College Hall history unearthed

Archives reveal strange tale of a cornerstone

By ABE KLEINBOG

You can only imagine the excitement that the groundbreaking of the Wharton School in 1898 must have caused. But the University president is sitting directly above it, in College Hall's basement. Or so it seems.

The cornerstone of Wharton's 3401 Walnut Street building was found last fall. A student in a graduate business school course stumbled onto the cornerstone, leading to the discovery of the hidden cornerstone and potentially the reason why Wharton's cornerstone isn't where it should be.

The cornerstone was uncovered during a seminar by University President Edward Bloustein, who was teaching a course on the university's history. He noticed a small opening in the wall of a basement rest room. When he reached down to retrieve the cornerstone, it fell into his hand. The cornerstone was later identified as the original cornerstone of the building.

Bloustein said that more work would be added next year to the building, and that it would be completed in early October. According to Levy, current goals are to complete the third floor offices by October, and the entire building by late October.

In the meantime, contractors are preparing to pour concrete into the complex. Currently, there are presently 40 workers on the job, and it is estimated that the entire electric work will be started within one month.

In addition to the cornerstone, workers are preparing to pour concrete into the complex and have also begun mechanical and plumbing work for the building's new water and gas plumbing.

According to Levy, goals for the entire building include opening of the first floor by October, completion of second and third floors by October, and completion of the upper floors by late November.

(Continued on page 3)

Bad weather causes construction delay

By LEISL KERR

Rutgers University students were forced to cancel a $31 million project last fall after a storm caused a delay in the completion of the complex by approximately three months.

Real Estate Consultant Paul Levy said the work that began in October and the recent snow, construction of the project will not be complete until this November. The construction contract originally stated that the building would be completed in early October.

A spokesman from Kevin Lanning Company, contracted to build stores and retail space, could not be reached for comments yesterday.

David Kassler, Partner at Co. Project Manager John Davis told yesterday that construction workers have been working on clearing the snow from the campus and are able to start work as soon as the weather permits.

Because the rain and snow are not over, construction workers will not be able to finish the work as soon as they started, they will not be paid for the work that they have completed, and the problem of the workers will be solved because of the freezing weather.

Davis added that the snowfall will cause some delays in the construction of the complex.

The complex, which has been under construction since the fall, will be completed by next September. The completed buildings will be used by students and workers who have been working on the construction site.

(Continued on page 11)

Extremities

By ART BURKE

School students can take advantage of the degree programs offered by the university to get into top business schools.

Harvard Business School Spokesman William Hakemhan agreed that an undergraduate degree, regardless of its value in the business world, has little bearing on acceptance into graduate schools.

"Most of the students that come to Harvard have not studied business undergraduates," Hakemhan said. "The students say that their undergraduate degree is no different from the one they got in getting into top business schools."

However, Dresner added, however, that an undergraduate Wharton degree is still worthwhile because it allows graduates to take more advanced courses when they begin graduate school.

"Some MBA programs will allow the students of introductory courses for which they have already taken advanced courses," Dresner said. "The students can then spend their time in getting themselves prepared for the graduate courses."

Dresner said that Wharton administrators believe that the students who are admitted to the university should show the Wharton undergraduate degree as equivalent to the MBA.

Despite the argument, he said that students with an undergraduate degree in business are more likely to get into top business schools.

"The undergraduate education is really supposed to be the first step," he said. "You don't want it to be professional." Adams said that many schools have revised their degree programs for the last three years, and that students interested in business, any liberal arts degree, coupled with work experience and an MBA, can be adequate for admission.

But while emphasizing the value of an undergraduate liberal arts degree over an undergraduate business degree, Adams said that the students should be aware of the different requirements.

"A Wharton undergraduate degree is a valid education because two-thirds of the graduates go on to graduate school." Adams also said that the students should be aware of the different requirements.

"When we realize it was in the basement in a newly renovated bathroom, we were going to Hisater for the ceiling in the men's room six months ago," Dresner said. "I'm really happy with the way it is."
There is no document or page provided for reading.
Chapman's surreal art at Houston Hall

Painter's works in the Romantic tradition

By JERRY JACOBS

"Almost surreal," the woman said as she gazed at Gary Chapman at the opening reception for his latest one-person show at the Penland Gallery in Philadelphia. "Even a hard-core realist is impressed by the dreamlike quality Chapman's paintings exhibit," he added.


"If we had to explain it in words, we'd have a hard time describing it. It's more like a smell, a sensation, a feeling, a mood, a mood set by the colors, the textures, the light," Chapman continued. "The viewers' imaginations are taking over." Chapman's paintings include seemingly semi-representational shapes and figures that create a sense of"Romanticism," as one example of this form. A shadowy realistic hand, arm, face, and hand appear out of the bottom of a dark window, hanging in suspense before a maneauvering face of a man's head. Chapman's latest art show, "Surrealism," has been shown for the last ten years to critical acclaim in New York City, San Francisco, and Detroit. "I feel like I'm on top of the world," Chapman said.

"The paintings are really beautiful," Chapman's harrowing images of disembodied legs and arms, reminiscent of the Romantic painter Gericault's practice, "Slaughtered Legs and an Arm," Chapman's paintings include seemingly semi-representational shapes and figures that create a sense of"Romanticism," as one example of this form. A shadowy realistic hand, arm, face, and hand appear out of the bottom of a dark window, hanging in suspense before a maneauvering face of a man's head. Chapman's latest art show, "Surrealism," has been shown for the last ten years to critical acclaim in New York City, San Francisco, and Detroit. "I feel like I'm on top of the world," Chapman said.

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**Campus Events**

A listing of University news and events

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CAMPUS EVENTS are open to all students, faculty, and staff of the University of Pennsylvania. They are not open to the public. The events listed below are sponsored by Student Affairs.

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**OFFICIAL**

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**ADMISSION REQUIREMENTS**

For information, see CPPS books. 

**BLOOMERS**

needs women for our spring show

**PRODUCTION**

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Contact Emily and Patsy at 3700 Walnut St. 

**TALKING HEADS:**

RECOLLECTIONS OF FORMER CBS NEWS CHIEFS

LESLIE MIDDLEY

Executive Producer, Evening News with Walter Cronkite

speaking on 

CRONKITE EVENING NEWS DURING THE VIETNAM WAR

Thursday, January 29, 1987  
4:30 pm, room 110

The Annenberg School of Communications  
3620 Walnut Street  
Philadelphia, PA 19104-6220  

Public invited Admission Free

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**Former news exec to discuss Vietnam War**

The Annenberg School will present a discussion about CBS coverage of the Vietnam War with former CBS news producer. The discussion is the first in a series of talks by former CBS producers, two of whom were CBS presidents. Middleby, former executive producer of CBS, will discuss the Cronkite existing news during the Vietnam War. Organizer Robert Safer. Former CBS writer and an express writer of contracts on the Annenberg School will also serve as moderator for the series of discussions. Middleby has produced more than a thousand special news and documentary programs, many of which were Emmy and Pulitzer award winners. He is also a board member of the Vietnam Memorial and an express writer of contracts on the Annenberg School. The discussion will take place in room 110 of the Annenberg School from 4:30 to 5:30 p.m.

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**WHEN:**  
THURSDAY, JANUARY 29  
7:00 - 9:00 p.m.

**WHERE:**  
HOUSTON HALL  
BODEK LOUNGE  
ROSENBLUTH VACATION CENTER
U. workers get choice among benefit plans

By DAVID LASKO

All full-time University faculty and staff will be able to select from among individual benefit packages. The Department of Human Resources is currently implementing a flex-benefits program, which enables individuals to select the benefits that best fit their individual needs.

Benefits Manager Jim Keller said yesterday that the approx. 3400 University full-time faculty and staff will be able to choose between the University's present health plan, Blue Cross-Blue Shield Major Medical, and a new plan — Blue Cross/Blue Shield Major Medical. Under the new plan, qualified staff will also have a choice of several life insurance programs, and may purchase promotions for their spouses and dependents through the University.

Keller also said that similar programs have been initiated at a small number of corporations and universities nationwide, including Dickinson College and Dartmouth University.

"Fewer than 10 percent of all employees have tried this thus far," Keller said. "Only a handful of corporations nationwide have tried this program, but we feel that it is a good move to take. As it becomes more popular, more people will be using it."

Levy also added that the project has been initiated at a small number of corporations and universities nationwide, including Dickinson College and Dartmouth University.

Snowstalls construction

The flexibilized version of the project will be completed by mid-December, and will be ready for occupancy in early January. The new space will include a sit-down restaurant, a food court, and a variety of retail stores.

The University will use the new office space to house information systems, which will include its in-house network, and will be used by the information systems department. The new space will be dedicated to the information systems department.

Levy also added that the University has been very pleased with the results so far, and expects the flexibilized version of the project to be completed by mid-December.

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Snow Joke

The profession of precipitation in the past week has made one thing clear. We got a good six inches of snow, and Philadelphia is on its knees.

"The snow plows work better when the little snow makes snow on the ice and becomes impossible to shovel," Thus, the ground ends up covered with ice, which, as mentioned above, is slippery.

Scientific experiments have proven that salt makes snow and ice melt at a lower temperature than normal. What a concept.

Locust Walk may very well start eliminating if exposed at all, but it's falling apart anyway, so who cares?

How about sand?

