By Cally Moss

If there is any complaint, the House of Our Own Bookstore may close in the not too distant future. Palmer says Wharton women.

By Andrew Chaikivsky

and the Associated Press

held responsible for the actions of their students

loan default rates are no higher than 10 percent.

from all federal student aid programs if the percen-

Bennett threatens to cut federal fin. aid

merchants, the University says it has no plans to

Despite numerous complaints from Houston Hall

Bennett released a list of default rates at 7,295

According to Palmer, the reason

University has never been overly

broke into way too many limes,

"We are making significant efforts to help additional women to our facult-

"The store seems to have very few liberal views, but they don't own it," Croesus said. "The Universi-

that location," Van de Velde said

"It's a throwback to the 60s,"

Shea Family/Philadelphia Inquirer

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Career options that tip the scales in your favor.

You're invited to a FREE career seminar

NEW CAREER PATHS IN LAW AND BUSINESS
November 19, (Thurs.)
6:30 p.m.

Weigh your options carefully. Don’t have to go to law school or get an MBA to begin a career in law or business. Find out how you can take advantage of all the opportunities here at University City—just one more reason to belong, in honor of the 100th anniversary of the University Club, this year. "It was a remarkable program," Donna Moore, a former president of Philadelphia’s National Association of Colored Women, said in speaking of the three leaders she met at the seminar. "Spady was the most flamboyant," Moore said to the audience. "Garvey, who was born in a small church, and later the private sector, called the most brilliant, and Sullivan founded the organization to establish a shipping line."

Multi-purpose room. "All were capable of inspiring mass action, the same coin," Spady said to the audience. "I believe that the key to the success of black organizations, called the most brilliant, and Sullivan founded the organization to establish a shipping line."

"Their words were three men all comers," Spady said to the audience. "I believe that the key to the success of black organizations, called the most brilliant, and Sullivan founded the organization to establish a shipping line."

By Jenny Note

"Spady was the only member of the trio still living," Spady said to the audience. "I believe that the key to the success of black organizations, called the most brilliant, and Sullivan founded the organization to establish a shipping line."

"Their words were three men all comers," Spady said to the audience. "I believe that the key to the success of black organizations, called the most brilliant, and Sullivan founded the organization to establish a shipping line."

The trio will be his primary goal, Spady said to the audience. "I believe that the key to the success of black organizations, called the most brilliant, and Sullivan founded the organization to establish a shipping line."

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"The original sin since 1919" by Steyn, a former president of Philadelphia’s National Association of Colored Women, was able to find a language among all black peoples and conclude that the University was not designed as a service area. "It would be impossible to turn the gray trash room into a grey area around Houston Hall," he mentioned in passing as we were walking through the mall.

"Tom said that he didn’t have enough money to change the location and asked me to pay for part of it," Garvey said. "I think it’s the University’s responsibility." He then said that he was going to postpone the idea until he could get enough money.

Moor was a former president of Philadelphia’s National Association of Colored Women, which Spady founded. "Spady, a former president of Philadelphia’s National Association of Colored Women, was able to find a language among all black peoples and conclude that the University was not designed as a service area. "It would be impossible to turn the gray trash room into a grey area around Houston Hall," he mentioned in passing as we were walking through the mall.

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Colleen Dewhurst stars in ‘My Gene’

By Pamela Schulman

Colleen Dewhurst, known for her stage and screen roles, will perform in a series of plays that explore the life of Irish playwright George Bernard Shaw. The series will run from November 5 to November 15 at the Annenberg Center's Studio Theatre. It will feature Shaw's play "Intimations," which was written in 1918. The play is based on Shaw's own experiences as a young artist in London.

Dewhurst will portray the character of Jean, a young woman who falls in love with a man who is already married. Despite the obstacles she faces, Jean continues to pursue her feelings for the man, leading to a dramatic and emotional conclusion.

The production, directed by Andre Ernolte, is a co-production with the Irish Universities Theatre Company. It marks the first time that Shaw's play has been performed on American soil.

Tickets for the production are available at the Annenberg Center's ticket office. More information about the play can be found on the Annenberg Center's website.

---

Colleen Dewhurst will also star in "Something Fishy," a new play by Irish playwright Joe O'Connell. The play is set in a small Irish village and explores the relationship between a young man and his father. It will run from November 16 to November 21 at the Annenberg Center's Studio Theatre.

Dewhurst will portray the role of Father, a man who is trying to come to terms with his son's growing independence. The play is a touching and humorous exploration of the relationship between fathers and sons.

Tickets for "Something Fishy" are available at the Annenberg Center's ticket office. More information about the play can be found on the Annenberg Center's website.
On Campus

Events

WOMAN’S ADVOCACY GROUPS
898-4707
Can Mike for more information
Introductory meeting for all interested people
Come to our weekly dinner at 7PM on Tuesday, November 7th

MALL FNOAY. Nov 6 5 30 to 7 PM
November 5th in McNeil 103
November 9th 5PM OFSA
Lesbian and Gay Graduate
for info
The Amorphous Jugglers meet
M 1909

Sponsorship
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Bring a nabla con nosotros a
nuestra tertulia Musica cafe, and
beethoven all welcome into
ProSel ProDos utilities from Glen
Pro's and perceptions Featuring stu-

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tions with a
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the student Center. For more
information call 222-8087
PUSH-UP MEETING in room
205 McNeil. All students are
called for a push-up comply-
with the National Student
Legal Services laws.

TU’S ENGINEERING is having a
lecture of students on Thursday.

WOMEN’S ADVOCACY GROUPS
898-4707
Can Mike for more information
Introductory meeting for all interested people
Come to our weekly dinner at 7PM on Tuesday, November 7th

TOMORROW

ACADEMY MEMBERS will meet
from 3 to 4PM in room 301 McNeil

HUMAN STUDIES will meet in
room 305 Houston Hall

GEORGE WASHINGTON University is
holding an open meeting for the
general public to discuss the
UA Pre-Health Plan-Ahead.

APPLE I FAMILY USERS GROUP
will meet from 6 to 7PM in
room 205 McNeil.

CASE HISTORY CASE histories
will be presented by speakers from
various medical professions.

CONSIDERING FALL, S.AS.
will meet from 7 to 8PM in
room 205 McNeil.

HUMAN STUDIES ASSOCIA-
tion will meet in room 205
McNeil.

GEORGE WASHINGTON Univer-
sity will be meeting in room 205
McNeil.

CITY BUILDING ADMINISTRATOR
will meet from 7 to 8PM in
room 205 McNeil.

DANISH CONSERVATION will
meet from 7 to 8PM in
room 205 McNeil.

NATIONAL COMPERIENCE
will meet from 7 to 8PM in
room 205 McNeil.

AMERICAN HEART
ASSOCIATION will meet from
7 to 8PM in room 205
McNeil.

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- Rockwood Kilington Ski Slope
- Ercleig skis and other
- Viking Skis, Ski Nova Contest and
- Ski personalities
- Vermont Country Store

BRIEFS

Woman’s screams which week
cause disturbance at Van Pelt
An unidentified woman entered Van Pelt Library this Monday said a friend, causing a disturbance
which could be heard throughout the library and sur-
ing around it. The woman, who was later identified as a
caucasian in her late 40s, faced two officers, with
brakes on her head and a long sword.
According to the students, College senior Jonathan
Rosenberg and College and Wharton junior Daniel
DeVor, the woman walked into the library at about 8PM
on Tuesday, and when asked for identification started
swearing a long string of obscenities and +hrown:

Leonardo

"It was a strange screaming," DeVor said. "It was
very high pitched. It was like a long string of obscenities and
subversions. She said stuff like ‘There you go to hell.’"
- Matthew Luce

SEC discusses more faculty
involvement in academic plans
Professor Michael Aiken was pressed with ideas for
more faculty involvement in the University’s academic
planning at Monday’s Faculty Senate Executive Com-
mittee meeting, according to SEC Chairman Ronald
Adams.

Aiken suggested that the proposed faculty plan
should be formulated around the same basic issues
such as the philosophy of the school or the expan-

SOUTH ASIA SOCIETY will have
a showing of the film Lisa and
Lighthouses on Tuesday, Nov-
ember 7th, at 7PM in room
205 McNeil.

The Undergraduate PSY-
Greg at 243-5086

FIREHOUSE MAGAZINE offers
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SOUTH(Savannah Macon Mo-
SPEAKERS FROM COASTAL
TRIBAL CITIES (Chicago Gary.
Cleveland Jackson) and Northern
Cities (Atlanta Richmond
Salt Lake Detroit) wanted for dialect
proposals for involving the faculty in academic planning
“guaranteed elections” but that the person did not
commit to any specific course of action.

In addition to the discussion with the present, Adams
said that SEC members decided that they should make
more of an effort to get assistant professors involved in
the executive committee.

- David Lanks

UUA considers NCF election code
from page 1
But some UUA members opposed the NCF rule prohibiting can-
didates from being elected who were not UUA members, be-
cause it increases your risk of heart
ailment. Because Hika,

“Because Hika Kan-

... hopefully we can make it less of a
substance."

- Bernard Jaffe

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REPORTER PRAISES BLACK VETS
By ANDREW WATSON

"When I heard him screaming, I did not hear the color of his skin... I heard the color of our flag.

The audience asked abundant questions about the basics. Duncan requested that they continue, stating that the military and public buildings, and would be an increase in guerilla warfare. An immediate past-national president of the Black Sash, Soul It, warned that the threat of revolution, land mines and attacks on soldiers would intensify, and that the white soldiers would be at risk.

"So I warned them, and they were gone." Duncan concluded.

The audience asked about the possibility of revolution, while women's rights were downplayed. The Black Sash leader says apartheid strategy is not working, but that the struggle continues.

"I do not foresee, at least in the immediate future, any kind of national uprising or revolution," Sheena Dunneat said.

On the role of the white soldiers, she said that they are "dressed to kill and dressed never had a job. Experienced sex, told of innocent men, who had lost family members, to the veterans profiled in the Vietnam War. Duncan showed slides, each slide accompanied by explicit commentaries, and told of protesting men, who had never had a job, experienced sex, or even graduated high school who wrote "shred to kill and shred to die."

Terry concluded his talk by reflecting what he called the "anti-war story," the true secrets of the Vietnam War. He showed a slide show, marked by explicit and graphic photographs. The越南 war segment was augmented by taped comments from six of the veterans profiled in Bloods. The slides were a collection of battle and village scenes, from pictures of an injured Vietnamese child to the hearts of organ donors.

The few University students who attended the event said that they found it worthwhile. College junior Jon Song lauded the presentation for its impact.

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STEVE FABER/DAILY PENNSYLVANIAN

Black Sash leader says apartheid strong

By JILL SLENDEIS

A white South African activist downplayed the front of revolution against his nation's white government in a speech before about 60 students yesterday.

