**Poll says economy is leading concern**

The First of two surveys of undergraduates: Tomorrow, campus issues

By Jenny Nolaz

The University has a voice at City Hall

No. 102

In an effort to "maintain a visible presence" before City Hall, University administrators with their findings. They said that the survey's results were an attempt to better understand the students' opinions and concerns. They also stated that the survey results would be used to influence University policy and decision-making.

The survey included questions about the economy, politics, and other issues that are important to the students. Among the questions were:

1. How do you feel about the economic situation in the country?
2. How do you feel about the political situation in the country?
3. How do you feel about the University's relationship with the City?

The survey results showed that the majority of students were concerned about the economy and its impact on their future. Many students expressed concern about the high cost of living and the difficulty of finding good jobs.

University administrators were pleased with the results and said that they would use the information to improve the University's relationship with the City and to address the concerns of the students. They also said that they would continue to conduct surveys in the future to get a better understanding of the students' opinions and concerns.

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Please turn to page 7

**Council calls for security improvements**

By Greg Stone

The University Council yesterday unanimously passed a resolution calling for 50 police officers to be assigned to patrol off-campus areas. The resolution was introduced by Council Member Stephen Harris, who said that the University community was concerned about the increase in crime on the off-campus areas.

The resolution stated that the University should work with city officials to establish a joint task force to develop a comprehensive plan for improving security on the off-campus areas. It also called for the University to increase its police force and to work with local law enforcement agencies to improve cooperation and information sharing.

The resolution passed unanimously and was supported by all members of the Council. It was expected that the University would take action to address the concerns raised in the resolution.

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Please turn to page 10

**Bookshop lease safe, O'Bannon promises**

By Edward Sumner

University O'Bannon told University Council yesterday that he would not support any decision to close the bookshop and that he would work to ensure that the bookshop remains open.

O'Bannon said that he was committed to supporting the bookshop and that he would work with the City to find a way to keep it open. He also said that he would support any effort to increase the security of the bookshop and to improve the relationship between the University and the City.

The bookshop lease is currently up for renewal and the University is considering whether to renew it. O'Bannon said that he would work to ensure that the lease is renewed and that the bookshop remains open.

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Please turn to page 10

**Outreach programs search streets for Philadelphia's freeiving homeless**

By Debbie Abrams

An unusual drop in temperature and the first snow of the season have brought the Philadelphia Shelter Network to focus on Philadelphia's homeless population. The network is working to identify and help the homeless before the weather gets worse.

The network has identified several locations where homeless individuals are likely to be found, such as the streets around Center City and the parks. They are planning to distribute cold weather clothing and blankets to those in need.

The network is also working with local authorities to ensure that the homeless have access to the necessary services, such as food and medical care.

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Please turn to page 10

**Peeping Tom**

A man was arrested and charged with defiant trespassing after he was seen leaving a women's bathroom in a Medical School building. The incident followed a string of similar events during the summer.

**Bloomig**

Bloomig will be performing their greatest hits from the past ten years for one night only at Dunlop Auditorium. Please turn to page 3
The First Snow

For some there's always something special about the first snow of the year, but yesterday's weather was neither romantic nor beautiful—just cold.

Palestinian attacks Israeli occupation

By Amy Gardner

Palestinian Trade Unionist Nadia Habash compared living conditions for Arabs in Israel to blacks under the South African system of apartheid in a speech last night to approximately 40 students.

Habash, active in the Palestinian women's movement, denounced Israeli occupation of the West Bank and Gaza Strip and said she admires how people "suffer from the occupation and understand what life under a repressing regime is like."

Habash, who lives in Israel and works at Bir Zeit University, described the present conditions for Palestinians living in Israel. She said Palestinians were forced to live in the 10 million-ruble shanties, lack of freedom and their land confiscation, house demolition and land settlement as partial conditions faced upon blacks in South Africa.

Habash's appearance at Van Pelt Library was preceded by a major appeal of the executive committee of the Penn Women's Alliance, said last night that she is sponsoring the event were the North American Coordinating Committee and the International Coordinating Committee and the International Coordinating Committee and the International Coordinating Committee for non-Government Organizations Concerned with the Question of Palestine.

Habash also accused the Israeli government of adopting land confiscation, house demolition and land settlement as official policies.

"The universities suffer from continuous closures," she said. "Actually, they have taken the whole West Bank for Palestinian universities."

She accused of the international community for not taking the countries of the Middle East more seriously.

"The inability to live between men and women and sometimes women and same marine, very many of them and present lectures at the universities." Habash said, "I think that the improvement of the Palestinian women's movement."

She accused the international community for not taking the responsibility and to represent themselves more assertively.

"The Israelis don't want Palestinians to be more assertive."

Habash said, "That's a bottom line I think most Palestinians say."

"The Israelis don't distinguish between men and women."

Habash is a member of the executive committee of the Palestinian Union of Students, active in the Palestinian women's movement.

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Spotlight

‘West Side Story’ packs the house

By Katie Sharke

If the university kept track of ticket sales, the campus productions of ‘West Side Story’ in the New York area have been a financial success. After all, the show has been performed on Broadway, in London’s West End, and in other major cities. The show sold out in just seventeen weeks, and it was the first production to exceed $1 million in ticket sales. This year, the university plans to perform ‘West Side Story’ for the second time in its history, and it is expected to be a huge success.

The show is about a young couple, Tony and Maria, who fall in love despite their different backgrounds. Tony is a member of the Jets, a gang of Puerto Rican immigrants, while Maria is the daughter of an Italian immigrant. The couple’s love story unfolds against the backdrop of the gang wars of the 1950s.

Dancers

This weekend at the Annenberg Center, Dance Celebration showcases two nationally renowned dance troupes. The Hubbard Street Dance Company, at left, is featured in ‘Cage Closed,’ choreographed by Robert Wilson. The Hubbard Street Dance Company, at right, is featured in ‘Brahms Symphony.’

Bloomers to perform Greatest Hits tonight

Bloomers will perform 10 years’ worth of great performances. Together, 40 of the south college’s greatest hits will be performed in the Medical Education Building’s Dunlop Auditorium.

The show, entitled ‘Greatest Hits,’ will be performed in the Medical Education Building’s Dunlop Auditorium. The show will feature a variety of music, from rock and roll to classical. The show is set to begin at 8 p.m. tonight.

The show is directed by Michael Osso, the Wharton senior. Osso is a member of the Bloomers, and he believes that the show will be a great way to celebrate the group’s 10th anniversary.

The show will feature music from a variety of genres, including rock, pop, and classical. The group will also perform a medley of songs from some of their most popular shows, including ‘West Side Story’ and ‘South Pacific.’

Bloomers members said they will work hard to create a fun and exciting show. The group plans to rehearse for several weeks in order to prepare for the show.

The show is expected to be a hit, and Bloomers members are looking forward to performing in front of a large audience.

The show is open to the public and is free to attend. Tickets are available at the Annenberg Center’s Box Office.

Showtimes

**THURSDAY**

- **Annenberg Center Theatre Series**
  - My Gene. Annenberg Center’s School Theatre, 8 p.m. Tickets $10.
  - CDC: THE DANCE CELEBRATION SPECIAL. LARBOROVITCH - ONE DAY ONLY. Annenberg Center’s Zellerbach Theatre. 2 p.m. Tickets $20.
  - HUBBARD STREET DANCE COMPANY. Annenberg Center’s Holocaust Theatre. 8 p.m. Tickets $20.
  - HUBBARD STREET DANCE COMPANY. Annenberg Center’s Zellerbach Theatre. 8 p.m. Tickets $20.

- **Friday**
  - **Annenberg Center Theatre For Children**
    - Peking Puppet Theatre. Annenberg Center’s Zellerbach Theatre. 10 a.m. and 12:30 p.m. Tickets $4.
  - **Annenberg Center Theatre Series**
    - MUSICAL THEATRE. Annenberg Center’s School Theatre, 8 p.m. Tickets $10.
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- **Saturday**
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- **Sunday**
  - **Annenberg Center Theatre Series**
    - MUSICAL THEATRE. Annenberg Center’s School Theatre, 8 p.m. Tickets $10.
  - **Annenberg Center Theatre For Children**
    - Peking Puppet Theatre. Annenberg Center’s Zellerbach Theatre. 10 a.m. and 12:30 p.m. Tickets $4.

- **Monday**
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- **Thursday**
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Events

ON CAMPUS Thursday, November 12, 1987

BISHOP WHITE ROOM, Houston Hall

Monday, November 16, 9:00 AM-1:00 PM

Languages College House presents a moderated discussion on the topic "There is Life After Partial Divestiture." Speakers will befrom the Bishop White room, Houston Hall.

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Today

TODAY

TODAY

TODAY

JOIN THE NEW JERSEY SCHOOLS Music League in a special pre-concert reception for0r "Galanta in Utterance," an International Conference of Choral Conductors, Houston Hall, 8:00 PM.

STUDENTS FOR SOLE: Please contact Jerry Johnson, 925 College Hall, for information on how you can be a part of the SOLA VE.S. program for the 1987-1988 academic year. Houston Hall, 8:00 PM.

HELP CHOOSING YOUR major.

You are desperately needed. Call Don for more information.

ACEY and Gay GRADUATE Students will have their own special pre-concert reception. For more information, call the Student Office for further information.

DIANE LESSER, OBOIST, will subsidize part of the meal for the performance of the Penn Wind Ensemble at 8:00 PM. Houston Hall, 8:00 PM.

WEEKEND

DIANE LESSER, OBOIST, will substitute for Bienen's Lunch, Houston Hall, 8:00 PM.

COME TO THE CONCERTS COMMITTEE'S OFFICE (on the Second Floor of the Student Union) for all information about its weekly luncheon for all students who are interested in concerts.

OFFICIAL

ANDREW CHAPINSKY, Assistant Administration, is the chairman of the Penn Agenda Committee.

KIR COOPERMAN, Vice Chair.

KIR FREDERICK

Photo Night Edition

College Sophomores Sports Night Edition

L.A. LAKERS

World Champions

Briefs

Condition of HUP physician poor after fall from roof

The Hospital of the University of Pennsylvania physician who fell from the roof of a parking garage Tuesday has been downgraded from fair to serious, according to an official spokesperson. The incident occurred near the Regional and Medical student residence buildings on 32nd Street and Spruce Street, as well as the Atwater Box Office and Heinz Hall.

The cause of the fall has not been determined although authorities have mentioned a possible suicide attempt. The West Philadelphia detective handling the case could not be reached for comment yesterday.

Success of Jimmy Cliff concert makes spring concert likely

Due to the success of last Sunday's Jimmy Cliff concert, Penn Union Council is likely to sponsor additional concerts later this year, according to Concert Coordinator Stephen Fawkes.

Before said yesterday that the November 8 concert was sold out and that consequently, the group should have no trouble finding the groups for upcoming concerts.

He added that after the potential for future concerts depended on the success of the particular concert, FAC will probably schedule another major concert next spring.

The success of this concert's departure from the previous concerts which have appeared at a lower level.

Last spring, Elvin Bishop concert lost approximately 1250 to 3600, although enough tickets were sold to break even.

The Bishop concert, however, was only open to non-member students, whereas FAC's performance has been open to anyone who went to the show, which was at capacity.

Two teenagers arrested for House Hall purse-snatching

Department of Public Safety spokesman Sbuhl Canada said last night that two teenagers were arrested Monday night after allegedly stealing a purse from a woman in House Hall.

The woman, identified by Public Safety as junior Mary Anne Henderson, had her purse stolen at 9:30, but2nd sustained no injuries and the purse was not found.

The incident took place on 32nd and Chestnut streets by Public Safety officers after juveniles fitting the description given by Henderson were seen in the area. The police identified the apprehended juveniles as the ones who stole her purse.

The juveniles were handed over to the Philadelphia police department, who took possession of their pens that identity has not been determined as it is unknown if they are related.

Boo Parker
ROTC recognizes Vet Day

By Marc Misk

Over 100 University Reserve Officer Training Corps cadets honored those who have served in the armed forces in a Veterans' Day ceremony and flag raising yesterday.

Despite the being cold, numerous ROTC cadets and members of the traditional universities, down to the students in the ROTC, gathered from the University's ROTC in the Colleges of Humanities and Fine Arts.

The ceremony included the play of the National Anthem, the presentation of the flag of the United States and the flag of the United States Army Reserve.

The weather had forced him to increase the time that he spent outside; however, he still continues to play his trumpet daily.

Major Ronald Sterner, trainer of the regular army, spoke about the importance of the ceremony.

"It is the significance of the ceremony that was intended to recognize our contributions," he said.

The ceremony, which was held in the Honor Garden, drew by the crashing waves of the river.

The regular army ROTC cadets honored those who have served in the armed forces.