It makes life difficult for everyone if the snow removal people decide to clear the snow in the middle of Locust Walk at precisely 2 p.m., when the engineering students get off the buses.

If you slipped and fell and broke your neck or any other vital part of your body, you would probably have the makings of a huge lawsuit on your hands.

It's difficult to walk in boots, but snow keeps through sneakers wondrously fast.

Don't despair, there are only two more months of winter left.

And more word to the wise: the meteorologists, who have been surprisingly accurate during the last two snowstorms, are predicting another storm this Friday. So pile on the clothing layers, keep your boots within reach and try not to kill yourself on the ice.

To the Editor:

universities, etc. must endure. If your feelings are a little hurt, remember that I am sure that the purpose of the magazine to be reviewed" and that advertisers should “assume responsibility for previewing the contents of the forthcoming issue.”

First, as to the accusation that Punch Bowl is actually not presenting humor but instead “humorlessness, our editors try to

"Offers its students and community a greater range of issues — a move he would have liked to make when he was president of the University," Baker says. “I think it's true that King, through voter registration has fallen out of favor, current discrimination rampant in the workplace, alienation and communities. In Howard Beach, whites chase blacks into alleys, in all white neighborhoods there are no blacks, and the majority religion, it is the one most often used to define the kind of world we can and should live in.

According to Provost Thomas Ehrlich, King's dream has not died. "It is still possible to make another dream, to learn that the world is not much different than we imagined it would be. A dream come true is more important than a dream.

Filiberto Albuquerque

Can You Draw?

Finally, I question your sense of humor. Christine and Lina Vaccaro comment that Punch Bowl is actually not presenting humor but instead “humorlessness, our editors try to..."

"I don't know what humor is if not irreverent, unless you live in some kind of dream world. Most par-"
Customers not told of unanswered call charge

By ANDREW CHALKSLY
Business Services Photo Story

Murray acknowledged last night that the University did not take proper
measures to notify customers of its Penntrex billing practices concerning
unanswered long-distance telephone
calls.

"A brochure came out during the
summer that explained the Room-

Bonafino also agreed that the
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bulletin boards in the dorms," she
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General Clinical Research Center
School of Dental Medicine.
A history of College Hall

(Continued from page 1)

lead box were probably ruined in any case due to ground water seepage.

And how does President Hackney feel about protecting the golden egg?

"It's like the stone of scone - only truth can be spoken in proximity to the cornerstone," Hackney said yesterday.

Other chapters in the history of College Hall include a horse, a dead professor, melting walls, private stairwells, and black smoke invading classrooms.

In its infancy, College Hall housed the Law School, the Tower School, the College, the library and the gym. It was the first home of the Wharton School and the Graduate Schools of Arts and Sciences, Fine Arts, Education as well as the Chapel (now room 200).

At one time the basement was home for a horse, but Elliot said that Bessy (not its real name) was probably not used for riding.

"I have no way of knowing this, but my guess is it was used to pull a lawn mover," he said.

Besides the smell of the horse's manure, Elliott said the building was plagued in the early 1900's with clouds of black smoke emanating from the University's power plant.

"The power plant which stood where Irvine Auditorium is now had a large smoke stack and when the wind was right it would blow right into the College towers," he said.

While many University professors have died during their tenure, only one is known to have passed away during a lecture in College Hall. Shortly after classes began in 1872, Professor Frazer Sutten arranged a tour of the new building for some of his friends. In the middle of a spirited presentation on the Gothic building he suddenly staggered, sat down and died - though no ghosts have yet been sighted.

Plans to move the University westward in 1796 were nearly thwarted because of the poor financial condition of higher education. But Provost Charles Stille fought for the move, saying that the center city location was crowded and inefficient whereas the spacious halls surrounded the campus.

The building cost $231,900 to build and originally included towers spanning the flagging wings, a bell that called students to class and a clock tower. Professor George Augustus Koenig, the architect said grand aspirations were to build College Hall. Koenig feared that over the years the stone would deteriorate.

By 1913, Koenig's predictions proved correct - the building was literally melting because the combination of city pollutants and rainwater ate away at the serpentine stone. Both of the building's towers had to be removed. The school bell now sits in the lobby of Houston Hall.

In the 1920's, additional renovations revealed a tunnel connecting College and Logan Halls and four hidden staircases. One of the stairways has since been removed and the remaining three were covered by walls.

The only other secrets waiting to be unearthed in the building are those being kept by the current occupants - the History and American Civilization Departments and the Admissions, School of Arts and Sciences, legal affairs, provost's, and president's offices.

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WHY "HELGA" PISCOPO EX-EAST GERMAN SWIMMER DRINKS MILLER LITE

“TO KEEP THE GIRLISH FIGURE”
Activist asks students to help Soviet Jews

By JOEL PERLOFF

Soviet Jew activist Abe Bayer told a group of about 50 students that they must become more involved in the effort to allow Jews to leave the Soviet Union, in a Hebrew Hall speech on Tuesday night.

"We must go government officials know that young people are involved in this issue, not just as white-haired old men," Bayer said. He accused Soviet officials of "hiding behind a wall of rocks." "If they had just let people inside [the Soviet Union]," he said, "we could have done something a lot better for the students and the students."

"Struggle for Soviet Jews (SSSJ) is to continue and increase the flow of emigrants from the Soviet Union. "As we move into the 21st century and the year 2000," he said, "we will not be able to stop the Soviet government to enable the emigration of the millions of Jews who have been refused passage."

"The Jewish leader said that the Oc-

dinary worker Stebbens said that several locks were changed that day as a result of the theft. After the keys in the janitor's car, house, UTV and EST were replaced, Maintenance worker Stebbens said that he should've gone through. "There is no problem with drugs that I know of," Stebbens said. "What anyone else wants to do is their own business."

"Everyone who has been refused passage.

"The Jewish leader said that the Oc-
Rutgers strike settlement

A Wharton degree's worth

According to Rutgers University News Service Tomkowska Richard Jerome, the university began negotiating with Local 741 in May 1985 and with Local 888 in June 1986. Contracts for both locals expired on October 1. When a contract was not achieved, the locals took a 1.5% authorization vote on January 1. A settlement was reached at approximately 11:30 p.m. Tuesday. Jerome said that both negotiators groups first that they have resolved the issues to everyone's satisfaction in a way that is a win-win proposition. Moliski said that the school's curriculum does't seem to be a very important factor. According to Jerome, the university entered the proposal of increments and overpay on January 17, saying that they did not have enough money in the bank to honor the proposals. In union negotiations continued to press the issue. It is not clear which of these proposals were included in the settlement.

Three additional major issues were involved in the strike. The first dealt with the unions was a clothing allowance. The unions were asking for a clothing allowance, that the university would be required to spend over $1 million in the first year. According to Jerome, the clothing allowance would cost the university $1.3 million in the first year. The second issue was the unions was pay increases for a number of positions, in which the workers would receive 10-20 percent above the already established salary increases. Jerome said that the university was paying supervisors who had a small number of employees paid a six percent increase. Jerome said the university needed to meet important needs of both parties. It is a good agreement and like all good agreements, it meets everyone's satisfaction in a way that is a win-win proposition. As for the third issue, there was a disagreement about whether it would be the employee or both the employee and personnel who would decide the settlement. Jerome said that the university would be required to spend over $1 million in the first year. It is not clear which of these proposals were included in the settlement.

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We need to sink our teeth into this tomorrow," the Quaker co-captain also had to say, "if we swim like we know how, we'll do well." If and when we score, we give the ball back to our opponents today as they meet their scores.

The problem of overcrowded facilities is not a new one in fact, a one which has plagued the University for some time. Fortune has asked the Penn basketball fan to recognize the need for a field house should be near the top of the agenda for that meeting.

It's time for the University to stop dragging its feet on the field house issue and take some concrete measures toward ensuring that Penn doesn't become "another Columbia.

W. Swimming in tri-meet

The Quaker Swimming and Diving season is off to a great start. However, scores are kept as in a dual meet that is, first one team is disqualified while the other two teams are assigned points for their combined performance. If the winning team is disqualified, and the third, neither team is given any meet scores.

Lawler is hoping to see the Quakers attack their opponents today as they did in their early season contests. "We need to sink our teeth into this tomorrow," the Quaker co-captain also had to say, "if we swim like we know how, we'll do well." If and when we score, we give the ball back to our opponents today as they meet their scores.

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The Philadelphia Inquirer
The New York Times

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THE DAILY PENNSYLVANIAN — Thursday, January 29, 1987

M. Squash hammered by Diplomats

(Continued from back page)

world happened to the Quakers' pair
of All-Americans, Stewart Ballard and
David Proctor, both of whom made it
to the national collegiate semi-finals
last year, well, they lost too.
Ballard went down at the hands of
Maurice Clothier in the number-one
spot, 3-1. Clothier, an all-American
throughout the match, even really
gave Ballard much more than a
fighting chance.
"I was very disappointed with
the way I played," Ballard said. "Against
the really good players you have to
stay with them all the way and try to
force him to make the mistakes. To
do that I had to go out there and
settle down and play to the best of
my ability." Ballard continued, "But
the answer we realize that they were the
better team on this day, the better off
we'll be. I was making mistakes at
the crucial points and that's why he was
better than I was." Ballard dropped his
match to Chris Spahr, who simply
executed himself, brilliantly.
Maurice Clothier in the number-one
spot, 3-1. Clothier, an all-American
throughout the match and never really
executed himself, brilliantly.
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Quakers prepare to begin long streak of five consecutive Ivy League games

Improving consistency will be the key to title chances

By JON WILNER

Although the Penn men's basketball team has already played Harvard and Dartmouth, the real challenge for the Quakers starts this Saturday when they travel to Yale. The Quakers will face two of their Ivy League opponents in 12 of their final 14 games, with only Big Five foes Villanova and Lehigh trailing the way. This is the real season. No matter how tough or clever Penn's non-Ivy opponents have been, these games are not as important. Success is made in the NCAA tournament and Ivy League title is the only way in which the Quakers can show that they are beasts of the Northeast, Ohio for spring break. "Winning the bigger and making the tournament, that's what it all really comes down to," assistant coach Scott Burns said. "We hope the tough non-league schedule will help us in the Ivies." 