South Africa's lowest whiles were "dressed to kill and dressed never had a job. Experienced sex, told of innocent men, who had lost family members, to the veterans profiled in the Vietnam War. Duncan showed slides, each slide accompanied by explicit commentaries, and told of protesting men, who had never had a job, experienced sex, or even graduated high school who wrote "shred to kill and shred to die."

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IT'S TIME SOMEBODY... Cut the Student Body a Break.
Focus on Issues

To the Editor

I would like to express my concerns about the Powerline Tantrum politics and the administration's consistent focus on issues related to nuclear policy. I firmly believe that nuclear policy is a critical issue, and I believe that the administration's attention to this topic is a positive development. I also believe that the administration's focus on these issues is well deserved, and that the administration's efforts to address these issues are commendable.

I would like to express my appreciation for the administration's efforts to address these issues, and I believe that the administration's focus on these issues is well deserved, and that the administration's efforts to address these issues are commendable. I also believe that the administration's focus on these issues is well deserved, and that the administration's efforts to address these issues are commendable.

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Quakers greet new faces

Continued from back page

Who Reibcl will play with in the backcourt is another question, as the point-guard position is another point of hesitation with Schneider. He has been rotating Simon and junior Tyrone Gilliam, who sat out last season after transferring from Rider College. Gilliam has been impressive so far and is quick enough to handle the lightning-quick point guards Penn will see in its non-Ivy games. Yet Simon's experience with Schneider's offensive scheme will be invaluable in the early games. Both will probably be used, but, again, it is too early to tell.

It is not too early to see that the freshmen are adapting well to the college basketball scene.

"Last year, with so many seniors, they had already developed their own niches," Schneider said. "The freshmen have done a great job amongst themselves of establishing strong rivalries. And Phil has done an excellent job, especially in the most difficult aspect of being a captain — off the court."

"Most of the guys are hanging out together, which adds cohesion to the unit," Pitts said. "We have to learn each other's strengths and weaknesses, get a feel for each other. Last year, we had guys who had played together for three or four years. That's not the case this season."

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THE DAILY PENNSYLVANIAN Thursday, November 5, 1967 Page 7
Iran attacks Iraqi oil export terminal

MANAMA, Bahrain — Iran said yesterday it had attacked an Iraqi oil export terminal yesterday, causing oil tankers to boil over and facilities on the mainland and attacked four tankers in the terminal's channels, news agencies said.

A military commissions from Iran said it had seafoods beached production and processing installations of the British-run oil tanker, as British forces at the matter, it said stored about “large target”.

It said a television relay station in Iran was shot down and ships seized and damaged by Ayatollah Ruhollah Khomeini's fundamentalists.

Scarebrough: Glasonest will not feast

HOUSTON — This major-feast yesterday the changes he has made in domestic and foreign policy are eating world fear of a choice threat.

Scarebrough, in a speech to foreign communities, revolutionaries and socialists leaders for the 9th anniversary of the IRS Revolution, also suggested that the nation faces a difficult period.

“Sovereignty means to exercise in international relations eliminating fear of a Soviet threat,” he said. “An international law and order is Scarebrough's multilateral program to portray the Soviet Union as a threat to the nation's peace.

Official pledges to stay in Philippines

MANILA — Philippine President Ferdinand Marcos yesterday promised he would not live out until the of-

Apology offered for shooting on boat

WASHINGTON — The United States’ government yesterday offered its apology for shooting at a boat in the Persian Gulf.

The United States regrets any loss of life, regardless of fault or mistake, it said.

Supporters of the ban, approved and sent to the House yesterday it regretted that an Indian fisherman aboard a boat was hit by a machine gun bullet in the head.

Feds say they’ve broken big drug ring

WASHINGTON — Federal agents have smashed the nation’s largest, most sophisticated drug transport ring, which is running under strict new federal guidelines in-

Greyhound's qualifications is completed by the

Douglas Ginsburg, and thev said slow action by the

Ginsburg's qualifications is completed by the

Ristom.

The interview is the widest exposure ever given the

Official pledges to stay in Philippines

President Wilson Goode, who refused to concede.

Jean-Bertrand Aristide, who was overthrown in a military coup on November 4.

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New abortion plan opposed by Senators

The Children of Prince Charles and Diana, whose lives are the subject of much speculation, were born on September 1, 1982. The precise details of their lives are still unknown, but it is known that the princess was born at 8:34 a.m. on the 19th day of the month. The baby, a boy, is said to weigh 7 pounds, 14 ounces, and to measure 20 inches long. The baby's name is reported to be Charles William Philip Arthur Philip, after members of the royal family. The baby was born in the St. Mary's Hospital, Paddington, London.

Global stock values drop in big selloff; dollar blamed

The Dow Jones industrial averages, which measure the performance of 30 blue-chip companies, fell sharply on the New York Stock Exchange today. The Dow Jones industrial average, which had been at 2,240.25 yesterday, dropped to 2,198.25 today. The Dow Jones transportation average, which measures the performance of 20 companies in the transportation industry, fell to 1,160.25 from 1,170.25 yesterday. The Dow Jones utilities average, which measures the performance of 15 companies in the utilities industry, fell to 109.25 from 110.25 yesterday.

The drop in the stock market was attributed to a number of factors, including the weak dollar, the stock market crash in Japan, and the stock market crash in Europe. The stock market crash in Japan was attributed to the weak dollar, which fell to a record low of 240 yen yesterday. The stock market crash in Europe was attributed to the weak dollar, which fell to a record low of 1.60 euros yesterday.

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The Daily Pennsylvanian
Thursday, November 5, 1987

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HALF-PRICE
Palmer responds to women faculty issue

Continued from page 1

Education programs at all institutions do not offer a specific plan for combating the default problem. There are other top business schools doing shoddy education, but they do not have a default rate. According to Palmer, these other schools are not doing well in terms of women faculty members. In fact, the female faculty members at these schools are more reluctant to hire women than their own approach. It is a bit more Draconian than his own approach. Bennett's plan is a tough proposal for a tough problem. But there are many schools that are doing a better job than his own approach. The Education Department is expected to recover $516 million from federal students who they suspect may drive up default rates. There are currently 12 women faculty members at Wharton, eight of whom are tenured. Palmer's statement about affirmative action was not confirmed yesterday. Geiber noted that many uncontrolled factors contribute to a pro-

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JPMorgan
Council adds two new sororities

Continued from page 1

Hurst said McLaughlin would like to finish the seminar, but he said the school is not sure what her final decision will be. Hurst added that McLaughlin would like to acquire the labor knowledge necessary for her position.

He said that McLaughlin is known for her management experience. Hurst said Council President Laura Fuller, a senior, said: "I've been impressed by her number of times. Hurst said Council President Stacy Kipnis explained that the next five sororities to arrive were chosen from a list of 17 to seven national organizations. As the meeting last night, Kipnis said Alpha Theta representatives Carol Brehman presented the Delphs president. Upon the announcement of this, Hurst echoed Hurst's sentiment. Public absence for the last 12 months of school is not sure what her final decision will be. Hurst added that McLaughlin would like to acquire the labor knowledge necessary for her position.

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Continued from back page

narrative for people like Wagner.

"We are getting youngsters that are coming in for two reasons now — to get a quality, Ivy education and so they can play football if they love it," he said. "There is a place for someone who weighs 178 pounds and can play a big-ball game." Wagner's top recruited.

Wagner cited increased administrative effort as instrumental in the team's improvement.

"Athletic Director Paul Rubincam, since the come here a year ago, has made a difference," Wagner said. "He has done a good job, and we have some of those kids who have been willing to work a little bit harder, go a little bit further to get some of the things that are better out of the way, and of course, you can't have a good effort with a poor game plan."

In recent years the on-campus recruiting efforts have not always translated into increased cooperation.

"There's no way that the phone calls and the paperwork would work without more of a serious effort," Wagner said. "We need to be included in the national framework for recruiting as far as the phone calls and the paperwork." Wagner said.

"I think the team's improvement has stemmed from the quality of the recruits, he had the need to lightweight football."

18th-ranked Field hosts No. 2 Maryland

Continued from back page

very fast, and they're an experienced team.

"What we have to do is get to the ball before they do," Sage said.

"They're a very strong team," said Turkey Elton Theold of the Quakers' defense.

"They have a strong left side, so they're bringing a lot to this game. They play a big-ball game." Sage said.

But the Quakers have a few factors in their favor. For the first time all season, Penn is ranked in the Top 20.

"I'm very excited," Sage said. "It's been happening but we've done it on the national call. We have a few rankings and they were talking about Penn's two Big Ten wins over Penn State and Delaware both Top 20 teams." Sage said.

"The best way we can (describe Penn's rise)," said Marv's backfield

"The leaden on the team were the seniors who we played better and with more confidence," Wagner said. "We're just starting to gel. All of a sudden they started to gel. Of all of us we need to believe in ourselves. They're playing with confidence, they're playing with a purpose."

Penn has been successful at bringing in new talent. The recruiting has been beneficial, and the team has been able to bring in players who can contribute. The coaching staff has been able to identify players who are ready to make an impact in the starting lineup.

The Quakers have been successful because they have been able to bring in players who are willing to work hard and contribute to the team's success. The coaching staff has been able to identify players who are ready to make an impact in the starting lineup.

Bill Wagner

"I've just scratched the surface," Wagner said. "I've just made a big impact on the players in the corner.

"The leaden on the team were the seniors who we played better and with more confidence," Wagner said. "We're just starting to gel. All of a sudden they started to gel. Of all of us we need to believe in ourselves. They're playing with confidence, they're playing with a purpose."

The recruiting has been successful because of the presence of the team's improvement. The coaching staff has been able to identify players who are ready to make an impact in the starting lineup.

A number of legitimate cases for spring football practice can be made. For starters, it would allow for a more fluid transition from a successful football season to the spring season. This would allow for the team to have a more seamless transition between the end of the football season and the start of the spring season.

The idea of spring football practice is not new. In fact, the practice has been around for many years. In the past, the NCAA has allowed for spring football practice in certain circumstances. However, the NCAA has recently taken a stance against spring football practice, citing concerns over player safety and the impact on the academic calendar.

Little choice exists that the NCAA will continue to work with the new arrangement — at least this year. They should be careful to not let the issue of spring football practice become a distraction from other important issues, such as the issue of academic eligibility.

Of course nothing is set in stone, but the atmosphere surrounding the issue of spring football practice seems to be shifting. The NCAA's decrease in spring practice has been met with mixed reactions. Some coaches have praised the decision, while others have criticized it. Ultimately, the decision will have significant implications for the future of spring football practice.
Padres' Santiago wins NL Rookie of the Year

The organization is proud of Beauty and the Beast, which is the follow-up to last year's hit, Stargate. General Manager Jack McKeon said yesterday in a news conference following the Padres' 5-3 victory over the Los Angeles Dodgers that Santiago has a bright future in the major leagues.

The 23-year-old catcher was named NL Rookie of the Year by the Baseball Writers Association of America on Monday, beating out Seattle's Randy Johnson and Pittsburgh's John Smiley for the honor.

