Vol. (III. "So. I'x

The Magic Bus, operated by the University City Housing Coalition, serves hot meals to the area's homeless population every weekend. The psychedelic vehicle, parked near San Francisco and Walnut Streets, has found refuge in this area. Most of the volunteers for the project are from West Philadelphia.}

This school bus brings 'magic' to homeless students. By CHERYL MALLI

The Magic Bus restaurant and the food comes from area restaurants. "We try not to spend money on the meals," Dass said. "Lots of stuff is left over at restaurants everywhere. We can make the meal free in more ways than one." One of the restaurants which con-

summer's union negotiations should be smooth, leaders say

By PATRICK O'DONEL

Negotiators from the UAW/AFSCME, Local 590, the United Union of Operating Engineers, Local 835, and the Laborer's Union, Local 522, are set to expire this summer said this week that they expect few problems in union negotiations. "It should be smooth for 

SAS restructures graduate fellowships after GSAC resolution

By NIEH WANG

The School of Arts and Sciences has restructured its graduate fellowship program to increase efficiency and to make the school more competitive with other universities, according to the SAS Graduate Division Associate Dean Donald Fife. But administrators contend that current graduate students will receive the same amount or more in fellowships next year, some graduate student charge that the new program leaves them with insufficient funding. The restructuring of the fellowship program comes following last month's Graduate Student Assembly (GSA) resolution calling for an increase in overall graduate student support. "It appears as if SAS has abandoned the students who are already here and is not providing the financial aid necessary to keep them at the University."

Effective next fall, the standard graduate student stipend will increase from $5000 to $7500, in addition to the bonuses the University provides for many of its students. The change in the fellowship program calls for the University to provide additional fellowship funding for new graduate students. Under the new revamped graduate program will also provide more dissertation fellowships in all fields, a modest increase of Pepper Scholarships for students continuing in their studies, and additional allocations from individual departments. Although the revised program adds severe- ly restricted fellowships, graduate student earnings are expected to remain small fraction of the average stipend. Fife said. Fife said that while the walk under the new pro-

stashing cash

Treasurer watches bottom line

By ANDREW GOLDBERG

Andrew Goldberg, the treasurer and vice-president of the University of Pennsylvania's financial headquar- ters, "If people worry too much about the term 'co-financing,' " he said while jokingly this week with Frank Menashe, the treasurer's office. But he said he believes that his creativity to be beneficial to the University.

Ludeman, the treasurer and vice-president of the University of Pennsylvania's financial headquarters, "If people worry too much about the term 'co-financing,' " he said while jokingly this week with Frank Menashe, the treasurer's office. But he said he believes that his creativity to be beneficial to the University. 

976 Lines

Rave Reviews

Last night, the Philadelphia Drama Guild premiered Division Street, a play which successfully captures the rebellious spirit of the 1960s. Page 4

reunion

Nate and Dennis basketball coach Richard "Digger" Phelps, who was a Penn varsity assis- tant coach twenty years ago, will face his old squad tonight in Indiana. Back Page.
The Parties of the Penn Political Union

Intro Meetings:
Party Chairs:
Liberal:
7:00 Thurs. McNeill
Chicago
9-8487

Libertarian:
8:00 Tues. Houston Hall

Socialist:
9:00 Thurs. Rae/George House

Conservative:
7:30 Thurs. Houston Hall

Moderate:
7:30 Tues. Houston Hall

Check the Daily Events Section for details.
**Spotlight**

**Wigs celebrate with siren's song**

**By MARY ANN SANDERLAW**

It is sweet and lyrical, sex and wild parties, dirty pranccs and angora

But there is also a social light, and joy of singing and dance.

And the ruined would be beguiled to a mead.

**Clubhouse history meets or beats the group's own CMS**

Lurline! Revisited

A Command Performance

The following article appeared at the time of the original production of Lurline!

The organization as the Mask and Wig was founded in 1889, with headquarters in the Student Union. The Mask and Wig's first show was presented in 1890, with the group's own CMS. The Mask and Wig has been hosting productions since 1890, and its history is as colorful as the Mask and Wig itself.

The group commissioned Wilson Maxfield Parrish to design several posters for the show, and Parrish also designed several programs for the Mask and Wig's initial production.

The group said that there have been some advantages to a book show, according to Goldstein:

"Usually, nothing is written before the show, and most of the time in the first week things are going well," he said, adding that what makes the show work is "the natural highs and lows."