Thus, from here on out it is time for Penn to play. And one of the most consistent aspects of the Quakers' game has been their inconsistency. Tuesday night's beating both spirit and 21 points to the Ivy League's leaders, Lehigh and Columbia. It was a crushing defeat at Brown, the Quakers (5-1, 5-1 Ivy) hope to bounce back this weekend.

"We have to concentrate on com- ing back strong and maintaining our confidence," forward John Stavlav said. "Normally, you can positive the posi- tion, but we have to start to get out of it. In the beginning before the season, we should have known what to do in terms of personal preparation. Everyone has to do what works best for themselves. Stavlav, in fact, has been one of the most consistent players on the team. The sophistication is looking for, and getting it, his shot overall will be a challenge. Together three straight good games. Out of the last 14 points and 10 rebounds. In the last 10 games and three last blocks against Lehigh and Pennsylvania in the last four matches against St. Joe's.

"I'm pretty pleased with the way we've been playing," said coach Perry Brown. "We can't get too ahead of ourselves. We have to be able to react to different situations. The overworked Rath, who has been carrying the Quakers of late, is still struggling for the first time Monday with the help of a knee brace. Whether he will be able to return to full strength remains to be determined.

Fortsch returns to starting lineup for W. Basketball

By HOWARD ZALKOWITZ

Penn senior guard Robyn Fortsch, the Quakers' leading scorer (15 points per game), will return to action this weekend for Penn's Ivy League game against Yale (2-1, 0-2 Ivy) and Lehigh (3-2, 2-0 Ivy). Fortsch missed the first 19 games of the season after suffering a knee injury during the first half of last year's Ivy League game against Lafayette. The senior, just a junior in college, has been able to return to full strength and improve. He has improved considerably," said coach Ashley. "He has been a consistent player throughout the season. His shooting percentage has improved and he has been more active on defense. He has been a leader on the court and a vocal leader off the court. He is doing the things now offensive- ly that was capable of doing through high school.

Alas, there are no holes in this team, but there are no holes in this team, too. At F&M, squashes that Penn lost, not a single match went the distance. That Lafayette game was a good indication of that. We played well, but didn't shoot well.

At times, we've played better defense than at other times. But then again, it's easier to play defense when you make your shots, because then you can get on the press defense. "It's our attitude," senior guard Perry Brown said. "You can't put your finger on it specifically. We have to get our heads stuck up. It's a pretty long way from where we were a year ago. He is doing the things now offensive- ly that was capable of doing through high school.

"This is a challenge that we've never been able to overcome," forward Johnny Wilson said. "We've been so close, but we've always failed. This season, we can't afford to lose. We have to make the defense the key to the team's success. We can't have any bad games out there that should help Penn have harder and to be more prepared for future opponents.

"Hopefully, the team took this recent loss to be a learning experience, to be better prepared for the future. This time, each match is an elimination and not just an elimination."

(Continued on page 18)
Republican wonder boy Marc Holtzman wanted to be the youngest member of Congress. Dave Schwager wanted to help him.
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Marc Holtzman and Dave Schwager had an idea — hey, let's run for Congress. Just what did it take and where did it lead? Story by Chuck Cohen.

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Terry Gross thinks that radio interviewing can be art, and her listening public seems to agree. Story by Alison Sinkler. Photographs by Adam Gordon.

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With the coming of the video age, many are saying goodbye to repertory films. What's next? By Robin Fields.

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STREET VOICE

A question of respect

by Laura Michaelis

What the hell am I doing here? That is my question again and again. The question recurred with striking regularity, and it seemed as if every morning I could count on bringing renewed doubts about the pseudo-academic quest I had begun.

There I was, living with strangers in a small village of northern Ecuador. In pursuit of completing the Independent Study Project requirement of my semester abroad program, I had arranged to spend the weeks living in Chota, a 300-person community just south of the Columbian border. Yeah, I'll be doing a "living history," I told myself. I'll find out all about family structures and the changes the old-timers have seen over the years. I'll find the "whys" behind their lifestyles. Yeah, I was gonna make history. Yeah, right.

I guess it started innocently enough, even with my grandiose intentions. I was thrilled by the prospect of no running water. I couldn't wait to start eating goat, guinea pigs, and killing my own chickens for lunch. To bathe in a river and sleep on a mat — whoosh, how rustic — it was something out of Temple of Doom.

But when I arrived I began to feel ashamed about all that. Ashamed that I could have reduced these people to the sort of coffee table experience I was looking for, ashamed that I could have seen them as anything but totally self-sufficient, but most of all ashamed that I could have slipped into that dangerous habit that I had so often criticized, a habit as prevalent in South America, (and in every other part of the world) as the Catholic. My mission was accompanied by the need to be a tourist during the colonization.

That practice, might be labeled academic imperialism. The phrase sounds pretentious, but it's actually a rather accurate catchword for a number of disturbing techniques used by foreign social scientists when they go to study other cultures or peoples.

To define it is difficult, but as I see it, the term can be divided into three different parts — the imposition of pre-set ideas, an attitude of academic superiority, and the notion that your work is isolated. All three are pernicious in their own right. All three mean that the researcher is treating the study-subjects like specimens than like people, and all three are frighteningly easy habits to adopt.

From what I know about fieldwork, research topics are found in a number of ways. One of those ways is through the examination of existing publication about a given work, and finding the holes in certain subjects.

There is nothing wrong with this manner of choosing research topics, it is only when the theories are decided before the research begins that the problem occurs. It is easy to sit in a library and decide that Bolivia peasants are not collecting data because of fact X and fact Y, but then to go on live with these people and fit the findings of that field work into a set formula is incorrect and arrogant.

The second factor involved in academic imperialism is the one that I found so tempting. Everyone wants to be another Margaret Mead, but the truth is that few ever can. The objective of all original scholastic research is the search for truth, but all too often that search gets lost in the quest for academic glory.

Also lost are the real people being studied. Instead of discovering insights into the lifestyles of a different culture, the field work becomes an exercise in comparison — using zoological specimens to illustrate why some other group should become more like us.

The final element of academic imperialism is the question of a work's isolation. Despite the fact that research is ideally search for truth, I think that there is no such thing as impact-free study. It becomes necessary to consider what effects your role will have in a given situation. Of course that decision differs with the area of study, whether it be the farmers of Laos or the women millionaires of Los Angeles, but it is ignorance to pretend that your work will have no impact on those studied. How deeply will you get involved in the political struggles that can change their lives? Do you feel an obligation to use the increased access of a North American researcher to make the English speaker and upper-middle class person to benefit these people in any way? These questions may seem irreverent, but even the most unimportant researcher will inevitably have an impact. I was a North American, I had seen cities, been to taller than four stories, I could speak another language, had a Walkman, and, perhaps most impressive, had flown in an airplane. I was constantly aware of these experiences.

And I should what impact did I have? Are there kids in Chota who are now unhappy because they don't have a camera, or have never, and know they never will, fly in an airplane. Perhaps.

In no way do I mean to condemn all academic research or field work. I am only pointing out the necessity of an accurate definition of a researcher's role before that research starts.

Finally, research involves the examination of impact. It can be involuntary impact — as was my case with the children and their fascination with the unpowered, unguided, or directed by the researcher, the academician does have a responsibility for complete accuracy.

Yeah, I had some problems with living and studying in Chota, but I got over the feeling that I was somehow committing evil in this small village. More than anything else, these people taught me just that — that they would accept me and like me and not expect anything more. Both sides were honest about their intentions. I told them exactly what I wanted to do, and they told me yes or no.

I took it a while for me to get used to the rejection — being turned down when I asked for information from people I considered my friends. But soon I learned to respect that rejection, and recognized that they were being as professional and perceptive as I would expect. More than anything, in Chota, I learned that respect is not culturally based and that ethics are universal.
An emotional look at the new champs

Giants had a real chance to win when you mentioned the Super team to pop into your head. Giants certainly weren't the first devotees had to admit the Cowboys, Steelers and Raiders. Even the most faithful Giants knew Giants had that edge. Games — they just lost. Then came a whole string of close games where the Giants weren't beaten. When the Giants lost to Chicago, The Play after play the Giants had that edge that the Bears knew when the Giants lost to Chicago. The Giants were win-

On Sunday evening at 9:44 something happened that I never had the nerve to even hope for. The New York Giants won the Super Bowl. Now for some people the Super Bowl is nothing more than a day to get together with your friends, drink some beer, and watch what is usually a boring football game. Usually that's what the Super Bowl means to me, too. But not this year. Because the Giants were playing. For the first time.