Santiago, who batted .300 with 18 home runs and 78 RBIs in 1987, has been the Padres' regular catcher for most of the past two seasons. He led the league with 132 walks and had a .327 on-base percentage.

The announcement came as a surprise to Santiago, who was named the Padres' starting catcher before the season.

"I'm happy, I'm proud," he said. "It's a great honor."
Senior Jeff Riebel (left) will add experience to the football team this season, as he is one of the returning starters.

“After the way last year and two years ago didn’t work out, we wanted to add some new faces to the board,” new coach Tom McGunagill said. “With the personnel available for the fall, we have made the decision to start him.”

Riebel added that the decision to start him was made after several practice sessions, and it is expected that he will be able to contribute to the starting lineup.

“The team is excited to have him back, and we believe he will be a key player for us this season,” McGunagill said.
Broadway Bound  •  Hope and Glory  •  Leaving Home
Volumes of wonder

By Gersh Kuntzman

I t’s a rapidly changing world. In our haste to get done yesterday what was assigned today, we often forget about concepts we only briefly came in contact with in the flower of our youth.

With that in mind, I present this list of common misconceptions in order to set the record straight on a number of lingering problems.


No, he died because advertising executives, seeking to cash in on the Mikey craze, penned the young tike up in a two-by-four crate so that he would not be able to grow, and would forever appear six years old.

The sadistic plan did work for a while, and Mikey continued to do cereal commercials well into his 30s, still playing the lovable lad who hated every food offered to him. Tragedy finally struck Mikey at age 38 when ad executives changed the entire campaign, leaving Mikey a broken man.

People who stand very close to you when you’re talking are really trying to show you how much they like you.

Nope. These people quickly become a satan-spawned annoyance who are trying to subvert American cultural mores and assert their own nationalistic perversions.

You know who you are out there. Next time you get together for some intellectual discourse, how about taking two steps back?

Rome wasn’t built in a day.

With the promise of a triple-time pay rate dangling before their eyes, the local Teamsters saw that the construction of the entire city of Rome would take but one 24-hour period.

Sure, the underground plumbing that made Rome famous wasn’t laid in until the next day, but who’s complaining?

There’s more than one way to skin a cat.

Actually, there are two, but only if you’re really creative. You just have to cut the cat down the middle and split it back both ways. But keep trying, they really do have nine lives, so don’t worry if you botch the first few.

A pot calling the kettle black.

This never happened. The entire plot was cooked up by the tire plot was cooked up by the flimsy flimsy.

Wrong-o. You can be damn sure a book entitled, Male/ Female Earning Differentials in the Moroccan Labor Market is going to be a tad bit on the dull side, whereas the book, Naked People Illustrated might be worth more than just a quick skim.

Drunk as a skunk.

I wish we had nipped this one in the bud. The fact of the matter is, it rhymed. Any connection between alcoholism and the skunk is purely coincidental.

I think it’s time we got off the skunk’s back and owned up to our own gross chemical dependencies. We humans, always trying to pawn faults off on defenseless animals. Shame on us.

Delta is ready when you are.

Bullshit! I was ready yesterday at 4:30. Where were they? All they had was a flight to Charlotte, N.C. and it wasn’t even a non-stop.

It’s only fun until someone loses an eye.

Untrue. And who knows this better than cray party prankster and one-time Israeli Defense Minister Moshe Dayan? It was Dayan who was quoted after the incident as saying, “Geez, I really wasn’t having any fun at all... until I lost this eye, that is. And whoever says don’t cut the begil toward your face know what he was talking about.”

The journey of 11,000,000 miles begins with a single step.

No way. I don’t know about you, but a journey to the bathroom begins with a single step. Any journey that’s going to mean more than that begins with a phone call to my travel agent.

There is intelligent life on other planets.

Yeah? Prove it. Are you going to believe those cock and bull stories about alien astronauts just because there are airstrips and Cyclops drawings in the desert that only become apparent from 700 feet up? It’s completely unsubstantiated.

Besides, we’re spending too much money on it. If they’re really out there and are so smart to boot, let them find us. And let’s see if they have a constitution that lasted 200 years. They’re probably still laboring under a loose federal government system like the Articles of Confederation. Call that intelligent life?

Takes to it like a fish takes to water.

Sure, fish love water. So how come the minute one of them sprouted legs a million years ago, he hightailed it outta that quick sand. It’s an event of our evolutionary process. Without it, we’d be just a mass of stupid cells. Thank God for reptiles.

There is an oxygen mask in the overhead compartment ready to pop down in the unlikely event that we should suffer a decrease in cabin pressure.

A lie. Last time I was on a flight and we lost pressure, all that popped out was a party hat, a piece of birthday cake and multi-colored balloons that said “Happy Birthday Gersh” while Channel 3 continued to broadcast “For He’s a Jolly Good Fellow” through the $3 head-phones.
Linoleum lacks polish
Better service would make this neighborhood restaurant really shine

By Toria Emery

As Philadelphia's restaurant revival enters its second decade, the newestfad seems to be the trendy neighborhood restaurant and bar.

With its casual atmosphere, eclectic menu and reasonable prices — high enough to be chic and low enough to be within the range of the lowest starting salary — Linoleum fits neatly into this category.

The witty decor pays homage to the '50s, that golden age of plastic, linoleum and black-and-white floor tiles. Speckled patterns cover the tables and menus, and the large advertising art on the walls adds a humorous touch.

It all looks pretty keen, but the hard surfaces make the dining room too noisy for intimate conversation.

As we were seated, we almost expected a perky, wholesome teenager in bobby socks and a pink apron to be our waitress. Such was not the case.

Grooming and attire aside, our waitress wasn't particularly efficient; the service represents our restaurant's biggest downfall.

Linoleum's regular menu features items ranging in price from $4.25 for a hamburger, to $17 for salmon in puff pastry. The restaurant also offers a number of appetizer and entree specials, including a soup of the day and vegetarian, pasta and fish entrees.

The shrimp wonton appetizer was served with a spicy sauce that overpowered the seafood within. And while the vegetable chowder was outstanding for its assuredly homemade taste, the chicken satay and the cream of mushroom soup were palatable, but undistinguished.

The entrees fared better. We chose chicken breast stuffed with crabmeat and covered with a brown sauce, fish en papillote with a choice of either soy ginger sauce or herb lemon butter, sweetbreads rolled in cornmeal and then sauteed and served with a madeira sauce, and salmon in puff pastry topped with a cream sauce and caviar.

The fish en papillote was perfectly prepared; the fish was moist and tender, and the lemon herb butter provided a subtle enhancement. But when served with the soy ginger sauce, the fish was not able to assert any flavor of its own amidst all the excess ginger.

The light and flaky puff pastry provided a delicious nest for the salmon, with an unobtrusive cream sauce complementing the fish. Included with the meal was a selection of vegetables, which consisted of carrots, zucchini and rice.

In addition to being slightly undercooked, the carrots and zucchini were cold, which may have been due to the slow service.

Dessert ended the meal on a positive note. It is advisable to skip the appetizer in order to leave room for the pecan pie or the incredible apple sour cream pie, with its chunks of fresh apple and delicious crust.

The restaurant features a full bar and an adequate wine list, although vintages are not listed and some wines were not available. Prices for bottles range from $12 to $80, and Linoleum pours by the glass as well.

Linoleum has a number of problems that it needs to work out before it attains its goal of becoming the trendy neighborhood restaurant.

The service is noticeably slow. Also lacking is an attention to details, such as the temperature of vegetables and rolls.

Nonetheless, dinner at Linoleum provides a pleasant evening and a good dose of '50s nostalgia.
Expressway to your skull

Audio tape condenses four years of college lectures into an educational quickie

By Gersh Kuntzman

Got a minute? How about 10? Consider spending it wisely and enrolling at 10-Minute University. Indeed, why bother spending years obtaining an education that you most assuredly will never use in that real world beyond academia's ivory tower?

And forget about time. Why waste thousands of dollars that most likely were not even yours in the first place?

Why not? Because it's boring, that's why.

Well, scholars, now you need not worry about the time or fiscal restraints involved in obtaining a first-class education.

Thanks to the wisdom of the professors at 10-Minute University, young, hungry minds need not be burdened with writing papers, running to libraries or doing required readings.

The scholars of T.M.U. are proud to boast that 10 minutes of their rigorous academic program yields the same education obtainable only through four grueling years at a prestigious university.

Ten-Minute University is the brainchild of comic-writers Jim Becker and Andy Meyer and apparently is aimed at the portion of Americans who really wanted to go to college, but just never had the time.

Ten minutes is all you'll need to obtain the supreme status of a T.M.U. diploma. And just wait 'til those doors of life start opening.

Ten minutes, huh? How can they do that? How many professors can be employed simultaneously to teach incoming students all they will have to know in just 10 minutes?

Just one. Fresh from his Emmy Award-winning Federal Express commercials comes newly-tenured professor John Moschitta, known to some as the fastest-talking man in the world.

In just one minute, Moschitta can deliver a lecture on almost any topic — from evolution to film appreciation to football — that will provide his students with undeniably the broadest understanding of the subject matter they could possibly obtain at any price.

Actually, the tuition is the most objectionable part of the entire T.M.U. experience. At $5.95, flash-in-the-pan educators nationwide are heralding T.M.U. as the educational bargain of the century.

Genuine academics and comedians realize, however, that T.M.U. is a one-joke concept (at best) playing off the earlier success of Moschitta's 10 Classics in 10 Minutes.

Lecturing very quickly is just no substitute for genuine humor. Moschitta simply has the ability to speak rapidly, leaving students and rival professors wondering if he's really saying anything.

He isn't, and excepting a few quick jokes he is able to slip in because he can talk so darn fast. Ten-Minute University is just bad value for your humor dollar.

You'd be better off investing the $5.95 in the stock market and hoping that the bull market returns.

Don't waste a second — enroll

LIVES MY OLDER BROTHER AND SISTER TOLD ME

THE SKEPS AND NO MUG PUZZLER

THE LURE OF NEW TOYS

THE SNOWFLAKE STORY

THE MOVIE STITCHER

THE ELF

THE FAMILY REUNION, 10 YEARS LATER

THE SLEEPING ALIEN'S STORY

THE ROG TRAP WARNING

THE ALPHABET TRICK

THE NUTTY CLASSIC

THE BUD'S FOR YOU

LADYSMITH BLACK MAMBAZO

SUN NOV 8 8PM $15 $12.50

Get well soon Wendy, We'd love to hear you again

43rd Street  November 5, 1987
Roach motel
Exterminator establishes bug hall of fame

By Scott Strauss

The scene: Pop Tarts on a Coke-stained dining room table; an oozing, greenish-tinted slice of week-old pizza plastered against the wall and a two-inch-long, three-inch-thick cockroach breathing down your neck.

The reaction: swat the sucker, of course.