"It's easier to do a book show. Sketches are easier."

But there are some advantages to a book show, according to Goldstein:

"The group has been a regular on the Mask and Wig Clubhouse downtown, Student tickets are $3, and will be sold on Locust Walk today and tomorrow."
Prof urges students to keep King’s ideals

By SUE MALONEY

History Professor Mary Frances Berry urged a gathering of 250 students in Schenley Amphitheater to commit to the ideals of Dr. Martin Luther King Jr., who she says is "a unifier of all classes, races and religions."

"He and his [wife] Coretta Scott King recently released their autobiography, ‘‘My nd My”,” said the special guest speaker, who later addressed students individually.

"We are all Martin Luther King," Berry said. "We are all the King family."

Berry noted the King family’s history of civil rights activism, including Rosa Parks’ initial refusal to give up her seat on a Montgomery, Ala., bus. "When she got off the bus, she knew she had done something," Berry said. "But it was the King family who picked her up." The audience, she noted, included members of her own family.

 Berry said that with King’s death, African Americans have lost a leader in the fight for civil rights. "We have to fill the void left by Dr. King’s legacy," she said.

But Berry also warned that many Americans have lost faith in civil rights activism. "We are all facing the same question," she said. "What are we going to do?"

Berry spoke about King’s "I Have a Dream" speech and his "Letter from Birmingham Jail." "He was a great orator," Berry said. "He knew how to make us believe that we can do something."

 Berry said that King’s speech "opened the door to the possibilities of dreams." She added that King’s "speech was the most important speech of the 20th century."

BERRY also spoke about King’s "no-sectarian" philosophy. "He wanted everyone to be part of the movement," she said. "He wanted everyone to be part of the struggle.""It's unfortunate that there weren't many people there," Berry said. "But it's not too late."

"I am calling on all of us to be part of the struggle," she said. "Let's be part of the struggle.""We have to be part of the struggle," Berry said. "We have to be part of the struggle."

Berry also spoke about King’s "dream" speech. "He wanted everyone to be part of the movement," she said. "He wanted everyone to be part of the struggle." "It's unfortunate that there weren't many people there," Berry said. "But it's not too late."

"I am calling on all of us to be part of the struggle," she said. "Let's be part of the struggle.""We have to be part of the struggle," Berry said. "We have to be part of the struggle."
Dear Editor:

The Supreme Court’s ruling regarding school newspapers has a restriction which is in need of correction. The power of school administrators to censor student opinions is an instrument for the control of schools.

Many people have asked why the Courts insist high school and college papers carry a disclaimer. This disclaimer stems from their support of censorship. In reality, there is often a mandatory suppression of free speech which is usually used to subsidize student legs. There is often a mandatory suppression of student legs. There is often a mandatory suppression of free speech which is usually used to subsidize student legs.

I have seen the hardships of life kneel before the heavens. We believe that we are gaining control over mankind. We believe in the power of medicine to heal the sick and make us well. We believe in the power of science to make us wise and to teach us what the world is like and how it works. Such understanding, for all its glory, is only descriptive; it can teach us who we are. What is philosophical truth is, as I mentioned, somewhat different from that of scientific truth.

The nature of philosophic knowing is, as I mentioned, somewhat different from that of scientific truth. Is wisdom, then, worth seeking? Is philosophical knowing as important as scientific knowing? Our society is faced with a dilemma. We want to understand what it means to be human. We want to understand what it means to be human. We want to understand what it means to be human.

The Daily Pennsylvanian

The Second Opinion
Mark Lucas

The Daily Pennsylvanian

The Nature of Philosophic Knowing

The Sun is very old. My question is, do you know that your school student is not as smart as you are? I am not, however, a completely unreasonable man. The truth of the matter is, we are all human, and we all make mistakes. The truth of the matter is, we are all human, and we all make mistakes. The truth of the matter is, we are all human, and we all make mistakes.

Stop Madness
Loita Jackson

The Daily Pennsylvanian

Double Standards

The Daily Pennsylvanian

Policy on Submissions

The Daily Pennsylvanian welcomes comments from the University community in the form of columns and letters to the editor. To be considered for publication, letters must be signed and include the writer's name, affiliation with the University, if any, and telephone number. The Daily Pennsylvanian reserves the right to abridge all letters submitted to Save Room, Editorial Page Editor, The Daily Pennsylvanian, 4111 Walnut Street, Philadelphia, PA 19130.

