Players Theater, 1714 Delancey St, 592-8333)

3 GUYS NAKED FROM THE WAIST DOWN An off-Broadway's, this is the story of the burning point of a young superstar becoming a market manipulated puppet rather than driven by his own passion. Sorry, girls, no male nudity. Review next week. (Wisma Theater, 2030 Sansom St, 903-0340)

MURDER AT THE VICARAGE The meanest and wealthiest man in the village has been killed and everyone has a motive. Can Agatha Christie's Miss Marple figure out "whodunit?" (Cheflennam Playhouse, 438 Ashbourne Rd, Cheltenham, 379-4027)

DANCE PHILADELPHIA DANCE Philadelphia's predictive dance troupe, featuring rarely seen work, new work, repertoire work (not housework). Friday and Saturday. (Mandell Theatre, 32nd and Chestnut Sts, 543-6346)

VIETNAM: NEW PERSPECTIVES, NEW VIEWS A nine-part lecture film series sponsored by the Historical Society of Pennsylvania. Dr. Russell Weigley, military historian and professor at Temple University, will open the series by comparing the American Revolution to the war in Vietnam. Future lectures tackle the gamut of possibilities in art, and items on top. The series starts on the 9th, at 730 Market St, 627-7273)

IN CARCER ARTISTS: ARTISTS IN THE PRISONS An exhibit displaying, I assume, art from imprisoned wrongdoers. On parade/display through January 30, with a panel discussion this Wednesday. (Neus, 2017 Chancellor St, 567-3455)