Now there have been a ton of stories written on the eternal suffering of the Giants fan, but only a Giants fan knows that the stories are all true. The year 1963 is always mentioned as the last time the Giants had been in a championship game. Hell, I wasn't even born until 1966. Older Giants fans at least had memories of Sam Huff, Y.A. Tittle and Frank Gifford. My memories bring back Joe Pisarcik and Ron Johnson. But this year was different. Giants fans could tell. To me the signals began last January, when the Giants lost to Chicago. They weren't that far behind in terms of talent, but there was just that edge that the Bears had, an attitude that told them they would kick the crap out of everyone. This time I could see that the Giants had that edge. Games that in the past a Giants fan knew they would lose, they won. But it took a while. There was a typical heart-breaking loss to Dallas in the season opener. The type of loss where the Giants weren't beaten — they just lost. Then came a whole string of close games that, for the first time I could remember, the Giants were winning. It was obvious early in the season that the team was playoff material, but the Super Bowl, well that was just a tease, something reserved for the Cowboys, Steelers and Raiders. Even the most faithful Giants devotees had to admit the Giants certainly weren't the first team to pop into your head when you mentioned the Super Bowl.

The first time that I felt the Giants had a real chance to win it all was when they beat the Minnesota Vikings in October. When they pulled off The Play. When Phil Simms found Bobby Johnson for a first down on fourth-down-and-17 and Raul Allegre kicked the game-winning field goal. In my mind I could only recite plays like that happening against the Giants, seeing Roger Staubach and Joe Theismann pick apart the secondary in the final seconds. Now, though, it was Phil Simms doing the picking. See, it's the torture that separates Giants fans from other fans. In New York, people talk about the Bengals, not winning the Stanley Cup since 1940. But since then there have been many years when the Rangers couldn't even get their fans excited. They had been able to play in the Garden those two years, but not get the points to show for it. And I knew then that the Giants could win, that they had taken whatever the Broncos could throw at them, and held their own.

The first half progressed just as I had dreamed about unfold in front of me. I watched Simms and Carl Banks and Joe Morris and the whole team bring home a Super Bowl to their fans. I jumped up and down, screamed and bellowed, and enjoyed every second of it. Monday it still hadn't really sunk for me. Maybe it will take a couple of months, until I can appreciate the memory of what actually happened Sunday. Because what's in my mind now are memories of past failures, of games that should have been won but weren't. Games that this year's Giants would have won. I thought back to the game in 1983 when Simms came off the bench to replace Scott Brunner against the Eagles and broke his thumb. I sat in Giants Stadium and marveled if this snake-bit quarterback would ever get his chance. I remembered Rob Carpenter and a rookie named Lawrence Taylor leading the Giants to the playoffs in 1981. I remembered The Fumble, the one play which more than any other represented the Giants' futility.

Now, however, those are memories which I can put in the back of my mind. It's important to appreciate the successes because there will inevitably be some failures in the future, and it's important to keep everything in proper perspective.

There will certainly be some Giants fans who will boo if they play poorly next year, and some will criticize and bitch if they don't go back to the Super Bowl next year. But it's crucial for a Giants fan to remember that the Giants finally did get the chance to go to the Super Bowl, and that they won. After all, I had to wait 20 years to win it once. If I have to wait another 20 years for the Giants to win it again I'll be 40. Think about it. Let it sink in.

The New York Giants won the Super Bowl. Sounds just great to me.

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34TH STREET   JANUARY 29, 1987
In the red

M&M/Mars brings the red ones back

By Libby Neighbor

It's been a long time since the red ones could be found mixed in the same handful with the yellow, brown, orange, green and tan ones.

In fact, there are scads of youngsters running around who don't even remember the red ones.

It was 10 years ago when they stopped making them. But now, much to the delight of nostalgic chocolate lovers, M&M/Mars Corporation has announced that the red ones are coming back.

February 12, 1976 was the beginning of the end for the little rouge bits of encapsulated chocolate. On that day, the federal government announced a ban on a red dye used to color food, drugs and cosmetics. The dye, officially known as FD&C Red II, was suspected of causing cancer.

Mild panic overtook consumers as the ever-eager media latched on to the story and ran with it. "Red dye number two," Heina says. "One grandmother wrote in telling us how she used them to teach her children the difference between 'stop' and 'go,' and kids wrote how they used them in their various art projects."

With such overwhelming response, the company began to have second thoughts. As the years passed, consumer awareness of carcinogenic dyes dulled substantially, and, since "number two" had never been used in the little candies, M&M/Mars began to consider once again offering the full rainbow.

"We have talked about reintroducing the red ones for years, and now we feel the timing is right to bring them back and satisfy consumer wants," Fiuczynski says.

The company slipped the red ones back on the market this past Holiday season in special Christmas packages containing only red and green ones. Again, consumers noticed and asked the obvious question. "People wrote like crazy and said, 'Why not make them year round?'" Fiuczynski says. "Why not, indeed."

The red ones, plain and peanut, will find their way back into the familiar packages sometime in February. The folks at M&M/Mars feel they are performing a genuine public service.

"We feel as though we're bringing back part of people's memories," Fiuczynski says. "M&M's are a part of growing up in America — everyone remembers the fun they had with the colors."

Apparently, this is one time a company is enthusiastic about slipping into the red.

M&M's FACTS FOR YOU TO ENJOY

- M&M's plain chocolate candies were first sold to the public in 1941
- M&M's Peanut candies were added to the line-up in 1954
- Classic slogan: "The milk chocolate melts in your mouth — not in your hand."
- In 1982, M&M's were chosen by the first space shuttle astronauts to be included in their food supply
- M&M's are now on permanent display at the space food exhibit of the National Air and Space Museum in Washington, D.C.
- M&M's candies were named Official Snack Food of the 1984 Olympic Games
Incense-d
Smoking out the occult

By Catherine Ross

When Dick gazed out over his beer, across the crowded and noisy room, and into Jane's beautiful baby blues, something happened.

Maybe it was the alcohol, or the atmosphere. Maybe it was that Dick's favorite song — "Let's Talk Dirty to the Animals" — was pumping from the speakers.

Dick doesn't think so. He is in love, and he knows that the feeling is pure magic. That's why when things start going wrong, he shuns his friends who tell him to find someone new, or counselors who advise him to talk things over rationally.

Instead, for matters of the heart. Dick turns to the only man he feels really understands: Harry, of Harry's Occult Shop, conveniently located at 1238 South Street.

When you walk into Harry's, you are overpowered by the woody fragrance of incense. By the time the woman behind the counter asks if she can help you, you are lost in a haze of tranquility. Harry's is the sort of place where you get the feeling you are overpowered by the scent of the desired couple on a love control seal, burning a mix of love incense and powder, and reciting either Psalm 45 or 138.

"Yes, I will help you," Harry says. "But what could Harry possibly offer that would be attractive to both a poor elderly woman living in a condemned hovel a stone's throw from North Broad Street and a wealthy Penn student from Long Island?"

"Harry might recommend a fairly special potion, mixed right there in the shop, whose recipe contains equal parts of Confusion Removing, Concentration, Self-improvement and Learning/Odor oils."

The tools of the trade are many and varied. At the shop you can buy powders, anointing oils and magical baths, even house sprays with assorted mystical powers are available to aid the fight against evil. If that's not enough, there are figure candles, talismans, books, roots, herbs, dragon blood, crosses, frankincense and myrrh, in addition to 'hundreds of alleged esoteric items.'

Surely such benefits would have mass appeal.

"We see lots of students," he continued. "Many want stones for peace and tranquility, or a special potion, mixed right there in the shop, whose recipe contains equal parts of Confusion Removing, Concentration, Self-improvement and Learning/Odor oils."

Still, Harry insists that Elmer's excess baggage is not the source of his high blood-pressure. "He does have a hex," Harry says. "That's his problem."

But what could Harry possibly offer that would be attractive to both a poor elderly woman living in a condemned hovel a stone's throw from North Broad Street and a wealthy Penn student from Long Island?

In a pamphlet he distributes to customers, Harry exposes his views on the occult. He writes: "The OCCULT offers a freedom to seek and do as I want, a power to live as I wish, control of a world turned upside down, and to hell with the cuffs of establishment. It is a core of the quest for self-cognizance and inner strength." Surely such benefits would have mass appeal.

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But for our poor friend Dick. Harry might recommend a fairly complex love exercise. The first step is to spray the house with a love spray. Step two calls for self-annointment with a love oil — on the hands, forehead, cheeks, and back of neck. Other phases in this unusual ritual include: dressing figure candles in love potion, inscribing the names of the desired couple on a love control seal, burning a mix of love incense and powder, and reciting either Psalm 45 or 138.

"When you talk to the person," Harry added, "you should touch them on the arm or the shoulder or the hand. That's very important."

Harry offers no guarantees, but the stuff must work. It certainly seems to work for Harry. If you can't find him in his store, you might find him at the controls of his Bellanco Turbo Viking aircraft, headed not to the Oracle at Delphi, but rather to the slopes of his favorite New England ski area.

Mystifying.

CONTEST

Careers are a funny thing in Hollywood.

A face that means so much in one kind of role may completely change colors for the sake of career advancement and money for food.

Take Sylvester Stallone. America's pugilistic tough guy went through many incremental changes on his way to screen supremacy as the Italian Stallion. Stallone bullied his way through Woody Allen's 1971 *Bananas* as a subway mugger long before he was permitted to tread up the steps of the art museum, full of innocence and integrity.