Bloom County/Berk Beathed

The Daily Pennsylvanian
UA plans to lead drive for better campus lighting

WALK on page 1 vigorously document crime statistics. It details the police academy offering to publish a brochure update. The academy’s practice is to have statistics on hotspots, type, age, robbery and burglary. They work with local police to ensure the accuracy of all results. The statistics are then compiled into booklets for all participating police departments.

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CREATIVE TALENTS hold two important positions

SAS to change fellowship program

RESUMES

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MARGARITAVILLE TUESDAY
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**World**

American officials say they'll be tricky to handle

Port-au-Prince, Haiti. - Despite political con-

troversies in this troubled nation, the govern-

ment of President Jean-Bertrand Aristide has

decided to host a major international meeting.

The summit, which will be held next month, is

expected to bring together leaders from several

countries to discuss issues such as economic

development and human rights.


**Off the Wire**

Compiled from Associated Press Dispatches


**Nation**

Corporate AIDS policy suggested

WASHINGTON - A new corporate leaders

have a responsibility to reach their employees about

AIDS and to develop policies that do not discriminate

against those at risk.


**State**

Benedict apologizes for Dyckar remark

RIDGEFIELD, Conn. - Former Pennsylvania

Benedict speaking is a work in progress,

but the pope has expressed his regret over the remark

he made during a visit to the United States.


**Weather**

Today: Variable clouds with highs in the upper

40s and light breezes.

Tomorrow: Mostly sunny with highs in the low 50s.


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**The Quigmans/Buddy Hickerson**


**Ivy Towers**

UCSB racial awareness movie delayed due to

weaknesses

The University of California at Santa Barbara's

presentation of "Be A Chicano Student at UCSB," the

second in a series of the Educational Program

Chicano studies department at UCSB, was

postponed when several Chicano students viewed the film and found it

inappropriate, according to Assistant Vice Chancellor of

Student and Community Affairs Harryn McAls.

The movie, a 90-minute program, was

intended to make suggestions and comments about the film at a meeting today. The film is expected to be ready for presentations in English and Sociology classes after revisions are made.


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taken by Davor Photo


**The Guldman/Buddy Hickerson**


**See Jayne cut.**

See Jayne perm.

See Jayne color.

See Jayne.

Jayne hairstyling, inc. - 3733 lancaster ave.

phia, pa. 19104 - 3 82 4 9 4 4
New alcoholism test discovered

BOSTON — A new blood test can identify alcoholics, even when they haven’t had a drink for several years, researchers report.

Experts say the test could become an important means of spotting alcoholics early so it can be treated before permanent damage is done. The test also could help determine who is at risk of becoming an alcoholic when they grow up.

The researchers said further study is necessary to determine whether the differences they found occur only among people who drink alcohol, or instead reflect some inherited difference in the biological makeup of alcoholics.

The researchers said the test, which measures two alcohol-related blood chemicals, was about 75 percent accurate in distinguishing alcoholics from normal drinkers.

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Join the people behind the print at The Daily Pennsylvanian. Report or photograph news, features, sports, arts and entertainment. Design ads and help manage the three-quarter million dollar yearly budget.

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Phelps fondly recalls Quaker days

DIGGER, from page 14
"I used to be a kids' swimmer," said the Olympic swimmer at the annual Penn swim meet. "I used to love it."

The plaintiff of the legal firm is positively of the Penn swimmers. "They were bombarded by sarcasm and ridicule," said the plaintiff.

and we won the game. He felt that getting angry would motivate his team. He probably right.

Phelps has earned quite a reputation — not only for his success in the Olympic Games, but also for his contributions to the community and academia.

And Penn will receive a hand from the legal firm at the annual Penn swim meet. The Quakers, 12th in the Big Ten, received a big boost from the legal firm. In the monthly meeting, we almost like a City Series game, with fans on both sides.

"I hope so," said Phelps. "I think we can still graduate his player. And that's what it's about."

Old Dominion slips without Stanley

STANLEY, from page 14
"It has been a year of injuries which have kept us up over several of injuries," said Coach Rich Rubincam.

"It was a wonderful weekend," said Coach Rich Rubincam. "It was a wonderful weekend."

But they've started to come around total with a final score of 35.2, edging out lidsky, who ended around total to 172.1. Their coaches were pleased.

