U. will not alter safety policy for Farrakhan

By Jenny Nett

If Nation of Islam Minister Louis Farrakhan's appearance on the University campus this week is to be made secure, it is likely to maintain their refusal to allow local directors, armed guards or body snatchers on campus grounds. "We want to keep Farrakhan out," said the President William Epstein said yesterday.

Organization of Black Co-

nominating Executive Director Council of Associates had decided that Farrakhan would speak at the University next semester. But a spokesperson for the Nation of Islam could not confirm general public would be allowed to hear the minister, 63, speaking on November 20, at the College of Associates had decided to allow Farrakhan to speak at the University next semester.

Tidrick said she has been in contact with Representative Chris Lyman said this week that the new indictment for cocaine trafficking, including the "kingpin" charge. Assistant to the President Sheldon Hackney and the top administration officials have now sent a letter to a South African minister demanding the arrest of the white supremacist leader.

W. Phila. synagogue faces struggle

By Greg Sisson

President Sheldon Hackney and the top administration officials have now sent a letter to a South African minister demanding the arrest of the white supremacist leader.

The Belh Hamedrosh Hashidol Id Hi Jacob synagogue is located in West Philadelphia on 60th Street.

The letter states, "You are asking the Councils of Presidents, Councils of Students and Presidents...to police the actions of teachers and students on and off the campus in ways that are inconsistent with universal standards of freedom and humanity."

The letter concludes by urging the administration to not impose the restrictions.

In addition to the key presidents, the letter is signed by the presidents of the four universities, the University of Pennsylvania, Temple University, Drexel University, and the College of Associates of the Massachusetts Institute of Technology.

Barbara Tidrick, vice president of the University, said that she has been in contact with Representative Chris Lyman, a member of the College of Associates, and has been in contact with the university administration officials.

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"It's a novelty right now," he added. "It will wear off as bad as he had anticipated."

"They actually look pretty nice," he said. "But the costs are too high. The windows need to be tinted so that they will close and the windows are too small."

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Yale past deadline in union negotiation
By R. Paul Herman
Yale University's workers are threatening to strike if the administration does not propose a new, fair contract by December 1, the formal deadline of December 1 for a planned contract settlement.

The Yale's key economic issues include pay, insurance, and working conditions. The labor organization, Unite Here Local 35, has been negotiating with the university for months, but progress has been slow.

The University's labor negotiator, Michael Schoen, said yesterday that the negotiations are "very serious," and that the university is "open to a fair settlement." He added, "We are very disappointed that the university has not made a reasonable offer."
Former U. student pens a controversial comedy

By Michelle Green

When Cathy Crimmins came to the University as a philosophy student in 1976, she expected to obtain a doctorate in medieval English literature and become a professor. Little did she suspect that she would later become a bestselling author.

Profile

be a celebrated author — not of an academic treatise, but of a humor book — as the first woman to turn a controversial comedy into a book-length manuscript. "I have always loved comedy, and I thought it would be a good way to express my ideas," she said.

Crimmins has attracted attention with her new book, "The Sufferings of Women," which is currently circulating around the country. Several bookstores and libraries have expressed interest in stocking the book, and it has already sold out in its first printing.

The Government of Boyland

Boy Polti

President: Chuck Yeager
Vice-President: Thomas Robinson
Secretary: Bob Blackstock
Treasurer: John Green

Committee Chairman

Volunteers: Les Jacobson
Publicity: Norman Miller
Banquets: Fred Perdue
Buildings: Donald Trump
Entertainment: Bob Blackstock

According to Maurice Burrison, the head of the Boyland Club, the idea for an exhibit of bindings came from a conversation with a former student. "I had always drawn when I was lit- tle," he explained. "The first few years, it was a neat thing to do, but then a neighborhood gave me drawing toys and I started making little toys in it."

"It was a fun way to express myself and my talent," Burrison said. "I hope it will be a success for the club."
Student Health Condoms

Continued from front page
down to flats on the front row. "It was added.

Some students complained that they
didn't think it was the job of the
condom advisor to become involved
in their sex lives.

"It's none of that business," Col
lege Supervisor Andrea Lindemann said.

But most students agreed that the
"Awareness Workshop on Birth Con
traception" was an invasion and they
planned to skip it. The Hill House graduate row both
"was a complete waste of time and an
enormous waste of time."

The event was held in the Wellman
Auditorium on the City College Campus

Correction

A story in yesterday's edition of The Daily Pennsylvanian, incorrectly identified Stan Flandrin as the University's quality assurance director. It appears that the latter is a project chemist inspector.
Moot court brings out best in four third-year U. law students

By Eric Frank

Four University law students vied for the initiative and the advantages of a two-minute, 30-second debate in the final round of the National Moot Court competition in October. The competition was part of the American Bar Association's annual meeting.

The contest was held in the University of Pennsylvania's Law School, with the four students competing for the title of national champion. The competition was organized by the American Bar Association's National Moot Court Board.

The contestants were: First-year law student Atul Chhajed, who represented the plaintiff in the case; second-year law student Elizabeth Dougherty, who represented the defendant; third-year law student Ashwin Rajaram, who represented the plaintiff's attorney; and third-year law student render Price, who represented the defendant's attorney.

The case involved a dispute over the ownership of a rare antique painting. The plaintiff claimed that the painting was a family heirloom, while the defendant argued that it was a gift from a wealthy benefactor.

The contestants were given the opportunity to present their arguments to the judges, who were legal professionals from various parts of the country. The judges were looking for clear and concise arguments, as well as the ability to think on their feet.

The contestants were given the opportunity to rebut their opponents' arguments, and to present their own case from a different perspective.

The final round was held in front of a live audience, and was broadcast on live TV. The contestants were judged on their ability to present their arguments, their ability to respond to their opponents' arguments, and their overall performance.

Atul Chhajed was declared the winner of the competition, and was awarded the title of national champion. The other contestants were awarded honorable mention.

The competition was a great success, and the University of Pennsylvania Law School was proud to host such an esteemed event. The school looks forward to hosting the competition again in the future.
A Possible Step

First Step has a difficult choice to make. The group, which was formed to promote Black-Jewish dialogue, may decide whether or not to accept a proposed speech by Nation of Islam leader Louis Farrakhan next semester. Because Farrakhan has been accused of making anti-Semitic remarks in the past, the group is justifiably wary about actively supporting his appearance at the University.

First Step stands opposed to the idea of staging an anti-Semitism forum. The group's identity is steeped in its anti-racist and anti-hate mission, and it feels that supporting Farrakhan’s speech would work against its goals. However, the group is divided on whether to ban the speech outright, or to permit it with conditions such as a debate with Farrakhan.

The incident which took place on the night of Nov. 26, in which a Pakistani student was assaulted right in the heart of the Penn campus, has once again brought to the surface the issue of the safety and well-being of minority students here. The existence of racial and ethnic tension on the University’s campus has never been more evident.

The event, which occurred at the union of the National Organization of Women (NOW), should serve as a wake-up call to students, faculty, and administrators alike. The NOW incident highlights the need for increased security and support for minority students.

The NOW incident also raises questions about the University’s response to such incidents. The administration has been criticized for its slow and inadequate reaction to similar incidents in the past. It is crucial that the University takes immediate and decisive action to address this incident and to prevent similar incidents from occurring in the future.

The University’s response to the NOW incident should be guided by a commitment to fostering a safe and inclusive environment for all students. This includes providing adequate security measures, ensuring a prompt and thorough investigation of the incident, and taking proactive measures to address the underlying issues of racism and discrimination.

It is also essential that the University’s response to the NOW incident sends a clear message to students and the broader community about the importance of diversity and inclusion. The University should actively work to create a culture of respect and understanding, where all students feel valued and supported.

In conclusion, the NOW incident is a stark reminder of the ongoing struggle for racial and ethnic equality on the University’s campus. It is crucial that the University takes immediate and decisive action to address this incident and to prevent similar incidents from occurring in the future. The University’s response should be guided by a commitment to fostering a safe and inclusive environment for all students, and it should send a clear message to students and the broader community about the importance of diversity and inclusion.

Rent My Apartment

By Gersh Kuntzman

Today was the day. I finally broke through the silence. I spoke to a woman who was interested in renting a room from me. I told her I was interested in renting a room from her as well. I mentioned that I was interested in renting a room from her because I thought it would be a great opportunity to meet new people and to get to know each other.

She seemed a bit taken aback by my approach, but she agreed to meet me. We had a pleasant conversation and we agreed to meet again next week to discuss the details.

I am hopeful that we will be able to arrange a deal that works for both of us. I think it would be great to live with her and get to know each other better. I am looking forward to the meeting and I hope we will be able to come to an agreement.

I believe that renting a room from each other would be a good opportunity for us both. It would give us the chance to get to know each other better and to learn more about each other.

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Be A Columnist (Or Just Look Like One)

Okay, there seems to be some confusion about exactly what you should do if you want to write a bi-weekly DP column next semester. It’s really quite simple, so read this carefully, and you’ll have no trouble.

First of all, there is no formal application. You will have to make your own application, which should consist of: (1) a writing sample — preferably a sample column, (2) a letter stating why you want to write a column with a list of column ideas, (3) your name, class, and school, and (4) your home address. This information should be submitted to me by December 15th.

The Daily Pennsylvania, 4015 Walnut St., Philadelphia, PA 19104. Have applications here by December 15th or else.

Quotation of the Day

"Most of the presidents, including ours, are opposing黄河 to make a military strategizing the crime of civilization." — President Vincent Rlaha.

Policy on Submissions

The Daily Pennsylvania welcomes comments from the University community in the form of letters to the editor. All letters, columns, and articles appearing on this page represent the opinions of the authors and do not necessarily reflect the views of the editors, staff, or The Daily Pennsylvania. The Daily Pennsylvania reserves the right to edit submissions for length, style, and content. The Daily Pennsylvania does not discriminate on the basis of race, color, religion, national origin, gender, or sexual orientation.

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ROTC places third in summer camp

By Andrew Watson

The University’s Army Reserve Officer Training Corps had the honor of representing the Army in a recent competition for the summer. The summer camp was held at Fort Bragg, North Carolina, where the students faced a rigorous curriculum and experienced a variety of physical challenges.