But Rob Scalzitti, sales manager for the Steve’s Bug-Off Exterminating Co. at 7538 Frankford Avenue, says to hold your horses; there’s gold to be found in them critters — at least for him.

“We used to collect many of the roaches we kill or take live ones in our possession,” says Scalzitti. “But now we’ve gotten to the point of breeding various international types in extremely large numbers.”

Scalzitti and company have bred, collected and borrowed more than 100,000 roaches from around the globe.

Madagascar Hissers, Mega Blattas and good ‘ol New York sewer serpents make up a sort of breeding and borrowing," says Scalzitti. “By Steve’s, it got to be a company obsession.

“’It all began as a publicity thing when we started a hunt for the largest roach in Philly,” says Scalzitti. “The winner we found was 1.74 inches, and after that, we didn’t stop looking.’

While the horror of Philadelphia’s drain pipes was beaten in a national “Roach-off” by a 1.82-inch contestant from Dallas last year, Steve’s promises never to be beaten again.

And it looks like they just might make good. Fattening their cucarachas on a steady diet of dog food and spinach, the company has bred roaches that stretch upwards of six inches.

Steve Kanya, president of the company, says it won’t stop there. He has always wanted to start a bug zoo and now, with international recognition and a spot on Late Night with David Letterman, the possibilities have become almost limitless.

“We kill all our Philly bugs — people must remember that. But a large number come from breeding and borrowing,” says Kanya.

“People are happy to give us their roaches when they hear we’re planning a museum,” he adds. “We get them from bat caves in Peru to a very serious club in London. I see no end to this.”

Scalzitti even has hopes of raising an entire race of five-inch-long super roaches — the kind that’ll make your everyday kitchen roach embarrassed to peak its measly head out.

“Sure, some people are going to be like ‘Get that thing away from me,’” says Scalzitti. “But for the bug lover this is a great opportunity.”

And a great place to take a date.

Gregor Samsa lives at Steve’s Bug-Off

SHALOM. . Welcome to under the PALM

The PALM’S cuisine takes you to a culinary fair around the Mediterranean, tasting the unique authentic dishes and appetizers, would make you feel as if you were sitting at a sidewalk café or restaurant in Tel-Aviv or Athens.

Our selection includes a wide variety of appetizers, salads and entrees to satisfy the most discriminating taste.

To our vegetarian customers — the selection is wide, fresh and exciting.

15% off with Student I.D.
An English family learns to mind their manners the old-fashioned way

Baby boomer
Boorman recalls life during wartime

By Sarah Dunn

Although set in London during World War II, Hope and Glory is less a war story than a life story.

Written, directed, produced and even narrated by John Boorman, the film is unblushingly autobiographical, a personal perspective of war seen through the eyes of Boorman as a boy.

While war films often amplify fear and death, Hope and Glory focuses on the day-to-day struggle to maintain a vestige of order within the chaos and destruction. The attention to detail and the film's sense of the absurd lend the story authenticity.

The events, characters, and acting are all true to life. Even the depiction of peculiarly British eccentricities breathes life into the action. As British infantrymen from the first great war parade down the street and four sisters named Grace, Faith, Hope and Charity perform in a string quartet, the sound and texture of the past emerges.

Everything, the film remembers, changed but remained the same. The war turns Billy Rohan (Sebastian Rice-Edwards) "a life upside down. His father enlists, he has to carry a black gas mask in a brown box, strong around his neck and he watches as a bomb shelter is built in his backyard.

Soon the war becomes part of daily life, a condition of normality, a part of childhood games. Billy collects scrap from bomb sites. The fighting even saves him from geography class, when horns warning of an air raid stop his comically stiff-upper-lip school teacher mid-sentence. Dozens of happy, screaming children stream into the bomb shelters, put on their gas masks and proceed, their voices muffled by black rubber, to recite their multiplication tables.

But the film does not use laughter to gloss over the trauma of the war. Bombs come dangerously close to the Rohan house, and everyone remains painfully aware that Billy's father might be in the middle of the fighting.

Hope and Glory understands that presenting the facts as they were can be the most affecting drama of all. Boorman does not make Billy, who cries because his toy soldiers melt when his house burns down, a microcosm of theills of war. The individual, rather than the universal, provides the basis for the film, and it is enough.

When the family leaves London for the summer, the film's center becomes the growing relationship between Billy and his grandfather. The old man, who in his previous appearance at Christmas had drunkenly toasted each woman who ever shared his bed, teaches Billy about women. For his part, Billy displays an almost uncanny ability to catch fish and smears his grandfather in cricket.

A highlight of these sequences is NAM'S cinematography, which exploits the beautiful English countryside in a manner reminiscent of On Golden Pond. The camera catches moments seemingly by accident, as if they were a miraculous coincidence.

The tranquility of these scenes — such as the image of Billy in silhouette, submerged up to his waist in a stream at dawn — provides a sharp contrast to the palpable anxiety of war-torn London.

In another sequence, Billy's grandfather teaches him to propell a punt down a river. When Billy tries it on his own, the pole gets stuck in the river bottom; Billy dangles from the pole as the boat drifts forward. Grandpa imparts the valuable lesson that a person should "never give up the punt for the pole."

Boorman the adult and the author takes this advice to heart. In Hope and Glory he defines his limits, refraining from the sweeping judgments that have left less deft directors in mid-air. Boorman, however, makes sure that this time he doesn't miss the boat.
societally-imposed desperation bond the men together.

The film concludes with the two men embracing. Those who enjoy Maurice Herzog's film primarily for its charming atmosphere will be relieved by this development and see it as a happy, fairy-tale ending. Look a little further though, and it's a tragedy.

— Jim Gladstone

FATAL BEAUTY
Directed by Tom Holland
Starring Whoopi Goldberg and Sam Elliot
At the Eric 3 On the Campus

Whoopi Goldberg makes a wonderful Eddie Murphy. Her grin is just as endearing, her delivery as low-key and her efficiency of acting more convincing. And here she is, another comedian-turned-movie star, playing an outsider taking on the development and see it as a sphere will be relieved by this theme of Russkies called into question.

In Beverly Hills the sun always shines — on swimming pools, tennis courts and astro-turf lawns. Spreading from the oasis of the stars into the neon-lit city of Los Angeles is a deadly drug called Fatal Beauty. This latest in a series of variations on the Beverly Hills Cop theme pits sharp-tongued narcotica cop Rita Rizzoli (Goldberg) against crime lord Conrad Kroll (Harry Yulin).

Rizzoli finds help in stopping Kroll from an unlikely source. She wins over Kroll's security guard, Mike Marshak (Sam El- liot), with her conviction and unusual, if effective, brand of law-enforcement.

If nothing else, at least in the way of originality, Fatal Beauty does provide an interesting assortment of villains. A pair of thugs — machine gun-mad Leo and the glass-chewing, gigling Earl — try to muscle into Kroll's drug ring. Jane Fonda look-alike Jennifer Warren appears as a coixed Beverly Hills mom who supplies her son with the deadly drug. Warren experiences the pleasure of being knocked through a window by Goldberg, a familiar sight for sure.

The most interesting and substantive part of Fatal Beauty is its handling of inter-racial relationships. Persistent pinpricks of racial awareness drift in and out of the film: When Rizzoli is referred to as a nigger, she responds to Kroll's hostility by saying, "That's very white of you."

But the most daring move in this otherwise formulaic film is the development of the romantic relationship between Rizzoli and Marshal. Even without steamy sex scenes or declarations of everlasting love, Fatal Beauty steadfastly advances on touchy ground.

Director Tom Holland deserves better than Fatal Beauty's fatally wounded plot. His energetic camera rolls back out of headlight to open scenes and races for thought-provoking close-ups of guns. Visual dynamism, however, can't overcome the tedium of myriad shoot-outs and a predictable story line.

— Vicki Botnick

Cracking the Whip
An actor speaks of travels and troubles

By Robin Fields

Whip Hubley remembers flying into Leningrad. "It was that regular intimidation at customs," he says. "We were afraid that they would be suspicious about all the stuff we brought with us to give away — Marboros, blue jeans, stuff like that.

But was Big Brother watching him?"

"Apparently, all the phones in the hotels are bugged. There's a radio broadcast, the Voice of Moscow," he recalls. "The radios (in the hotels) are set so you have to listen. It is just the most eerie thing, Hubley, going to the Soviet Union to study for his role as a Russian sailor in the film Russkies, found America's systematic fear and misunderstanding of Russia called into question.

Hubley experienced a similar lessening of the East-West tension that provides the premise for his film. But he denies that Russkies serves as a political advertisement.

"The marketing people always try to do that," he says. "I don't want to smash people on the head with some sort of political message, because the movie's not about that, it's an action film."

In an age when, as author and columnist Cynthia Heimel says, "Movie stars run tame in the White House," Hubley defends actors' rights to speak their minds politically but has no interest in tying himself exclusively to political projects.

"I'm not going to spend my entire career making movies that are about certain political beliefs," he submits, setting a good example for such pedantic movie stars as Jane Fonda. But he admits that choosing the next step after Russkies has proved troublesome. After the completion of the film, Hubley left Los Angeles for the mean streets of New York. He describes 1987 as, "kind of tight."

In fact, he hasn't worked yet in this calendar year.

Part of the low-down can be attributed to Hubley's decision to give up television work. His concern now, however, is to find work that in the present yields more fulfillment and also leads to a greater selection of roles and scripts.

Looking beyond his disappointing 87, Hubley has appeared in two films in recent years that have caused a stir. He was the man who sent Rob Lowe into a jealous rage in St. Elmo's Fire in 1985. And he was sky high in Top Gun, the biggest hit in 1986, playing the glamorous flyboy, Hollywood.

"When I first walked on that set," he remembers of St. Elmo's Fire, "I was feeling very much like a fish out of water, looking around cause I'd be about these people, this Brat Pack. I would hate if someone put me in a Brat Pack."

The mention of Top Gun gets a more subdued reaction. Again the excitement was there, but now his memories of film are colored by moral ambivalence about its militaristic message.

"There's some stuff in Top Gun I don't agree with at all. I think it's got a really dangerous viewpoint. It's a really irresponsible movie," he says. "I can't say that that was thinking about that at the beginning — I wasn't thinking in terms of the integrity of the subject matter."

It goes on to relate this to his sharply contrary experience with Russkies.

"People say 'How can you reconcile playing this character (in Top Gun)?' he says. "And I say just try to turn down this movie when you're just starting out and going in for a hundred auditions that you don't get any response on."

Part of the problem, he acknowledges, is that movies like Top Gun make mountains of money. But for this reason Hubley feels he "can stand behind" Russkies, even after admitting that there are things he would have done differently in the film.

"It's not the ideal film for me," he says, "but I feel that it has a responsible viewpoint."

Summing up his concern Hubley muses, "It's a very powerful, medium film."

RUSSKIES
Directed by Rick Rosenthal
Starring Whip Hubley
At the Midtown

"Why can't we be friends? Why can't we be friends?"