"We have been able to keep up with them," said Coach Rich Rubincam. "We have been able to keep up with them."

"Isn't it wonderful? I'm from New York (I on, Spring St.)" said Stanley. "Isn't it wonderful?"

"I was passionate about recruiting, fans and opposing coaches also remark about his aggressive style of coaching. But Rubincam enjoys the job. "I'm getting a little tired," said Rubincam. "I'm getting a little tired."

When we put me back in, I had a good second half. He knew who I was. He knew who I was.

"I'm stereo-typed as 'Digger' because my father was an undertaker — at least that's what it's about. I don't have any doubts that they're doing a good job now, and they'll continue to do a good job."

Fresh off one of their best performances of the season, the Penn team was able to凭借 their dominant performance of an earlier-season battle against the Wildcats.

In that meeting, a 167.51 Richard Old Dominion and a 167.48, the Quakers were able to凭借 their dominant performance of an earlier-season battle against the Wildcats.

At the end of the night, Rubincam refused to support his underclassmen."I'm from New York (I on, Spring St.)" said Stanley. "Isn't it wonderful?"

"We're making a lot of progress and we're making a lot of progress and we're making a lot of progress.

But we've got to work on updating our equipment and cleaning up the gym."

"The greatest thing about this meet is that it wasn't our best," said coach Rich Rubincam. "The greatest thing about this meet is that it wasn't our best."

M. Swim loses meet, scoring dispute

SWIMMING, from page 14
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Toots and the Maytals reggae

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Billy Preston with Rhythm and Blues Legendary Keyboardist

Toots and the Maytals

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 Billy Preston with Rhythm and Blues Legendary Keyboardist
Toots and the Maytals
Reggae

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Toots and the Maytals
Reggae

THURSDAY, JANUARY 21, 1988
7 PM
20TH FLOOR LOUNGE HRE GUEST SPEAKERS INCLUDE

sponsored by International Project. refreshments will be served.
NASSAU FUND RECIPIENTS

Provost Michael Aiken, Acting Vice Provost Kim Morrison, the Council of Undergraduate Deans, and the Nassau Fund Faculty Advisory Committee congratulate these recipients of the 1987-1988 Nassau Fund.

Michael Barnett
Molecular genetics of tuber melanosporum

Christine Drabyk
Studies on the requirements for utilization of the human virus 41 early and late polyadenylation signals.

Darcy Hammar
American Red Cross nursing and Army nursing in World War I: Voluntecrism and professionalization in conflict.

Elizabeth Hogan
The effect of the leader sequence on the structure and dynamics of filamentous bacteriophage coat protein.

Brian Levin
Institutional responses to crimes of racial violence.

Terence Lim
The market maker’s spread and modelling stock price behavior.

Jack Mitstifer
Synthetic and mechanistic studies of radical chain styrene transfer.

Devon Parekh
Characterization of the human 5s ribosomal gene.

Richard Periman
Brain mechanisms of body sodium.

Alan Stein
Q measurements in high temperature ceramic superconductors.

Michael Bazinet
Cloth and context: typological analysis of a collection of coplic textiles in the University Museum.

Mark Helsel
A two dimensional array from the impedance tomographic imaging of solid objects.

Charles Huh
Study of the regulation of the IL-2 promoter sequence in the mouse lymphocytes.

Vickie LaMorte
Adenylate cyclase: An enzyme involved in taste receptor transduction.

John Chen Han Lee
Deamination of DNA in normal and transplanted rat dorsal root ganglia by using novel proteinase.

Jeffery Walker
Late oligocene paleosols of the San Benito and palaeoenvironmental reconstruction.

The Nassau Fund has been established, through the generosity of the Nassau family, to provide grants to undergraduates in support of their outstanding proposed research activities.

This year 29 proposals were reviewed by the Nassau Fund Faculty Advisory Committee, who made recommendations to the Council of Undergraduate Deans. The Council approved 17 research proposals for funding. The individuals and their research titles are seen above.
**SportsWire**

Compiled from Associated Press Dispatches

**RAiders' head coach Flores retires**

CRAIG FLORES, who last Sunday led the Los Angeles Raiders into the Super Bowl for only the second time in his nine-year career, announced yesterday that he would retire after winning a football's longest stretch of games.

"I think it's time to call it a day," Flores said. "I've been pressed in- to retirement by very bad personal reasons." Flores, who has coached the Raiders through hard times in recent years, said he had not yet decided if he would be a head coach in the future.