The ceremony included the playing of the National Anthem and the presentation of the flag of the United States and the flag of the United States Army Reserve.

As observers began to gather, the band began to deliver its address.

Other east coast cities also experienced a similar ceremony.

In order to cope with the increasing number of homeless individuals, the shelter, which is run by the city, is now taking in people who are homeless due to the weather.

"A lot of times when the weather is really bad, they have code outreach," Dunn said.

More efficient distribution route in place

There are several local options available for those who want to get their copies of the Daily Pennsylvanian.

The Daily Pennsylvanian

November 16, 1987

Beginning November 16, 1987 The Daily Pennsylvanian will be using a more efficient distribution route in order to provide an earlier delivery time of our 14,000 papers. You will be able to pick up your copy at any one of the following convenient locations:

- King's Court/English House
- International House
- Houston Hall
- Grad School of Education
- Grad Tower B
- Nursing Education Building
- Meyerson Hall
- McNeil Building
- Logan Hall
- Law School
- Steinberg-Dietrich Hall
- Van Pelt Library
- Van Pelt College House
- Van Pelt College House
- Vane* Hall
- William* Hall
- Weightman Hall
- Franklin Field Hall
- Annenberg School
- Logan Hall
- Medical School
- College Hall
- Nursing Education Building
- Guadangile
- Steinberg-Dietrich hall
- Silverman Pavilion
- Sliter Hall
- Stouffer Dining Commons
- Toomey Building
- Van Pelt College House
- Van Pelt College House
- Fredrick Library
- Fredrick Hall
- William Hall
- Ets & Fups (by Allegro's)
- 40th & Sprues (by Allegro's)

**SPECIAL NOTICE**

To: All D.P. Readers
From: D.P. Management
Re: Newspaper Distribution

The Daily Pennsylvanian
Taking Affirmative Action

Apparemtly, it’s not only the Wharton School which has failed to increase the number of women faculty members. The School of Arts and Sciences, as well as several other schools and departments, has also failed to increase the number of women faculty in any significant amount, according to a report by five faculty members.

More and more are earning PhDs, and surely there are some potential female members in this group. In order to improve the balance between male and female faculty members, the administration is going to have to do two things:

First, the University has to show that it is committed to increasing the number of women faculty members.

Community Experience

The administration has prepared a major development plan for the University. As part of its results, it has expressed concern about the impact its proposed plan will have on the quality of education and research. The university has yet to show evidence that the University will be able to resist without losing its reputation over the proposed plan.

The University also reminds us that we are put in a larger environment and that we have to be aware of others in the community. It should follow its own advice and set an example for the University community by showing consideration for others and concern for how its major structural changes will affect non-student residents of the University area.

The Fraternity Experience

By Alex Sutin

As a member of Sigma Alpha Epsilon fraternity, I can attest to the importance of being a student of the University of Pennsylvania concerning the purpose and responsibilities of the University. As a member of the fraternity, I can only express as much as a person for a group of collective students. Like the University, we have brothers, a chapter, and these ideals provide a structure to the role of the real world aspects of campus life.

To understand the fraternity system, you must understand the concept of "my man" and "my father." A "my man" is a brother of the same year you are and a "father" is a brother who has graduated and is someone with whom you can discuss your problems. The brothers will show you the ropes, and these leaders exemplify what the ideals of a brotherhood are in general. If a brother is unable to complete his studies, he will be helped to complete his studies. The brotherhood of the letter is a feeling that will last a lifetime. I see it as an important part of a larger environment and that we have to be aware of others in the community. It should follow its own advice and set an example for the University community by showing consideration for others and concern for how its major structural changes will affect non-student residents of the University area.

Unified and continuing pressure must be applied to the University administration to increase the number of women faculty members and to address issues of sexual harassment and discrimination. The University should increase its efforts to create a more inclusive environment and to foster a culture of respect and inclusivity. The University should also ensure that all members of the University community are treated with equality and respect, regardless of gender. The University should be committed to creating a campus where all members can thrive and succeed.

Campus Carnage

As a large and extremely diverse community such as Penn, we need to do our part to ensure that no single incident of violence goes unaddressed. This is not to say that we should not support our community in the face of violence, but rather that we should support our community in the face of violence as a community. The University community should take a proactive role in addressing issues of safety and security, and the administration should be held accountable for ensuring a safe and welcoming campus environment for all students.

The authors of the letter express their concern regarding violence and the need for increased minority representation on campus. They argue that the University administration should do more to address these issues and to foster a sense of community among all members of the University community. The letter concludes by stating that "we are United, and we stand together."
Carter and Reagan administrations. Until the recent stock market crash, Reagan’s economic policies have appeared successful. He explained that most young conservatives on economic issues, Chubb described the distribution in the general population in the past few decades. His figures have not significantly changed in the past few decades. “Overall students don’t look much different than the general population — there are a minority and conservatives are a minority.” Chubb said yesterday. “But back in the 1970s, students tended to be more liberal on social issues, especially on anti-discrimination issues like the Penn so far.”

Almost three-fourths of the University undergraduates surveyed said they thought abortion should be legal. Only 20 percent were undecided. President Reagan’s performance appeared more successful.” Chubb said. Chubb’s observations seem to agree with the results of the University undergraduates favored a legal right to abortion. History Associate Professor and Graduate Chairman Walter Lids characterized the University as a generally liberal school, but he added that in relation to the one of the “cultural values, modern attitudes are similar. “Penn sits more at the liberal end of things, but that’s not saying that much,” he said yesterday. “But compared to the 1960s, this is a very conservative campus. (The students’ choices) are not too far from what adults choose.”

Volunteering this semester?

Please Attend

Building Bridges

an opportunity to explore world and city issues

Featuring: Amy Kietzman of Crisis Intervention Network

Sunday, November 15 at 2 p.m.

Penn Neumman Center, 3270 Chestnut Street

Penn Volunteers & Interested Friends

Participate in a seminar on

UNLEARNING RACISM

An opportunity to explore race and class issues with West Philadelphia volunteers

Led by Amy Kietzman

of Crisis Intervention Network

Sunday, November 15 at 2 p.m.

Penn Neumman Center, 3270 Chestnut Street

Pennsylvania and questions? Call 999.4276

Sponsored by Penn Extension, Penn Volunteer Network and the Collaboration for West Philadelphia Public School Training

Ask your mummy.

You remember: She was always there when you were frightened. And if you got hurt, she was standing by with bandages. Wouldn’t it feel good to talk to your mother again right now?

Calling over AT&T Long Distance Service probably costs less than you think, too. And if you have any questions about AT&T rates or service, a customer service representative is always standing by to talk to you. Just call 1800 222-0300.

Sure, your schoolwork and your friends keep you busy. But call home and find out what she’s wrapped up in.

The right choice.
Off the Wire
Compiled from Associated Press Dispatches

World

Tokyo Americans face tough economy

ToTokyo — For Americans in Japan, the world's most expensive city, things have gone from bad to worse when most people thought they couldn't get much tougher.

In February 1983, a dollar bought 263 yen. It has sunk since then to unprecedented depths — dropping 12 more yen in the last three weeks alone. Now one dollar buys 139 yen.

A couple with two children who wanted an outing for 1.880 yen as a treat for a competitive basketball tournament at school figured they could manage.

But the cost of the outing, a trip to a nearby zoo, was 1.890 yen. The treasured doll, which the kids had brought to the zoo, cost 1.880 yen.

If you're lucky, you may find a student babysitter for $11.27, or $36.25 for a five-hour evening. That same city's high school football games are played on an e-mail system.

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Judges asked to return to the bench

The Philadelphia Appeals Board met to rule on an appeal made by the Philadelphia Inquirer and the Philadelphia Record-Courier for a new trial on a previous case.

The recommendation was made by the Board of Judges, but was rejected by the Superior Court.

The recommendation was then reviewed by the Superior Court, who then overturned the recommendation and reinstated the previous decision.

Prisoners

Federal deficit talks progress despite weather

WASHINGTON - White House and congressional negotiators, working on a federal holiday and sharing a surprise Blizzard, are "on the threshold" of reaching an agreement for the setting the budget deficit, a Republican senator said yesterday.

The negotiations worked against a self-imposed deadline of Democratic leaders for coming up with a package of tax increases and spending cuts that would derive at least $23 billion, meet the requirements of the Gramm-Rudman-Hollings Act, and sign a joint resolution that the U.S. government could report to Congress.

The negotiators were trying to reach an agreement that would accept almost all the recommendations included in the White House's budget plan, the Senate's fiscal 1992 budget bill, the House's fiscal 1992 budget bill, and the Senate's fiscal 1992 budget bill.

President Reagan today declared that "we have no choice but to accept the proposal." He added that "we will not give up on this issue." He added: "If there was a voting body, we'd have an agreement by now."

"We are not that sensible a people," said House Republican Leader Robert Michel of Illinois.

White House officials confirmed frequently exchanging the negotiators in the Capitol, where they were meeting in the House Chamber and the Senate Chamber, and in private meetings with a few of their own.

In their 10tribulations, there was a growing sense that time is running out to pass any sort of agreement in Congress by April 15, when the current fiscal year ends.

"I don't think we can make a decision on this by then," said one House Republican aide.

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Crippens represents U. in Harrisburg City Council
Crippens represents U. in Harrisburg City Council

Council votes to hire more police, evaluate P. Safety
Continued from page 1
President Provost Michael O'Banno-
non said last night she was uncertain about University policy on whether to exceed its patrol in off-campus areas.
"The university is the only one in the city that risks its safety by riding the edges of the city," she said. "University police are the only ones that are going to have to bear the brunt of serious situations when they occur." City Council will call a meeting with the University's Public Safety Department on this issue, O'Bannon said. The council will consider hiring more police to prevent off-campus crimes.

Continued from page I
The University-owned park-off student problems in the works for several months. Sources said the move followed several months of discussion about Public Safety's methods for reporting crimes, such as not reporting crimes that were not reported to the police. The Hill has been the scene of the most serious off-campus crimes in the University's history. Public Safety is considering the Hill because of the heavy crime rate and the recent increase in crime. Sources said the change would be effective immediately.

In a policy change, Public Safety officials were now agreeing to "clear" or "unidentified" with police statements after five police officers are assigned to the Hill. This is an attempt to reduce the amount of crime on campus and to increase confidence in the University's police department. Sources said the change was made after the University's Public Safety Department, the Philadelphia Police Department, and the City Council reached a consensus.

Public Safety continues crime reporting to media

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Quakers looking to end Harvard jinx

Continued from back page

they were some really questionable things were ongoing from the beginning," Zubrow said. "It's been a mystique." It's a mystique.

out of those and then they had the up-

were some really questionable things

scrambling from the beginning," Zubrow

Continued from back page

there straight unaided girls with a win over Dartmouth the following week, while the Elis upset Harvard.

Penn head coach Ed Zubrow was an assistant under Berndt from 1981 until taking over for Berndt in 1985. He remembers the 1983 and '85 years, when we always play better in the city than on the road anywhere," Zubrow said. "If we can play the kind of relaxed, confident, aggressive football that we played at Lafayette and not worry about every move of the ball at every play we get a winnable game and we can win it. It's just a matter of having a few more good calls and playing hard and putting it together on the field."

quakers looking to end harvard jinx

"Either of those years, we didn't..." Zubrow concurred. "It's unusual for someone on the Division

1A or 1-AA level to call 90 percent of his plays himself like Yohe does." Yohe it can be a big help to your team.

"That's how we're going to be a real positive factor for

While the Swans' season record is sub- . . . ." Zubrow said. "I think it's a make-or-break game. I think it's a do-or-die game."

"I wish it weren't that way, but just get it here by Wednes-

"Either of those years, we didn't..." Zubrow concurred. "It's unusual for someone on the Division

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Franklin Field proposed for World Cup

Columbia's freshmen plan turnaround

Penn State at Penn

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\[ \text{Computoker, for example, was a pioneer in the field of high-speed computer
}

\[ \text{technology and its applications.} \]

\[ \text{He is a member of the National Academy of Engineering and the National Academy of Sciences.} \]

\[ \text{He has made significant contributions to the understanding of the structure and properties of materials and to the development of new technologies.} \]

\[ \text{He has served as a consultant to government agencies and private firms on matters related to materials science and technology.} \]

\[ \text{He is a recipient of many awards and honors, including the Wolf Prize in Physics.} \]

\[ \text{He has authored numerous articles and papers on materials science and technology.} \]

\[ \text{He is also well known as a public speaker and educator, having given many talks on the importance of materials science and technology in modern society.} \]

\[ \text{He has also been involved in many educational initiatives and programs, including serving as a mentor to young scientists.} \]

\[ \text{He continues to be active in research, education, and outreach in the field of materials science and technology.} \]
Clemens wins AL Cy Young award
Red Sox pitcher is third AL winner in consecutive years

By Brian O'Maha

The Daily Pennsylvania, Thursday, November 12, 1987 Page 13

Clemens said when he learned he had been named the Cy Young Award winner.