Advise is a six-week session, with the students selected to attend from ROTC programs across the United States. After completing the training, the students were tasked with a series of tasks, including tactical exercises and administrative duties.

Garfield noted that the students were well-prepared for the challenges ahead. "We trained hard and were able to put our skills to the test." The students were evaluated on their physical abilities, leadership skills, and teamwork.

In conclusion, the students were proud of their accomplishments and grateful for the opportunity to serve their country.

Last in West Phila. worries about future

Continued from front page

"People are getting older, and you don’t have to be orthodox." Garrett said that many students are interested in spiritual growth and development, and that this can be facilitated in a variety of ways.

"We provide a way to break out of that. College is an unnatural experience," he said. "This is an opportunity to come and see what we have to offer." The synagogue is known for its welcoming atmosphere and friendly environment.

"We want to be able to help out people. We hope to be able to help you," Garrett explained. "We’re trying to get people back through doors of their friends’ education." The synagogue is committed to supporting students in their academic pursuits.

Continued from front page

Garfield said that the main goal is to "create a Jewish culture, family, and community" on campus. "We provide a way to come together." The synagogue is open to all students, regardless of their religious affiliation.

"We provide a way to come together. We are not anonymous," Garfield said. "We want to create a space where students can come together and interact with others.

"We do hope to one day integrate the Fellowship members with the student body," he added. "You don’t have to be a member of the fellowship to be part of our community."

Safety bars in Quad rooms

"People are coming in and out of the building. They want to feel safe," Garfield said. "We are adding safety bars on the first-floor windows to provide an extra layer of security.

"The caliber of people lends to better success," he said. "With our past experience, which we hope to convey to our juniors, we can expect an equal show from them summer, if not better," he added.

Catanoso was also optimistic. "The quality of students at West Philadelphia is monumental in her four years as a cadet. She added that the improvement in the corps has been noticeable in a few years for the ROTC program.

Doucette said that freshmen cadets were allowed to earn a place standing is the best finish in a few years for the ROTC program.

"It was a tough summer, but we made it," he said. "We have to continue to work hard and improve.

But Doucette credited the 1985 Battalion Commander, Kevin Applebaum, for his work in involving them more. "We have to work hard and improve," he added.

"We feel that freshmen cadets were allowed to earn a place standing is the best finish in a few years for the ROTC program.

"We have to continue to work hard and improve," he said. "We have to continue to work hard and improve.

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TIME: 7:00-9:00 PM

PLACE: HOUSTON HALL

SMITH PENNIMAN ROOM

REFRESHMENTS WILL BE SERVED
Haiti rivals promise election reforms
PORT-AU-PRINCE, Haiti — Haiti's rival political parties met Saturday to discuss plans for the first major elections since a military coup last year, as part of a new government-in-exile for the nation. Haiti

The Electrical Code was drafted by the military-dominated junta after the coup and enacts several changes in order to prevent future coups. The new code includes provisions for a new government-in-exile for the nation.

A major breakthrough was reached in the negotiations as the two parties agreed to a new government-in-exile for the nation. The two parties agreed to work together to draft a new constitution.
**Feds seek trusteeship over Roofers Union**

**WASHINGTON** — In a pre-summit face-off, Reagan accused Gorbachev of violating a 1972 treaty by testing new missile launchers at a site within the United States, and threatened to quit the Strategic Arms Limitation Talks unless the Soviets desist. The United States is "not prepared to negotiate a new treaty when another country is engaged in illegal antiaircraft tests," Reagan said. A similar session with the Soviets is planned in April.

Soviet noncompliance, President Reagan said in a letter accompanying the report. "This means that we can only clean with their hands, reduced to the pittance of their hands and knees."

"Hotel operator — or just what she has to do," said Hotel operator Mike Katz, who is working on floor 12 of a hotel in downtown Boston.

"A maid is a maid, and that's just what she has to do," said Hotel operator Mike Katz, who is working on floor 12 of a hotel in downtown Boston.

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Letter criticizes S. Africa

Continued from front page

but leaving the apartheid system in-
 tact. Phaala also said that universities
counteracted Phaala's comments by say-
ing that the University has changed its
goal to continue. Farrakhan's ap-
ppearance on campus was a mistake.
But First Step voted to postpone the
 proposal received mixed reactions
among students in attendance.

First Step's Executive Co-Chair-
man Michael Agus said last night
that the proposal 'showed a lack of
understanding that the University has
changed its position.'

Tillard formally closed the meeting at First Step, the
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Penn crushed by 'Nova

Continued from back page

"We looked at it as just another game," December said. "We weren't worried about their size. We just took them as they came. I believe that we were going to win the game."

What December and the Quakers could not do, however, was keep the Wildcats away from the offensive boards. The new second and third team employed Villanova to shoot 19 percent from the floor for the game. Great 18 points and Taylor (15) had 10 more to bring Princeton to 28. Princeton's 42.8 percent shooting against Villanova was a second half performance that was not repeated by Villanova. Princeton won the second half, nine of Villanova's 17 rebounds were offensive.

"Certainly, I'd like to see us give up so much second and third shots, but they made us turn the ball over 17 times and it's those turnovers in the second half that Schwartz said.

"I didn't want to see the Wildcats. Penn committed 19 turnovers, finishing Villanova point guard Kenny Wil- liams and Gayl Eastraw to showcase their con- siderable athletic ability. With this game, who dominated the tempo of the game, certainly I'd like to see us not give up so many second and third shots, but they made us turn the ball over 17 times and it's those turnovers in the second half that...

Continued from back page

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What December and the Quakers could not do, however, was keep the Wildcats away from the offensive boards. The new second and third team employed Villanova to shoot 19 percent from the floor for the game. Great 18 points and Taylor (15) had 10 more to bring Princeton to 28. Princeton's 42.8 percent shooting against Villanova was a second half performance that was not repeated by Villanova. Princeton won the second half, nine of Villanova's 17 rebounds were offensive.

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Continued from back page

Penn crushed by 'Nova

Continued from back page

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### NB A

**EASTERN CONFERENCE**
- Boston 11-6-8
- New York 10-7-2
- Washington 9-8-2
- Philadelphia 9-8-2
- Central 2-11-5

**WESTERN CONFERENCE**
- Denver 10-5-2
- Los Angeles 10-5-2
- Seattle 7-8-0
- Portland 7-8-0
- San Antonio 6-7-2
- Sacramento 6-7-2

**NBA PLAYOFFS**

#### Western Conference
- No. 1 Los Angeles Lakers vs. No. 8 Portland Trail Blazers
- No. 2 Portland Trail Blazers vs. No. 7 Memphis Grizzlies
- No. 3 Denver Nuggets vs. No. 6 Dallas Mavericks
- No. 4 Utah Jazz vs. No. 5 Houston Rockets

#### Eastern Conference
- No. 1 Boston Celtics vs. No. 8 New Jersey Nets
- No. 2 New York Knicks vs. No. 7 New Orleans Hornets
- No. 3 Philadelphia 76ers vs. No. 6 Washington Wizards
- No. 4 Cleveland Cavaliers vs. No. 5 Orlando Magic

### W N H L

**WALES CONFERENCE**

**Patrick Division**
- New York Islanders
- New Jersey Devils
- Philadelphia Flyers
- Pittsburgh Penguins

**Adams Division**
- New York Rangers
- Carolina Hurricanes
- Montreal Canadiens
- Tampa Bay Lightning

**CAMPBELL CONFERENCE**

**Norris Division**
- Detroit Red Wings
- Minnesota Wild
- St. Louis Blues
- Winnipeg Jets

**Smythe Division**
- Chicago Blackhawks
- Columbus Blue Jackets
- Florida Panthers
- Montreal Canadiens

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**National League**
- Eric Davis, Cincinnati Reds

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Massey does it all as sport

N O V A V I C T O R Y

The Villanova-Columbia meet checked in at 3:37 p.m. yesterday at the duPont Pavilion. And when the final bell rang, the Wildcats had won, 84-55. Massey had a game-high 16 points, 10 rebounds, four assists, and three blocked shots to pace the Wildcats to their second straight victory and their third in their last four games.

The Wildcats' victory was a one-sided affair. Massey, who had 16 points, 10 rebounds, and three blocked shots, was the only Wildcat that had a chance to make a difference. The rest of the team was dominated by the Quakers, who were outscored, 13-2, in the first half.

"It was a great game,"said Massey. "I just ran the floor and let my teammates know that I was there. We had a great game plan and we executed it perfectly."

Massey's perseverance paid off as he scored 16 points in the first half, setting the tone for the rest of the game. He then added 10 more points in the second half, including a key three-pointer with 2:45 left in the game that gave the Wildcats a 13-point lead.

"I just wanted to give it my best and help the team," said Massey. "I knew that I had to step up and make some big shots to turn the game around."

The Wildcats' defense was also a key factor in their victory. They held the Quakers to just 15 points in the first half and 20 points in the second half, preventing them from scoring more than 35 points in either half.

"Our defense was outstanding," said Massey. "We held them to just 15 points in the first half and 20 points in the second half. We played very well defensively and it made the difference in the game."
The Danger Down Below

Barfly
Tom Wolfe
The Flyers' Fall
Philadelphia fans shouldn't be so surprised at the Flyers' recent morality tale loaded with New York the way Wolfe sees it. Style was always more important than his lyrics. Marks the return of the old Stevie, whose vocal devotion is all in the cards. All My Children's first abortion--The true test of an addict's willpower. And this man, this Jew, this conservative, when he's not speaking of saving the world, is still the possessor of an extremely large fortune in neighborhood kids simply because hers were the freshest potatoes on the block. Those were the days when fun could mean something as stupid as sticking colored toothpicks into an unsuspecting spad. A little creativity and jolly ol' Mr. Potato Head could quickly become Mr. Yam Head or Mr. Sponge Head, or even Mr. Gouda Head. Enter the '80s, the nadir of mass culture, and the adoring fan of all three big-name acts, and bought all their available recordings, thereby insuring that the Kuntzman household would be kept a-rockin' well after the demise of 8-track tapes. Way to go, Mom! My Brother's Taxes: When I was a kid, my brother, fresh out of college, was the possessor of a comfortable, yet hardly liberal, middle-class salary. We're America and it's our job to l.i.'s. Mom hung tough with the 8-track format. And this man, this Jew, this healthy 8-year-old body carrying the decaying brain of our 76-year-old president, calls himself a pro-lifer?!
Encounter with a feminist love goddess

By Marc Fernich

I remember it as if it were yesterday. My girlfriend Gail and I were walking down Eighth Street in Greenwich Village to do our usual Sunday afternoon book shopping when I first spotted her sitting behind a table outside B Dalton. I couldn't believe my eyes! She had a pair of statuesque legs unshaven, of course - that stopped me dead in my tracks; I was immediately and forever smitten.