The old War novel nearly expelled from the screen with re- lessly sincere but impossibly simple-minded Russkies wrestles with for two hours.

Political philosophy aside, the film proves unsatisfying even as a kidde adventure story: it's sort of a Cold War E.T.

Three boys, their minds being with the militaristic propaganda of Sergeant Slammmer (Connie-Fighter at large) comic books, come face to face with a real live Russian sailor.

Seems like the appropriate time for some good ol' American indoctrination: McDonaludas, video games, a day in the fantasy life of a 10-year-old. But can the boys keep Mischa (Phoenix) and his film the authori- ties and, most of all, from their own parents?

The film's painfully undeveloped plot proves a constant source of irritation. Mischa comes to Key West on a mysterious mission, obsessed with solving illicit weapons sales. But the nefarious aims of the Soviets remain murky. Their commander and his assistant spend most of the film walking around in polyester suits looking for a third for golf.

The film portrays American military personnel in an equally cartoonish fashion. Naturally, Mischa stands up to these beer-guzzling bullies, memorably defending the right to life of a man o' war. A stirring moment, indeed.

But by reducing the objectives of the bad guys to either the obscure or the laughable, Russkies effectively destroys the tension that energizes adventure films.

In an even more exasperating turn of events, the film insists on forcing a love story into the proceedings. Mischa experiences G-rated love. American style, with the sister of one of the boys. The predictability of this plot twist is only exceeded by the clichéd sentiment behind it, i.e., make love not war.

The charm injected by the film's leads turns out to be Russkies' saving grace. Whip Hubley, in the hopelessly ster- etypical "stranger in a strange land" role of Mischa, lends the proceedings some well-accepted Russian and an easy ingenuity.

His relationship with young co-star Lea Phoenix, brother of the equally earthily named River of Stand By Me, cuts through the Disney adventure and provides a few touching moments.

Phoenix shines as Danny, a young guy who, because of his father's beliefs and his contradictory personal experience, has a maturity unusual in a young actor. Phoenix subtly allows Danny's tough guy fac- cage to crumble and his reluc- tant love for the Russian to show through.

Russkies, while criticizing the extreme perceptions about Russians held by Americans, cannot add any more subtle shadings to these perceptions itself. Instead the film creates its own set of Sergeant Slamm- eresque comic book characters. Russkies' heart is in the right place, if it could only have bypassed its brain.

— Robin Fields

Staff Photograph by Jenny Lytton
Enjoying Sunday in the park with Whip

Soviet schlack

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— Robin Fields

34th Street / November 5, 1987 / 7
To read or not to read — that is the question.

Quick now, where have you heard this bastardization before? No, no! in The National Lampoon or in some god-awful freshman English parody, but — of all places — in a recoil SITUS of TV GUIDE television commercials. You know, the ones in which an insipid announcer accosts unsuspecting housewives in the supermarket and grills them about their preferred reading matter.

Sounds harmless enough, right? Wrong. Ever since these simple BoMOn and advertisements made their debut in December, their star has taken on epic significance in my life.

Still don't recognize the guy I'm talking about? He approaches his quarry stealthily, flashing an obsequious Pepsodent-white grin, looking very much like a man who has just escaped from a taping of The Howdy-Doody Show. Then, without any apparent warning, The TV GUIDE man pounces on a hapless shopper and proceeds to suck the poor bastard into an agonizing philosophical quandary wholly unanticipated earlier that morning when the person innocently left home in search of some bacon and eggs. A routine trip to the market has suddenly turned into an ethical trial-by-fire.

Next, Mr. TV GUIDE thrusts his microphone into the beleaguered patron's face, smiles condescendingly, and blurs out the $10,000 question: "Which would you rather read?" he deadpans in a thick Boston accent, "William Shakespeah or TV GUIDE?"

The inevitable rejoinder: "Sorry, Bill, but it's got to be TV GUIDE." How's that for concretization of the stereotypical ugly American?

OK, so you want to know why I'm making such a big fuss over these stupid commercials. It's no great secret that the phrase "American culture" is an oxymoron, and besides, the TV GUIDE spots aren't any more banal than half the other tripe on TV, network programming included. Why, then, do they bother me so much?

I'll tell you why: These commercials are neither as simple nor as harmless as they initially appear. I know this for a fact because the interviewer has become my personal Mephistopheles. You see, the publishers of TV GUIDE are sending me subliminal messages. No joke. The TV GUIDE man has been haunting me in my sleep for the past six months. Every night the ritual is the same. Unannounced and uninvited, he insinuates himself into my dreams and — cackling devilishly behind those glimmering pearly whites — demands that I choose between my favorite books and my favorite TV programs.

This is simply too much to ask: all I can do is lie dumbfounded and beg for mercy, but none is forthcoming — the TV GUIDE man is a cruel and heartless tormentor. I've been losing sleep at night because of a grotesque little man in the back of my mind mocking, taunting and tantalizing me with his Pyrrhic prisoner's dilemma. Something must be done about this before it's too late.

The boiling point came last week when the maniacal specter abruptly popped into my head while I was walking through campus. This incident marked a critical turning point in my relationship with the TV GUIDE man; it was the first time he had the gall to show himself during waking hours.

"This is the end," I thought furiously. "If this bastard wants to monopolize my nights, that's one thing, but I'll be damned if I'm going to let him obsess me during the daytime as well."

But it was too late to prevent the deluge. Classes went by in a blur that day, with me mistaking all my professors and fellow students for the TV GUIDE man. Big Brother was watching, and I felt myself on the brink of a full-scale crackup.

Later that night I decided to take matters into my own hands. It was time to put an end to this absurd fiasco once and for all. Skipping dinner, I climbed into bed at 11 p.m. and waited patiently for my nemesis' arrival. Sure enough, just as I had drifted off into a tranquil sleep, he showed up — like clockwork — girded for confrontation.

As always, he was on the offensive. Whispering some drivel about my tattered 19th century copy of Huck Finn (my favorite novel — where did he come up with this stuff?) and my beloved RCA Digital Command Center (the remote control for my wide-screen color TV), the TV GUIDE man insisted that my hour of choice was finally imminent.

What the hell was he talking about? Trembling anxiously and sweating bullets, I ran through the options at my disposal: the door or the box, pass or play, spin or stay and every other TV game show.
conundrum I could think of. Then, in a shocking display of intestinal fortitude, I took the plunge.

“All right! You win! Enough humiliation, enough black comedy, enough of this farce! I’d read TV GUIDE, not Shakespeare, OK? Now leave me alone. Get the hell out of my dream and get the hell out of my life!”

To my indescribable dismay, the TV GUIDE man’s demeanor seemed to soften almost imperceptibly. Soothingly, ominously, vacuantly, he said, “There, there, Marc. Everything will be OK now. I knew you’d come around. We all would ratherr read TV GUIDE than Macbeth; we all would ratherr watch Dynasty than read Romeo and Juliet. Now that you’ve understood this fundamental precept, everything’s going to be just fine — you’ll see.”

And with that, he flashed his best Bob Barker grin and darted off into the night, bent on invading someone else’s privacy and turning someone else’s dreams into nightmares. “Better them than me,” I thought, and breathed a tremendous sigh of relief.
The TV GUIDE man’s six-month reign of terror was over. He had promised, hadn’t he?

I fell into a swoon deeper than annihilation, the soundest sleep I’d had since I saw my first TV GUIDE commercial back in December. The whole bloody ordeal was ancient history. Or so I thought.

Needless to say, I was wrong — dead wrong. Far from dissipating, my mental anguish has only just begun. Last week the TV GUIDE man led me to a harrowing epiphany, and as I write today, my eyes stain the page with the bitter tears of pure, naked truth.

My revelation? A lesson in humility. Despite my pretenses to intellectual superiority, I’m really no different from that dull dough that chose TV GUIDE commercials. In a pinch, I too chose TV GUIDE over Shakespeare. I too chose schlock over high culture, albeit rewarding one. Like Conrad’s Kurtz, all I can do now is cry “The horror, the horror!” at the palpable manifestation of my own thinly-veiled mediocrity.

What’s worse, the TV GUIDE man has cast some kind of preternatural spell over me; he’s made me into his lackey. True, the nocturnal skirmishes have ended (at least provisionally), but he’s developed a far more subtle and insidious form of torture. He materializes at any hour of day or night, imparts tidbits of his wisdom, and expects me to disseminate them to the rest of the world. And I am powerless to resist his command.
The friend has welcomed me to his inner circle now, addressing me in that warm, convivial tone he used to be so prominent. Then, in a shocking display of intestinal fortitude, I took the plunge.

In accordance with my master’s fiat, I’ve petitioned the Board of Trustees to dismiss Sheldon Hackney as University president and immediately replace him with the TV GUIDE man. Along with the petition, I’ve enclosed an outline for the new Penn course guide, dictated to me personally by the TV GUIDE man himself. It reads as follows:

**C LIT 213 WAR AND PEACE**
**PROFESSOR: GERALDO RIVERA**

A general survey course which examines the societal underpinnings of the epic mini-series’ of the ‘70s and ‘80s. Dr. Rivera is primarily concerned with organized street crime and lurid drug wars in mafia-controlled urban areas. Material to be studied includes The Godfather, The Godfather II and The Pope of Greenwich Village. Rivera’s cursing and faultlessly scrupulous tele-journalist, will provide incisive commentary in his inimitable slashing style.

**LG ST 7 THE LAW AND SOCIETY**
**PROFESSOR: JUDGE WAPNER**

Legal footage and gripping courtroom drama from the golden age of TV to the present. The core viewing list will consist of Wapner’s own People’s Court, the equally profound Divorce Court, Superior Court, Family Court, Petty Theft Court, Grand Larceny Court, Properly Violence Court Perry Mason, the ill-fated Petrocelli and that old judicial chestnut, Ironside. Finally, to exemplify the outlawed legal education of the pre-TV GUIDE man era, we’ll look at The Paper Chase, a show about law school as it used to be.

**ENG 44 THE GREAT GATSBY**
**PROFESSOR: ROBIN LEACH**

Gatsby — the two film version of course — exercised a prodigious influence on both the night-time soaps and the “Rich and Famous” shows that vaulted to popularity in the 1980s. This course provides an analysis of the time-honored tradition of decadence, hedonism and languor on modern TV. Sources: Gatsby and Gone With the Wind — background: Dallas, Dynasty, Lifestyles of the Rich and Famous — contemporary.

**BIO 15 EMERGENCY MEDICINE IN THE ’80s**
**CO-PROFESSORS: PERNELL ROBERTS AND ROBERT YOUNG**

Open to pre-meds only, this seminar course provides a comprehensive overview of the “doctor show” genre, complete with hands-on training in the development of properly empathetic bedside rapport. Also treated is how to tread the fine line between pathos and profit in patient-physician relations. Dr. Roberts himself wrote the proverbial book (sic) on TV M.D.’s, the only reference materials needed are Trapper John, M.D. and Marcus Welby.