Boston Red Sox pitcher Roger Clemens won the American League Cy Young award, among the best pitchers in baseball for 1987.

Clemens, who had a 23-10 record and a 2.76 earned run average, is the third American League pitcher to win the award in consecutive years.

The American League Cy Young Award was established in 1956 and is presented annually to the best pitcher in the American League.

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Basketball preseason commences

Inexperienced Penn hosts Marathon Oil

The 1987-88 Penn men's basketball team is being a 9-4-1 squad sponsored by Marathon Oil.

The exhibition game is the Quakers' first against an outside opponent before they open their season November 28 against Delaware.

Two of these freshmen figure to start Tuesday's opener - Russell Deshauter at point guard and John Suttie at small forward.

"We haven't put everything together," said senior captain Phil Peri, the only returning starter from last year's 19-10 team which didn't qualify for the NIT.

"We're going to try to establish ourselves and show that we can hang with the better teams in the Ivy League."

Columbia's freshman plan major changes

Columbia's freshman football players have had a tough year so far, but they already have a plan for next year. The Columbia Times.

"We're going to put some players in positions where they can succeed," said senior captain Phil Peri, the only returning starter from last year's 13-3-1 team which qualified for the NIT.

"We're going to try to establish ourselves and show that we can hang with the better teams in the Ivy League."

Sports
Franklin Field proposed site for '94 World Cup

By Barry Ricci

Franklin Field is being considered as a possible site for the 1994 World Cup. The University of Pennsylvania and the United States have expressed interest in hosting the tournament.

The 63,000-seat stadium has been proposed by the University of Pennsylvania to the United States Soccer Federation for use as a candidate site for the 1994 World Cup. Since the stadium is the nation's third-largest, it would be difficult to accommodate the large crowds that would be expected.

Columbia's varsity could end season if

The University of Pennsylvania's football team has not had a varsity team since 1979. The team last played in the Ivy League in 1978.

"We're gonna be a Swami," said senior captain Phil Peri, the only returning starter from last year's 19-10 team which didn't qualify for the NIT.

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So ya wanna be a Swami?

By David Landau

The basketball season is over, and the Ivy League is left with a 28-0 team. It's just their turn to carry it on.

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CELLULOID

Anti-

HEROES

The Glass Menagerie • Sting • NBA Predictions
Catch-19
One more candle lights a melancholic fire

By Scott Strauss

To put it simply, the big one-nine is a smutty pit stop between a raw, fun-filled, sox-yours teenhood and a finer, more mature, responsibility-laden, watch-out-or-you’ll-get-AIDS adulthood.

And, worst of all, 19 allows for reflections on what was and what will be to boot. It is a waiting room in the game of life, where the participant is offered a pause and the benefit of a remorseful hindsight — blonde bombshells that could’ve been had, goals that could’ve been made, shots that should’ve been scored and good times that should’ve been.

19-year-olds don’t give weddings anymore, doesn’t play king of the mountain, doesn’t hit girls and doesn’t stand on the pitcher’s mound, imagining that it’s the seventh game of the World Series and he’s just struck out Reggie Jackson for the fourth time that evening.

He does, however, picture better blonde bombshells to be had, profits to be made, Sunday afternoon softball games to be won and impressions to make.

The problem, then, is that the nearly two decades preceding 19 have taught us to be somewhat pessimistic. Everybody knows, deep down, that that blonde isn’t ever going to be had and that that game will never be won and so on and so on.

... the average age of the American soldier in Vietnam was — n-n-n-nineteen ... — Paul Hardcastle

Think about it. Nineteen reeks of inequality, commutes ingratitude and pro-vokes the irremovable state of being a complete poon. In the spirit of being sweet at 16, sexy at 17 and angelic at 18, the 19-year-old is an out-and-out nobody — ignored by law, order and the American way.

At 19, you can walk into the local 7-11, buy a Coke and a four-year-old’s wetsuit and get the death penalty. At 19, you can walk into the local 7-11, buy a Coke and be handed a draft card. At 19, you can walk into the local 7-11, buy a Coke and vote for the future of our country.

But at 19, you can’t walk into the local 7-11 and buy a cold beer. At 19, you can’t walk into the local 7-11 and plan to go to that hip new dance club tonight. And at 19, you often can’t walk into the local 7-11, rent a porno flick and buy a Penthouse magazine.

The Catch-22 is explicit and the mental ramifications deep-seeded. Yes, it is my birthday — but when you’re at the crossroads there isn’t a hell of a lot to celebrate.

At present, I am lost in a vacuous space of not being something anymore and not being anything yet. For the next 365 days, I will have to cope with being a transition — a passing, "however" or "on the other hand."

Ultimately, the problem a transitory age like 19 presents is "What do you lean towards?" Try to play the teen and you’ll be considered immature for your age; try to play the almost-legal, almost-adult 20-year-old and you’ll be considered stuck-up, closed and pseudo-intellectual; try to balance it and you’ll be, like the classic schizophrenic, torn in two.

Like I said, it’s a no-win situation.

But Mom, don’t worry — I’m not cracking up. Your little baby’s just not a little baby anymore.

He’s no adult either. Tomorrow, I turn 19.
of public accountability in the
pointments has left the sanctity
process.
Supreme Court nomination
Welcome to a new epoch
of the
raison d'etre
the body politic set a danger-
hearings, but more signific-
Bork and Douglas Ginsburg ap-
cohorts on the Senate Judiciary
 tors Edward Kennedy, Joseph
 Kennedy and Biden did. creating in
the candidate's credentials.
neither of Bork's two principal
appointments smacks of sour
ramifications in '80 and '84 and
section against Rehnquist as chief justice in
1986, Kennedy launched a per-
sonal attack against Rehnquist
that ignored the letter's impecc-
able credentials (Assistant At-
torney General). 14 years of ser-
vice on the Supreme Court) and
Biden, Robert Byrd and their
comrades only spited them-
ies and patently unqualified
portant ethical questions and
accepted liberal dogma. Amazing.

And while congressional con-
firma...
Mum's the word
Baum's reigns on parades

By Debbie Abrams

If you walk past the tiny tutus, past the ballet shoe boxes, past the Mickey Mouse leotards and past the rhinestone tiaras, you reach the gold sequined and coin-trimmed bras, the male go-go outfits and the deluxe ostrich boas.

Fredrick's of Hollywood, you say

Not quite.

The place is Baum's, Inc., Philadelphia's century-old family-owned and operated dancewear and costume store.

Owner Seymour Cohen says that Baum's, located at 106 S 11th St., is the major supplier of materials for Mummers, who have their annual parade on New Year's Day.

"Ninety percent of them come here. We supply a good portion of the fabric and trimmings, anything and everything," he says, pointing to the rows of hats, fabric and feathers.

In addition to supplying Mummers, Baum's carries on an extensive business with dance schools, majorettes and cheerleaders.

Baum's started back in 1887 when Lena Baum opened the store as a trimming and lace shop. According to Cohen, Baum's is now in its fourth generation of ownership, and its oldest customer — a dance studio owner — has been with the company since the 1920s.

The store itself has expanded from a narrow, gas-lit, one-room storage area to more of a department store setup.

"Now we have four floors in four buildings of dance supplies, and we have a whole basement of nothing more than shoes," Cohen boasts.

Baum's also comes fully-equipped with a secret room, a sort of hush-hush, what's new in Mummer and dance-wear vault.

"This is our secret line for spring," Cohen whispers, pointing to two racks of elaborately made, miniature lace and gold lame tutus for the "serious" ballet student. These outfits will not be on display for another month.

Back on Baum's sales floor, Ronnie Davis, a captain of one of the Mummers clubs, orders supplies for his club's costumes.

Davis says that despite their extreme competition to build the most extravagant costumes, the clubs still buy most of their materials from Baum's and have been doing so for a long time.

According to Davis, who started building his costume in August for the New Year's Day parade, somebody would probably start "leaking out" the themes after that.

"(The costumes) are getting very complicated and complex — we can handle it," Cohen explains. "Their costumes are very expensive. They can run upward of $1000, but that's a putted-up figure."

Sure hope it doesn't rain come New Year's.
The Macro-Economist
Money didn’t always make the world go ‘round

By Michael Tow

Unlike any other science, economics is inseparable from its context. A history of economics is a history of the times in which ideas were formed.

The most stirring point John Kenneth Galbraith makes in Economics in Perspective is that few serious economic ideas are wrong in their time. While much economic theory is overturned and replaced in retrospect, it usually works in light of the prevailing circumstances of its era.

Galbraith is undoubtedly one of the most influential and important economists of the last 50 years. He organized the World War II system of price control for Franklin Roosevelt and played a major role in the formulation of our wartime economic policy. He also served as American Ambassador to India under the Kennedy administration.

His books The New Industrial State and Economics and Public Purpose and his most well-known work The Affluent Society (which analyzed modern demand behavior) continue to be instrumental in the education of modern economists. His newest volume attempts to place economics in a historical context.

Unfortunately, Galbraith often loses his own perspective on the subject, producing not so much a history as a shopping list of names, dates and ideas. Many have little relevance to modern economics but have debatable influence during their era and even less impact on thinkers that followed them.

While such an exhaustive compendium is valuable in showing the development of the field, it will prove dull to the layperson and familiar to the economist.

In the opening chapter, Galbraith promises the reader “That which was transitory I try scrupulously to ignore, as also any schisms in the mainstream that did not greatly alter or deflect that stream.” He then proceeds to break his word.

The next four chapters deal exclusively with what might be termed economics’ non sequiturs and ideas that are totally random and make perfect sense together. Furthermore, Galbraith makes them funny and natural in his prose.

A few pieces are illustrated with hilarious drawings, such as the “amazing

An essay by Donald Barthelme is like an offbeat gift; while at first you might not understand what to do with it, eventually you’ll grow to appreciate it more and more. Forty Stories, Barthelme’s 10th collection, represents two decades of work previously published in his anthologies and in magazines such as The New Yorker, as well as nine new pieces.

Barthelme’s talent lies in his outrageous, weird sense of humor. He makes nonsensical claims and invents incredible situations, presenting them in a deadpan light that might be described as Kafka-esque without the terrifying aspect of Kafka’s overt hostility and despair.

To Barthelme, all things have comic potential, no matter how depressing on the surface, because life is absurd, and nothing should be taken too seriously.

Even the oldest and most well-known among his works stand the test of time. “At the Tolstoy Museum,” with its wacky pictures of the great hero, his possessions and such fabricated biographical information as “His grandfather sent his linen to Holland to be washed... As a youth he shaved off his eyebrows, hoping they would grow back bushier,” is no less charming after multiple printings.

At the same time, he draws freshness from timely subject matter. “The New Owner” addresses such problems of urban real estate as rent control.

The narrator, a long-time resident, tells how the neighbors banded together to stop the prospects of sale by putting “newspapers and dirty clothes on the floor in piles, rubber bands in ashtrays, and Buxtehude on the hi-fi.”

He describes the new owner in almost Stephen King-like detail, making him into a sort of landlord from Hell who moves into the house by night and takes the heat away with him.”

Barthelme’s vignettes often have the strangely random quality of dream sequences. But they are actually unified by the fact that they are products of and for a thoroughly modern world; he feels people don’t spend enough time reflecting on their actions or laughing at themselves and their surroundings.

The author resurrects characters from the annals of history and literature, revamping their personalities with modern psychological factors and placing them in the same context as the old woman you see on the bus.

All at once, it doesn’t seem so unlikely for Sindbad, Bluebeard, Paul Klee and Saint Anthony might be neighbors of the people from the story “110 West 61st Street.”

Barthelme constantly questions traditional cultural icons, whether artistic or popular, and indicates that nobody and nothing is exempt from criticism.

He tells us that the genius, in a story so-titled, is a drunk who is afraid to fly: “He hesitates, the stewardesses the voice of the captain, his fellow passengers...”

Furthermore, the genius considers reading a most important tool, and keeps crucial documents in a green Sears toolbox.

The intellectual public’s perennial misunderstanding and distortion of the Great Minds of Our Time is parodied in one of the funniest pieces, “Conversations with Goethe.”

Eckerman, one of the German philosopher’s scyphonic contemporaries, records some of Goethe’s pretentious and absurd analogies in a concocted diary: “Music... is the frozen tapioca on the ice chest of History.” “Art... is the four-percent interest on the municipal bond of life.” “Critics... are the cracked mirror in the grand ballroom of the creative spirit.”

The tales are deceptive in their brevity. Because they are short, and so pleasantly easy to read, Barthelme is able to pack a subtle yet powerful punch into only a few pages. His writing is extremely visual, conjuring images almost dreamlike in their liking.