"Wow." I thought excitedly, "she is some kinda woman. I've got to get to know her better." Momentarily forgetting Gail, I inched my way toward her. Her table flushed with the nervous anticipation of an adolescent about to go on his first date.

A full glimpse of her quickly confirmed my initial impression - this woman was a regular Venus. She wore heavy suede hiking boots and a tight pair of seersucker shorts - the kind usually reserved for old men and the homeless - that perfectly accentuated the curves of her voluptuous hips.

Her bristly blonde hair was cropped into a military crew cut just above the ears, and her pert nipples beckoned suggestively just above the ears, and her pert breasts. Her face was contorted in pain, and a sinister-looking man with a swarthily complex tunked ominously in the background.

Between carefully studied drags on her cigarette, Lovergirl barked a litany of virulent imprecations against patriarchal society in general, and the chauvinistic, exploitative pornographers in particular. It wasn't clear whether these were one and the same entity.

This was simply too much for me to take. The object of my every desire, the first woman to really set my heart aflame, not only had no interest in me personally, but didn't even like men at all.

I felt spurned and rejected. Who was this infernal vixen, this heartless temptress, to reprimand me like a errant schoolgirl?

"Because you've stolen mine. If you had it your way, you'd deprive me of my most basic right - the right to admire one of nature's truly wondrous creations in the privacy of my own bedroom...

Yes, she was blowing my face, I couldn't believe my eyes! So Gail couldn't see, I silently braced myself for the last challenge.

"Butchie"'s effusions of love were as clearly as a beacon cuts through fog. This prompted a few muffled guffaws from the men in the audience, which had diverted the man-haters' attention just long enough for me to make a run for the exit. That moment, I found Gail in the crowd, grabbed her hand and beat a hasty retreat up Sixth Avenue.

But just then, a strange thing happened. Like something out of the tackiest Hollywood romance, I heard the song 

And then, inclining my head so Gail couldn't see, I silently mouthed the words I had longed to say all afternoon: "I love you."

My woman could only stand in stunned dismay as Gail and I sped home. Later that night, before Gail and I went to bed, I unpacked my collection of Gable and Leigh, or at least Rocky and Adrian, dancing in my head. Breathlessly, I bade her my final farewell: "Goodbye, honey. I promise I'll never forget you. You're a most attractive young lady - a real credit to your gender."

Gackling maniacally, I whipped my head around just in time to hear her scream above the din, "That's right, you prick, take the bitch home to-night and beat her. I'm sure that's what you do every night."

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"Butchie"'s effusions of love had truly melted my heart. So I found myself swaggering, "You're a woman with the electrodes at-tached to her breasts." The strategy worked every time.

"Goodbye, honey. I promise I'll never forget you. You're a most attractive young lady - a real credit to your gender."

Thinking it an illusion, I whipped my head around just in time to hear her scream above the din, "Whaam! She was down my throat in a second, exhorting the female board which had somehow materialized around her to rise up en masse and obliterate the Great Male Plague once and for all."

"Come on, women, (not girls), she parried savagely, "Are you just going to stand around and let this prick harass us like this?"

"I thought of my precious "Butchie"'s effusions of love had truly melted my heart. So I found myself swaggering, "You're a woman with the electrodes at-tached to her breasts." The strategy worked every time.

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"Don't cry freedom, lady," I mumbled melancholy, "because you've stolen mine. If you had it your way, you'd deprive me of my most basic right - the right to admire one of nature's truly wondrous creations in the privacy of my own bedroom...

"No. She was down my throat in a second, exhorting the female board which had somehow materialized around her to rise up en masse and obliterate the Great Male Plague once and for all."
Soap's on
Game tests knowledge of love in the afternoon
By Dale Mazer

You slide onto your favorite sofa. Images of Luke and Laura float before your eyes. The flickering light of the television mimes your brain. You are a soap opera junkie.

To help you prove to yourself that such avid devotion to soaps isn’t turning your mind into vegetable stew, the United States Playing Card Company has created the ultimate test of soap opera wisdom.

Soap Opera Challenge separates the true daytime drama genius from the mere viewer. Sort of a Trivial Pursuit for non-Yuppies, the game comes in six different versions representing the six top-rated soaps.

Two heavyweights of daytime TV proved more than willing to test the game. In this corner, weighing in at 110 pounds, pushing 80 years of age, is the champion, Letha Harte. Harte has spent 36 years watching General Hospital in preparation for today’s event.

In the other corner, weighing in at 140 pounds, also nearing 80, is the challenger, Nellie Lundy. With only 18 years devoted to General Hospital, Lundy is a veritable newcomer to the sport.

The competition is fierce. One point to Harte for knowing that Luke paralyzed his legs in an avalanche. Brows are furrowed in thought and fists clenched in tension. One point to Lundy for correctly stating that Dr. Phil Brever was a cardiologist.

In the end, the tallies are close, but Harte reigns supreme once again. She accepts her victory graciously. What is her secret?

“Sometimes I sew buttons while I watch,” she offers. In a post-victory interview, Harte said the daytime drama stimulates her mind so much that she finds little need for other mental work.

“I used to read books back in the ‘40s,” Harte says. “In the ‘50s, I started watching General Hospital. So I stopped reading.”

Harte and her dog, Fido, faithfully watch All My Children and several other soaps. The more love affairs, divorces and murders that Harte can see in a day, the better.

But not everyone agrees that watching two soaps provides twice the enjoyment.

Penn Engineering School junior Millie Perez, a Soap Opera Challenge champion in her own right, has been watching General Hospital for 10 years and says she would not think of watching any others.

“All My Children and As The World Turns are old-lady soaps,” she says.

Perez, who correctly answered 30 consecutive General Hospital questions in a game of Soap Opera Challenge solitaire, says that half the fun of watching a soap is watching it alone and then discussing it with friends.

“Everyone thought Luke was so cute,” she says. “But I didn’t think so. I thought he looked like Big Bird.”

One fault the players noted about Soap Opera Challenge was the frequency of “who” questions. These can be very hard to answer, especially if your memory is, well, just not what it used to be.

But for $3.99, Soap Opera Challenge is both an interesting card game for soap opera junkies and a good way to ease your intellectual conscience.
Home improvements  
Dead men don’t hoard art  
By Adrienne Zicklin and Maggie Rosen

The transition of an art collection from a living room to a museum can be a difficult maneuver.

When Henry Mcllhenny, the former curator for decorative arts and chairman of the Board of Trustees of the Philadelphia Museum of Art, died, he left a large token of his appreciation for his 50 years of association with the museum.

Mcllhenny gave I'MA its pick of a celebrated collection that took the care of a lifetime to amassed. The museum was faced with the understandably arduous task of preserving the original aura of the bequest while also integrating it into a display.

Objets d'art, paintings and furniture that were once a part of a domestic scene suddenly become exhibition material. As with many donations of this caliber, the stipulations of the bequest were not without a catch; the PMA had to decide which pieces were the best of the lot, and give Harvard’s Fogg Museum second choice.

In order to give the public a peak at the discriminating collector’s former dwelling, PMA is grouping the chosen works together in the Dorrance Galleries until Jan. 17. The collection will then be dispersed throughout the museum.

Mcllhenny lived in a townhouse at 1914 Rittenhouse Square from 1951 until his death in 1986. Entirely decorated with antiques, as in the Empire style living room, the house was at once romantic, regal and homely.

The big attraction for those who had the opportunity to visit. (Mcllhenny was reportedly quite hospitable) was the spectacular assemblage of art, furniture and silver spanning a good part of the 19th and early 20th centuries.

Every artist represented is a big name, and most of the works have become part of the common vocabulary of the eras during which they were produced.

Of particular interest among the paintings are artists’ variations of some of their own well-known works; line drawings and studies demonstrate the artists’ development.

The smaller rendition of Georges Seurat’s “The Trombone Player” (1875-88), for example, illustrates the process through which the artist went to reach the final Pointillist masterpiece that now hangs in the Metropolitan Museum of Art.

Mcllhenny also recognized the value in a later version (1844) of Eugene Delacroix’ “The Death of Sardanapoulos,” (1828) now in the Louvre. He chose works of masters with such divergent artistic concerns as Auguste Renoir in his “The Grand Boulevards” (1875) and Georges Rouault’s “The Crucifixion” (1918).

Mcllhenny maintained a certain penchant for portraits. Included in the PMA exhibit are Edgar Degas’ “The Ballet Master” (1875), Auguste Renoir’s “Mademoiselle Legrand” (1875) and Toulouse Lautrec’s “Self-portrait in Crayon” (1896).

The exhibit’s curators have successfully retained the atmosphere of Mcllhenny’s former residence. The arrangement of works hung close together on off-white walls along narrow passages provides a comfortable, domestic feeling not often present in a museum display.

One of the rooms, a simulated terrace with plants, wooden slats and bright lighting, acts as an appropriate background for neoclassical statuary.

That the PMA was faced with the task of choosing from a vast collection calls into question how art of this ilk is judged. The pieces here are unquestionably the finest of their genre, and evoke curiosity as to what could possibly have been left over.
**Flying high**

**Not so crazy**

**By Michael Geszel**

Mickey Rourke’s performance in *Barfly* transcends conventional acting. Dressed in rags, unsavory and embalmed in a cloud of patrid must, his character, Henry Chinaski, swaggers around like a four-star general. Sure he has a thumpy limp, wrecked eyes and stiltted posture, but they’re self-indulgent deformities; he chose them. He also chooses an uninterrupted state of inebriation. As lumpy and preachy as *Barfly* gets, it warrants admiration for a smug, comic approach to needly depravity as self-inflicted as Rourke’s scabrous wounds.