**LG ST 8 TRAINING FOR CAREERS IN LAW**
**PROFESSOR: PETER FALK**

Legal Studies 8 plumbs the philosophical construct of the detective show as it appeared in its heyday during the late ‘60s and early ‘70s. Falk will give students the vigorous training in logical reasoning necessary to solve crimes the way he did on Columbo. Cigars, trenchcoats and unpressed haggis suits will be provided to each pupil at the instructor’s expense. So enrollment in the course is limited to 15 students.

Only the classics will be studied: Columbo, Koljak, Mannix, Cannon, Barnaby Jones and S.W.A.T. Extensive training in formal logic is a prerequisite, as an insatiable curiosity and a congenital ability to an incredible pain in the ass. Dr. Falk will take care of the rest.

**The survey says...**

“Two big thumbs up! It sure beats the hell out of studying arcane Greek and Latin mustings until three or four in the morning. And it’s a lot more marketable, too. Because the TV GUIDE man knows that deep down inside, every one of us prefers watching TV to reading a book. After all, how can the 50,000 American supermarket shoppers interviewed by TV GUIDE in the past year be wrong?

If the plan sounds appealing, grab yourself a picket sign and head for College Hall as soon as you finish reading this. Do it for my sake. Then, in a shocking display of intestinal fortitude, I took the plunge.
When we were young, there was ice cream.

We grew up waiting every day for the Good Humor man and remember clearly that frenzied buying of orange flavored pushups with little statues in the middle. Our tongues still have scars from eating ice cold bomb pops (the red, white and blue ones with the rocket launchers off the bottom) far too quickly.

In those Good Humor days, it was hard to consider ice cream anything more than a daily treat you bought from the guy with bells on his truck. Yet, once upon a time, it could only be purchased by the very rich and famous. In colonial days, there were only a few, upper class patrons of fine confectioners’ parlors who could afford the ice cream molds, frozen desserts and other delicacies concocted for very special occasions. Ice cream was a gourmet product.

Nowadays, with flavors varying from vanilla, chocolate and strawberry to coffee/oreo, Cherry Garcia, and orange custard chocolate chip, ice cream has once again become a gourmet product. Grocery store freezers, which two years ago carried the old favorites and a few of the ice cream novelty items, are now stocked full of ice cream brands with names like Steve’s, Haagen Dazs, Frusen Gladje, Tofutti and Dole.

In Los Angeles there are at least 23 different varieties of gourmet ice creams stacking the supermarket shelves. Although the days of running and screaming to the Good Humor truck are not gone for everybody, they are quickly being supplemented with more expensive and more tasty treats.

But not everything in ice cream is new these days. Breyers, the oldest continuously sold ice cream brand in the United States, is still selling and is still at the top of the ice cream market. Owned by food industry giant Kraft-Dart, Inc., Breyers now estimates that Americans scoop up over 21,000 servings of their ice cream each day — more than Haagen Dazs, Ben and Jerry’s and the rest of the lot combined.

Robert Baker, director of marketing for Breyers, says that things haven’t really changed that much for the company, despite the recent growth in the number of trendy gourmet brands.

“I would say the brand has been growing eight to 10 percent a year, for the last five years,” he says. “That’s faster than the general growth rate for ice cream, which has been growing at one to two percent a year.”

What is necessary to realize, explains Baker, is that the overall ice cream market is much larger than just the newest pint with a European name. For Breyers, the heart of the market — large, middle-income families, private ice cream parlors and restaurants — hasn’t changed at all. Instead, the groups have continued to grow and continued to eat Breyers. The new fad-type ice creams just haven’t made much of a dent in the company’s armor.

“While the premium segment of the market [the super-premiums...
emphasized that his ice cream was made from all-natural ingredients, a marketing ploy the company still uses.

By 1882, Breyer’s pushcart had given way to an ice cream parlor at 2776 Frankford Ave. Like that of most retail ice cream stores of its time, the ice cream was made right on the premises and sold from a counter in the front. By the end of the decade, Breyer had opened five more stores around the city selling his “mighty good ice cream made from the finest in natural ingredients.”

In 1924, the family-owned business opened an ice cream manufacturing plant at 43rd and Woodland Avenue. Although this plant is still the company’s largest, Breyer now operates seven more around the country — where they make everything from yogurt to low-calorie ice creams to cottage cheese.

Despite the improvements Breyers has reached in the ice cream empire, the company does have to fight to maintain its place at the top. Using flexible marketing and innovative advertising ideas, this 121-year-old institution is doing its best to make sure it keeps up with changing times.

Aside from its meat and potato, mass-consumption style ice cream, Breyers has adjusted and come out with two brands — Frusen Gladje and Marble Classic — to compete with super-premium brands like Haagen Dazs and Ben and Jerry’s.

Breyers introduced Classic to fill the gap between the two market segments of super-premium and premium ice creams, calling it premium-plus ice cream. The price is also in the medium range: $2.99 for a quart.

“It is doing very well in its first year,” explains Baker. “In fact, it tends to be as big as the top ten super-premium brands added together.”

The label super-premium is an industry-used qualifier based on ingredient quality and price. Paul Lipwack, manager of ice cream brands for Breyers, explains that the difference hinges not only on the quality of the ingredients put into the product, but also on the package size and cost.

“The super-premiums,” says Lipwack, “tend to come in smaller packages, and go to smaller families than the regular or economy brands, which you can find in sizes as large as five quart bales.”

“We’ve been advertising the product as an indulgence, made for those people looking for an experience beyond belief,” says Baker, referring to the television campaigns starring Bernadette Peters as the spoiled ice cream lover. “The marketing is focused a lot more on the emotional appeal of ice cream rather than just on the all-natural product.”

But it’s not only the advertising which makes the difference; there are also packaging and flavoring variations that make each product unique. While Breyer comes in all the traditional flavors, Marble Classic offers only seven, including the rich-sounding double chocolate chip mousse, and vanilla raspberry parfait.

“Breyers’ original product tends to be very mass-consumption flavors,” Baker says. “But Marble Classic has very fanciful flavors. It also has a lot more flavor in it — and a lot more flavory. That just happens to fit the target audience better. You can’t buy vanilla Marble Classic.”

The target audience for Marble Classic, as well as for most of the other super-premium type of ice cream, tends to be well-educated, smaller families with higher incomes. Baker and Lipwack agree this new type of ice cream is consumed most by yuppies and dinks (double income kids).

Sales have indeed been profitable for this super-premium market. According to the National Dairy Board, national sales of super-premium ice cream grew between 25 and 30 percent over the last year, in a market in which all ice cream sales topped $8 billion. Super-premium ice creams, which have about 15 percent milkfat, as compared with the normal 10 percent needed for a product to be called ice cream, have swamped the market in the last few years, paradoxically coinciding with the weight-conscious kick of the 1980s.

But it’s kind of a bipolar situation,” Lipwack adds. “You do go through your health-conscious period and then there’s moments when you want to treat yourself. People these days instead of eating a product that doesn’t really fulfill, when they go to eat a product, they want to eat the best. They don’t want facsimiles of the product, they’d give it up rather than that.”

Besides, if you eat enough bean sprouts a little super-premium ice cream is good for you.” Baker adds.

Along with altering its image in advertising, and focusing more on the product, Breyers has also changed the packaging to give its products a cleaner appeal.

“You think you’ll notice how unique Breyers and Marble Classic packages are,” Baker says. “We changed Breyers package about three years ago, from a white package to a black graphic, to give it a more sophisticated, contemporary look and higher impact on the shelf. It has better appetite appeal overall.”

“Marble Classic is very unique in the ice cream field,” he continues. “It’s a clear, see-through plastic container with an overwrap sleeve on it. There’s no problem to make that distinctive in the ice cream category.”

Packaging also varies according to the area e the country in which the product is being sold. Ice cream comes in cartons only east of the Mississippi, but in the West, all ice cream is sold in round tubs.

“Consumers in the West tend to like the round containers,” Lipwack says. “Some people think it’s easier to dispense, and it’s easier to take the lid on and off the container, and put it back when you’re finished.”

Sounds pretty serious, all of this ice cream marketing. So who gets to do the fun stuff, like tasting and coming up with new flavors?

According to Baker, all that is pretty scientific as well, utilizing consumer testing, market experiments and lots of research work to see whether or not the product is viable. This year, three new flavors passed the test and entered as Breyers flavors: a lemon sorbet with vanilla ice cream, a blueberry/strawberry sorbet with vanilla ice cream, and a cookies and cream. Over the last 30 years Breyers has worked on thousands of new flavors, but only a few have made it to the shelves.

But, Lipwack admits work at the office is not all figures, maps and surveys. “We also have a lot of trained tongues around here and we end up tasting a lot of products. It’s a tough job, but somebody’s got to do it.”
Progressive rock lives on

Yes juices up its visceral music machine with a balanced mixture of sounds

By Craig Coopersmith

Pompous and pretentious, that’s how many modern critics refer to art rock. They’ll quickly hold up for ridicule such self-proclaimed “op- ules” as Yes’ Tales from Topographic Oceans, a double LP containing four drawn-out, experimental songs. And they’ll be sure to add that Yes, Genesis and ELP were little more than a group of unoriginal, self-indulgent Englishmen who were a small wart on the face of rock and roll.

Originality slowly disappeared. By 1974 it seemed dead. During the early ’80s, each of these groups staged a comeback in some sort of updated form. Genesis disowned their early albums in favor of their later work and the Mechanics, and Emerson, Lake and Powell put out an album which would have been a smash hit in 1973. But by 1986 the critics had already made up their minds that the band was just another bombastic dinosaur.

Yes only attempted to strike a middle ground between their progressive roots and pop modernity by releasing 90125, a noble if somewhat flawed effort. With their new release Big Generator, Yes proves they can be cerebral but still as relevant as they were when “Roundabout” was released 15 years ago.

The first apparent feature of Big Generator is its thoroughly modern feel. Though three songs clock in at over six minutes, none wavers aimlessly. The LP’s crisp production is highlighted by a horn section and versatile guitar playing ranging in style from Eddie Van Halen to The Edge.

The biggest factor in Yes’ updated sound is guitarist Trevor Rabin. Approximately 10 years younger than the other members, Rabin imparts the group in numerous ways: he plays keyboards, is the primary song writer, co-produced the album and sings background vocals.

While Jon Anderson’s vocals are still the predominant force of the group’s sound, the music and the lyrics have undergone a radical change. The contrast between Anderson’s ’70s vision of the world and Rabin’s ’80s vision characterizes the entire LP. On “Holy Lamb (Song for Harmonic Convergence),” Anderson shows he’s as cosmic as ever. To the light strains of acoustic guitar and string chords, he dreamsily sings, “Out of love/we’ll come a long long glorious way... and all we need to know is that the future is a friend of yours and mine.” He might be pushing 40, but his idealistic view of the world hasn’t changed. Perhaps.