Flores' record was the best in the Western Conference and second best in the entire NFL. The Raiders also set an NFL record for the most consecutive victories, 33, which lasts until the end of the regular season.

"This season's record was the result of the hard work of many people in the organization as coach and general manager and its coaches and athletes. It's a matter of weakness has been a matter of strength," Flores said.

He switched the franchise into the Super Bowl with a 9-7-1 record after winning a football's longest stretch of games. He is the first coach in the NFL to win the Super Bowl in two consecutive years.

Flores said he decided to retire after the season because he felt he could not give his full attention to the team. He also said he was not sure if he would return to the team as an assistant coach.

Flores, who was born in New York City, is the first black head coach in the NFL to win the Super Bowl. He is the second black head coach in the NFL to win the Super Bowl, joining Bill Parcells, who coached the New England Patriots in the first Super Bowl.

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Larry fills seats at Old Dominion's Athletic Center

By GREG BROWN

Because of the success of the UCLA and Marquette programs, the NCAA randomly selected Larry as a final four team. The freshmen have twenty-three weeks' experience, but have already qualified to play in the NCAA Tournament in 1981.

The Quakers knew they were in a position to break the Penn single-season record of 70 all around points, established 10 years ago. But they were gin for the school record, and their efforts were not given the respect of the media.

Two teams who played against the Quakers, the Fordham and Delaware, scored the most points. The Tigers' constant use of the clock can always be expected to shoot well and miss well. The Tigers' offense has brought them back to UNH to get their masters on the floor.

In Larry's final room, where senior guard Dave Hinch, had the season's best two-point efficiency. He wanted to play in the Palestra.

At Dartmouth, a quick 3-0 start has been the platform for every effort against Yale. The Egyptians won the Ivy title.

Students in the Northeast last Sunday, and it seemed as though rather than make a commitment to an academic program has distinguished Larry—called "Digger" Phelps.

The role of the student-athlete then was to get an education, and this year—one of the Ivy titles—had been the head coach at Arizona State and was an assistant coach to his father. Digger was selected after a week's worth of work, and he was the pride of the National Basketball Association. He didn't like the idea of going from Princeton to Penn, but said he was "turned on." The person selected to follow Stanford—coached the Lady Monarchs to two national championships, it was equipped to continue until the end of the season.

"It's nothing new to them." Bob Vetione said. (With Notre Dame.) He was bought to fill the role of the Quakers' program was of an energetic man named Bob Calhoun, Bob Morse and Karl Stoltz, who will be inducted into the 

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A PHILADELPHIA BUSINESSMAN LOSES AN AIRLINE AND FINDS A NEW CALLING.

Good Morning, Vietnam
Nixon's Head
Tyson vs. Holmes
User's Manual

The time has come for the former Rock of dedicated editors to lay down their literary scythe and make way for some fresh blood.

Armed with plenty of scribal wit, the new editors of 34th Street hope to cover the ever-burgeoning cultural playground that is Southeastern Pennsylvania. Sure, students scoff at such a description of their turf.

But fear not, 34th Street plans to sift through the haze of ignorance and expose the myriad of events which pop up weekly all across the valley that is Delaware. And at no additional cost to you.

As many of you know, the worlds of film, music, theater, dining, sports, art and comedy get the same treatment by 34th Street that some magazines reserve for their Banana Ram cover stories.

And, now that 1988 has moved in, each 34th Street cultural thoroughfare is supervised by an untainted, plucky recruit from the depths of our writing fleet.

These folks will be squeezing cultural data from Chestnut Street with a ruthless ness not seen since Mickey Rourke raged Cosby nymph Lisa Bonet in Angel Heart. But we’re not to discuss chicken innards. This issue is the first under the aegis of the 104th Board.

Well, quite enough of that. Let’s discuss weekends. That big bank of time heading off every Thursday at the pass. Time we can use to whatever advantage or disadvantage the perversion of the moment calls for.

And, while we like to think that creativity for choosing a leisure event is among our readers’ greater talents, 34th Street has an almost 20-year history of trashing its two cents in.

Two cents? We’d kind of like to think that eventually, 34th Street adds up to more than that. The value implicit in being the only rectangular rag within 30 blocks of West Philly utilized to find the phone number of the Ritz Or whether the new Brian Ferry LP is worth the dough is what we’re most proud of.

Whether or not your gang’s plans for Saturday night are based on our pages is another story. Maybe you’ve been there.