The stories juxtapose the important with the trivial, re-evaluating what it is that categorizes things as such. Suddenly, non sequiturs and ideas that are totally random make perfect sense together. Furthermore, Barthelme makes them funny and natural in his prose.

A few pieces are illustrated with hilarious drawings, such as the “amazing

Greek, Roman and early Christian society, the book moves forward, pausing for appropriately long breaks with Adam Smith, Karl Marx and John Maynard Keynes.

Other important theorists, including Joseph Schumpeter, Thomas Malthus, David Ricardo and Milton Friedman, receive due consideration. Even more who made small but significant contributions — Jean-Baptiste Say, Simon Kuznets and Irving Fisher — should not be completely unknown to anyone knowledgeable in the field.

Galbraith drives home, it is the inevitability of adjustment and change in economic theory, and how dependent it is on the larger picture.

But his failure is much more prominent. He removes himself from much of the history, and offers no new interpretation of the ideas and personalities of the past.

Furthermore, his fascinating speculations on the future of economic theory and how current theory may have to be redefined to match current trends in the macro and micro settings deserve more attention.

It is disappointing that Economics in Perspective is more a collection of perspectives of other economic thinkers than a body of expertise given shape and relevance by one of the greatest economic thinkers four time.

The Macro-Economist
Economics in Perspective
By John Kenneth
Galbraith
Houghton Miffling Co.
$16.95 hardcover
500 pages

STREET BOOKS

Tolstoy's tailor went overboard
Numbered Man, numbered one to thirty-five" in "The Flight of the Pigeons from the Palace.”

Although Barthelme poses fun, he is never cruel — only clever, ironic and silly. Perhaps the best things in life are bizarre.
The sub-zero rejects take a ride on the freeway of indifference

**Negative numbers**

**Ellis' tale of excess strikes out on screen**

By Maggie Rosen

T o say that Less Than Zero is terrible and leave it at that is to misunderstand the film's potential. Loosely based on the book by Bret Easton Ellis, the movie suffers a tragic death. Less Than Zero proves that, contrary to the truism, nature does not abhor every vacuum.

The film might have succeeded; it might have been a subversive updating of The Graduate. Less Than Zero promotes this comparison by overtly referring to Mike Nichols' 1967 film several times. The movie opens with the Bangles' version of Simon and Garfunkel's "Hazy Shade of Winter." Pool scenes abound, and who could forget Dustin Hoffman as Benjamin Bradock, wheeling in his scuba suit, trapped in the human fish bowl of his parents' pool? And most of the characters in Less Than Zero have 'plastics' written all over their surgically improved faces. But the similarities between the two films — especially with regard to the actors' talent and the productions' lasting relevance, both as social commentary and as cinema — end there.

Ellis' book, trashy it was, survived by sheer outrageousness. Like other works of its genre — products of neo-Modernist-pop-culture-post-college-nightclub-burnout-hostility — it is as addictive as the drugs mentioned on every other page.

Parents and children alike try to fill meaningless lives by abusing drugs and having sex with anything with a pulse. By dwelling mercilessly on decadence as a vehicle of nihilism, the book underlines the modern-age cliché that money can't buy everything.

Clay, the central character, spends every waking moment anticipating his next snort. In both the film and the novel, he kicks off the high-speed adventure by returning home to Los Angeles after his first semester at an indeterminate Northeastern university.

From here on, the movie presents a tame — to the point of unrecognizable — version of Ellis' teenage wasteland. Clay (Andrew McCarthy) returns to find that his girlfriend Blair (Jami Gertz) and his best friend Julian (Robert Downey, Jr.) have been filling the void, together.

But Clay's film persona is both straight and straightlaced, as if the filmmakers were suddenly hit by a double whammy of anxiety over AIDS and Bible Belt marketing. After graciously forgetting his faithless friends, Clay spends the rest of the movie, his Christmas break, trying to save them from their own vices.

Ironically, Julian emerges the film's designated savior. Someone how the filmmakers have fused pathos with the passion. Drugged out and spangled-eared on a bed, a towel on his head (i.e., a terrycloth crown of thorns), this modern Christ should have known to just say "no."

By reducing this allusion to the point of inanity, the film short-circuits any emotion aroused by Julian, the only character with a spark of hope. And even though Downey provides Less Than Zero's one credible performance, he can't prevent this potentially interesting theme from fizzling as quickly as a cocaine high.

Director Marek Kanievska films the cavernous architectural feats that pass for homes in Beverly Hills with relish. These mansions echo with the onstage Peanut-like parental voices. But unlike those the comic strip, the parents in Less Than Zero aren't merely peripheral; they are sinister in their inattention.

**Chickening out**

By Sarah Dunn

A n overuse of screenwriters' creative license may not necessarily ruin a film. At their best, such recent Hollywood epics of romanticism as All of Me and Peggy Sue Got Married recall the whimsical cornball quality of It's a Wonderful Life.

**HELLO AGAIN**

Directed by Frank Perry
At the Walnut 3
Screenplay by Susan Ievers. Produced by Frank Perry, starring Shelley Long.

But the most recent addition to this list, Hello Again, never quite catches the effervescent magic of Frank Capra's classic. It's not that the film doesn't faithfully recreate plotlines and details of more successful movies of this type; quirky characters abound. Hello Again even incorporates the much-used idea of a second chance at life.

But Hello Again fails to realize the underlying formal strengths of effective fantasy films. Thoroughly unobtrusive directing and an average script allow the weight of the film to fall entirely on individual performances. The film's impact does not equal a synthesis of all its elements.

Shelley Long, as Lucy Chadham, gets ample screen time to display her mastery of slapstick comedy. Her little spills and even major league faux pas seem natural not only due to Long's expert execution, but also because the actress gives her actions an emotional grounding.

Lucy's klutzesness expresses her anxiety — and she has good reason to be nervous. The film opens as her husband Jason (Corbin Bernsen) comes into his own as a plastic surgeon. While Lucy had been content volunteering at a day care center and raising her teenage son, she now finds herself thrust into social situations with women who belong in Virginia Slims ads. Lucy, however, never comes long way, baby.

At this unsettled juncture, she dies. Specifically, she choked on a piece of South Korean Chicken Ball her wacky sister Zelda (Judith Ivey) keeps in her occult bookstow.

But never fear. With a pinch of pure love and hard work from Zelda the mystic — and a few candles strategically placed around her grave — Lucy pulls a resurrection of Shirley MacLaine.

One year after her death, she returns to earth in her old body, with her old brain, as if nothing had happened.

After a brief struggle with the idea of life after death, Lucy accepts her situation and runs off in search of her be-reaved. She finds him in bed with his new wife, Lucy's old friend Kim (Sela Ward).

But Lucy's problem goes beyond the heartbreaking fact that Jason has found contentment trapped in Kim's perfectly manicured claws. Zelda has been warned that unless Lucy finds true love before the first full moon, her rebirth will be short-lived.

Long's performance, along with those of Ivey and Ward, carries the film. While the women shine, Bernsen (L.A. Law) and Gabriel Byrne, as the doctor who vainly tries to revive the choking Lucy, fail to match the actresses' intensity.

Both allow their characters to fall into unforgivable shallowness. But instead of detracting from the film, the two merely succeed in fading into the woodwork.

Despite Long's best effort, Hello Again only provides modest entertainment. This is not nearly enough to support the film's underlying contentions.

It takes frothy fun of the first rank to convince an audience that sudden death in the prime of life amounts to no more than gaining a fresh perspective on reality.
Tom Wingfield speaks directly to the audience while his mother and sister eat dinner behind a translucent screen. The events of the story Tom relates are unrealistic, and everything that will happen behind that screen is filtered through years away from his family.

Tennessee Williams called The Glass Menagerie a memory play. Its mild sparks come like a pile of feathers. Even with her skin made-up to be tan saturated funhouse where imagination governs life. Think about the little pieces that can move from one dimly lit room to another, each patch of darkness seems to be thriller next step of boy loses girl, soon to be known as Ally, is suddenly whoshed off for a mandatory stint on earth.

Newman's own
Film captures the spirit of Williams' play

By Peter Taback

The film starts with an interesting premise: Mike Shes (Timothy Hutton) dies tragically and arrives at the pearly gates. Heaven appears as a pastel-colored heaven, he implies, moves very very slowly.

Made in Heaven moves like a pile of feathers. Its mild sparks come from an imaginative portrait of heaven and the interesting characters that poke their heads in along the way. The film begins with a imaginative premise: Mike Shes (Timothy Hutton) dies tragically and arrives at the pearly gates. Heaven appears as a pastel-colored heaven, he implies, moves very very slowly.

The Glass Menagerie must make this filter central to the production, lest the play drift into maudlin tragedy unbecoming Williams' words.

The film turns into an unappetizing mess he and Allen share, the pair make a sensible team of two unfortunate. This Wingfields are not real birds of a feather, merely inmates in the same prison.

No less than five times in the course of the film, she manically carries a cup and saucer of tea to her children, chattering all the while about self-improvements and the array of gentleman callers lining up outside the door to meet her daughter.

Woodward gets most of the camera's attention, and not only because she is married to the film's director. Her Amanda has a touch of daffiness left from the actress' previous oddball roles, but as the central character in the lives of her two children, she becomes a constant and nearly tyrannical presence.

Karen Allen, who may be more at home swashbuckling through India on the heels of Indiana Jones than limping through the darkness of the Wingfield's St. Louis apartment, has some stepping to do in matching Woodward's expert dementia.

Even with her skin made-up to be tan saturated funhouse where imagination governs life. Think about the little pieces that can move from one dimly lit room to another, each patch of darkness seems to be thriller next step of boy loses girl, soon to be known as Ally, is suddenly whoshed off for a mandatory stint on earth.

Tom and Laura are so down to earth, you can't help thinking how well they could make a go of life together, away from their eccentric mother. These Wingfields are not really birds of a feather, merely inmates in the same prison.

As the film progresses and the actors move from one dimly lit room to another, each patch of darkness seems to be waiting hopelessly for her brother's return from behind the screen of on-stage memory. A playful score written by Henry Mancini gives the film what little humor is not generated by Woodward's wackiness. For the most part, however, The Glass Menagerie is precisely what Williams was after, an elegant excursion to the depths of depression.

Newman lets us down gently even at the play's few pinnacle of drama. Amanda's disappointment with her daughter's failed business career and Laura's reaction to the broken unicorn statue are handled with minimal melodrama from the director.

The ending, of Tom walking through the cracked glass and torn curtains of the barren apartment, is bleak. Thankfully, we are spared Williams' harrowing vision of Laura looking out the window, waiting hopelessly for her brother's return from behind the screen of on-stage memory.

A playful score written by Henry Mancini gives the film what little humor is not generated by Woodward's wackiness. For the most part, however, The Glass Menagerie is precisely what Williams was after, an elegant excursion to the depths of depression.

The film captures the spirit of Williams' play...
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Drinking in America
At the Theater Center
Philadelphia
Written by Eric Bogosian. Di-
rected by Albert Beinw. Star-
ing Patricia Langford.

Langford represents the sav-
ing grace of this collection of
morality tales. Her task is huge,
and her performance is superb.
When the unrelenting theme
becomes tiring, her talent
shines through and makes the
audience laugh.

Dynamic and death, she
adds an acute sense of timing
and awareness of her audience
to the stories. She is, at best,
hysterical and, at worst, funny.
In quick changes from charac-
ter to character, Langford never
blurs the roles. This is perhaps
the greatest aspect of her talent
— her ability to immediately
submerge herself into a new
role and effectively communi-
cate that new persona to the
audience with only the most
superficial changes in her phys-
ical appearance.

Langford never gives the im-
pression of simply acting; she
becomes 10 different people
over the course of the evening.
There are few props or elabo-
rate costumes to assist the ac-
tress in conveying her charac-
ters. The set consists of a chair,
a table and a coat rack which
holds the different articles of
clothing Langford uses for each
of her roles.

Between monologues, music
appropriate to the next scene is
used to create the general tone.
The short intervals between
pieces are almost inconsequen-
tial, but the screen-and-music
method of announcing the next
piece, as opposed to a narrator,
helps to reinforce that this is a
one-woman show.

While the message is at times
overbearing, and too-often re-
peted, Langford's strong
tongue-in-cheek performance
makes Drinking in America
easier to swallow.

Swinning in the USA
Ten characters act for the price of one

By Amy Jelsao

Nancy Reagan should have been there. The unstated message of Eric Bogosian's performance piece, Drinking in America, would make her think she has accomplished something in her campaign against drug abuse. Instead of coming right out and saying, "Don't do drugs," the collection of short pieces approaches the subject through demonstration.

The point seems to be to show the evils of addiction, and through satire, communicate the self-evident conclusion that addiction is bad. But the message loses its effectiveness because Bogosian redemonstrates and reemphasizes it so often.