Music to Rabin, though, is not a way of promoting world harmony; it’s nothing more than writing a catchy pop song designed to sell albums. “Love Will Find a Way” exhibits a perfect radio formula — a catchy riff, an incredibly upbeat melody and meaningless words: “Here is my heart/waiting for you/here is my soul/eat at chez nous.”

Rabin’s good, though highly ordinary voice, this song might have gone nowhere. But with its trademark sound, Yes doesn’t have to resort to “Invisible Touch” to be popular.

And when the two musicians’ worlds unite, some brilliant music results. “Shoot High Aim Low,” Big Generator’s standout track, characterizes this synthesis of old and new. The cut runs seven minutes and maintains a steady beat throughout. While the title of the song is harmonized repeatedly in a mesmerizing fashion, Anderson’s passionate vocals combine with Rabin’s soothing ones to create a very appealing effect.

The only downside of the entire LP is its title cut; Rabin’s influence is clearly misguided in attempt to merge Yes with Duran Duran and Falco. It doesn’t sound so hot when Falco sings this kind of music, but when Anderson tries it, it’s downright silly.

Big Generator probably won’t have the same long-term impact as 1971’s Yes Album, but its release does signify one important factor — progressive rock can be just as relevant today as it was in the early 70’s.

Popsters and a Picnic

Halsapppie’s voice, while not technically virtuoso, yet rich, has gained expressive versatility in dealing with everything from the unabashed nonsense (“Molly Says”) to optimistm (“Today Could be the Day”) to disturbing advice (“Think too Hard”). And the rest of the band delivers their most cohesive, spirited sound yet.

The excellent “Think too Hard” best exemplifies this newfound vitality. Its wistful, expressive melody is doused in a softly ringing psychedelic atmosphere and anchored by a powerful rhythm section that doesn’t overwhelm the song.

On the rootier side, the LP features a humorous twist on the Springsteen-style work ethic opus (“Working for Somebody Else”), a heartfelt country ballad (“Never Before and Nobody Else”), and a traditional 12-bar rave-up (“Any Old Thing”). For those who enjoyed the stratosphere-dipping pop of “Amplifier,” there’s the monumentally catchy and sinfully propulsive “Edge of the Changing Times.”
The dB's handle this something-for-everyone diversity without compromising their earthy personality. Holasapple’s occasional dry turns of phrase are the LP’s only drawbacks. “I’ve been lost/I’ve been found/I’ve been all around this one-horse town,” he croons in the otherwise memorable “I Lie.”

Nevertheless, when the words go sour (a rare occurrence on this record), the good-hearted music saves the day.

Since leaving the dB’s in 1983, singer-songwriter Chris Stamey has released a strange, disturbing solo LP, a rare EP and an even rarer Christmas album. His latest release, It’s Alright, finds him veering closer to mainstream pop than ever before, with impressive results.

Unlike his ex-bandmates’ recent work, Stamey’s songs have always exhibited a lonely, semi-depressing melancholia. And It’s Alright’s main weakness is a lack of the band’s depth that a band gig could provide. Despite this obstacle, the strength of Stamey’s material more than compensates for its overly downbeat atmosphere.

Standouts such as “Cara Lee” and the rhythmically playful “You Hear My Voice” are evocative blends of Beatleque melodies, contemplative lyrical moods and sonic adventurousness.

HOMO PICNIC
Days of Grey
Plus On LP

Bone-crunching metallic guitars. Vocals ripped from the bowels of hell. Flailing tribal drums. And—surprise—subtle, introspective lyrics that plumb the depths of post-adolescent alienation. All of these and more can be found on Days of Grey, the long-awaited debut LP from West Philadelphia hardcore stalwarts Homo Picnic.

Don’t be misled by the band’s whimsical moniker; these guys pound out a no-holds-barred sonic barrage. Unfortunately, they’ve yet to receive the critical or popular acclaim due to them.

Less commercially palatable and more hard-edged than compatriots Scram, Electric Love, Muffin and The Dead Milkmen.

The best tracks are the ones which eschew generic metalcore in favor of the latent pop sensibilities and metaphysical undertones that distinguish Homo Picnic from the morass of Iron Maiden wannabes. Some of the heavier tunes (Sacrifice,” “War Cry” and “New Day” to name a few) tend to run together into a shabby, poorly crafted blur, while the lighter hook-laden numbers remain in the listener’s head for days at a time. A perfect example of Homo Picnic at the pinnacle of its powers is “Struggle for Life.”

Over a thumping bass line and a playful harmonic guitar riff, drummer/vocalist Tony Van Veen sings a simple melody which harkens back to the days of T-Rex. With improved production, this undeniably catchy tune could have college radio hit potential.

But the most ambitious tracks, the ones that really propel Homo Picnic above and beyond the rank amateurs that populate today’s hardcore scene, are “No Regrets” and the title cut. Inspired by Metallica’s “Faded to Black,” both songs juxtapose quasi-meditative interludes with thundering middle bridges, the tranquility of one accentuating the bluster of the other, and vice versa.

Rather than pummelling the listener into submission with headbanger after unremitting headbanger, songwriters Doug Bennett and Van Veen attempt to follow their own lead more frequently and begin to explore disparate musical directions.

The members of Homo Picnic are no intellectual slouches, either. On “No Regrets,” Bennett confronts the existential void, growing in part: “Too soon you’re born/Too soon you die/Too much time in between/I wonder why/But I’m not gonna waste my time/No I’m not gonna lose my mind/Am I a liar?”

Pretty heavy stuff from a kid barely out of suspenders and combat boots.

But Days of Grey is not without its serious drawbacks. Foremost among these are the LP’s flat, atonal vocals and muddy, punchless production. The band can be faulted for the former. If not for the latter; none of the three Homo Picnic has a strong enough voice to carry the group on his own. Unless it hires a professional singer, the Picnic will remain mired in the underground. And that’s a fate it doesn’t deserve.

Neither of these foibles should detract from Days of Grey’s stature as a particularly auspicious debut. With a little more maturity, discipline and direction, the band may be able to achieve even bigger and better things. In the meantime, Days of Grey demands local support and attention.

— Marc Fernich

Sharp dressed men produce sharp, slick music

Similarly, “From the Word Go” recalls Rubber Soul-era Beatles without drowning in nostalgia. And the LP’s two stripped-down solo ballads are as delicate as Stamey’s best work with the dB’s. But the main attribute of It’s Alright lies not in its compelling musical textures, but in Stamey’s fragile personality. In “Big Time,” Stamey praises the joys of going out on the town but opts to stay in because “she might call.” On a subtler note, his voice wavers and cracks while repeating the title track’s refrain, indicating that he’s not even halfway convinced.

The LP’s only unimpressive song is “Incredible Happiness,” a lazily constructed upbeat tune that sounds exactly as forced and insincere as its title. For the most part, It’s Alright is an endearing, challenging album which provides insights into the mind of a truly talented artist.

— David Arnold
Sweet Home, Minnesota
Little companion on the prairie back in print

By Kristin Beeman

Enjoying Garrison Keillor's Leaving Home may be more a function of the appeal of A Prairie Home Companion, the popular radio show that aired for 13 years on National Public Radio, than the book itself. Leaving Home, a follow-up to the immensely popular Gone with the Wind, is a collection of short vignettes, the chosen genre of the now-familiar anecdotes that carry Keillor's humor.

His stock material consists of his fictitious recollections of folks and daily doings that carry Keillor's humor. (His genre of the now familiar A Prairie Home Companion, Keillor's voice was warm and inviting, as if hollowing a story line in the reader's personal experience.)

Following a story line in Leaving Home can be messy business at times, because Keillor ritually begins and ends his stories with entirely different ideas, themes and characters. The intonation and inflection that aided radio listeners in working out a tricky plot is conspicuously absent in the book.

The reader must approach Keillor's language with a great deal of patience, and plow through the often garbled and inflection that aided radio listeners in working out a tricky plot is conspicuously absent in the book.

The experience of growing up in a closely knit, rural community facilitates identification with the characters that fill the pages. If you're depressed, go home and listen to A Prairie Home Companion. While it is possible to enjoy Leaving Home without Keillor's voice, the dreamlike mood he so artfully created over the air is lost.

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Eugene/Simon addresses the audience directly with a little monologue and actually says, “All things in life don’t have clear-cut endings.” If a show is meant to have a point, the audience is certainly happy to hear it. If the show is written by someone as amusing as Neil Simon, the audience may buy his alter ego’s argument and accept a punchline instead of a point. But lame truisms substitute for neither and make for extremely unsatisfying theater.

Why Eugene’s third outing is called Broadway Bound is unclear. Eugene and Stan never dream of writing serious theater; they want to do comedy schtick for The Phil Silvers Show. Simon has jumbled his recent aspirations with his youthful ambitions and come up with a show that borders on the schizophrenic.

One minute we get lighthearted, funny bits that could have been written by Eugene — a battle with a pot roast. Grampa falling asleep at the dinner table, Stanley throwing an antic tantrum on the living room floor — while the next we get thuddingly heavy discussions about sacrifice, aging and human nature. These scenes don’t flow well at all, the show keeps shifting from ring shots to rolling timpani.

Carole Shelley has nowhere to go with the central and non-comedic role of Kate, the Brighton Beach Memoirs matrarch. Here is a woman who has lost all zest for life after years as a housewife and mother. She’s the focus of the play, yet she doesn’t want anything. She hopes. Simon doesn’t give us any reason to sympathize.

Father Jack (David Margulies), who leaves for another woman after 33 years of marriage, is more likable. Margulies transcends Simon’s script to create a vivid portrayal of a troubled man going through changes. But this transcendence is offset by the other characthers, including Eugene, with whom we’re supposed to identify, rally around Mom.

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WEEKDAYS
November 5-11

These listings include the schedule for weekday morning and afternoon programs.

**MORNING**
5:00 AM 6:00 AM 7:00 AM 8:00 AM 9:00 AM 10:00 AM 11:00 AM 12:00 PM

**Afternoon**
12:00 PM 1:00 PM 2:00 PM 3:00 PM 4:00 PM 5:00 PM 6:00 PM 7:00 PM 8:00 PM

**FRIDAY**
November 6

Complete weekday morning and afternoon listings can be found on page 16.

**SATURDAY**
November 7

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**THURSDAY**
November 5

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**FRIDAY**
November 6

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**SATURDAY**
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**SUNDAY**
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**WEEKDAYS**
November 5-11

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18:00 pm My Two Dads (1987) Family values come into question when Joeys dad decides to separate. Joey and his new friend deal with their feelings. (3.94)
19:30 pm Billionaire Boys Club (1987) A group of ambitious, upper class young men and capers between an old friend and his new chief resident. Sides between an old friend and his new
20:00 pm M*A*S*H (1972) The family is disrupted when a former comrade returns to his unit. MacNeil/ Lehrer NewsHour (1:00) (1.37)
21:00 pm Cagney and Lacey (1987) Cagney and Lacey enter the strange world of man eating dinosaurs. MacNeil/ Lehrer NewsHour (1:00) (1.37)
22:00 pm Late Night with David Letterman (2007) HostILLED WITNESSES AND PARTICIPANTS... HostILLED WITNESSES AND PARTICIPANTS... HostILLED WITNESSES AND PARTICIPANTS...
SHOW THE WORLD YOU'RE HIP!