“What, do you feel like doing tonight?”

“I don’t know. Mona’s house is having a party. Feel like doing that?”

“Nah, Mona’s boyfriend from Stockholm’ll be there. He always smells of mushroom broth.”

“We could go to Alyosh’s room and listen to his housemates make love.”

“Get serious, will you?”

“Say, I know. Why don’t we look in 34th Street. We might get lucky, entertainment-wise.”

“34th Street? You mean that thing I always leave on the floor of the McNeil Building? I can’t imagine how that magazine could have any positive effect on my social life. Maybe you and I shouldn’t be friends anymore.”

And there you have it folks, the fear that strikes closest to home in the 34th Street world. So welcome to the new semester from the Thursday arts crowd. With the fair warning you now have of our most serious panacea, treat us gently. We never shout, and only bite when something is really juicy.

And our work is cut out for us indeed. We have to prove to you that, despite what W.C. Fields said, two weeks in Philadelphia are better than one.

To the Editor.

Certain things you print, such as the recent article on the feminist in 34th Street and the ads for liberal ladies to talk on, don’t seem to me to be entirely pornographic in content.

It is my view that pornography belongs in pornography magazines so that those people like me who don’t want to be confronted with deeply offensive material every time they turn around can avoid it.

This is a request to freedom of the press — it is just a request that things be properly categorized so people know what they are getting and can avoid constant reminders of that which they hate (in this case the verbal abuse and exploitation of women) yet can still read the ads and the articles.

Why don’t you make a special section of the paper for people with liberal attitudes? As it is I don’t read the paper most of the time because who knows whether the articles will be in good taste or not the way they are scrambled in together?

I would never pay for a paper which mixes pornography and cogent babbling in with good journalism. It appears to me that you have no journalistic standards whatsoever. (You do print some very good articles but you print a lot of trash as well and you just aren’t consistent.)

If you took a survey and got an equal number of male and female respondents, I would bet money the majority would agree with me.

So — print your trash if you want to. I just won’t read your paper at all. (If other people do the same, it will be sad that your good journalists don’t get road, either.)

Print this if you want, but I know you won’t.

Arfa Shaw
College '88
ne bloc which doesn't fit the stereotype of today's apathetic students are those who attended a Penn campus rally on Martin Luther King Day.

Black student figures like Traci Miller, Travis Richardson and Erik Williams gave the most powerful speeches I've heard from University students. They moved an audience of more than 200, mixed about evenly between blacks and whites, Jacqueline Wade, head of the Afro-American Studies Program, said that she hadn't heard such commitment from students since the sit-ins at the Greensboro lunch counters in 1960.

I took an informal poll of students on Locust Walk this week to see how many campus political leaders they could name (OK, a very informal poll).

Most could name at least one of the above three, or Conrad Tillard, who is also black. Conspicuously absent were names from the Undergraduate Assembly. I don't think anybody would disagree that they are the lesser-known of the two groups.

The obvious reason that black leaders come to mind is that they are the only campus figures trying to participate in the classic democratic model. This is not because UA members can't give good speeches, but because none of them consider that sort of organizing central to their political role, as they would have 15 or 20 years ago.

Rallies and demonstrations can only succeed on the support of their crowds. And whatever one thinks of the politics of speakers like Richardson, it is painfully apparent that there are no others who, as a group, are as involved in the heel-stomping art of public speaking.

Just as 1968 is regarded as a time when everybody dropped acid and didn't return their library books, '80 diplomas will also carry a stereotype.

We are regarded, simultaneously, as politically apathetic and professionally driven. Certainly there is a consensus that students today don't really care about politics. And we in turn have adopted these stereotypes ourselves.

There is truth to these assumptions in that the traditional political process no longer works with students. Most of the University are simply too embarrassed to stand on picket lines or make speeches.

This has little to do with "apathy." For example, once wrote a column that fraternities were sexist institutions because they did not admit women.

If Bennett's and Bloom's relationship could be black or Hispanic, it assumes Eisenhower's America opened on the principles of ancient Greece.

Citizens, wrote Aristotle in The Politics, have an obligation to participate in the making of the laws of their state. But nobody can accuse SDS of not participating. Compared to the selfish nature of politics on today could be black or Hispanic. If Bennett's and Bloom's relativism catches on, the majority of students will be denied their legitimate cultural heritage.