Chinaski, the film’s poet-prince-of-rummehood, lifts himself onto the high pedestal of heroic vanity. Looked after by no one, he loiters at the bar, cherishing his own unctuousness and scrounging for his next beer. But he’s a hero to the band of colorful eccentrics which populate the grungy Golden Horn lounge.

His life consists of drinking, fighting with macho, bubble-muscled bartender, Eddie (Frank Stallone) and sleeping.

To put Henry ablaze, lay-toss tops, screenwriter and former real-life barfly Charles Bukowski has him listening to Mozart, quoting Tolstoy and probing the inebriate (Frank Stallone) and sleeping. Bukowski and director Barbet Schroeder temper a potentially self-destructive ideology—an ideology that risks the audience’s derision—with wry wit and bawdy self-confidence. They’ve privileged glance into an isolated cove without elevating their philosophy to universal truth.

Behind the doors of the Golden Horn, Henry can live his way, in self-possessed ornate squalor. Schroeder gives the film a grimy glow with juicy bright colors, lucid impressions and passionate introspection. To say, however, that inner monologues because of booze seems ludicrous.

It’s the look of a rain-soaked gutter at night, glazed with flickering neon hues. The Golden Horn fits into this perversely homely environment, standing like a old worn teddy—bristly but huggable. But one night Henry ventures out of the cocoon of The Golden Horn to an adjacent watering hole in search of cash.

There he picks up fellow barfly, Wanda Wilcox (Faye Dunaway). Her life mirrors Henry’s but without his equanimity.

She’s crazed, neurotic and tremulously on edge—precisely the vessel into which Henry can pump some of his life-affirming smooth-talk. A new mate, though, brings unexpected woes as Henry adopts responsibility: rent, caring... even love.

As Henry adjusts, the film’s clumsy middle, which deals mostly with their love affair, dries up.

Shroeder lets the action lag without emphasizing Henry’s new perspective with the camera; visually, he is still presented like a prince, even though he has a level head and neck.

The film picks up with the arrival of Tully Sorensen, a prissy, tender literary editor played with delicate poise by Alice Krige (*Chariots of Fire*.) She wants to publish Henry’s work and yank him out of his besotted state.

Taking him to her blandly sophisticated mansion, Sorensen personifies every cramp and bind of the outside world. The film’s wit returns in gently mocking the sober surroundings while Henry wears a bemused grin, drinking all of her liquor.

Looking like a dated glamour queen, Dunaway is given a poised, raspy performance as the unbalanced Wanda. There’s just enough shine coming through her drowsy eyes to suggest an inherent magnetism inside her.

But it’s Rourke who steals the gutter with a heartfelt, ode-to-method-acting performance. Speaking like a stoned W.C. Fields, he becomes Harry with palpable realism and takes *Barfly* beyond intoxication into inspiration.

**By Peter Taback**

It’s becoming hard to predict what will be a typical Barbara Streisand project. It’s given to occasional fits of weakness. Streisand’s role. No more recently with customers and fans of the hissy fit. Streisand now shows up longer content to sing and hire a high-priced lawyer to behind the doors of the Golden Horn. As Henry adjusts, the film’s clums middle, which deals mostly with their love affair, dries up.

**NUTS**

**Directed by Martin Ritt**

At the Olde City

Screenplay by Tom Topor, Dar- ryl Poncaan and Alvin Sargent. Produced by Barbra Streisand. Starring Barbra Streisand and Richard Dreyfus.

Aaron Levinsky (Richard Dreyfus) is assigned to the case against his will, and, under his client’s wishes, sets about to prove that Claudia is equipped to stand in a crimin al trial. Flashbacks of Claudia as a child with her parents, and more recently with customers and clients, make Dreyfus almost crucial to the picture held jointly in their hands.

Dreyfus, a mannered and as a prince, even though he has a level head and neck.

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**Not so crazy**

Streisand strikes back with a sterling courtroom drama

The performers are all aware of the quiet power of Nuts’ central theme. Stapleton has a lovely time sitting in the courtroom sighing, and James Whitmore as the judge is thor- ouchly likeable. Still, Streisand and Dreyfus walk away with the picture held jointly in their hands.

Dreyfus, a mannered and as a prince, even though he has a level head and neck.

The film picks up with the arrival of Tully Sorensen, a prissy, tender literary editor played with delicate poise by Alice Krige (*Chariots of Fire*.) She wants to publish Henry’s work and yank him out of his besotted state. Streisand has performed admirably. If Nuts has a point, and it needn’t, it has something to do with personal attention. Claudia grew up in a mercen ary and unfriendly environment perpetuated by her parents, and ex-husband. She only becomes a human being in select moments with Le- winsky, with whom she shares common adversories. There is a great deal Strei sand and Dreyfus have in common. Their performances, nami ng their ability to let their personal- ities impact too powerfully in their acting.

But Nuts, the chemistry these mega-faces have with each other fires the taut energy of the picture, their ability to let their personal- ities impact too powerfully in their acting.

6 / 34th Street December 3, 1987
Growing up
Men and monarchs adapt to modern times

**PLANES, TRAINS AND AUTOMOBILES**
Directed By John Hughes
Starring Steve Martin and John Candy
At the Regency

“I feel like I’m at summer camp,” complains Steve Martin in *Planes, Trains, and Automobiles*. And in a way, he’s right; he’s in movie written and directed by John Hughes.

In Hughes films, people — even adults — never progress past adolescent mentality, behaving as if all of life is like summer camp. Sitting on a popcorn-covered bed in grimey clothes, Martin and Candy look like aging Brat Packers trying to outgrow personality traits they should have ditched in high school.

With their emphasis on adolescents learning to appreciate one another, Hughes’ films have been popular with young audiences. Unfortunately, his characters are often completely stereotypical. Neal Page (Martin) and Del Griffith (Candy) are no exception: Page is a school nerd turned uptight executive, Griffith a class clown turned buffoonish salesman.

Like most teenagers and many people in the marketing fields, both men are obsessed with packaging — Page with looking good, Griffith with looking likeable. The two must learn to appreciate one another and work together before they can celebrate Thanksgiving.

What saves *Planes, Trains and Automobiles* is the manner in which Hughes presents the absurd events of the zany plot. In films such as *The Breakfast Club* and *Pretty in Pink*, Hughes attempted to portray uncommon situations like all-day detention and prom night hysteria as though they were everyday occurrences.

From a believable beginning, *Planes* descends into a nightmare of such absurd proportions that it cannot help but be funny. Hughes crosses the surrealistic style of *After Hours* with the visual approach of a television commercial.

He films Candy, who looks and talks like Crazy Eddie, with a wide angle lens to emphasize the bizarre triumph of this rather obnoxious, unattractive individual in an image-obsessed career. Martin, on the other hand, usually is shown in tight close-up, which makes him look straight out of an Ernest P. Worrell “Hey Vern” commercial.

Although the humor of *Planes* lies more in the manner in which the actors are filmed than in their performances, Martin and Candy both are superb. Martin, in particular, demonstrates an uncanny talent with body language, mimicking Candy perfectly in one sequence. Candy plays Griffith for pathos as well as laughs, and proves particularly touching when he becomes tear-eyed as Page insults him.

Hughes doesn’t demonstrate any newfound maturity in his screenplay, but does show that his technique includes more than gag shots and funny crowd scenes. Most of the visual humor is borrowed from commercials, black comedies and Hughes’ own films, but the director creates an enjoyable mix of humor and pathos.

The result is an enjoyable, if typical Hughes film. Stay through the closing credits; as in *Ferris Bueller*, Hughes had to get in one more gag, even if it was stolen from *Airplane*.

— Michelle Green

**THREE MEN AND A BABY**
Directed by Leonard Nimoy
Starring Ted Danson, Steve Guttenberg and Tom Selleck
At Sam’s Place

The title of *Three Men and a Baby* tells you all you need to know. The film is about three men. And a baby.

Now go to a newspaper and look at the film’s ad. Reading left to right, Steve Guttenberg is the moon-eyed, lovesick puppy. Tom Selleck (Magnum P.I.) is the earnest, “aw, shucks” one trying to do Stan Laurel. Ted Danson (Cheers) is the sexy one who realizes he’s too old for this junk so he pretends he’s Mick Jagger. It should be clear which one is the baby.

Cut the ad out from the paper and tack it to a clean white wall. Make popcorn. Invite over a few friends. Get a good flashlight and shine it on the ad then sit(com) back and watch it for 99 minutes — just saved you five bucks.

Granted *Three Men and a Baby* is insipid and witless — even more so than the French version — but more important is the trend about parenthood that it and other recent films promote. But that, realizing that she’s still unfit to be a mother, she breaks down and cries for help — not from the father, but from any of the three men who happen to be sitting in the room.

What is going on here?

For years, actresses have been screaming that they were sick of housewife/mother roles, that they wanted to stretch without stretch marks. They’ve finally gotten their wish.

In the new Hollywood, women are even unfit to raise babies. Forget the fact that they’re still not getting the meaty Al Pacino parts; they’re not even getting the mother roles anymore.

Daring Hollywood’s Golden Age women were mothers, men were chauvinists, life was unfair and movies were funny.

Now men are mothers, women are unemployed and movies are sitcoms. The next thing will be a remake of *Midnight Lace* with Larry Hagman in the Joan Crawford role.

— Howard Genser

**THE LAST EMPEROR**
Directed by Bernardo Bertolucci
Starring John Lone
At the Eric Rittenhouse

Bernardo Bertolucci’s masterful *The Last Emperor* transports the audience to a different time and an unfamiliar place, yet this ambitious, three-hour epic, nearly as long as the director’s mammoth 1969, proves absorbing in its humanity and its history.

The film, the first Western feature to be shot on the mainland, expertly combines the cultural and political portrait of Emperor Pu Yi (John Lone), the last man to be called “The Lord Of Ten Thousand Years”.