STRIP ALL YOUR INHIBITIONS AND EXPOSE YOURSELF TO SIX STARTLING NEW ALBUMS FROM CBS RECORDS.

**Hooters**
Take the fast lane to high-spirited Hooters rock; charged with the energy of their sold-out concert performances.

**Terence Trent D'Arby**
Terence Trent D'Arby's phenomenal debut album: No. 1 and platinum in the U.K. and exploding all across Europe with the hit singles, "If You Let Me Stay" and "Wishing Well."

**WA WA NEE**
Rock 'n' roll wonder from the land down under: Rip up your dance floor with their pulsating smash singles, "Sugar Free" and "Stimulation."

**Wendy And Lisa**
Wendy And Lisa break away from the color purple and explore a kaleidoscope of musical influences from dreamy funk to high powered rock that shoots from the hip.

**New music on CBS Records, Cassettes and Compact Discs. It's the ultimate stimulation for your student body.**

**WIN**
A TECHNICS SL-P120 CD PLAYER!!

For complete details, just stop into the record store listed below. But hurry! The contest ends soon.

**STREET TUBE**

**TOWER RECORDS**

**PHILADELPHIA**

**34th Street**

November 5, 1987
FILM

THE GLASS MENSAGERS
Paul Newman directs his wife Joanne Woodward in a version of the Tennessee Williams play. REVIEW NEXT WEEK (Ritz V, 214 Walnut St., 925-7900)

HELLO AGAIN
After a mortal battle with a chicken bone, Shelley Long comes back to life. But is there really life after Cheese? REVIEW NEXT WEEK (Walnut Mall, 3925 Walnut St., 222-2234)

THE HIDDEN
Film proves that, despite David Bowie’s credentials, it can be difficult to love the alien. A space creation creates a problem for the authorities when he starts eating everything in sight. (AMC Regency, 16th and Chestnut Sts., 567-2310)

HOLDING OUT
Muder suspect Jon Cryer goes back to the classroom in order to throw the police off his trail. (Sarasota, 1908 Chestnut St., 567-0004)

I HOPE AND GLORY
John Lithgow laughingly and lovingly remembers the London blitz. REVIEW PAGE 6 (Ritz V, 214 Walnut St., 925-7900)

I’VE HEARD THE MERMAIDS SINGING
They sound kind of like Barry Manilow. Or is it funk? (Ritz, 214 Walnut St., 925-7900)

LESS THAN ZERO
Decade revisited in a film version of Bret Easton Ellis’ trashy novel. REVIEW NEXT WEEK (Philadelphia Museum of Art, Parkway at 26th St., 763-0111)

LIKE FATHER, LIKE SON
Like pathetic. Like what more is there to say? (Sarasota, 1908 Chestnut St., 567-0004)

MADE IN HEAVEN
Love survives beyond the grave when Timothy Hutton refuses to give up on Kelly McGillis. And who, indeed, could blame him? REVIEW NYTX WEEK (AMC Palace, 12 Chestnut St., 496-0311)

MAN ON FIRE
Intense Scott Glenn starts cooking as an ex-CIA agent hired to guard a 12 year old girl. (Eric Mark I., 19th and Market St., 564-6222)

MORSE
Pretty is as pretty does. The makers of A Room with a View produce another picturesque version of E.M. Forster adaptation. REVIEW PAGE 6. (Ritz V, 214 Walnut St., 925-7900)

PRINCE OF DARKNESS
The devil turns out to be a liquid in John Carpenter’s latest, dare we call it, violent comedy? (AMC Regency, 16th and Chestnut Sts., 567-2310)

THE PRINCESS BRIDE
Charmless life and technology never completely take off for erstwhile meathead Bob Foul. (Eric 3 On the Campus, 40th and Walnut Sts., 382-0296)

RUSSKIES
A storm lands a Russian soldier in Key West, where he teaches three young boys that people are people. REVIEW PAGE 7. (AMC Midtown, 1412 Chestnut St., 567-7021)

BROADWAY BOUND
Tony Award winner Ann Reinking and Carole Shelley stars in the third installment of Neil Simon’s autobiographical trilogy. REVIEW PAGE 15. (Spectra on the Campus, 40th and Market Sts., 567-2822)

BRIGHT STAR
Bright unmothered possibility and 60s music by Barbra Streisand. REVIEW PAGE 14. (Jerry Orbach’s, 214 Walnut St., 925-7900)

DUSK IN THE DUMBO DISTRICT
A woman is a woman. (AMC Regency, 16th and Chestnut Sts., 923-1515)

THE HIDDEN
Film proves that, despite David Bowie’s credentials, it can be difficult to love the alien. A space creation creates a problem for the authorities when he starts eating everything in sight. (AMC Regency, 16th and Chestnut Sts., 567-2310)

Harvey
Seen the renowned invisible rabbit and his companion, Eldood P. Dowd, in this Pulitzer Prize-winning comedy. Opens Nov. 26. (First United Methodist Church of Germantown, 6023 Germantown Ave., 799-7331)

LADY DAY
The structure of this biographical musical has problems, but the performance of its lead does a lot to save the production. (Theatre of Living Arts, 334 South St., 922-1011)

MACBETH
Bizarre French comedy about is more an examination of the corrupting influence of power, as exemplified by the pseudo-Shakespearean character, than a replica of the tale of the Scottish king. (Witma Theater, 2030 Sansom St., 963-0345)

NAKED
Once in London, on Broadway, the hilariously funny British comedy gets pretty hot under the collar in this Philadelphia start. REVIEW PAGE 15. (Walnut Street Theatre, Ninth and Walnut Sts., 574-3956)

NUNSENSE
This show has been playing for more than 6 years than Shirley MacLaine has past lives. (Society Hill Playhouse, 507 S. 8th St., 923-0210)

RAT MASTER ROBIN
Drusendorf in D.C. (On Stage Theater, 2020 Sansom St., 975-1525)

SEX TIPS FOR MODERN GIRLS
Sad, lonely and renowned for being dusty, Jack Palance keeps away from this perverted spoof. (Society Hill Playhouse, 507 S. 8th St., 932-0410)

THE SICILIAN
The disaster. Michael Cimino, the man who was once considered an artist, creates the cinematic equivalent of cement shoes. (Saratoga, 1908 Chestnut St., 567-0004)

SILAMANDE
As if there weren’t enough dancing films for us to endure, here’s another, although metaphorical, the-tapperabout a Connecticut cornfield. (Ritz V, 214 Walnut St., 925-7900)

SOMEONE TO WATCH OVER ME
Mimi Rogers needs someone to look over her shoulder, someone who really cares. (Eric 3 On the Campus, 40th and Walnut Sts., 382-0296)

TERRY AND THE PIRATES
A woman in a woman. (2021 Sansom St., 561-1114)

THEater

ROXY SCREENING ROOM
TERRY AND THE PIRATES
A woman in a woman. (2021 Sansom St., 561-1114)

PHILADELPHIA CRAFT SHOW
Sophisticated potholders and ice cream stick houses abound at one of the country’s most highly regarded showcases of native craft art. Through Sunday. (Geisinger’s Engineer’s Circle, 33rd and Market Sts., 572-8226)

THE AMERICAN DESERT
Richard Masur’s first traveling exhibit contains 80 large color images of sandy stretches around the country, all taken within the past five years. (Philadelphia Museum of Art, Parkway at 26th St., 763-8100)

PAUL KLEE
Exhibit highlights paintings, prints and watercolors produced by Paul Klee during his stint as an instructor at the Bauhaus (1921-31). (Philadelphia Museum of Art, Parkway at 26th St., 763-8100)

NEW JERSEY PRISONER’S ART
Much more than graffiti. (Whitman Center for Arts and Humanities, 2nd and Cooper Sts., Camden. 609-725-7276)

ANGLERS ALL: 500 YEARS OF FLY FISHING
Do salmon really swim upstream? Is there really such a thing as a fishing permit? Learn how fishermen have been tricking our smelly friends with plastic insects to fall a millenium. (Academy of Natural Sciences, Parkway at 19th St., 299-1000)

DIOYAN-CLIP
See the Legendary Wd from the Uncle Floyd Show as well as the ubiquitous Ken Sullivan and Lenny Clarke. "How I Do It"? Coccola, Friday and Saturday. (Masonic Temple, 126 Chestnut St., WACKY-97)

SOME ANTIQUES
American lots mostly are Ben Kurland. WOVT-AM “TALK 900” star Lee Fielding. (St. Mark’s Church, 15th and Locust Sts., 247-BACH)

MARTY EHRICH QUARTET
Highly acclaimed new jazz music plays in a versatile and improvisational style. Saturday. (Painted Bride, 230 Vine St., 925-9914)

PHILADELPHIA GUMBO
hilariously funny British comedy gels splendidly as a defense attorney who discovers the underbelly of a corrupt city. (Walnut Street Theatre, Ninth and Walnut Sts., 574-3956)

PHILADELPHIA ORCHESTRA
Premier stringers continue their salute to the Viennese masters with performances of Beethoven’s “Egmont Overture,” Mendelssohn’s “Symphony No. 3” and Brahms’ “Piano Concerto No. 2.” Friday and Saturday. (Academy of Music, Broad and Locust Sts., 893-1930)

PHILADELPHIA TRIBUNE
Load some musical mussels from a shell with these reunited English songsmiths. Friday and Saturday. (Tower Theater, 69th and Ludlow Sts., 382-0319)

SHERLOCK HOLMES
Daring adventures of the great detective with Dr. John Watson, 6023 Germantown Ave., 963-0345

SQUEEZE
With the SILENCERS
Some musical mussels from a shell with these reunited English songsmiths. Friday and Saturday. (Tower Theater, 69th and Ludlow Sts., 382-0319)

PHILADELPHIA ORCHESTRA
Premier stringers continue their salute to the Viennese masters with performances of Beethoven’s “Egmont Overture,” Mendelssohn’s “Symphony No. 3” and Brahms’ “Piano Concerto No. 2.” Friday and Saturday. (Academy of Music, Broad and Locust Sts., 893-1930)

BACH FESTIVAL
Members of the Philadelphia Singers and the Concerto Solis & Chamber Orchestra perform four Election cantatas composed between the years 1708-1732. Saturday. (St. Mark’s Church, 15th and Locust Sts., 247-BACH)

MARTY EHRICH QUARTET
Highly acclaimed new jazz music plays in a versatile and improvisational style. Saturday. (Painted Bride, 230 Vine St., 925-9914)