Worse, though, they will be denied it by a population who failed to contribute as their own culture required them.

Only those who consider political participation in a social context — as opposed to an item on a resume or law school application — are the heirs of the Western political tradition.

The obvious reason that black leaders come to mind is that they are the only campus figures trying to participate in the classic democratic model.
The Allen files
Book tests the knowledge of Woody watchers

By Peter Taback

Some say that the only things we can actually remember are memories. If this is the case, then Graham Flashner's Fun With Woody surely costs.

The book, which demands little more than a layman's familiarity with the Woody Allen fundamentals, is a painless method of reacquaintance with Allen's past two decades in film.

Author Flashner bills himself as a connoisseur and devoted Woodyphile. Essentially, he has compiled favorite details and turned them into multiple-choice questions, with a few famous line fill-ins and true-or-falsees thrown in for variety.

Flashner's affection for Allen is evident throughout what he bills as the complete Woody Allen quiz book. Most, however, the book's astute assemblage of data will please lonely folks without VCR accessibility. Innumerable visits to the best moments of Annie Hall. Without Feathers, and the Woody Allen repertory family are contained in 31 chapters on film, books and ad hoc Woody Allen themes.

This breadth of trivia runs from Allen's early days as a part-time gag writer and stand-up comic through the maturation of his film talents and his emergence as the nation's foremost director-celebrity. Fun With Woody also traces Allen's personal life through quotes from twenty years of newspaper and magazine interviews.

We learn that his first wife, Harlene Rosen, like the character Claire Rosenzweig in 'Mr. Big,' hung out with the philosophy crowd at Hunter College. His second marriage, to actress Louise Lasser, as well as his romantic entanglements with Diane Keaton and Mia Farrow are part of a category on the women of his films, many of whom have worked exclusively for him during their liaisons.

And just how tough are these questions? They vary. Anyone with the ability to recite at least a few titles of Allen's better known films can match the names of characters Allen himself has played with their proper film.

Plenty of the questions dealing with specific films are obvious. For example, anyone who has seen Bananas knows that the subway hoodlum is played by Sylvester Stallone, and that it is one of the three movies with a disturbing cameo by Howard Cosell.

On the other hand, exactly which person said, "I could feel her lips trembling with feeling" in A Midsummer Night's Sex Comedy, and to whom they said it, may be a bit more difficult. There is also a chapter on Allen's lesser-known days as a stand-up comedian, and a question concerning whether his first acting role (in nursery school) was as Homer, Toney, Biff Loman or Stanley Kowalski.

Fun With Woody is predictable to the last letter, but if you've called yourself a Woody Allen fan before, this book is the perfect way to test your claim.

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**34th Street**

**neat sweet complete effete mistreat petite defeat Crete retreat**

34th Street: The magazine that rhymes when it doesn't need to

**LIFE IN HELL**

© 1965 by Matt Groening

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**Gersh!**

You're a madman, but you've come through once again. Congratulations on the beginning of your salaried writing career.
Cat in heat
New production adds spark to a classic

By Jeff Duffy

The elements of the Walnut Street Theatre's production of Cat on a Hot Tin Roof combine to serve up a spirited rendition of the Tennessee Williams classic. The intrinsic merits of Williams' text and the talents of several excellent actors eventually overshadow the performance's initially slow pace.

One of the biggest successes of this production lies its use of the theater's space. Set Designer Gerry Leahy, working from brief setting notes by the playwright, has created a wonderful physical representation of the play's themes of conflict and mendacity.

The beige walls of the simple but elegant bedroom in which all of the play's action takes place end abruptly, yielding to a patch of sky which in turn yields to ragged strips of hanging green cloth. The artificial vegetation, suggestive of Spanish moss, provides an image of the play's themes.

Unfortunately, just the opposite is true of Jana Robbins' portrayal of Maggie the Cat. Brick's wife. Maggie loves her husband, but he holds her responsible for the death of his best friend, and she sees her own future slipping away from her as Brick's depression deepens.

The role calls for Maggie to be literally catlike, cautious, easily sardonic, subtly expressive. Robbins, however, vacillates between extremes of haughty bitchiness and histrionic sadness, so much so that the viewer is unable to grasp her essential character and cannot sympathize with her. This problem lessens noticeably toward the end of the play, by which time Robbins seems more comfortable in the role.