Although the film spans the life of a country through four generations, much of the action takes place inside China’s Forbidden City, a huge, walled fortress in which both the custom and the ceremonies of long ago remain intact.

To the young emperor, this citadel becomes a prison from which he cannot escape. Literally and metaphorically the inner city’s huge doors swing shut whenever Pu Yi attempts to explore the outside world.

But Pu Yi’s desire to learn, while thwarted by his elders, is fed by his upstanding, unsnobbishly British tutor, Reginald Johnston (Peter O’Toole). Their mentor/pupil relationship forms the focal point of Pu Yi’s maturation.

Through the use of flashbacks and striking differences in color composition, Bertolucci divides the early and late portions of the emperor’s life with his critical confession in a Communist jail.

The film highlights the contrast between Pu Yi’s bleak existence in prison and the lavish comfort he enjoys while on the throne. Brilliant reds and golds adorn the Forbidden City, while the communist re-education center is an omnipresent grim gray.

The intricate and lengthy story of *The Last Emperor* might have grown confusing or boring in lesser hands, but Bertolucci’s narrative skill, impressive visual sense, slavish attention to detail and judicious use of subtitled dialogues, keeps the story compelling.

After earlier great films such as *Last Tango in Paris, The Conformist*, and *Before the Revolution*, Bernardo Bertolucci may have saved his best for *Last*.

— Sarah Dunn

Steve Martin and John Candy discover the true meaning of the word “sharing”.

34th Street December 3, 1987 / 7
By David Lasko

Everyone has his favorite Schuylkill Expressway horror story.
Morton Levine, who works at various colleges in the area and was University of Pennsylvania Hillel director, affectionately refers to the highway as the “Schuylkill Parking Lot.” Every morning, Levine wakes up and listens to the traffic report on the radio to decide whether or not he should steer clear of the Schuylkill. Yesterday, for example, he woke up, flipped on the radio and, after hearing about a disabled truck blocking the eastbound lanes, decided to take to the sidestreets instead.

“I was taking the kids out to school and I heard that and I stayed off the Expressway,” Levine explained.

But Joyce Tuckman, who works at the University, says that there is no other viable way for her to get to work. She hates using the Expressway, but has no other choice.

“The traffic is horrendous,” Tuckman complained. “It’s like bumper cars. I don’t recommend it.”

For close to three decades, tales of traffic tribulations have been told around the water cooler, discussed over beers in local taverns and passed down within families from generation to generation. But in 1985, the tone of the stories took a sharp turn.

Almost three years ago, the Pennsylvania Department of Transportation began a $140 million facelift of the road nicknamed the “Sure-kill Expressway.” Since then, there has often been only one lane open in either direction. All too familiar orange-and-

white barricades have joined numerous potholes in plaguing motorists.

And the end is not yet in sight.

According to PennDOT Assistant Press Secretary Lois Morasco, construction on the expressway will not be fully completed until September, 1989. The original target date of two years earlier was pushed back after the firing of one of the original contractors last December, when PennDOT claimed the company had fallen too far behind schedule. The case is currently tied up in the courts, and the contractor could not be reached for comment.

Though reconstruction was completed on schedule for most of the expressway, problems with that 3.5-mile stretch of the road have delayed completion of the entire project by two years. Plans had to be redrawn, and a new contract was hired.

As a result, traffic problems on the roadway remain much the same as they were in 1983 when the reconstruction was announced as part of a citywide program to overhaul a number of decaying roadways, bridges and commuter railroads. The projected plans included work on the Vine Street Expressway, which joins the Schuylkill with Interstate-95, the Walnut Street Bridge, Market Street and the Port Authority Transit Company (PATCO) high-speed line railroad track.

But the centerpiece of the endeavor was to be the $140 million reconstruction of the Schuylkill Expressway—a figure that has now ballooned to $200 million. Brandied by a Philadelphia Inquirer reporter as possibly the worst expressway in the world, the Schuylkill has had its problems since the day it opened, more than thirty years ago.

PennDOT says the Schuylkill Expressway will be smoothed over, but the signs point to continued gridlocks.

The first section of the Schuylkill Expressway opened on September 1, 1954. Newspaper articles from that day indicate the new highway entered into Philadelphia’s
became the Schuylkill's trademark despite the build- 

up were what the public remembers. This bad reputation 

aside, the traffic jams, potholes and take-your-life-

stuck them with the expressway. He lost a bid for 

became the fall guy for the mess that plagued the 

stretches of new highway were opened. 

chardson Dilworth, even though he was mayor from 

that it destroyed the political career of Mayor Ri-

through the years. 

federal funds could be used to improve the high-

violated federal standards for such a thoroughfare, 

east- and westbound traffic. Driving the rod at 

day. But the actual amount of cars that travel the 

highway each day is actually closer to five times 

south to the Pennsylvania Turnpike in the north) 

tow truck to clear the expressway. So, how 

The Schuylkill continued to cause difficul-

ties. Because of its narrowness, any 

potholes or road surface problems cause 

long delays and dangerous situations. Road 

crews that close one lane end up shutting down half 

the highway. Any accident causes traffic tie-ups that 

last for hours. Many friendships have begun be-

between motorists parked on the road waiting for the 

tow truck to clear the expressway. So, how 'bout 

them Phils? 

Some interesting statistics that may help explain 

the problems came out in a 1983 Inquirer Magazine 

feature on the planned construction. The Schuylkill 

was designed to move about 33,000 vehicles each 

day. But the actual amount of cars that travel the 

21.9-mile (from the Walt Whitman Bridge in the 

south to the Pennsylvania Turnpike in the north) 

highway each day is actually closer to five times 

that amount. 

Before construction began, only a three-foot high 

concrete divider stood between the two lanes of 

east- and westbound traffic. Driving the rod at 

night was especially hazardous because the barrier 

didn't fully block the headlights of oncoming cars. 

The height of the dividing barrier might have 

violated federal standards for such a thoroughfare, 

and work on the Schuylkill was delayed right from 

the start, according to the Inquirer Magazine story, 

because safety questions raised doubts as to whether 

federal funds could be used to improve the high-

way. Further questions arose over whether several of 

the highway's on and off ramps were up to federal 

snuff. 

Despite its much-documented maladies, the 

Schuylkill Expressway is the busiest highway in 

America, moving more traffic per lane than any 

other road in the country. Why do drivers put up 

with such problems? The answer is simple: there are 

no better roads to take. 

All of the side roads that wind along the Schuy-

kill River are even less convenient than the express-

way. Kelly Drive, Mantua Avenue, Girard Avenue 

and Belmont Avenue are populated by traffic lights, 

stop signs, pedestrians and children on bicycles — 

not exactly high-speed thoroughfares. 

For many years, the expressway was a political 

hot potato: politicians knew that something had to 

be done to improve the situation, but no one wanted 

to be the bearer of the bad news that it was not 

feasible to make the expressway bigger. So they 

came up with a grand plan that would fix the road 

but couldn't make it any bigger. 

Most people were fairly realistic about the prob-

lems that the construction on the roadway was 

going to cause. They knew that traffic tie-ups of 

even greater magnitude would ensue and that the 

construction would probably last a long time. 

"It's going to be a nightmare, no question about it," Bill Allen told the Inquirer at the time the 

construction plans were announced. 

One PennDOT official described exactly what he 

thought it would be like to travel the Schuylkill 

during the construction period. 

"With only one lane open in each direction, even 

if it keeps moving all the time, what you're essen-

tially going to have is a line of traffic waiting to get 

into or out of the city," Jeff Greene told the Inquir-

er. 

Anyone used to the Schuylkill expressway as a 

convenient way of getting into and out of Center 

City is going to be very, very frustrated. I know if I 

commuted to work on the Schuylkill Expressway, 

I'd start planning right now for a different way of 

getting to work."

Not only are many of the construction pro-

jects behind schedule, the Schuylkill is 

not one inch wider than it was in 1983, 

and probably never will be. Many of the 
on and off ramps are no longer than they were in 

1983. Even now, every time a driver merges into 

the 55-mpg traffic from a short 30-mpg ramp, or 
attempts to maneuver his vehicle through one of 

the sharp turns that confronts him at the end of an 

off ramp, he is reminded that the only complete 
solution to the Schuylkill's obvious drawbacks may 

be to tear it up and start from scratch, as some have 
suggested. 

To prove this, just try to get onto or off the 

highway downtown by the Convention Center and Frank-

lin Field. The safest way to do so is still to close 
your eyes and offer a quick prayer. 

At least now most of the road signs are bigger and 

more readable. The surface of the road is smoother 
in many places and many of the potholes have been 

filled in or repaired. And most of the major repairs 

have been completed. 

Original design engineer Allen says that when the 

construction is finally complete the roadway will be 
much improved. "It'll be a safer highway," he says. 

"It'll be a much better highway, whose firm 

also designed part of the reconstruction, cites im-

provements such as the placement of a so-called 

Jersey barrier to divide the expressway and the 

larger, more readable road signs. He adds that the 
dreaded acceleration and deceleration lanes are be-

ing lengthened to remove merging onto the Schuy-

kill from the realm of kamikaze activities. 

"The Schuylkill Expressway was an old highway 

that was falling apart and it had to be rebuilt or else 

it wouldn't have been here," he explains. 

But motorists are in for some difficult times on the 

road in the near future. PennDOT officials have said 

that the upcoming year will be the most difficult for 

drivers on the Schuylkill and that people should do 
everything they can to avoid it. PennDOT is even 

asking businesses to stagger the working hours of 

their employees to alleviate traffic on the 

expressway. 

PennDOT's Morasco said this week that the recon-

struction of the Schuylkill will begin anew in Febru-

ary, work on a 3.1983 stretch from 

University Avenue to Roosevelt Boulevard. She adds 

that it will take until next August to complete the 

westbound lanes along the stretch. The eastbound 

lanes will be worked on from August until 

November. 

After a break during the winter, the reconstruction 

will be picked up again in the spring of 1985 and it 

should all be done by September of that year. 

According to Morasco, the total for the whole 

Schuylkill construction project should come to ar-

ound $200 million. 

So what has taken place between the an-

nouncement of the project and the point at 

which they are currently holding? 