Jack Nicholson wasn't exempt from paying his dues either; Avery Corman's high-camp fantasy *Little Shop of Horrors* was a black and white, fly by night strip of celluloid before someone decided it was chic and had possibilities off-Broadway. If you blink, you'll miss a stunning glimpse of Nicholson as a patient of the skid row dentist.

Which brings us to this week's contest. This actress was on her way to a big name career when she made this film in 1979. These days, you can see her in roles which glorify the good nature of women. But in this film, she played a character not known for tenderness.

Enough clues... everybody ready? To win a free pass to the Theatre of the Living Arts, be one of the first five people to name the actress, the film, and how 34th Street's Entertainment Editor can get a date with her. Call 898-1985 today at 8:52 p.m.

Prizes provided by the Theatre of the Living Arts.
Fighting Film

TLA encounters a video-age dilemma

By Robin Fields

January 1, 1987, however, TLA switched its format from revivals (although never fear, the midnight showings of Rocky Horror will continue) to first-run features. This move, which constitutes a final attempt to save the theater's business, means that TLA will present the same movie schedule as the Roxy—a theater half its size. It is the growing demand for South Street real estate that partially explains this turnaround. Drastic increases in commercial traffic, as well as general inflation, has meant skyrocketing mortgages for South Street businesses. When TLA owners Claire Brown and Ray Murray bought not only the theater, but also the building, they were caught in these spiraling prices. Although some of the blame for the demise of TLA is its high operating cost, the primary culprit has been the rise of home videos. As publicity director Eric Moore says, "Visually every film we depended on for our repertoire schedule is available on video—[which] takes away 20 percent of the market it's enough to kill you."

According to Moore, this has affected not only the box office for old movies but also reduced the turnout for newer art films. Previously, if a film played successfully at the Roxy—a first run art house—TLA would book it on its next schedule. But current video releases have been accelerated to the point that the same movie might be available on video two to three weeks after its initial run at the Ritz. To counteract the effect of movie rentals, the owners of TLA went into the home video business themselves. Last year they opened TLA Video, located directly next to the theater. This venture has blossomed, and they recently opened a second outlet on 20th and Sansom.

Both stores have cashed in on the very industry that was killing the TLA's second run schedule. Even Moore describes business as "tremendous." The market for non-mainstream movies in Philadelphia, however, is not enormous. By switching to first run releases TLA may keep its video and theater branches from competing with each other but may down the latter to serve a steady diet of obscure art films. TLA is now in direct competition with the Ritz bidding for the right to show the cream of the foreign and intellectual crop of films.

Although the theater scored a coup and enjoyed a modest success by winning Sid and Nancy, the cinema more often offers such films as Dances Sacred and Profane—a conceptually intriguing yet completely unknown work about tribal rites. As for the Ritz, the response there to the new competition is nonchalant. Manager Jay Ayrton said TLA's switch, "doesn't bother me."

Even the Ritz reveals, despite its heavyweight status in the fight for art and foreign releases, a consciousness of the impact of video and television. They print on the back of each ticket a message: "People please go to the movies as they now watch television—not to see something but to see anything. We're trying to select from the films available to us features for those who want to see something." Only by impressing upon people the quality and the exclusivity of their films can the Ritz pull viewers away from their VCRs.

This reflects the industry-wide dilemma caused by video: why go out to see a movie for $6 when you could see the same film in the convenience of your own home for less money only a few months later? This increased competition for viewers has hit the repertory film industry particularly hard—they can rarely, if ever, own a monopoly on the films they show. The result of the video invasion has been the closing of revival houses in metropolitan areas all over the country. Boston, New York and now Philadelphia face the demise of part of their film culture. Ayrton is, however, optimistic that movie theaters will outlast video much as they did television in the fifties. "Video," he says, "is a complement" to films in theater release.

Meanwhile, TLA's schedule change has left a void in the Philadelphia's theater scene. Where in the city is it possible to go to a theater and see an old movie as it was meant to be seen? In Moore's opinion, films on television, cut by commercials and censors, are "far inferior" and on video, they are often cut down to fit the dimensions of a television screen.

The second technique used to adjust feature films to "the small screen," is panning, which results, Moore explains, "in a lot of camera movement not in the original film.

"You're not seeing the full picture at any one time," Moore says. "This video tampering extracts from such classics as Lawrence of Arabia and the Star Wars trilogy which were designed for a wide screen."

The alternatives available to film buffs yearning for repeat runs of old favorites are few. On the Penn campus the Penn Union Council and its subdivision, the Film Alliance, make weekly offerings. The former typically chooses more recent mainstream hits while the latter prefers "known work about tribal rites. As for the Ritz, the response there to the new competition is nonchalant. Manager Jay Ayrton said TLA's switch, "doesn't bother me."

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"Those are perennial favorites. We would be foolish to drop them from our program- ming," he says. Nevertheless, the precarious financial state of this theater leaves repertory film in Philadelphia hanging by a thread. Warm up your VCRs.
Listening to Terry Gross, you'd think she was a giant. Perhaps it's her composure, or the way she refuses to be intimidated, or maybe it's just the imagery that accompanies a beautiful voice. But it's more than a trick of the imagination that makes her sound so imposing.

Actually, Gross is quite small, barely grazing five feet. But this is a gratuitous detail when describing the host of a radio show with the stature of Fresh Air. The show, which will go national this May, has been steadily gaining strength for the past 11 years, since Gross joined WHYY radio as the program's host. As Philadelphia's only daily interview program, Fresh Air will soon become one of two daily radio programs broadcast nationally. For Gross, and the staff of Fresh Air, this achievement is an honor, but to listeners, it should come as no surprise. As the show's host, Gross lets the people of Philadelphia come into contact with guests as varied as Rosie Grier, James Baldwin and Linda Ellerbee.

With years of experience under her belt, Gross has developed interviewing skills that have become an art of the most accessible kind, and that is what she seems to want. With a direct, lively style which translates into provocative and intelligent interviews, Gross builds a bridge between the listening audience and her guests.

What is the key to successful interviewing? Gross, like most successful interviewers, will say that listening is the most important element of her job. Working with the show's co-producer, Danny Miller, and associate producer, Amy Salit, Gross firmly believes that it's been consistent group effort that has made national syndication possible. In a recent interview with 34th Street, Gross spoke about her work as host of Fresh Air.

By Alison Sinkler
Photographs by Adam Gordon
34th Street: Can you give a brief history of how you got into radio?
Terry Gross: Sure. I had graduated from the State University of New York at Buffalo. I had taught junior high school for six very trying weeks, and I quit because I decided it wasn’t for me. I was casting about for things to do, I had had a lot of other part-time jobs — secretarial work, editorial work. A friend of mine came out, and her girlfriend was moving from the feminist show at the State University at Buffalo public station. Consequently, there was an opening on the feminist show. So I went up there to try out for this feminist program which was called Woman Power, and they accepted me right away. I was trained there by the women who worked on the show who had basically two goals — one was to do good programming and the other was to train good women in radio skills because there were still very few women in production and editorial positions.

34th Street: Did you ever want to be a writer or a performing artist?
Gross: Well, when I was in junior high school I’d hoped to be a writer, and I was a co-editor of the literary magazine. When I was in high school I was still thinking about that, when I was in college I gave up on that pretty quickly. I felt like I had nothing to write about. It really shocked me when I was just in freshman English and I had been used to assignments, and [the teacher] said ‘just write something,’ and I really couldn’t think of anything to write.

I said well look, I’m really used to having something to write about and he looked at me — with a great deal of arrogance and contempt — and he said ‘Well, then write a love story.’ And I thought — a love story, why would I want to write a love story? And that was the beginning of the end. Journalism in a way is always having a subject.

34th Street: What are some qualities or skills that make a good interviewer?
Gross: Listening. I think, is really important. Since I’m on the radio, people assume I talk a lot, and that my job is talking. Really my job is listening, and occasionally speaking. I believe in the opposite theory that Larry King uses — I think it’s really important for an interviewer to know as much as possible about the subject or person that they’re doing the interview about. I think that the more you know, the more you can draw out, the more also you can tell if someone’s snowing you, bullshitting you.

34th Street: Do you always read the books your guests write?
Gross: I read them in quotes. I spend a good deal of time with all of the books. I don’t read them like I read when I’m on vacation where I can savor a sentence and read it again and say ‘gosh, what a beautiful sentence.’ I take a book and I turn every page of it, but I’m skimming very rapidly as I read, looking for the main points. I always read a few pages very carefully before I do that to get a sense of the person writing non-fiction. With a novel, I try to read much more closely — with a novelist you have to. But with non-fiction, it’s the subject more than the writing.

34th Street: Do you ever feel that your personal politics interfere with the interviewing process?
Gross: I really try to not let them do that. I think it’s always possible to be fair even if you can’t be totally objective. I do try to be fair.

34th Street: What do you do when you’re in a situation in which you can’t morally accept what someone is saying?
Gross: Well, in being fair, I think it’s acceptable to be challenging. I don’t try to stab somebody and not give them the chance to respond, but I try to use a line of inquiry which brings up doubts about their moral or political stance.

Sometimes I’ll try to get a little more personal, almost to see what it was about their background that’s led to this political or moral stance.

34th Street: Do you feel you bring something additional to your job because you are a woman?
Gross: Well, I do think I bring a feminist perspective to it.