Each segment enlists caricatures of various stereotypical drug-users. A bum on the corner tells a story of Mad Dog and asks the audience for quarters while relating how many lovely models he has waiting in his limo around the corner.

An alcoholic suburban housewife makes an appearance to guzzle Tanqueray straight while telling how wonderful her life is. A Hollywood agent talks on the phone, while drinking and snorting cocaine, acting as a member of the high-pressure business world.

A teenager and a mother addicted to heroin round out Bogosian's cast of drug dependents.

What makes this list particularly impressive, however, is that this whole, addicted crew is played by Patricia Langford. Through her series of effective monologues and one-woman scenes, she is able to portray a wide variety of distinct characters.

Most of the scenes are humorous because the addict's everyday pathetic behavior is couched in satiric terms. The housewife says she has no problems, but throws down shot after shot of booze.

The teenager explains how much fun his evening of ludes, acid and beer was, and adds that he and his friends always have a good time. Yet he and his friends engage in criminal activity, destroy personal property, and subject others to the same stereotyping that they feel they are beyond — all in the name of amusement.

Dependency on religion and the moral evil of prejudice are also addressed to demonstrate that drugs aren't the only things to which people become addicted.

An evangelical minister advocates killing just about everyone except white religious fanatics, and a Cuban immigrant complains about the lax work ethic of Puerto Ricans and the material nature of the American Dream.

While the connection to drugs is not obvious, it becomes clear that Bogosian is drawing a parallel between the addiction to extremist religious philosophy and the addiction to physical substances. His message, in each situation, is the same: Addiction, no matter what the form, is bad.

Patricia Langford: Whoopi Goldberg she isn't.
I t keeps our minds off sex," says longtime Philly resident, bingo fan, and 67-year-old grandmother Anita Frazzoli, about what consistently draws her to local bingo parlors.

However, Frazzoli's partner, a 35-year bingo veteran herself, offers a different explanation. "Oh come on, Nita," she says. "You're too old for that shit. We just love to come out and play. It's kinda like 'girl's night out' for us."

Whether or not it keeps Philadelphians' minds off sex, bingo in the City of Brotherly Love is certainly big business. Just head down to South Philly one Thursday, Saturday or Sunday night to where Broad Street turns into the Via Christiforo Columbo and treat yourself to an evening at St. Rita's -- the queen of the Philadelphia bingo world.

St. Rita's, mind you, is not for the casual bingo enthusiast. The St. Rita's player is a chain-smoking bouffant queen who juggles at least 24 different bingo cards and, at the same time, tries to keep her language clean. Sometimes, as the pot builds towards that $1000 payoff, the pressure becomes too much -- even for the regulars.

"Oh, shit," groans longtime veteran Christine Rudi upon hearing that fateful shout of "Bingo!" from a voice far in the crowd. "Damn it. I never win the big game! Thirty-five years of this shit and I just can't win the big one!"

And it's not for a lack of trying. Rudi has been coming to the Old State Armory-cum-bingo "stadium" since Truman was President and we were the only ones with the bomb.

While most bingo players claim that the game relaxes them, Rudi makes no such pretensions. "Relaxing?" she asks. "Who you kidding? They're telling you it's relaxing? Shit, man, when I'm workin' on the 'Crazy H' (a popular bingo variation) if some broad from over there yells 'Bingo! I swear I want to strangle her."

"Hell, I used to bring my mother once a month," she continues. "I wanted to bring her more often, but she'd get so riled up. Her blood pressure went up, her sugar level, she'd have coughing fits, she'd come home in such a fever. She wanted to come more often, but she'd have killed herself. Or someone else. That's why I'm so tense at bingo, too, I guess."

Homicidal tendencies notwithstanding, Rudi claims that she would take a night of bingo over any other night on the town.

"No question. You know. I enjoy the comraderie with the gals, but bingo is still mainly for the older crowd," says the 69-year-old Rudi.

Many come to St. Rita's from as far off as Connecticut for the $1000 jackpot, and a good amount of the locals are bused in by Joe, a bingo-loving van operator.

Trisha Muoio, one of Joe's regulars, says she's been all the way to Baltimore for a hot game. She even admits that the Baltimore crowd just may rival Philadelphia's. "Well, they do know their bingo down there," she confesses. "But all my friends are here, see. I'd be lost without bingo. It keeps you on the go."

Make no mistake, St. Rita's is big-time bingo. On any given night, the Armory draws a crowd of nearly 700 people, each toting a variety of good luck charms, bingo-card embroidered satchels and enough cigarettes to last them through the grueling four-hour session (usually 3 packs). Each spends an average of $15 for their cards.

With that kind of money floating around, there is always the specter of organized crime. It's not the bingo players who are worried, though; it's the city of Philadelphia, which has even set up a special investigating task force through the office of the District Attorney to make sure that all bingo operations are on the level. Exactly what is "on the level," however, is a difficult thing to verify.

Investigations are currently taking place, but according to Terry Williamson, press liaison for the district attorney's office, all probes are acting only on "speculation. Nothing is proven at this point."

Sure, nothing is proven and this is America where criminals are innocent until found guilty, but you don't need a Wharton degree to see that operations like St. Rita's take in huge sums of cash. Three nights a week, 500 chain-smoking bingo addicts will collectively spend $7500 for their girls' night out. Even after you subtract the $4000 for nightly prize payouts, you're still talking about sums exceeding $350,000 per year.

"They're telling you it's relaxing? Shit, man, when I'm workin' on the 'Crazy H' (a popular bingo variation) if some broad from over there yells 'Bingo! I swear I want to strangle her."

"There's little doubt that there's a lot of money involved," Frank Friel, once a police investigator and head of the city's organized crime task force, told The Philadelphia Inquirer. "Anytime you get into a high-volume cash business, organized crime is interested."

So is the city, if grand jury hearings are any indication. Philadelphia bingo licenses stipulate that the profits from any bingo establishment go solely to the non-profit organization that is legally sponsoring the event. But city officials, including District Attorney Ronald D. Castillo, know that somewhere between the bingo hall and church coffers, large sums of money are disappearing.

Castille says that the standard arrangement is for a commercial operator to come in and pay the parish $600 a week for the privilege of using the church's good name and license. These private organizations, often with questionable affiliations and hardly "non-profit" concerns, will often wind up running big-time bingo "stadiums."

Of course, Philly churches are more than happy with the arrangement. Thirty thousand dollars a year is more than they can raise themselves, even including revenues from bake sales and bazaars. As long as the church gets its cut, and none of the bingo players complains, catching the bingo profiteers is going to be tough business.

Still, the question of seedy involvement in bingo rouses no fear among Philly's bingo halls. The concocted rumor that Mob boss Luigi Marconioni was found wearing cement shoes at the bottom of the Schuylkill River with a lone note saying "I'm 2-3" in his jacket pocket doesn't affect the likes of Rudi.

"What the hell would the Mob want with me?" she says. "I never win."

C hanging scenery, it's certainly a long way from the football arena-sized St. Rita's down to University Hall's 10-cent bingo on 40th and Market Streets. The pace is much slower, the prizes, much leaner. And the hours are much longer -- from 10 a.m. until around 11 p.m. daily, except Tuesdays and Wednesdays.

But the laid-back atmosphere has no effect on the bingo addiction of the faithful. They know that lower pots mean cheaper fees. Twenty-five cents can still buy three cards and a chance at the $10 prize, a cuttler set, a hairdryer or the door prize -- an hour on the Hot Seat, an all-expenses-paid extravaganza. If a player wins during her tenure on the Hot Seat, she even claims a quadruple prize. It is the goal of the hardcore bingo player.

The patrons at University Hall tend to be less tense than their St. Rita's counterparts. Although allquestioned refused to give their names, they claimed it was not due to the alleged Mob - bingo connection.

"You can never let it get the best of you," says one middle-aged woman, who would prefer to be known as "No Name." "For 10 cents you could win $10." At that price, the nameless crowd at University Hall can easily afford more than just a few quick games during lunch hour.

University Hall does command its share of bingo addicts. One intense-looking participant says that time flies -- even when you're losing for up to six hours.

"If you're a student," she reasons, "and you spent six hours in the library -- isn't that too much time?"

Bingo is clearly a ladies game. On any given weekday, University Hall's patrons will consist predominantly of women.

"Oh, it's definitely a lady's game," says the cheater. "But you can ask my husband. He's sittin' over there. He's bad luck."

The only man in the place, John (not his real name) is an enigma. He says the reason he plays bingo is for a lack of anything better to do.

"Well, it certainly isn't the wife," he says. "No, I quit smoking and drinking and that's what I would rather be doing during the day. Men go to bars. Women play bingo. When I gave up drinking, it was either play bingo or go crazy."

John stresses that this is the only reason he shows up. Despite the fact that, socially, the bingo hall offers more opportunities than a singles bar, he says that the devilish gleam in his eyes is strictly bingo-related.

"Argh. I'm here just for the bingo. My wife's right over there, you know. You ain't printin' this, are you?"
Il things considered, I'd rather be in Philadelphia."

— W.C. Fields, tombstone.

According to W.C. Fields, a visit to the City of Brotherly Love was narrowly more desirable than last rites at Forest Lawn cemetery to the stars. In the past 10 years, however, a group of independent filmmakers has decided that, all things considered, they'd rather live and work here. Fields must be turning in his grave.


Philadelphian David Goodman, a 1985 Academy Award winner for his documentary Witness, points to a general growth of independent film across America. "In Philadelphia, it isn't growing as fast as in some other places," notes Goodman. "But it's been proven across the board in recent years that the track record of independents has been very good. I think Philadelphia is kind of enjoying a spillover from a national phenomenon."

While Philadelphia's film output has expanded, stringent limitations still exist for filmmakers who choose to work here. The average Hollywood feature film registers at an earthshaking $15 million on the financial Richter scale. Even Spike Lee's ground-breakingly cheap She's Gotta Have It came in for $175,000 — not exactly spare change. Director Vince D'Amato, a Philadelphia native who departed for the literal and fiscal warmth of Los Angeles in 1979 comments, "It's not the lack of a film community, but the lack of a financial community." that holds Philly back.

But the city does offer an increasingly strong organization that supports and binds together the area's diverse film and video community. In 1979, the Philadelphia Independent Film Video Association opened its doors for roughly 35 members. Today the membership, including out-of-town affiliates, numbers 350. By publishing a monthly newsletter, hosting open screenings and coordinating workshops, PIFA provides a meeting place and an information center for Philly's film artists.

At the center of Philadelphia's network of filmmakers sits Neighborhood Film Project head Linda Blackaby and PIFA coordinator Lise Yasui. Yasui serves up the PIFA manifesto: "People join our organization," she claims, "because it's very hard to get information, and to make work independent of a commercial institution. We're non-profit and we are mandated to serve the artist, not the institution."

In a line of work that offers little security, PIFA and the Neighborhood Film Project have created what local documentary-maker Janet DiLauro terms "a support system. People are part of an organization that they're acquainted with; they feel comfortable giving people a call, touching base."

Beyond the structure provided by International House, another significant resource for film in Philadelphia can be found in academia. Temple University's much-respected Master of Fine Arts program produces a steady stream of skilled filmmakers to serve Philadelphia. On the flip side of this coin, Temple provides an opportunity for MFA candidates to make films independently and cheaply, without the specter of practicality limiting their experimentation.

Peter D'Agostino, an experimental filmmaker who teaches at Temple, is one of many artists who double as professors. Both center-grime experimental director Peter Rose and animator Dennis Pies are professors at the University of the Arts; Rose admi-
isters the film department, while Pies runs an animation section within Rose's realm.

A choice to remain in Philadelphia is also a choice not to work for a studio. Local filmmakers make a trade-off, sacrificing the seemingly bottomless financial and technical resources of the large production companies in return for greater artistic freedom. "They don't want a company saying, 'You can't say that about Central America because you'll offend our board members,'" Yasui remarks. "Janet Jackson be damned, they want control."

Goodman, whose Witness for War probes American involvement in Central America, relishes this freedom. He sounds hopeful that one of his current projects may provoke a warning from the Navy. "It's not going to let the military establishment in this country off the hook," he says forthrightly. Then, laughing, he adds, "And I've only finished the first draft of the script a few weeks ago. This is just the beginning."

Independent film represents, in part, an effort to challenge Hollywood's assumptions about film. In Philadelphia, the consensus is that marketing concerns have left the mainstream film industry that is too easy. Even in the comparatively uncontroversial area of animation, Hollywood's products have proved disappointing. Pies, pointing to the example of the Orionunk films, calls most, if not all, mainstream industry output "cheap consumer products."

Margaret Myers, the media arts advocate for the Pennsylvania Arts Council, a major financial source for independent projects, perceives a vacancy in the industry — an absence of colorful, individual voices.