The answer lies somewhere in between 

the predictions of experts at the start of construction and 

a situation closely resemble what it will be. 

In the past four years, the Inquirer has run about 

120 stories concerning the Schuylkill Expressway 

construction, most of which have been commuter 

advertisements or announcements of delays or cancella-

tions of SEPTA bus and train routes due to the 

roadwork. The delays have been in areas from 

Lower Merion to Vine Street and have forced buses 

to take the place of some subway routes and vice-

versa. 

Will the construction make traveling through Phil-

adelphia in the 1980s a more frustrating experience, 
or is it just all a big waste of money? That remains 

to be seen, but one thing is clear: Rush hour during 

the next few years will continue to be anything but.
It's 8 a.m., and Tom Smith, Eddie Albright and Dean Phillips have just finished working the night shift at Rushton Mine. For eight hours, they have been 250 feet underground, mining coal in the dark and murk. Now they want to sleep.

But as they exit the mine, a frenzied Ray Roeder approaches. Roeder, the Rushton Mine Manager, explains there has been an explosion at Greenwich Mine. Three workers are trapped.

Smith, Albright, Phillips and the other five members of the Rushton Mine rescue team pack their rescue gear and board a helicopter that speeds them to Greenwich, 20 miles away.

Word of the disaster spreads fast. They arrive and find a crowd already gathered. Television crews interview the workers' loved ones.

Away from the commotion, officials brief the Rushton team. For almost an hour the Greenwich rescue team has failed to reach the trapped workers. The dangerous methane gas in the mine is expected to explode in 25 minutes and rip apart the entire west section. The Rushton squad is the last hope.

Entering the mine by an elevator, they descend two miles below the surface. After 15 minutes, the rescuers locate the trapped workers, bore a small hole through the collapsed rock and then ream the hole.

The workers climb through.

With 45 seconds remaining, the rescuers and miners appear at the surface and sprint to the safety zone. The roar of the crowd is silenced by the deafening explosion that rattles the mine machinery and throws everyone to the ground. Nobody is hurt.

The workers thank the Rushton team profusely.

The rescue teams are the dramatic side of it,” adds Ken Fenush, the Director of Safety and Training for the Pennsylvania Mines Corporation, which operates the Rushton Mine. “What people fail to see is all the things we do to prevent disasters.”

These safety control measures have turned coal mining into a safer occupation than most people would think. Last year, only 88 people died in coal mining in Pennsylvania.
mine disasters, while in 1951, 152 miners died in a single gas explosion in a West Frankfort, Ill., mine. If being on a rescue team is not an exciting endeavor, the possibility of participating in a rescue effort is small, then what is the allure?

"This is a different situation than you would find in a big city," Phillips explains. "Around small towns, everything goes by the people's pace of themselves, and the rescue team is basically the same thing, just with a little higher risk."

The Ruston team, which practices approximately once a month, formed in 1977. Of the eight members, only Albright (the captain), Smith and Phillips are originals. The briefing officer, Chad Physter, relays the messages from the team to the surface; the briefing officer, James Hutton, is in charge of ensuring that the equipment is in proper working order; the two gas men, Thomas Filer and Robert Dillon, establish the fresh air base; the alternate, Mark Kittel, practices with the team and is on call constantly.

"We're about the looest team that you will find," says Smith. "But Ruston never played down there. We've been together for so long that we know how each other reacts under pressure situations."

During its first decade of existence, however, the Ruston team has performed in only one pressure situation — Greenwich. New safety techniques have greatly reduced the number of disasters in mines across the nation.

Ventilation control has improved, preventing toxic fumes from contaminating clean air in other sections. Technological advances have dramatically improved fire protection, at every piece of machinery in its own fire-suppression system. Instruments have been developed that can detect — and thus contain — dangerous gases.

Workers are trained every 60 days about which escape routes to use in case of emergency. The mines have become so safe that Fenshus says miners feel more comfortable coming to work than they do returning home.

But this is not the way it used to be. Before advances in gas detection, men entered mines covering their mouths with a handkerchief, picking a piece of machinery for fire protection at every mine entry. Workers were trained in fire protection, as every piece of machinery has its own fire-suppression system. Instruments have been developed that can detect — and thus contain — dangerous gases.

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Ventilation control has improved, preventing toxic fumes from contaminating clean air in other sections. Technological advances have dramatically improved fire protection, at every piece of machinery in its own fire-suppression system. Instruments have been developed that can detect — and thus contain — dangerous gases.
Wonder revives his spiritual voice

By Jim Gladstone

The funk is being said nonetheless. The funky first single "Skeletons" has Wonder demonstrating his vocal prowess. Against a fat-bottomed, drive-as-bassline, he uses a different evocative delivery for each verb in the series of exclamations: "Getting ready to somersault/i'll squeal/jam/slam/force fry..." Future editions of Webster's ought to refer to this song in defining nasutophone. The pop star is a jazz singer.

Throughout Characters, from the calypso-inflected "Free" to the exuberant "One Of A Kind," Wonder purrs and growsl, snaps off syllables to send them flying in different directions and draws out vowels so long that words are connected more by soul than semantics. Wonder's so inspirational that Michael Jackson even ends up singing in a gypsy rasp on the rocking duet "Get It."

Wonder's songs manage to make perfect emotional sense, regardless of whether the words are discernable. Despite pithy catch-phrases that often stick in listeners' minds, Wonder isn't really singing English, he's singing music. Ironically, the technique is best summed up in one of Wonder's own verbal catchphrases from the classic "Sir Duke": "Music is a world within itself, it's a language we all understand."

Wonder isn't much of a lyricist; his words only have real power when they are tightly fused with his music. "I just Called..." was disappointing because the words and music were clearly separable from one another. But classic Wonder songs, like this LP's "Cryin' Through the Night." are nothing without Wonder as the singer.

The one cut on "Characters" in which disjunction does occur is "Galaxy Paradise." You can quite clearly make out lyrics such as "What flying saucer did you come here on/What extraterrestrial planet are you from?" Earth to Stevie: It hurts to hear you so digg. The last name's Wonder, not Nicks.

The instrumentation on "Characters" is almost exclusively synthesizers, but Wonder and programmer Rob Arbib have fused with his music. "Ours..." was disappointing because Michael Jackson even ends up singing in a gypsy rasp on the rocking duet "Get It."

Wonder sports a new, subtle hairdo, and maintains his solid voice LP snaps with immediacy, rather than succumbing to the slick remoteness that marred "In Square Circle."

On the disc's best ballad, "With Every Beat of My Heart," Wonder's actual name is Wonder, not Nicks.

The instrumentation on "Characters" is almost exclusively synthesizers, but Wonder and programmer Rob Arbib are as playful and versatile with electronics as Wonder is with his voice. The

Attack of the killer solo albums

Harrison retires the old energies; Ferry explores jungles; Hodgson dulls his sharp edge

No one ever claimed that The Beatles were the most talented group of musicians ever assembled. What most people do accept, however, is that the Fab Four produced some of the most unique pick-me-up rock and roll ever.

It is this latter acceptance which explains why George Harrison's Cloud Nine might just end up being regarded as one of his best post-Beatles productions.

The LP's first single, "Get My Mind Set on You," combines strong vocals, hard-hitting percussion by Ray Cooper and energized bass and saxophone playing to result in an upbeat-tempo tune.

And like so much of the early Beatles' music, the energy generated by "Get My Mind Set On You" overshadows its simple-minded lyrics.

This power is evident in Harrison's refrain ("And this time I know it's real/the feelings that I feel/I know if I put my mind to it/I know that I really can do it") and the song's accompanying hand-clapping rhythm first heard 24 years ago in "I Want to Hold Your Hand."

Throughout the LP, Harrison exudes a Beatlesque enthusiasm that is far from the overbearing, almost oppressive feelings of his two most recent releases, 1982's Gone Troppo and 1981's Somewhere in England.

Cloud Nine doesn't sidestep Harrison's involvement with his old band either. The LP includes a special thank you to "John, Paul and Ringo," some drum playing by Ringo Starr and the nostalgic tune "When We Was Fab."

But what makes Cloud Nine more than a retro-Beatles release is its stellar all-star lineup. ELO's Jeff Lynne co-produces, Eric Clapton lays down some respectable guitar work and Elton John still on sabbatical from singing after a throat operation — plays piano on several cuts.

Harrison also sees fit to thank Bob Dylan, although he doesn't actually perform on the album. Instead of dabbling with an overbearing Indian sound or religious message, Cloud Nine deals strictly with straightforward, refreshing rock and roll, love, growing old and the evils of modern mass media.

At several points, though, Harrison does risk losing his audience. This is most apparent with the ballad "Just for Today."

With Harrison drooping, "If just for today/ I could try to live through this day only/Not deal with all life's problems/Just for today," the song sounds more like a religious hymn than anything remotely resembling rock and roll.

While his attempts at slower material may not be up to par, the 43-year-old Harrison does save some of his most personal statements for the up-tempo "Wreck of the Hesperus."
He opens with the announcement, "I'm not the Wreck of the Hebesperus/I feel more like the Wall of China." and later continues, "I'm not the power of attorney/But I can think/As Gibraltain't no more no spring chicken... But I'm still kicking." Optimistically, that statement, along with the entire LP, is just a slight indication of what Harrison's musical future might bring, and sprouts of fresh musically memorable product from start to finish.

— Thomas Hill

BRYAN FERRY
Bete Noire
Virgin
On LP, CD, Cassette

As the reigning prince of reified pop, Ferry dabbles in delicate, mellifluous rhythms. His music, a blend of pinhead precision and deep moods, clearly belongs in the age of digital sound — a time in which musicians can be both playful and eerie with sharp results.

On his last album, Boys and Girls, Ferry expounded on the obligatory servitude of man to woman utilizing somber, easy tunes. The music gilded and enlivened the listener in a soft velvet cloak. But on Bete Noire, he delves into the mystical side of love with a strong, jungle-esque sound.

Ferry has always been innovative and moody. But on his latest LP he strives to explain the primordial nature of love and lust with a black-magic rhythm, replete with bongos and ominous wailing.