34th Street: Do you think that women are better at
Gross: Well, socially that's how we've been progressing and coming up with the story ideas. And he commercial radio? 34th Street: That's how
even Fresh Air. And I think that at its best, this show at its best... operates on several levels. A

Do you see yourself as a teacher for some of my guests as teachers, but you don't want to take guests at face value because you always want to challenge them. I think the show at it's best is education in the best sense of the word. It's not about dates and facts to be memorized, but about putting our past and the present in some kind of larger context and helping to interpret it. I think this show at it's best... operates on several levels. A friend of mine, a program director, said something about her station that I really liked — she said that she wanted her station to sound like a really educated, witty friend. And I think that at it's best, that's how Fresh Air should sound.

34th Street: Is there an advantage to public radio vs. commercial radio? Gross: Plenty. I was once interviewed for a job on a commercial TV talk show. I wasn't going to be the host — this was years and years ago — it was an interview to be one of the people doing the bookkeeping and coming up with the story ideas. And he said, "Now say we have a great novelist coming into town. We're not going to want to talk to them about their novel. We just want to find out if they have been divorced recently. Maybe we'll talk about having a child. Maybe they have adopted a child, we'll get some other people with adopted children. And to me that's part of the problem — there are so many issues that commercial media are just not interested in. Literature is one of them. And there's always the sense of going for what is most popular, like a 'top ten' of ideas, and a lot of the ideas that interest me the most don't fit into that top ten. The excitement about radio is not just the technology or being heard by a lot of people, it's being able to pursue things that are really interesting to you. If that freedom's taken away from you, then a lot of the benefits for me of being in the profession are taken away as well.

34th Street: Have you ever gotten angry on the air? Gross: Well, I've been criticized by people who've said that I've let my own politics show too much, and so I'm always trying to keep the balance between asking challenging questions but not getting too emotionally involved. I think you always want some professional distance in whatever you're doing. It's not about me. It's not about what I think — it's about someone else.

34th Street: Do you see yourself as a teacher for your listeners, or as a student of the people you're interviewing? Gross: If I'm a teacher, I'm the kind of teacher who has it really been that easy, or has there been a time when you felt like you needed to be in a bigger, cosmopolitan place? Gross: Well, Philadelphia's one of the largest markets in the country, and I think that this station's one of the best stations in the National Public Radio system. It wasn't always. When I got here I thought it was a pretty sleepy station. 34th Street: Who will you be interviewing when your show goes national on a daily basis and how will you ask your questions? Gross: In the way in which I ask my questions, I don't know that it will mean that much, except if it's somebody just of local interest. I'll obviously have to keep away from that. I will be working in a tighter paced format. The first interview will be a half-hour. A lot of my interviews have been an hour. So I will have to adjust my interviewing style. Instead of going for everything — for the whole life, the whole subject — I'm going to be more focused. And the pacing of the interview might change slightly.

34th Street: Where do you see yourself in 10 years? Gross: I don't know that it's to keep away from issues that interest me the most don't fit into that top ten. The excitement about radio is not just the technology or being heard by a lot of people, it's being able to pursue things that are really interesting to you. If that freedom's taken away from you, then a lot of the benefits for me of being in the profession are taken away as well.

34th Street: How do you know if you've never met the person? Gross: If they're a writer, you can read their work and see if they write well. If they write, you can hope and they're good enough, but you can't really be sure because some writers don't speak nearly as well as they write. So then you can pick up the phone and do a pre-interview, and we frequently do that.

34th Street: And you seem to have very eloquent people. Gross: That's not always true, and there's a danger too in just allowing on people who are too eloquent, because some people have really important ideas and are doing very ground-breaking work and they aren't quite at the elegant stage, but express themselves well enough so that they can do a good job.

34th Street: Based on what you've learned from your guests, what would be your first piece of advice for someone starting out on a career? Gross: I risk over-generalizing here, but I'd say that they've never run out of questions, and feel like there's really no point in pursuing this and I'm out of curiosity. I'll end the interview if I can and I try to have a record standing by. But I think with the current format that's one of the beauties, that there's always Billie Holiday standing by to do some beautiful singing. Someone might be a just beautiful, meaningful, valuable 15-minute interview, but they have no reason to be there for 17 minutes, and someone else I can come up with three hours of questions for them, but it doesn't mean that they're necessarily all that interesting.

34th Street: Do you plan your questions ahead of time, or is interviewing instinctive to you now? Gross: No, I plan ahead of time. I don't plan only the questions, but structure it with a beginning, middle and end, and where I want to go and leaving subjects to go on about. And then I'm willing to just totally ignore it because I frequently make wrong guesses. What's the point of doing the interview if you already know what's going to happen? I mean if there are no surprises left, then you might as well not bother with the interview. But I'm doing my best to structure it, because the more I've structured it beforehand, the more chances I have of doing a coherent interview... the structure gives me security so I can go out with them on a limb, and then bring it back.

34th Street: Do you ever get tired of talking? Gross: I get tired of listening. I don't talk very much, but sometimes I feel like I've been through a very intense interview with someone, and then there's someone else waiting outside to be interviewed, and on those shows it's very hard to give the same attention that I've already given. I feel like this emotional thing has happened, and I just need a few minutes. So that's sometimes quite challenging.

34th Street: Are you talkative or inquisitive off the air? Gross: Inquisitive. I'm really much more of a listener than a speaker off the air, which is one of the reasons why I like interviewing so much. I've been pretty shy most of my life, I'm not nearly as shy as I am. I'm more assertive and more brave and sure of myself in a professional setting.

34th Street: What is your experience in years? Gross: I don't know, I really don't know. I've never had the gift of figuring out what I'm going to do next or how I'm going to do it, or even what it is I want to do. That's another thing about doing the national show — we collectively came up with something that we all want to do, and now we're going to do it so I don't have to worry about what I'm going to be doing in 10 years.

34th Street: Which is easier — interviewing or being interviewed? Gross: Interviewing.

(Fresh Air is broadcast from 3 p.m. to 5 p.m. daily except Saturdays on WHYY 91 FM. On Sundays, it appears from 6 p.m. to 6:30 p.m.)
Chuck Cohen is a lifetime resident of Wilkes-Barre, Pa., and a longtime Holtzman-watcher. He calls Marc’s mother “Auntie Evie.”

Early spring, 1978 — Dave Schwager carries his tall, heavy frame awkwardly. He always has, although now in the early evening, stoop-shouldered Schwager seems even more ill at ease than usual. He is nervous and fidgety as he paces the dining room of the Genetti Hotel. As the incoming chairman of the Luzerne County Teen Age Republicans, Schwager takes responsibility for surveying the room. He had met with Wilkes-Barre’s Gus Genetti personally to arrange tonight’s first-ever TAR fundraising dinner.

A portly high school sophomore, Schwager has only an hour before the 50 guests will arrive at the dinner honoring newly-elected State Senator Frank O’Connell, a Kingston Republican, and he is anxious about making sure that the tables are ready and the seating chart is in order.

The featured speaker of the evening is State Senator Ed Howard, a Bucks County Republican.

But Schwager is more edgy than usual tonight because in a few hours he will become the second chairman of the local Republican group.

At 6 p.m., Marc Holtzman, founder and current chairman of the Luzerne County Teen Age Republicans, enters the room escorting the featured speaker and the guest of honor. A thin, wiry high school senior, Holtzman appears to be Stan Laurel to Schwager’s stout Oliver Hardy — but there’s never a doubt that it’s really the skinny guy behind the thick glasses who calls the shots.

Holtzman takes Schwager aside to make sure that all of the details have been taken care of. Everything is running smoothly, Schwager assures him. They estimate the dinner will raise about $100 when all is said and done.

At about 6:35, the guests — each of whom have paid $10 to attend ($5 for the food and $5 to O’Connell) — begin to arrive. Holtzman says hello to everyone as they walk in the door and sincerely thanks them for coming.

Promptly at 6:45, the program begins. Schwager takes his seat while Holtzman gets up to welcome everyone and introduce the featured speaker.

The dust hadn’t settled yet from the 1984 congressional election when Republican Marc Holtzman began to mount his unsuccessful challenge to unseat newly elected Democratic Representative Paul Kanjorski. At 24, Holtzman was still too young to be sworn in as congressman, but after two years of running the baby-kissing, church-picnicking and speaking-to-small-groups campaign, Marc lost the election. He garnered only about 30 percent of the vote and lost even in his heavily Republican hometown.

Holtzman faced the difficult task of convincing his district — a constituency of older, Catholic, lower-middle class Democrats — to send a young, Jewish, upper-middle class Republican to Congress.

When the time came to staff his campaign, Holtzman recognized his need for a well-planned, savvy political strategy; he called upon his old high school pal Dave Schwager, who was then 22. Schwager had grown up with Holtzman, playing Ed McMahon to Holtzman’s Johnny Carson on various campaigns in the past ten years. Like Daryl Hall and John Oates, Sherlock Holmes and Dr. Watson, Batman and Robin, Holtzman and Schwager have a complex...
For the last ten years, Marc Holtzman and Dave Schwager have been trying to get Marc elected for one seat or another. Their most recent attempt — to win Marc a seat as the youngest member of the 100th Congress — came up far short. But in those two years, campaigning, a powerful political team was solidified.