Philadelphia's film artists seem committed to filling that void. Their voices remain strong despite the oft-acknowledged quest for broader audiences.

Goodman himself views Hollywood with disinterest — not as a temptation and not with an active dislike. "It looks like people are looking for films to have heroes in them," he says. "I'm interested in doing films that are beyond heroes and villains, and beyond necessarily happy endings.""

"Who was that masked man?" — incredibly happy recipient of help from the Lone Ranger

A similar anonymity characterizes Philadelphia's film community: who are they? A peek beneath the mask reveals the mobile and, by customary, visage of the city's artists. Philly's filmmakers defy simplistic identification by running the gamut spanning the spectrum from realism to expression and embracing most points in between.

The city's greatest reknown stems from a plethora of high-quality documentaries produced here, so it's no surprise that documentary filmmakers comprise the largest segment of the film community. Temple's program provides one reason for this slant; at its start in 1976 the MFA program specialized in documentary making, whereas New York and California stood as the centers for other branches of filmmaking. Although Temple has since broadened its base, moving towards more experimental work, this reputation remains.

Goodman, currently working on South Africa Undetected, a study of a modernist figure of South Africa, stands out as the most directly political of Philly's documentary-makers. Another characteristic mark of Goodman's work is its international focus.

Bob Mugge, on the other hand, known primarily for his film portraits of musicians, stepped strongly into the local spotlight with his Amateur Night at City Hall.

The best known of Janet and Michael Di Lauros' independent projects is The Family Caring, a documentary about a family coping with serious medical problems. Shortly after moving to Philadelphia from Pittsburgh in 1983, the Di Lauros formed Bulldog Film and Video Inc. With the revenue they earn from making commercials and industrials — instructional or promotional films for corporations — the couple finances their personal independent ventures.

Dipersio's story reads somewhat differently; his journey has taken him West rather than East, away from rather than towards Philadelphia. He, too, made documentaries before his exodus to the Coast. Once there, he continued working in this area with his award-winning Kid Gloves, a view of kids who learn to box for survival and then go on to professional boxing careers.

Currently, Pies divides his time between freelance advertising work and completing an abstract animated film, Sky Heart, a project funded by the Pennsylvania Arts Council. Rose, a Guggenheim Fellow, is presently working on Vox, a work that combines film, video and multiple audio tracks. Oh, and we didn't even get a chance to thank them."

"It looks like people are looking for films to have heroes in them," he says. "I'm interested in doing films that are beyond heroes and villains, and beyond necessarily happy endings."

There's no business like show business. — Irving Berlin via Ethel Merman

And, as could be attested to by Philadelphia's filmmakers, there's no business like no business. A rather unhurtly circle has emerged here: barely solvent fledgling filmmakers make relatively low-budget products, such as videos, shorts or documentaries; because no broad-based forum exists in which to show these types of work, the artists get little exposure; this, in turn, makes it nearly impossible to obtain financing — and so on and so on.

Money, constituting only one missing piece in the puzzle of Philadelphia filmmaking, can't change everything. But every little bit helps.

Since Myers took over in 1981, the budget for media arts within the funding given to the Pennsylvania Arts Council has grown from $40,000 to $400,000. This allows the Council to support quantitatively more filmmakers, even those determined to reach for the stars. But even help is limited:"It's not going to let the military establishment in this country off the hook," he says forthrightly. Then, laughing, he adds, "And I've only finished the first draft of the script a few weeks ago. This is just the beginning."

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A cop on the pan-ethnic beat
Sting and his quartet infuse four sides of vinyl with sophisticated rhythms

By Abigail Abrash

Refining his art further, Sting has cut a second LP deserving of his own self-directed praise. From the jazzed-up funk of the single, "We'll Be Together Again," to the reggae-over-easy "History Will Teach Us Nothing," Sting and his core quartet infuse basic Police-era pop with jazz-based rhythms, pan-ethnic percussion and a high level of clean musicianship. Spanning two discs with nearly 55 minutes of music, the 12 songs which comprise ...Nothing Like The Sun mesh together without ever losing their own unique qualities.

STING ...Nothing Like The Sun
A & M
On LP, CD, Cassette

The two years since Sting's first post-Police-partum LP, The Dream of the Blue Turtles, have been filled with baby-making and making music to raise awareness and money for Amnesty International and the Cancer Research Center. What has emerged in the form of ...Nothing Like The Sun is a rather relaxed, subdued and subtle Sting. His hard-edged, sometimes menacing glances into a very physical love — "I Burn For You," "Fuirais Toujours Fain de Toi," "Every Breath You Take" — have been replaced with a gentle and relaxed romanticism that extolls feminine virtues and family.

With numerous references to the heart, which he terms the body's emotional center, Sting exhibits his newfound soft side in "Straight To My Heart," the lifting Latin-tinged guitar of "Fragile," the jazz song-like "Sister Moon" and "Be Still My Beating Heart." The last, a dreamy lover's warning to the group for their bastardized "jazz" album.

The same has been said of this new release by Alan Light, a review in Rolling Stone which notes that the music stands firmly on its own.

Nothing like the Sun

With Turtles' bassist Darryl Jones and drummer Omar Hakim gone, the line-up now features two percussionists who have brought a new sophistication to the music.

Manu Katche and Mino Cinelu, of Miles Davis fame, have increased the rhythmic diversity of Sting's music in pleasant ways. The syncopated rhythms are stretched across the complex 7/8 meter of "Straight To My Heart" is evidence of their influence.

Even more noticeable is veteran keyboardist Kenny Kirkland's rise to prominence within the group's musical dynamics.

Kirkland, another Miles Davis protege, swings out with exuberance on the jived-up modern version of the Biblical tale of Noah on "Rock Steady," only to turn 180 degrees with another retro style (circa pre-World War II) on "The Secret Marriage," a tune adapted from a Hans Eisler melody.

A number of other famous names make their appearance on ...Nothing Like The Sun. Eric Clapton, Mark Knopfler and Ruben Blades join in on the political anthem "They Dance Alone (Gueca Solo)," which salutes the women of Chile who dance in the streets in silent protest, without their missing men.

While the great name guitarists featured here are barely evident, Branford Marsalis' sax weaves in and out of the melody with stirring results.

Aside from its single annoying address, "Hey Mr. Pinochet," the song unfolds into a lovely, slow lament which is destined for greatness as a stadium gripper on the next Amnesty International tour.

The stylistic diversity of ...Nothing defies its pigeon-holing in the pop/rock category, and no doubt will cause problems for those with a strictly regimented view of Sting's music.

Sting's collaboration with respected jazz musicians Hakim and Marsalis on The Dream of the Blue Turtles seemed suspect to some purists who chastized the group for their bastardized "jazz" album.

The same has been said of this new release — a false attempt at ethnic music in a pop format. Given that the very nature of music, and especially jazz, is one of constant improvisation and change, such pronouncements are simply counterintuitive.

What is distasteful is Sting's ever-present pretentious personality, which finds an oasis in the liner notes and sleeve photos and occasionally within the lyrics. But separated from the packaging, the music stands firmly on its own.

Despite the frequent lapses in lyric quality ("Come into my door/You'll never have to sweep the floor"), even Sting's songwriting has improved over Turtles' often annoying social commentary.

The bitterness has ebbed away, and Sting's songs are more poetic than preachy. The album is ...Nothing Like The Sun, but it certainly shines in its own right.

A tender young man explores the virtues of the female

Beach blanket 'Babylon'
Rifles miss the target; Squeeze shoots for Top 40

SQUEEZE
Babylon and On
A & M
On LP, CD, Cassette

Squeeze's second album since regrouping after their sudden breakup in 1983 captures the group in a rather relaxed mood.

After the complex production of their brilliant comeback LP, 1985's Cool For Tutti Frutti, Chris Difford, Glenn Tilbrook and company have apparently decided to kick back and have some fun.

The result is the most accessible and radio-oriented Squeeze album yet. Babylon and On is also less literate than the band's earlier outings, which may explain the hit-potential of this disc.

Squeeze has consistently failed to spawn Top-40 records in the past due in large part to the decidedly adult themes of Difford's verses.

Notwithstanding Tilbrook's hook-laden arrangements, it's always been hard to imagine the average teenybopper singing along to songs of adultery, alcoholism and broken marriages.

But Babylon and On sees Squeeze loosening up on a few songs. A prime candidate for radio play is "853-5937," with its answering machine message: "Angela can't make it to the phone/if you care to leave your name and number/please speak clearly after the tune/ she'll give you a ring when she's home."

Another potential single is "Trust Me to Open My Mouth." "I need a gob stopper/to keep my mouth shut/to keep my nose clean/who's it me who gets the bad luck?"

Both songs are utterly silly, but have the potential to become glued to the brain for days on end.

Longtime fans will feel more familiar with the themes presented in "Tough Love," about an abused wife who perseveres to save her marriage, and "Cigarette of a Single Man," which concerns the aimlessness of bachelor life.

Both are vintage Squeeze, coupling a bleak storyline with an infectious melody.

As on the last LP, bassist Keith Wilkinson and drummer Gilson Lavis churn out a driving, danceable beat, still new for this band.

Keyboardist extraordinare Jools Holland has adopted an uncharacteristically low profile this time around, but newcomer Andy McAlpine picks up the slack with well-timed horn and sax flourishes.

And to cap off the effort,
THE HOUSEMARTINS

The People Who Grinned Them- selves to Death

On LP, CD, Cassette

The Housemartins' second LP is deceptively happy. The enigmatic melodies and succulent harmonies that fill The People Who Grinned Themselves to Death hardly hint that this threadendously poppy band is more than familiar with a few of the century's greatest ideals.

This follow-up LP to the successful London 0 Hull 4 gives the Hull-based Housemartins a second shot at glory through their unusual combination of political criticism and foot-tapping hooks.

The songwriting team of vocalist Paul Heaton and guitarist Stan Cullimore still espouses a tri-cornered musical platform of Marxism, Christianity and the infelicitous fact that the group's business that flies off every groove.

As a result, their kids were starving. They chy while their lives are in danger. Lamentations to the country side and the worker by an insensitive agrarian.

The heartfelt melodies, lilting harmonies and poppy refrains appear without a heady text only once, on the major U.K. hit "Five Get Over Excited!"

The refrain of "Fun, fun, fun,(Jeremy)/Fun, fun, fun/(Fifi)/Fun, fun, fun/(Jeremy)/Fun, fun, fun/(Filli)"

The disc's only musical phrase that reads the way the whole LP ends.

Included as a bonus is a seven-inch single of the Isley Brothers tune "Caravan of Love," performed by the Housemartins a capella. "Caravan" supplies evidence of vocal talent that surpasses what is on the album proper.

Because of its friendly temperament, The People Who Grinned Themselves to Death is great spinning vinyl to accompany things you'd probably prefer by the way. Enjoying the dishwasher comes to mind, but ironing, dusting the shades and driving to work fit nicely with the LP's cheery, neck-jolting pace.

As such, it's not difficult to mistake the cast of The People Who Grinned Themselves to Death for the Housemartins themselves. It becomes obvious that, in spite of the fact that happiness of their music, the Housemartins don't see a whole lot worthy of fatal grinning.

Peter Taback

CELIBATE RIFLES

Roman Beach Party

The Celibate Rifles are best in live performance. They have a tendency to play faster and louder, yet still maintain a tight, precise feel. It is in this forum — and not on Roman Beach Party — that the group's true colors come through.

Todd Margasak

HIRAM BULLOCK

Give It What U Got

All Sides

In the mid-'80s, guitarist Hiram Bullock left the Late Night with David Letterman band to spotlight his well-received 1986 funk/jazz-pop LP, From All Sides.

On his debut LP, Bullock asks in the liner notes: "Should I play jazz fusion or maybe rock? Perhaps some serious funk?"

"At the time, he played all these styles very competently. The LP is very polished and slightly poppy, but quite effective. A variety of funky, rock, jazzy tunes showcases Bullock's virtuous playing.

But his latest LP, Give It What U Got, is characterized by a hot horn section consisting of Michael and Randy Brecker (tenor sax and trumpet) and David Sanborn (alto sax). The ballad "Angelina" ends the album on a rather schmaltzy note. With Bullock begging Angelina not to let her "love turn to hate," it's evident that this song — and album — represent a wrong turn for Bullock.

David Greenberg

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No one ever said that bands from Hull, U.K., had to look tough
Getting bored by the Boston-Los Angeles NBA dominance? You're not alone. Those two teams have won all but one championship this decade (Philadelphia in 1983 being the exception).

Their success has been driven by Larry Bird and Magic Johnson, the league’s two best players, who both arrived in 1979.

Bird, with his blue-collar work ethic and brilliant clutch play, and Johnson, with his magnetic personality and ability to spark the devastating Laker fast break, have guided the league to financial success at a time when many teams appeared to be on the brink of folding.