"Limbo" evokes a dark mysticism while staying jazzy and vibrant. The tune's mixture of heavy bass and sprouts of fresh treble and light guitar riffs result in a fiercely dagger-sharp sound.

Music to Ferry means pure freedom of musical expression. "The sun goes up, the sun goes down on the ground."" and later "...Support the country on "Have a Nice Day and Fried Rice"...Use your head as a mattering ground for knocking a hole in the soul of an already weak so called union of people who don't give a shit about the world even though it needs it."

Obviously an intelligent band, Fish and Roses explore the new musical avenues and questions the values of America. They even offer some advice for the listener of "Hero": "So tunes "Apt. 31" and "Stop This Crazy Thing."

And the rhythmic styles of Africa and the Caribbean, found on some rather percussive tracks, display a more powerful side to the band.

Fish and Roses may sound like a slightly off-the-wall jazz outfit, but there is more to the story. Phantom-like organ sounds invade many of the LP's songs, lending them a slightly eerie feel.

"Car Horn" uses almost childish sounds, similar to toy piano and drums, for effect. But the topic of this tune is anything but light. Chris Cochrane moans about the evils of economics. "Money forms the spokes of a hub of a wheel... the hub of this wheel, is a threat, to being... Support to question economics... it is a threat." This shot at the United States' economic society is followed by similar disillusionment with the country on "Have a Nice Day and Fried Rice": "Use your head as a mattering ground for knocking a hole in the soul of an already weak so called union of people who don't give a shit about the world even though it needs it."

A good example of this style is the group's choice of standard 4 as well as 6/8, 7/8 and even free-form time signatures. "Screwed's Crude Screwed" maintains a jazzy feel complemented by Van Morrison while utilizing a big band-style saxophone section. Free jazz in jazz-like form he so heard on the album. And the rhythmic styles of Africa and the Caribbean, found on some rather percussive tracks, display a more powerful side to the band.
By applying first-hand observations to characters of his own invention, Wolfe takes new journalism a step further by going from beyond non-fiction to beyond fiction.

Rather than limiting perspective to either first or third person, Wolfe skips around from one character’s mind to the next in The Bonfire of the Vanities. He expresses the motivations and impressions of everyone involved instead of detaching himself and merely observing the characters to suit his plot.

The milieu in which Kramer works around from one character’s mind to the next in The Bonfire of the Vanities. He expresses the motivations and impressions of everyone involved instead of detaching himself and merely observing the characters to suit his plot.

Wolfe's parable of good guys who, Wolfe is dour, but exposes people as the vain creatures they really are.

Wolfe sinks his fangs into the heart of the city

Strangely enough, the man who appears to stay on the good side is the old Superior Court judge Michael Kovitsky. In the McCoy case, he is the only person to see through the charade and throw it out. Hardened and cynical, but scrupulously honest, he tries to explain his actions to the Bronx community, but is not re-elected because he refuses to play the power game, he loses his job.

Wolfe's parable of good guys who, when faced with a choice, turn bad or lose, is nothing new. But New York is an especially apt metaphor for a commentary on modern urban society and the machines that run it; his caustic voice and attention to detail is an appropriate vehicle for his message.

The Bonfire of the Vanities is enjoyable yet exceedingly cynical. The characters elicit both laughter and disgust, Wolfe is dour, but exposes people as the vain creatures they really are.

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INFORMAL DINING - INTERNATIONAL COUNTRY CUISINE
America alone keeps satirists like Art Buchwald in hay by providing them with enough material to keep busy forever.

A follow-up to his 1965 blockbuster, You Can Fool All of the People All the Time, I Think I Don’t Remember assembles fictional anecdotes from Buchwald’s nationally syndicated newspaper column. In 27 years he’s given President Reagan the dubious distinction of being the subject of five entries, tying the record set by Richard Nixon.

Everything is potential grist for Buchwald’s mill. In I Think I Don’t Remember, he satirizes such timely topics as drug testing, TV evangelism, sexual harassment and terrorism.

Buchwald takes his storytelling abilities with a humorous twist. Leaving no fad unexposed, his columns serve as a twist. Leaving no fad unexplored, his columns serve as a reminder of the often ridiculous behavior of society and government.

As Buchwald’s stories build, one humorous line can serve as a climax. An understanding reader will feel a sudden desire to laugh out loud. But Buchwald’s works should be approached with an open mind, as he has a liberal slant that might not please everyone.

In an example that hits close to home, Buchwald satirizes the hedonistic materialism fired by the Wharton School. In his imaginary dialogue he asks:

“Then your goal in life is to make a bundle?”

“Not necessarily. I would like to improve society. I’m still looking at the Peace Corps.”

“That sounds good. What country do you want to go to when you join.”

“I don’t want to join the Peace Corps — I want to be a paid consultant.”

While Buchwald dwells mostly on the lighter side of life, he demonstrates that he can also treat more serious subjects.

In “Christia’s Legacy,” written in a solemn but touching manner, Buchwald emphasizes that, although it took her death, the greatest contribution of Christia McAuliffe to the teaching profession was the revived attention of the nation to our schools.

“We were reminded of something we take for granted: the role teachers quietly play in the lives of children. The lesson was not just for grown-ups. You got the feeling that the students had gained a new respect for the teachers as well.”

Buchwald’s topics are contemporary, but won’t seem stale in 30 years. And with President Reagan in office for another year, Buchwald just might collect enough ammunition for a sixth book.

— Bret Flaherty

WEAVEWORLD

By Clive Barker

Poseidon Press

$18.95 hardcover

The idea that the world is really nothing but a scene on a tapestry, capable of being bleached, unraveled or burned, is not unique in science fiction: in David Brin’s novel The Book of Thessaly, for example, a hero discovers that the Pates still control mankind by weaving the strings of individuals into a giant cloth and dyeing it to cause events.

But English novelist Clive Barker probably got the idea for Weaveworld via. an epic of a world woven into a rug, from Tennessee’s “The Lady of Shallot.”

In “Mother of Shalott,” a seamstress weaves herself into the fiction of her tapestry and changes her fate, much the way Barker’s characters wrap themselves in the woven world of the Seerkind and become a part of its fleeting.

Four principal characters covet the rug, including the daughter of a guardian of the tapestry, the ruler who tries to leave his world and enter the world of the Seerkind, a Seerkind who has achieved her race and a salesman willing to sell the tapestry while trying to become king of the Weaveworld.

As the tapestry’s magic invades upon worlds, the characters have difficulty separating fiction from reality and their own destinies become ensnared in the rug’s.

Using clorful language and poetic imagery, Barker creates a psychological study, exploring both the zenith and nadir of man’s possibilities, while creating artificial representations through the tapestry.

His writing is reminiscent of Roger Zelazny’s best work, with touches of Ursula LeGuin’s Earthsea trilogy and Richard Bachman’sThrown in.

Barker pays homage to literature throughout Weaveworld via quotes and allusions; with its manifold images from myths and fiction, the novel seems to be an attempt to unify all the worlds created in literature into one grand design.

The book reads at times like a fantasy, a mystery and a horror novel all in one, and fashions its material into a code which the reader must concentrate on breaking until the very end.

Weaveworld challenges and ultimately celebrates the imagination by demonstrating its sinister forces as well as its creativity. Barker proves that, while Stephen King may call him the future of horror, he has a promising future in epic fantasy writing.

— Michelle Green

STAY UP LATE

By David Byrne

Viking Kestrel

$14.95 hardcover

If the whimsically illustrated book Stay Up Late is the beginning of a new fad, at least it’s a nice one: illustrating a song that has a message of potential interest to a child.

The book, which sets the popular Talking Heads song’s lyrics to pictures by Maira Kalman, brings the two forms of physical and visual art together.

Stay Up Late is a delight from its beginning to its charmingly cartooned story. While being appropriate for youngsters, it isn’t overly cutesy or insulting to even an adult’s intelligence.

The pictures have a Miro-esque quality reminiscent of the brightly crayoned kind that Mommy hung proudly on the refrigerator with fruit magnets until you left for college.

An anecdote by David Byrne about the silly things he did as a child introduces the book. Each page represents a line from the song, and is illustrated to go along with the lyric. All members of the family play a part in the story, and are drawn accordingly in wacky outfits.

For “See him drink from a bottle/See him eat from a plate,” the family sits at the table and watches the baby throw his bottle across the room.

Daddy sports a loud plaid suit, while Mommy wears a low-cut green dress. Sister has pigtails. Longstocking-like red poppies.

A parent might want to be present at the first reading, however, in the event that the child is alarmed by some of the more abstract renderings of the baby in question. For instance, at the line “Sister, sister he’s just a plaything,” the bodies of both the family pet and the baby are represented by a Slinky.

Stay Up Late is not such an unlikely collaboration, and it’s surprising that nobody has undertaken such a project before. After all, isn’t music supposed to paint a picture? And aren’t pictures worth a thousand words?

— Maggie Rosen

MONDO BOXO

By Roz Chast

Harpers & Row Publishers

$15.95

The sensibility of cartoonist Roz Chast, whose work appears regularly in The New Yorker,Mother Jones and National Lampoon, cannot be duplicated by artists in other fields. The small, strange world she creates in her cartoons is hers alone.

This makes the long-awaited Mondo Boxo more than a must for a mysterious sort of people that they are. The first widely available, hard-cover Roz Chast collection contains 52 entries of none of the parodies and spoofs on poets on strike, upsetting occurrences on public transportation and a guide to yard sale etiquette. While some of these inclusions may sound off topic, familiar audiences have long expected Roz Chast’s material to be on the untraditional side.

Normal material for Roz Chast’s shortest cartoons comes from the day-to-day events that normal people do not draw cartoons. For example, in “Roz Incident 1,” we learn what happened to Mom on the bus. (Someone stepped on her toes.)

“Selections from the Sliced Peach Collection of Shelley B.,” is an illustrated biography of the processing details of Ms. B.’s canned peaches, (including Jumpin’ Jeehospef sliced Peaches, Millwood, Kentucky, May 12, 1968).

The more serious drawings in Mondo Boxo, which are no longer than three pages, involve human behavior and inner discontent, contentment or temporary insanity due to boredom.