Marc's friends are so dedicated to him that if you are helping Marc or are a friend of Marc, it's like you're a friend of theirs. Marc's like a cult figure.
Yanni could use a little more imagination

High hopes for a modern masterpiece are quickly dashed, however. While similar, classically influenced strains dominate the title track, the album soon degenerates into a melody one might hear in a cafe in Yanni’s native Greece. Not that there’s anything wrong with Greek music, but one should not get the urge to yell “opos!” in the midst of a symphony. And from the Kitaro-like “Looking Glass” to the frantic refinements of “Nostalgia,” Yanni just doesn’t seem to want to find his own sound. Only the stark “Port of Mystery” shows how chilling Yanni can be if he attempts to create a unique style.

Keys to Imagination is enjoyable, but Yanni leaves the listener with the empty feeling that the album isn’t nearly as good as it should have been.

Baumann looks for accomplished composers who bridge the gap between jazz-rock fusion and New Age music. But the two forms have little or nothing to do with each other, and maybe that’s why Private Music is ironic.

Keyboardist Yanni’s Keys to Imagination highlights the problems so glaring in Private Music. Yanni’s short, generally up-beat mood pieces display the composing talent necessary to put him at the forefront of New Age music. Using complex arrangements, Yanni demonstrates remarkable skill in programming digital synthesizers. His use of wide-ranging musical styles is often quite appealing, however, it finally becomes apparent that Yanni is simply unable to formulate his own sound.

Opening Keys to Imagination in regal style is “The North Shore of Matsushima,” which has a main theme very reminiscent of Beethoven. Although the idea of a keyboardist — no matter how talented — imitating Beethoven might scare many purists away, Yanni does a brilliant job orchestrating his theme in a moving manner that avoids being pompous or repetitious.

Husker Du’s latest LP is about as good as this picture

Husker Du's latest LP is about as good as this picture

In “She Floated Away,” Hart sums up the difficulty nicely: “A man has two reasons for the things that he does/The first one is pride and the second one is love.” Obviously, the songwriters have come to terms with this particular situation and they should move on to something else. Instead, they relish it, slowly torturing the listener in the process.

Warehouse: Songs and Stories is not an awful album, but one expects a great deal from a band that has done incredible work in the past. If the band had thrown a few curves, inserted something, anything, that was a little different from the Husker Du formula, this may not have been such a dull record.

But by relentlessly expounding upon ideas that would have made for a few excellent songs, the band has wound up with two mediocre records instead of one good one. Warehouse: Songs and Stories should have remained in storage.
**Shunning spandex**

_Stephen R. Keene, _Soul Asylum_ maus, Love Tractor_ big wigs

_Alive Love Ray Vaughan_ Columbia/Epic

_A live look at the Texas guitar king Stevie Ray Vaughan, when he played at the 1985 Montreux Jazz Festival, the crowd went wild. From his snakeskin boots to his cowboy hat, Vaughan epitomized all that is big, American and, given the international fashion trend glorifying the Wild West, chic._

_Tommy Keene adds a bit of tension to the _Live Alive_ lineup. The first LP for the rags to riches story of Tommy Keene is so clean cut in his cowboy hat, Vaughan has the craggy, hot guitar style of a great rhythm section._

_The cornerstone of Soul Asylum's distinctive sound is Don Dixon and T. Bone Burnett. Both in personal relationships and success, the band has a New Age flavor more typical of the Indians and the poor: "To build a big smoke stack/they built a railroad track/they paved the dirt roads black/and they did it behind your back/and now you pay their tax/hoping something cracks."_
**Viet Nam exposed**

Innocence is the first casualty of war in Oliver Stone’s grim ‘Platoon’

*Platoon*

Directed by Oliver Stone

At Sam’s Place

By Scott Strauss

Nothing stood up.

The credits began to roll, and nobody stood up. Nobody spoke, nobody flinched, and nobody could move their eyes from a screen that had just transformed itself into a jungle filled with the stench and horror of reality of death and gut-wrenching war.

Such is the power of *Platoon*. Oliver Stone’s new block-buster testifies to the trials and tribulations of the Viet Nam warrior. *Platoon* strips the Viet Nam War down to its bare essentials — says screw the politics, bag the civil rights movement, splatters a guilt-ridden blood on the consciousness of its audience and spits out the story of what Viet Nam is really about — countless numbers of young, deluded and dead soldiers.

In a movie that has been in the making for over ten years, Stone (a Viet Nam vet himself) takes a cast of no-names, but soon to become Oscar winners, and sets the record straight on what has become the most misunderstood era in U.S. history. The result: a stirring portrayal of the American soldier in Viet Nam exposed. Such is the power of *Platoon*. Upon arrival, Chris is alienated into the thick of a corrupt war. Chris (Charlie Sheen) shells them with mortar fire, confuses them with the density of the jungle. The result: a stirring portrayal of the American soldier in Viet Nam exposed. The audience is led to believe that the enemy “our boys” were fighting over were actually themselves. Racial strife and class struggle were as present in the jungle as in American society.

Tom Berenger as the psychotic Sergeant Barnes is the horror reality of war.

In a movie that has been in the making for over ten years, Stone (a Viet Nam vet himself) takes a cast of no-names, but soon to become Oscar winners, and sets the record straight on what has become the most misunderstood era in U.S. history. The result: a stirring portrayal of the American soldier in Viet Nam exposed. Such is the power of *Platoon*. Upon arrival, Chris is alienated into the thick of a corrupt war. Chris (Charlie Sheen) shells them with mortar fire, confuses them with the density of the jungle. The result: a stirring portrayal of the American soldier in Viet Nam exposed. The audience is led to believe that the enemy “our boys” were fighting over were actually themselves. Racial strife and class struggle were as present in the jungle as in American society.

...
Exploitation pays

Leonard makes out like a bandit

Bandits
By Elmore Leonard
Arbor House

By Robin Fields

Exploitation pays Leonard's formula for success is simple: gather a collection of seedy oddballs, sprinkle in a few beautiful women for spice, add money and mix.

This recipe has made Leonard one of the most successful, if not the most lucrative, writers in Hollywood. His books are transformed into successful films, and his characters are brought to life on the stage and screen, becoming iconic figures in popular culture.

And now, with Bandits, Leonard has created a new character in Jack, a stand-up comedian who uses his wit and charm to outsmart his opponents. The story is set in Nicaragua, where Jack and his two friends, Phil and Kenny, are caught up in a political struggle between the leftist Sandinistas and the right-wing Contras. The group is tasked with delivering a shipment of weapons to one of the factions, but things quickly go wrong.

The plot is the true test for a novel, and Leonard does not disappoint. The story is fast-paced and action-packed, with a cast of colorful characters that are both engaging and relatable. The book is a perfect blend of humor and suspense, with unexpected twists and turns that keep the reader on the edge of their seat.

As Jack's former lover notes, "I think you've taken your

Lucy, Jack slips back into a life of crime, but for a more valid reason. He learns to act on principle and less on character. But even then, he can't help but feel like he's doing the right thing.

Jack's growth ostensibly stems from his desire to distinguish his true identity from the plethora of masks he has taken up and discarded. He is a pretty boy past his prime, yet still manages to find himself increasingly uncomfortable with the effeminate glamour of the successful lawyers and politicians he has met. At the Komedy Klub East, Jack is a little ragged at the edges, scarred by failure and betrayal. His meeting with Lucy provides the perfect (maybe a bit too perfect) opportunity for Jack to break out of his shallow posing and into a more meaningful future.

Leonard, in his economic prose, effectively describes Jack's moral ambivalence and the causes for his personal crisis at the start of the novel. The process of Jack's change in outlook, however, is missing. He shifts abruptly from being a defensive self-interested loser to Lucy's knight in shining armor. Although Jack is obviously not going to spend the novel working at his brother-in-law's funeral parlor, his transition into the heroic character of Bandits, cavitory with ex-nuns and such, is neither credible nor compelling.

At its root the book's problem is that the author has written Jack, Lucy and the assorted lowlife assembled around them so thinly, they are little more than character sketches. Thoughts and therefore motives are seldom articulated or delved into at any length. The book's supporting cast, including Rick, another ex-con and former cop, and Lucy's father, a reactionary oil man, either remain enigmatic or are drawn so obviously that they become caricatures. Much potential emotion is drained from the story by the focus of the reader on the writer's strengths: dialogue and plot. The book only survives through Leonard's extraordinary ear for the spoken word. The voices he gives to his characters have authenticity and a street-wise wit that crackles with energy. The author captures, in his crude pared-down style, the rhythm of American speech.

The plot is the true test for a Leonard book — after all, this is not Crime and Punishment. Bandits offers the usual parade of murders and double crosses, yet, despite numerous surprising twists, it creates little tension. The story's outlandish premise tries so self-consciously to provoke the reader's existing emotion, it generates no force of its own. The result is a novel that passes quickly but mechanically. The moves are there but the heart is missing.

Bare truths

Comics expose fame's backside

Three Guys Naked from the Waist Down
Directed by Jiri Zizka
At the Wilma Theater

By Amy Ansell

As if one guy weren't enough, Three Guys Naked from the Waist Down is a portrayal of three of the modern American Dream. A critical look at the attainment of success, this musical comedy seeks to expose the darker side of superstardom through the eyes of an unusual stand-up comedy trio. The title refers to the feeling that a stand-up comic gets after ruining a joke or bit — feeling like he's naked from the waist down.