The league must be given some credit as well. Commissioner David Stern has implemented a demanding drug-abuse policy which stands alone among the major sports in its effectiveness.

Further, the players union, although still without a contract, has learned frantically, with its football and baseball counterparts and has refused to strike. This type of smart management has brought the league to previously unknown financial success, and the NBA has indeed been more successful in recent years than the NFL or Major League Baseball.

But there is a new era beginning in the NBA. Johnson and Bird are aging, and so are their teams. The great influx of talent from the collegiate ranks over the past three years has enabled once-pastetic teams to improve dramatically.

This season may indeed mark the end of an era. Young teams on the rise — such as Atlanta, Detroit, Dallas and Seattle — have the makings, for the most part, to match the kings, but lack the cohesiveness and experience that defines champions like the Lakers and Celtics.

ATLANTIC

The Boston Celtics are the heavy favorites to win the division, with Bird, who is still around, being the key. Bird makes them great, but McHale makes them champions.

McHale presents the biggest matchup problem in the league, with his long arms intimidating on defense and his fade-away jumper wreaking havoc all over the league. The problem, though, is that McHale recently underwent foot surgery, and how his veteran body responds will determine the Celtics’ fate.

In the backcourt, Danny Ainge is perhaps the third-best wing guard in the NBA, behind Michael Jordan and Rodman Blackman. Dennis Johnson is still solid, and number-one pick Reggie Lewis helps the invisible bench. Oh, Len, where are you?

The rest of the division is a scramble to rise above mediocrity. The New Jersey Nets may shock some people with a rebounder in the league), Orlando Woolridge (who can score against anybody) and steady Mike Gminski at center.

SIXERS fans will be in for a long year. The 76ers are basically the same as they were last year — which wasn’t much — but the rest of the league has gotten better.

Seven-foot center Chris Welp will be as effective for the Sixers as Len Bias was for Boston, and will do nothing that Tim McCormick and Mark McNamara can’t do. Charles Barkley is great, but he’s only 6-4, and 6-4 people don’t win titles, except for the rebounding titles he wins since he matches up against opposing small forwards.

David Wingate, with his outstanding defensive skills, will be more than adequate at wing guard, but he needs to develop offensively. Give him Andrew Toney’s jump shot and you’ve got Oscar Robertson II.

Maurice Cheeks is still the third-best point guard in the NBA, behind Magic and Isiah, but he gets injured often due to the number of minutes he racks up. He’s also the one man the Sixers can’t lose for an extended period of time, so a back-up must be found (got lost, Steve Colter).

Poor Rick Pitino. He left better players at Providence than he’s got with the New York Knicks. There’s Patrick Ewing, who looks as though he’s ready to become great. Now that Hubie Brown has left town, Ewing won’t get stuck in a power forward, where he has to chase around the paint, thus wearing down his knees. Even if he scores 25 a game, the Destroya needs some bodies to help fill the pai.

Mark Jackson, the best point guard in the draft, was a great first pick and will solidify the point, but just imagine what that lottery pick could have done. Was Gerald Henderson really worth it? They could have had Olden Polynice.

The rest of the team stinks: it’s easily the worst in the conference. Kenny Walker is too short for big forward and cannot shoot, which eliminates the small forward spot. (You know, they could have had Ron Harper with that draft choice, but management made a big boo-boo).

Pat Cummings at power forward? Be serious. Buck Williams salvates when he plays these guys — the worst rebounding team anywhere. Patrick may as well play with four guards.

Someone please tell us why Bill Cartwright is still here? Hell, trade him for a water boy. Just get rid of the hypnotic Dra. At least there’s the new-found Sidney Green, who we all know is a much better player than Bernard King.

CENTRAL DIVISION

The league’s toughest division. The Atlanta Hawks have the most sheer physical talent, especially up front. Dominique Wilkins is criticized for shooting too much, and leaving town during crunch-time, but he is nevertheless an immense talent. And, oh my, can he dunk!

But the Hawks have loads of jumping-jack, athletic big men. Kevin Willis is the NBA’s next dominant power forward. Antti-Carr, Cliff Levingston, Tree Rollins and even I0n Konkak give them the deepest frontline in basketball.

In the backcourt, Randy Wittman is a solid, if unspectacular, shooting guard, and Glenn “Doc” Rivers, is no slouch at point guard. Spud Webb is exciting — at 5-7 he can dunk any-which-way and will come off the bench to spark the fast break.

The Detroit Pistons are a good bet to win the division. They might be a tad short of the Hawks in terms of physical talent, but they have one thing that Atlanta does not: Isiah Thomas. "Pocket Magic" is pound-for-pound, the best basketball player on earth. He controls the game for the Pistons, who on occasion play out-of-control. Isiah can dominate the game from the point, and with Vinnie “Microwave” Johnson coming off the bench to pour in the points and Adrian Dantley scoring from the low post, Detroit won’t lack for points.

The Chicago Bulls will be the surprise team in the East. Everyone knows about Michael Jordan, but first-round draft pick Scottie Pippen can play three positions. The other high draft choice, 6-11 Horace Grant, will help underneath.

Charles Oakley is not quite polished offensively, but he is, after only two years in the league, a dominant rebounder. Add the experience of Artis Gilmore, Dave Corzine and John Paxson, and the Bulls may make a run at Atlanta and Detroit by year’s end.

A team that’s easy to forget is the Milwaukee Bucks. The big question for them is, “What’s life after Don Nelson?” Rookie coach Del Harris inherits a solid squad led by Sidney Moncrief, who in 1984-85 was the best two-way guard in the league. But he’s hurt as usual, and how his knees hold up will dictate the Bucks’ success.

That puts the burden on Terry Cummings, who has to become a leader, even though his heart condition holds him to 35 minutes per game. Cummings will get help from point-forward Paul Pressey, who is revolutionizing the game with his ability to play guard in a forward’s body.

Jack Ramsay should have won Coach of the Year for his transformation of the Indiana Pacers, one of the rising young teams. Rookie of the Year Chuck Person is the best young forward in the league, and if Wayman Tisdale plays the way he did in college’s frontcourt, which includes veteran Herb Williams, will give coaches nightmares for years to come.

The Cleveland Cavaliers are the best last-place team in NBA history, and they won’t be there much longer.

The backcourt features Ron Harper, whose style of play comes up images of a young Julius Erving. He’ll miss a
month with a broken foot, but hopefully will not join Bill Walton among the chronically broken-footed.

Drafting 6-1 Cal-Berkeley point guard Kevin Johnson on the sixth pick was a brilliant move. Along with Harper, he'll be part of the best young backcourt in the league.

Not that the guys up front are weak. Brad Daugherty showed he's not the typical ACC power forward. He's a fundamentally sound and tough center; a good number-one pick last year.

Alongside him will be John "Hot Rod" Williams, who overcame more adversity than any player in the league when he was acquitted in the Tulane point-shaving scandal. He extracts revenge on the league every night with his size and mobility.

**WESTERN CONFERENCE**

**MIDWEST DIVISION**

It's the rising division, only because it's been so bad for so long. The best of this crop is the Dallas Mavericks. Their starting five is outstanding; their bench is outstanding; their fans are outstanding. So what's the problem? Simple. They're in the Lakers' conference.

If James Donaldson emerges as a dominant center, which he has the ability to do on the defensive side, then they may well outlast the Lakers. Sam Perkins is silky smooth at power forward. Roy Tarpley is instant firepower off the bench.

Mark Aguirre, who saves his best performance for the Lakers, can be either great, really great, or bad, really bad. He is often said to be a complainer and a gamer, an unpopular combination with his teammates. But when he has his game in high gear, with his size and mobility, he is truly unstoppable.

The backcourt is outstanding, lead by RolandOoOoo Blackman, the best shooting guard outside of Michael Jordan. Derek Harper, when he knows how much is on the clock, is a good point guard who knows his role on this offensively lethal team.

Bill Fitch is in the hot seat. And he should be, because he is arguably the worst coach in the league. His Houston Rockets have the most talented front-court in the history of the game, and Fitch does not know how to use it.

Akeem Olajuwon is the league's best centerand at 26, he's still just learning the intricacies of the game.

Ralph Sampson, on the other hand, is the biggest bust in the history of the league. Although Sampson is the most physically gifted player ever, he leaves town when his team needs him most. Granted, he is playing out of position at power forward, but you would think he could at least play like an all-star. The man has no heart.

The surprise team out west will be the Utah Jazz. No matter how corny Coach Frank Layden's jokes are, they work well when the "W-Jazz" delivers them. That's Karl Malone, the best power forward in the West.

At 6-9, Malone rebounds like Buck Williams, scores like Kevin McHale and is as strong as Maurice Lucas. He's a franchise player, and the Jazz were wise to sign him to a long-term contract this summer.

Alongside the Mailman, is the "House" — 7-4 Mark Eaton (as in, "eating your shot for lunch"). He dominates defensively, but must pose more of an offensive threat to prevent double-teaming on Malone.

The answer to that problem, however, may be Darryl Dawkins, who has been temporarily suspended following his wife's death. He may come back and play spirited, or he may come back with fire in his eyes, in which case the rest of the league had better run and hide, and Utah will run to the championship series.

The Sacramento Kings are a team on the rise. Otis Thorpe, from Providence, is one of the top, and most underrated, power forwards in the league.

The Kings will surely miss Eddie Johnson up front, whom they traded to Phoenix for Eddie Pinckney. Pinckney will get some run and score some points, but he won't replace the solid 6-10 Johnson.

If Thorpe can get some help at center from LaSalle Thompson, that might make up for Johnson's departure. Thompson and backup Joe Kleine will be the best test for new coach Bill Russell and assistant Willis Reed, two of the greatest centers in NBA history.

The Denver Nuggets will go as far as Calvin Natt's Achilles tendon takes them. When he went down in the first game last season, so did the Nuggets' hope of being a .500 team. He seems to have recovered, but can he take an 82-game pounding?

The ageless poet, Alex English, will take care of the scoring, an aspect that's essential in coach Doug Moe's defenseless wonderland.

And then there's Fat — Lever that is, the poor man's Magic Johnson, except that Fat had more triple-doubles (16) last season. But to make Lever carry such a load again is criminal so the Nuggets wisely picked up Jay Vincent from the Bullets, (courtesy of Ferry, the aforementioned idiot).

In two years the San Antonio Spurs will kick ass, but the truth is they won't much of anything now. Except for "The Truth."

After being acquired from Portland, Walter Berry was a terror for the Spurs. His cat-quick moves, combined with an awkward jumper and aggressive temper, made him difficult to control in the paint. When David Robinson joins him, the Spurs will hurt some teams.

For now though, the strength is in the backcourt. Alvin Robertson is the league's second-best defensive guard, after the Lakers' Michael Cooper. He runs the show.

**PACIFIC DIVISION**

The pride of the NBA is the Los Angeles Lakers, last year's champions and our pick to be the first team to repeat since the 1968-69 Celtics. The Lakers have it all — the league's best talent, an outstanding coach in Pat Riley, and a smart, veteran team.

And they have Magic Johnson, the league's best player last year. If his enthusiasm stays at the level it did, and his knees hold up, Magic may win the MVP again.

Johnson is joined in the backcourt by Byron Scott — deadly in the Forum but a zombie on the road — and Michael Cooper, the league's best sixth man and the only player who can shut down Larry Bird.

Up front, there is the ageless one, Kareem Abdul-Jabbar, who can be effective all year since he's got Mychal Thompson to spell him. Raping the Spurs to get Thompson was the most important acquisition in the league last year, as it solved the Kevin McHale match-up problem.

Then there's James Worthy.

**Rookie Chris Welp won't provide much offense for Philadelphia**

Staff Photograph by Tommy Leonard

Fighting for second is last year's Cinderella team, the Seattle Supersonics. Coach Bernie Bickerstaff (Hey Ferry, why did you let him go?) got his team to upset Dallas and Houston before losing to the Lakers in the conference finals.

This year people will be ready for the Sonics, especially for Dale Ellis, who came into his own in branding the Mavericks. Now we'll find out if he's for real.

Tom Chambers and the X-Man, Xavier McDaniel, give Seattle a tough back-court, especially for the wimp-ridden West. Further muscle comes from center Alton Lister and rookies Derrick McKee and Olivia Potyrek.

Can the Golden State Warriors survive without Purvis Short? True, he played no defense, but 18 points a game isn't shabby.

Joe Barry Carroll finally grew up last year, and provided the Warriors with a semi-dominant big man. A similar effort would produce the team's upper echelon. Now, if Chris "Where's my roommate's stereo?" Washburn comes back, the Warriors could mix it up with the Rockets.

The backcourt is led by Eric "Sleepy" Floyd, who woke up and became the West's second-best point guard and an All-Star. Complementing Floyd is Chris Mullin who, if he loses some weight, can be a deadly shooter from the wing.