In “Robs Thoughts Fly Away,” a businessman falls asleep listening to “Mendelssohn’s Concerto of the Exhausted” much to the disgust of his wife. “A Visit from Stan” outlines a family who stumbles down a street they can never find again.

“Picnic of Long Ago” is a sensory memory for Chast, as one of the panels has to do with each other. In one, the heroine says “Far away, one can hear the sound of a buffalo low bar truck,” in another, “I remember a lady in a red and white checked dress hanging out a row of Chast soda in front of a stary sky.”

Chast doesn’t draw many conclusions, which is just as well, because the detail and essence she suggests with her frail faces and juvenile handwriting is not conducive of larger audience interpretations.

— Peter Taback
By Marc Fernich

Stop the presses, the Flyers are winning again.

After stemming the twin back-to-back victories over two respectable foes—Quebec and Buffalo—the shell-shocked Broad Street Bullies finally appear to be breaking out of their season-long slump. And not a minute too soon, since widespread panic had begun to engulf this notoriously hockey-crazed town.

But before the Flyers' faithful breathe a collective sigh of relief over the recent upswing in their team's fortunes, they should consider the ugly truth of the matter. By playing themselves back into contention, the Flyers are inadvertently creating the very demons they themselves and their supporters a grave disservice.

The fact is that Philadelphia can never, ever win a Stanley Cup with its current nucleus of players alone. Only by remaining in the background can the team force recalci...
**MONDAY**

Complete weekday morning and afternoon listings can be found on page 17.

6:00 pm | @ News
- Macmill/ Lauer Newshour (1:00)
- Diff'rent Strokes
- CBS News
- Facts of Life
- Too Close for Comfort
- All in the Family
- People's Court

5:40 pm | @ News
- Mike & Mike

3:10 pm | @ Evening News

4:00 pm | @ News
- Home Shopping Network

4:30 pm | @ News
- Ask Dr. Ruth

**TUESDAY**

Complete weekday morning and afternoon listings can be found on page 17.

**EVENING**

6:00 pm | @ News
- Macmill/ Lauer Newshour (1:00)
- Diff'rent Strokes
- Family Ties
- Gemini a Break!

6:10 pm | @ Evening News
- WNBC News Nightly
- CBS News
- Facts of Life
- Too Close for Comfort
- All in the Family
- People's Court
- West Side Story

7:00 pm | @ Evening News

8:30 pm | @ Evening News
- Mike & Mike

8:30 pm | @ Evening News

9:30 pm | @ Evening News
- Mike & Mike

3:10 pm | @ Evening News
- Too Close for Comfort
- All in the Family

4:00 pm | @ Evening News
- Home Shopping Network

4:30 pm | @ Evening News
- Ask Dr. Ruth

**WEDNESDAY**

Complete weekday morning and afternoon listings can be found on page 17.

**EVENING**

6:00 pm | @ News

6:10 pm | @ Evening News
- ABC News
- CBS News
- Facts of Life
- Too Close for Comfort
- All in the Family

7:00 pm | @ Evening News

8:30 pm | @ Evening News

8:30 pm | @ Evening News

9:30 pm | @ Evening News

10:00 pm | @ Evening News

4:00 pm | @ Evening News
- Home Shopping Network

4:30 pm | @ Evening News
- Ask Dr. Ruth

**FRIDAY AND SATURDAY**

**DYNAMIC LASER AND LIGHT SHOW**

**FRIDAY**

10:00 pm | @ Evening News

11:00 pm | @ Evening News

12:00 am | @ Evening News

1:00 am | @ Evening News

**SATURDAY**

10:00 pm | @ Evening News

11:00 pm | @ Evening News

12:00 am | @ Evening News

1:00 am | @ Evening News
BABY BOOM

Yuppie girl Diane Keaton finds that way down deep she's a little bit country. Sam Shepard aids in the search. (Sam’s Place, 18th and Chestnut Sts, 927-0538)

BARFLY

Dirt dirty Mickey Rourke and Faye Dunaway (welcome back, Mommy) deliver in Charles Bukowski’s ode to life. REVIEW PAGE 6 (Eric Redenhouse, 1907 Walnut St, 567-0300)

CINDERELLA

If the shoe fits. (AMC Walnut Mall, 3925 Walnut St, 223-2344)

DARK EYES

Aging lothario Marcello Mastroianni plays, surprise surprise, an aging lothario—but nobody spots him better. (Ritz V, 214 Walnut St, 925-7900)

DEADLY ILLUSION

Dust on arrival release features Billy Dee Williams and my good friend, ah, um, Morgan Fairchid. (LAM Palace, 1812 Chestnut St, 496-0222)

DEATH WISH 4: THE CRACKDOWN

See a few of Charles Bronson’s moves and you’ll wish you were dead, too. (Eric’s Place, 1519 Chestnut St, 563-3086)

DIRTY DANCING

It’s a marriage of kindness, and it’s got Jerry Orbach working. (Eric Ar, 11th and Market Sts, 564-6222)

FATIGUE

The public acquirers strike again. (AMC Olea City, Second and Front Sts, 627-5966)

FAT BeatlY

A dead-on Whoopi Goldberg finds herself in another dog. Stop playing Beverly Hills cops and robbers; rigor mortis is setting in. (Eric’s Place, 1519 Chestnut St, 563-3086)

FLOWERS IN THE ATTIC

V.C. Andrews’ fantasy novel makes an uneasy, unsuccessful transfer onto film. (AMC Walnut Mall, 3925 Walnut St, 223-2344)

FOCUS

PATRICK WADLEY

A self-portrait of the artist “Sariturious Priest,” in sand-etched plate glass, uses some of the ancient images and techniques employed in his symbolic compositions. An exhibition of Wadley’s work opens Sunday. (Snyderman Gallery, 317 South St, 238-9576)

THE FOCUS

ART

AMC Century. 3925 Walnut St, 893-1930)

REPERTORY AND VIDEO

REVOLUTIONARY WAR REENACTMENT

Boston’s underground legends rock out in the city’s only professional combined music and theater festival. (AMC Regency, 16th and Chestnut Sts, 546-6223)

REPRISE: 70'S DANCE TRIO

With the sounds of the street Thursday. (Chestnut Cabaret, 38th and Chestnut Sts, 893-1120)

REPUBLICAN NATIONAL BANK

569-9400)

SUSPECT

Don’t ask us. We’ve never seen that guy before in our lives. (Samenc 4, 1908 Chestnut St, 567-0604)

THE STRENGHER

He’s a no-holds-barred non-concert film. concert film. (AMC Walnut Mall, 3925 Walnut St, 222-2344)

NUTS

Call her crazy, but La Stressered anaces all her critics with this tour de force. And right in the thick of the Oscar-bound release season. What a coincidence. REVIEW PAGE 6 (AMC Olea City, Second and Front Sts, 627-5966)

PLANES, TRAINS AND AUTOMOBILES

Reno and Steve Martin make way as John Candy comes through and provides the center of John Hughes’ latest first-class sitcom. REVIEW PAGE 7 (AMC Regency, 16th and Chestnut Sts, 567-2310)

THE PRINCESS BRIDE

A kingdom for Andre the Giant. The big man provides the funny in an otherwise bland lifetime. (Eric Redenhouse, 1907 Walnut St, 567-0230)

THE RUNNING MAN

Jackie Chan and an impressive cast of superheroes fill a tagline of several options. (Eric’s On the Campus, 40th and Walnut Sts, 382-0926)

Sign of the Times

Frances, all his angry, brilliant best, makes a no-holds-barred non-concert film. concert film. (AMC Walnut Mall, 3925 Walnut St, 222-2344)

VIDEOS


FRAMING THE CONSTITUTION

We the People 200 continues with an exhibit featuring portraits of influential Americans who were present at the Constitutional Convention. Through Dec. 13. (Academy of Fine Arts, Broad and Cherry Sts., 972-9642)

HENRY P. MCLHENNY COLLECTION Works by your favorite impressionists, as well as furniture and silver from McHenny’s comprehensive bequest, can be seen together through Jan. 17. REVIEW PAGE 5 (Philadelphia Museum of Art, Parkway at 26th St., 673-8100)

BRANDYWINE CHRISTMAS The Museum is decorated with ornaments made the natural way—wood, silk, paper and granola. Through Jan. 3. (Brandwine River Museum. Chad’s Road, Brandewyne, 458-1900)

FUN

Samsel’s elves have been busy creating crafts that could tickle even Mr. Scrooge’s sunnybume. A six-foot zebra on rollerblades, safety pin jewelry and a porcelain stereo system are just a few of the nontrivial objects in this mixed media show. (Swan Gallery, 132 S. 18th St., 566-9999)

TEEN WOLF TOO Don’t see this rehash of Michael J. Fox early sub-par screen outing. You have MacKenzie Bezos. (Samenc 4, 1908 Chestnut St, 567-0604)

THREE MEN AND A BABY

Out of this simple-minded pleasant rip-off, stolen shamelessly from a highly successful French film, emerges Tom Selleck—the star. (Eric On the Campus, 40th and Walnut Sts., 382-0926)

WOLF AT THE DOOR The fantasy thriller goes bohemian and gives a wave at the same time. Against Gaugain. (Ritz V, 214 Walnut St, 925-7900)

REPRODUCTION AND VIDEO

ROXY SCREENING ROOM THEATER 1: Law of Desire THEATER 2: The Wannenee Conference (2023 Sansom St., 561-0114)

THE FRANCIS LECUT COLLECTION

The Museum is decorated with ornaments made the natural way—wood, silk, paper and granola. Through Jan. 3. (Brandwine River Museum. Chad’s Road, Brandewyne, 458-1900)

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EIC

HOLLY FESTIVAL The identification of hollies and their use in the landscape, plus a tour through the Primer Holly Collection, highlights this seasonal agrarian treat sponsored by the Scott Arboretum. Saturday at 10 a.m. (Friends Meeting House, Swarthmore, 328-4050)

THE MOTHER OF US ALL

The Virgin Thomas/McElvain Stein opens on Susan B. Anthony’s struggles for women’s rights. Her life lived for a silver dollar. This weekend. (North Star Bar, 27th and Poplar Sts., 235-7872)