Although they are all products of the "very short, hairy American Dream," the three comics each approach the make-up differently. The freewheeling Ted (Richard Ziman) tries to convince himself and the audience that he's anything but an Ivy League philosophy department drop-out who, at age three, kissed a hot toaster while admiring his reflection. Ted must find two other comedians to accompany him to fame, since his friend, the booking agent, wants to see only trios.

At the Komedy Klub East, Ted meets Phil (David Manis), a law school drop-out turned stand-up comic. Phil's routines center around taking justice into his own hands (Phil uses a baseball bat to knock out the knuckles of offenders). While both are performing on stage, Phil and Ted are interrupted by a bleeding monk, who turns out to be Kenny (George Feaster), good friend of Ted's. Kenny's bizarre humor flows naturally from his strict religious upbringing; he's a Zen Catholic. As such, he does not enjoy an active sex life.

Together, the trio's humor works well because of the collective unpredictability and improvisational acting of the comic. Their success is a brazen Tonight Show. As Lucy and the assorted lowlife assembled around them, they are little more than character sketches. Thoughts and therefore motives are seldom articulated or delved into at any length. The book's supporting cast, including Rick, another ex-con and former cop, and Lucy's father, a reactionary oil man, either remain enigmatic or are drawn so obviously that they become caricatures. Much potential emotion is drained from the story by the focus of the reader on the writer's strengths: dialogue and plot. The book only survives through Leonard's extraordinary ear for the spoken word. The voices he gives to his characters have authenticity and a street-wise wit that crackles with energy. The author captures, in his crude pared-down style, the rhythm of American speech.

The plot is the true test for a Leonard book — after all, this is not Crime and Punishment. Bandits offers the usual parade of murders and double crosses, yet, despite numerous surprising twists, it creates little tension. The story's outlandish premise tries so self-consciously to provoke the reader's existing emotion, it generates no force of its own. The result is a novel that passes quickly but mechanically. The moves are there but the heart is missing.

Three Guys Naked from the Waist Down

Three guys (Ziman, Feaster and Manis) and their dummies, from the neck up

Episodes of the performers unsettling lives are set to mild rock and rap music.

Although classified as a musical, Three Guys Naked from the Waist Down relies more heavily on spoken dialogue. Timing is especially important with respect to the joke-telling and rapping. As Kenny, Feaster puts on an incredible performance of a psychotic comic, running through a warped version of hit television shows from his era. Ziman and Manis give such believable performances that it is hard to imagine them any other way in real life. Directed by Jiri Zizka, all three performers are able to elicit many chuckles and some belly laughs. The only jokes that flop are the few that capitalize on racial stereotypes.

Three Men Naked from the Waist Down works well in a small theater. An innovative, multi-sensory approach to a look at the darker side of the American Dream, combined with funny performers, almost makes up for the lack of a catchy musical score. But whether Ted, Phil and Kenny will give birth to a few "killer careers" will depend on how strong an effort is made to improve what is already pretty good.

34TH STREET | JANUARY 29, 1987 / 15
**FILM**

**ALAN QUATERMAIN AND THE LOST CITY OF GOLD**
Indiana Quatermain? No. I don't think that'll work.
(Midtown, 1412 Broad and Chestnut Sts, 567-7021)

**THE BEDROOM WINDOW**
Steve Gutteridge plays silent witness to a murder.
(Eric on the Campus, 40th and Walnut Sts, 382-0296)

**CLOCKWISE**
Time may be running out on John Cleese.
(Ritz V, 214 Walnut St, 925-7900)

**THE COLOR PURPLE**
Whoopi Goldberg shines in the film adaptation of Alice Walker's award winning novel. Go see it again.
(Midtown, 1412 Broad and Chestnut Sts, 567-7021)

**CRIMES OF THE HEART**
Sparks, Keaton, and Lange. I think you get the picture.
(569-9400)

**MUSIC**

**THE OTHERS**
Not just Another local band. Thursday.
(JC Dobbs, 304 South St, 928-1943)

**THE SANTS**
with NEW BUICKS
Two bands that road-tipped it up from D.C. Thursday.
(Grendel's Lair, 5th and South Sts, 925-5559)

**CEILING ZERO**
with THE DARMOWS
Local bands that are all the rage among critics. Friday.
(Grendel's Lair, 5th and South Sts, 925-5559)

**LEAVING TRAINS**
with DAS DAMEN
SINK MAHATTAN
Clash-escape rockers, longhairs from NYC punk dirt from West Philly converge with a basement extravaganza. Friday.
(The Crypt, 4233 Walnut St, 371-5851)

**OPERA COMPANY OF PHILADELPHIA**
Performance of Mozart's classic opera, Don Giovanni. Friday.
(Academy of Music, Broad and Locust Sts, 78-5414)

**LUTHER THOMAS QUINTET**
Lower East Side alto saxophonist keeps good company. Friday.
(Painted Bride, 230 Vine St, 925-9914)

**THE PHILADELPHIA ORCHESTRA**
An evening of Hayden, Puccini, Prokofiev and Ravel celebrating the Academy of Music's 130th Anniversary. Conducted by Klaus Tennstedt. Saturday.
(Academy of Music, Broad and Locust Sts, 89-1500)

**PHILLY GUMBO**
Tastes a little like jazz and reggae. Saturday.
(Bacchusian, 1320 South St, 545-6883)

**RADIO RODEO**
with THE RAMP RANGERS
The Rump Rangers include ex-Flying Burrito Bobbie Roberts. Saturday.
(JC Dobbs, 304 South St, 928-1943)

**W.A.S.P.**
**SLAYER**
**RAVEN**
(Tower Theater, 69th and Ludlow Sts, 569-9400)

**WHAT WOULD YOU DO IN THE MUSIC BOX?**
Electronic music/dance/theatre/poetry/light performance, featuring the Shamalettes. Saturday and Sunday.
(Painted Bride, 230 Vine St, 925-9914)

**AFRICAN SCULPTURE FROM THE UNIVERSITY MUSEUM**
Sculptures, masks, and this cocktail lounge ashtray on display through February 8.
(Philadelphia Museum of Art, Parkway at 26th St, S3-8400)

**THEATER**

**DESIGN FROM 1900-1940**
A new exhibit featuring over 50 objects in the Art Nouveau style (1900-1910) as well as objects from the German Bauhaus.
(Philadelphia Museum of Art, Parkway at 26th St, 763-8100)

**EWING COLE CHERRY PARSKY STUDENT REPERTORY FESTIVAL INVITATIONAL**
A major exhibition of sculpture by 20 student artists in the Philadelphia area. Opens Sunday.
(Philadelphia Museum of Art, Parkway at 26th St, 763-8100)

**THE BIG KNIFE**
Classic Odette drama about the dark side of Hall's bastardroom in the '30s. Potentially a good play, but suffers under the confusion of its cast. Through Saturday.
(Walt Whitman Center for the Arts and Humanities, 334 South St, 922-1010)

**DUMAS**
The world premiere of a comedy about the legendary French father and son writers. Opens Thursday.
(Walt Whitman Center for the Arts and Humanities, 334 South St, 922-1010)

**REPERTORY**

**ROXY SCREENING ROOM**
THEATER ONE: All week, Sid and Nancy. The tragic story of punk star Sid Vicious' and his girlfriend Nancy Spungen's love in the underbelly of London.
(TOWER TWO: This weekend. Dances Sacred and Profane, the startling documentary about strange cult practices.
(203 Sansom St, 561-0115)

**THEATRE OF THE LIVING ARTS**
This weekend: Rate it, the hilariously true documentary of male chauvinist atti-
(569-9400)

ditudes in America. This film is a product of the Women's Movement—fifteen years later.

**TEMPLE CINEMATHEQUE**
Fri.-Sat., Sid Caesar and Carl Reiner star in Ten from 'Your Show of Shows'. Mon., Otto Preminger's Anatomy of Murder.
(Temple University Center for the Arts and Humanities, 2nd and Cooper Sts, Camden, 609-966-1976)

**BLACK PHOTOGRAPHERS IN THE NEW JERSEY STATE MUSEUM COLLECTION**
In celebration of Black History Month. Opens January 1.
(Whitman Center for the Arts and Humanities, 2nd and Cooper Sts, Camden, 609-966-1976)

**REPRESENTATION**

**FREDERICK DOUGLASS**
This one-man drama of the life and times of Frederick Douglass, the 19th century black orator and scholar will be presented.
(Whitman Center for the Arts and Humanities, 2nd and Cooper Sts, Camden, 609-966-1976)

**RALPH ELLISON**
The critically acclaimed author of such works as Invisible Man read excerpts from his works. A chance to meet him will follow the reading. February 19.
(Whitman Center for the Arts and Humanities, 2nd and Cooper Sts, Camden, 609-966-1976)

**PENNSYLVANIA DANCE THEATRE**
This modern dance troupe will present four repertoire works, as well as the premiere of Ze'eva Cohen's Walkman Variations, plus three Philadelphia premieres.
(Camden Dance Theater, Broad and Montgomery Sts, 787-6177)

**REFLECTIONS ON THE HOLOCUAST**
Choreography by Brigitte Hugel von Wah, War by Germany and Japan's Victory by United States, England and the Soviet Union. Tues. and Thurs., Onin Wells in the Levine MacGrath in the vintage mystery Thrillers of Murder.
(1619 Walnut St, 787-1029)