Without McDaniel, whose career may end due to a broken leg, the Portland Trailblazers are a .500 team if everybody plays.

Wing guard Clyde Drexler is one of the most underrated and talented players in the league — only he, Magic and Bird averaged 30 points, six rebounds and six assists.

But Drexler really needs to get the hell out of Portland and onto a team that runs. He and Kiki Vandeweghe are not compatible if you want to get past the first round of the playoffs.

Terry Porter mans the point competently, but no better, which means the Lakers eat these guys for lunch.

The Los Angeles Clippers were an embarrassment last year at 12-70. But they used their three first-round picks wisely, drafting a foundation in Reggie Williams, Ken Norman and Joe Wolf.

Williams will start immediately, either at off guard or small forward. He is so fundamentally sound that he alone could lift the win total to 20. Center Benoit Benjamin could lift it to 30 if he shows up and realizes half of his potential.

The Phoenix Suns were rocked last year by a drug scandal that involved most of the team, including star player Walter Davis, who just four years ago was the best wing guard in the West. Davis had to testify against his teammates in court, but it will be interesting to see how the players react.

First-round pick Armon Gilliam will start right away at power forward, and should justify his being the second overall choice. He'll free-high wire artist Larry Nance from excess double-teaming in the paint, allowing the 6-10 Nance to use his height against small forwards.
The man under all of this water, Paul Newman, and Robert Redford team up as a pair of con artists in one of the best films either will ever make. The Sting airs Sunday night at 11:30 on channel 3.

KYW Philadelphia, PA 3
WPVI Philadelphia, PA 6
WCAU Philadelphia, PA 10
WHYY Wilmington, DE 12
WPHL Philadelphia, PA 17
WTAF Philadelphia, PA 26
WWLG Philadelphia, PA 57

WEEKDAYS
November 12-18
These listings include the schedule for weekday morning and afternoon programming.

MORNING
5:00 am (3) Morning Stretch (Perspective)
5:30 am (3) Delaware Valley Forum (TU) What's Happening Now
5:30 am (3) Farm, Home, and Garden (AM Philadelphia)
5:55 am (3) Good Morning Roberts (TU) Dilbert's Island
(3) (TU) Cartoon
6:34 am (3) Before Hours (FR) Cartoon

CONTEST

The MOVIE TICKET

O solo mio! Just the sight of this famous Italian actor sends us into song. He, coincidentally to be sure, happens to be the favorite actor of an equally famous Italian director. In 1963, they combined on a film dramatizing the troubles of a director in choosing his next project.

Yes, all this backdoor does have a point. Can you name the actor, the director and two of the celebrated actresses who played roles in the director's equally demented fantasy and real life, call 989-9866 T-Between 6:16 and 6:23.

The first caller will win, as usual, two video rentals and a video cassette player (store restrictions apply) from The Movie Ticket, Houston Hall's video paradise. And oh, let's say, three runner-up will receive whatever exciting stuff we've got around the office which might just include movie posters. Rasta pasta.

16 / 34th Street November 12, 1987
### FRIDAY
**November 13**

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
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<tbody>
<tr>
<td>6:00 pm</td>
<td>@ NBC News</td>
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<tr>
<td>7:00 pm</td>
<td>@ People's Court</td>
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<tr>
<td>7:30 pm</td>
<td>@ Evening Magazine</td>
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<tr>
<td>8:00 pm</td>
<td>@ Christmas in California</td>
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<tr>
<td>8:30 pm</td>
<td>@ Family Ties</td>
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<tr>
<td>9:00 pm</td>
<td>@ Simon and Simon</td>
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<tr>
<td>9:30 pm</td>
<td>@ Miami Vice</td>
</tr>
<tr>
<td>10:00 pm</td>
<td>@ Wall Street Live</td>
</tr>
<tr>
<td>11:00 pm</td>
<td>@ Miami Vice</td>
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**SATURDAY**
**November 14**

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:00 am</td>
<td>@ $100,000 Pyramid</td>
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<tr>
<td>5:15 am</td>
<td>@ Ask Dr. Ruth</td>
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<tr>
<td>5:30 am</td>
<td>@ Kingpin's Island</td>
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<tr>
<td>5:30 pm</td>
<td>@ Public Affairs</td>
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<tr>
<td>6:00 pm</td>
<td>@ Connections</td>
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<tr>
<td>6:30 pm</td>
<td>@ Vegetable Soup</td>
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<tr>
<td>7:00 pm</td>
<td>@ Courageous Cat</td>
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<tr>
<td>7:30 pm</td>
<td>@ Muppets</td>
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</tbody>
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### Under the PALM

**ISRAELI RESTAURANT**

**505 Haverford Ave. • 878-0900**
Phila., PA.
(2½ blocks in from City Line)

- **Just Minutes From Campus**

**34th Street**
November 12, 1987 / 17

**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 cafe 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.

Open Daily For Dinner
Sat. & Sun. Serving Lunch and Dinner
**SUNDAY**

**November 15**

5:15 am | Bill Cosby
6:15 am | Larry Jones
7:00 am | Sunday Today
7:15 am | Larry King
7:30 am | CBS Morning News
8:00 am | CBS News
8:30 am | This Morning
8:30 am | Family Ties
9:00 am | Mike Royko
9:00 am | Meet the Press
10:00 am | The Boy Meets World
10:30 am | News
11:00 am | Face the Nation
11:30 am | The Today Show
12:00 pm | Wheel of Fortune
12:30 pm | The Phil Donahue Show
12:30 pm | The Jerry Springer Show
1:00 pm | The Young and the Restless
2:00 pm | The Young and the Restless
3:00 pm | The Young and the Restless
4:00 pm | The Young and the Restless
5:00 pm | The Young and the Restless
6:00 pm | The Young and the Restless
7:00 pm | The Young and the Restless
8:00 pm | The Young and the Restless
9:00 pm | The Young and the Restless
10:00 pm | The Young and the Restless
11:00 pm | The Young and the Restless
12:00 am | Late Late Show
12:30 am | Late Night with David Letterman
1:00 am | Late Night with David Letterman
1:30 am | Late Night with David Letterman
2:00 am | Late Night with David Letterman
2:30 am | Late Night with David Letterman
3:00 am | Late Night with David Letterman
3:30 am | Late Night with David Letterman
4:00 am | Late Night with David Letterman
5:00 am | Late Night with David Letterman
6:00 am | Good Morning America
7:00 am | Good Morning America
8:00 am | Good Morning America
9:00 am | Good Morning America
10:00 am | Good Morning America
11:00 am | Good Morning America
12:00 pm | Good Morning America
1:00 pm | Good Morning America
2:00 pm | Good Morning America
3:00 pm | Good Morning America
4:00 pm | Good Morning America
5:00 pm | Good Morning America
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10:00 pm | Good Morning America
11:00 pm | Good Morning America
12:00 am | Good Morning America
1:00 am | Good Morning America
2:00 am | Good Morning America
3:00 am | Good Morning America
4:00 am | Good Morning America
5:00 am | Good Morning America

**MONDAY**

**November 16**

Complete weekday morning and afternoon listings can be found on page 10.

6:00 am | The Morning Show
6:30 am | Good Morning America
7:00 am | Good Morning America
8:00 am | Good Morning America
9:00 am | Good Morning America
10:00 am | Good Morning America
11:00 am | Good Morning America
12:00 pm | Good Morning America
1:00 pm | Good Morning America
2:00 pm | Good Morning America
3:00 pm | Good Morning America
4:00 pm | Good Morning America
5:00 pm | Good Morning America
6:00 pm | Good Morning America
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9:00 pm | Good Morning America
10:00 pm | Good Morning America
11:00 pm | Good Morning America
12:00 am | Good Morning America
1:00 am | Good Morning America
2:00 am | Good Morning America
3:00 am | Good Morning America
4:00 am | Good Morning America
5:00 am | Good Morning America

The Jerk, wherein the old Steve Martin (the dude with a fish in his pocket and an arrow through his head) picks out a thermos for the old Bertrando Peters (the starring actress minus Tony awards), Sunday night at 11:30 on channel 6.

**Married...With Children**

**Monday, November 16**

Married...With Children is a sitcom that revolves around the lives of the Bundy family. The series follows Al Bundy, a middle-aged man, and his family, including his wife, Peg, and their children, Bud and Kelly. The show is known for its comedic take on family life and has been praised for its relatable humor. 

**Saturday Night Live**

Saturday Night Live is a comedy sketch show that has been running for several decades. It features various skits, musical acts, and comedy segments that often have political and social commentary. 

**The Young and the Restless**

The Young and the Restless is a long-running daytime soap opera that focuses on the lives of the Abbott and Newman families in Genoa City. It is known for its dramatic storylines and chemistry between its cast members. 

**Good Morning America**

Good Morning America is a morning talk show that covers a wide range of topics, from celebrity interviews to news segments. The show is known for its engaging hosts and lively format. 

**The Jerry Springer Show**

The Jerry Springer Show is a daytime talk show that features controversial and sometimes heated discussions on various topics. It is known for its candid conversations and guest appearances by notable figures. 

**The Late Show with David Letterman**

The Late Show with David Letterman was a late-night talk show that ran for several decades. It featured various guests, including comedians, musicians, and celebrities, and has been known for its snarky humor and audience interaction. 

**The Tonight Show with Jay Leno**

The Tonight Show with Jay Leno was a late-night talk show that was hosted by Jay Leno. It featured a mix of comedy sketches, musical performances, and interviews with famous guests. 

**The Daily Show with Jon Stewart**

The Daily Show with Jon Stewart is a satirical news program that uses comedy to critique the news media and current events. It has become known for its sharp political commentary and unique approach to news reporting.
**FILM**

**BROADWAY BOUND**
Eugene Jerome and the gang return
(Forrest Theater, 1114 Walnut St., 923-1519)

**DRINKING IN AMERICA**
The humor of Eric Bogosian's heavy-handed one-woman show does much to soften the serious edges
(REVIEW, PAGE 6)

**DEATH WISH 4: THE CRACKDOWN**
Michael Nouri, returns as a cop hunting a destructive alien
(Academy of Music, Broad and Locust Sts., 567-2234)

**MACBETH**
Maestro Rafaei Fruhbeck de Burgos conducts a program of Hayden's Symphony No. 6, and Stravinsky's "The Rite of Spring"
(Philadelphia Orchestra, 222-2234)

**DECONTROL**
Local dittomers crank out the sounds of U.K.-style punk, Thursday
(Antic City, 29th and Chestnut Sts., 386-1207)

**THE STARBURWS**
Critically acclaimed folk-rock group of the early '70s blends classical, folk and art rock into a palatable whole
(Friday, Chestnut Cabaret, 38th and Chestnut Sts., 222-2234)

**JOHNNY WINTER**
W/CORAZON AL SUR
Pat-ethnic: "Boogie for Bandits" helps raise funds for the Committee for Health Rights in Central America
(Sunday, Christian Association, 36th St. and Locust Walk, 627-4825)

**BERNEY KESSEL**
Jazz guitarist played with such greats as Artie Shaw, Charlie Byrd, The Oscar Peterson Trio during the '40s and '50s.
(Philadelphia Orchestra, 222-2234)

**DEATH OR ALIVE**
Orion entertainment Spins You Right Round the anticipated superstitions of the number 13 Friday
(Pulsations, Route 1, Glen Mills, 459-4140)

**PHILADELPHIA ORCHESTRA**
Maestro Rafael Frühbeck de Burgos conducts a program of Hayden's Symphony No. 6, "La Matin," Argento's Capriccio for Clarinet and Orchestra "Rossini in Paris" and Stravinsky's "The Rite of Spring." Friday and Saturday
(Philadelphia Orchestra, 222-2234)

**AGITPOP**
"ELECTRIC LOVE MUFFIN" AND A SUBTLE PLOT
Minimalist pop band from the West provide maximum enjoyment when they show down with Philly's own power garage punk bakers of destruction.
(Sunday, Revival, 22 South Third St., 627-4825)

**THE GLASS MENAGERIE**
The husband-and-wife team of Paul Newman and Joanne Woodward makes a fine adaptation of Tennessee Williams' play
(REVIEW, PAGE 7)

**DEHOUSE**
Stalwarts of the late '70s American new wave sound Shave It up with Australian electro-romantic popsters. Friday
(Spectrum, Broad and Walnut Sts., 369-5000)

**TIM AND THE DUB WARRIORS**
Reggae rebels rock out in a Phillyambia style.
(Brockhall, 1320 South St., 545-6893)

**THE PRINCESS BRIDE**
Rob Reiner's trip to never-never land is never quite as funny as it could have been. Oh, grow up.
(Philadelphia Civic Center, Civic Center Blvd. at 33rd St., 732-3189)