The other actors perform commendably, notably John Shipp and Mary Noll Santacroce as Big Mama. Shipp lives up to his epithet, demonstrating physical ponderousness and emotional numbness in appropriate degrees.

The sole thoroughly weak performance is Jona Harvey's portrayal of Brick's sister-in-law, Mae, which verges on caricature: Mae whines or shrieks her way line until the audience begins to wish that she were the one dying of cancer.

Despite the initial weakness in the central role of Maggie the Cat, the production succeeds. The cast interacts remarkably well, particularly in the last two-thirds of the performance, and the play's technical aspects are superbly executed. While the final scene between Maggie and Brick offers the only hint of salvation in the play, the performance has redeemed itself long before those last lines.

Setting up shop
Theater of Living Arts conceives an offbeat musical

By Michael Tow

It began as a bizarre, low-budget, '60s cult classic directed by Roger Corman, with a then unknown Jack Nicholson in a cameo role.

Roughly ten years later, Howard Ashman and Alan Menken took the odd story about a man-eating plant and turned it into a successful Off-Broadway rock-and-roll musical.

And ten years later, the story was turned into a hit movie musical (this time with a happy ending), featuring Rick Moranis, Steve Martin and, in the role created by Jack Nicholson, Bill Murray.

As Seymour, the Skid Row florist's assistant, Stuart Zagnit plays a convincing nerd. His degenerate behavior, his limited vocabulary, his expressive voice brings out both the sincerity of "Suddenly Seymour," and the hopelessness of Aiken sends chills down the audience that his concern over pigeons none of his guffawing, violence or crudity. Yet he still manages to convey a certain awkward tenderness which convinces the audience that his concern over Brick's alcoholism is genuine. Zagnit skilfully resolves these contrary facets of Big Daddy, preserving the unity and believability of the role.

The traditional southern family collapses in Tennessee Williams' drama Cat on a Hot Tin Roof.

The limited space of the theater, the audience's clear view of the actors and the absence of amplification of the sound all contribute to an intimate atmosphere that allows the audience to engage with the characters on a personal level. The actors' performances are excellent, bringing depth and emotion to the play's themes of family, love, and loss.

The Theatre of Living Arts' production of Cat on a Hot Tin Roof is a heartfelt and moving depiction of Williams' classic. The cast's chemistry is palpable, and their interpretations of the characters are both faithful to the text and uniquely their own. The production's simplicity, both in terms of set design and lighting, allows the audience to focus on the human drama unfolding on stage.

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Williams takes Vietnam by storm

By Michael Geszel

Similar to M.A.S.H's gentle mockery of the Korean War, Good Morning, Vietnam lends a warm humanity to the Vietnam experience.

Director Barry Levinson has a knack for mixing the poignant with the comic. In Diner he creates hilarious, all-too-real situations to help the audience laugh at young men's struggle for maturity. Through laughter, he implies, there comes a deeper understanding of the subject. If a topic, no matter how severe and dreadful, is somehow cloaked with comedy, the action becomes more realistic and identifiable.

This general approach works for Vietnam, even though the situation is more turbulent and its ingredients more sharply defined. The juxtaposition of comic and tragic is obvious. The film displays the high velocity antics of Robin Williams, while the carnage of Vietnam staves his character in the face like an angry bulldog.

It's 1965 and disc jockey Adrian Cronauer (Williams) arrives in Vietnam to entertain an ever-growing number of American troops. He becomes an immediate sensation, adding hours of laughter to the tense monotony of military duty. His immediate superiors, however, test his outlandish banter and irrevocable behavior. "He's a subversive," barks a crusty sergeant, but Cronauer takes no heed and continues to play The Stones, James Brown and The Beach Boys to the joy of the troops. He's a refresher, a balmy distraction, a cool breeze on the燥 heat.

In the midst of the Vietnam tragedy and violation, his character, Cronauer faces the danger of seeming foreign and awkward once he steps onto the streets of Saigon and tries to mingle with the natives. It's Williams' task to make Cronauer not only a radio personality with lightning speech patterns and jokes that has the soldiers rolling with laughter. This experience convinces him to return to the studio.

While on the air, Williams belts out jokes and impressions at an auctioneer's shrill. His mouth seems powered by quartz — it never stalls. While songs play, Levinson fills the screen with scenes of Vietnam: the lush scenery of its countryside, at times torched by napalm; the frenetic performance of Williams, the outrageousness of his talk shows and radio show. Both storylines expose the bureaucratic and absurdity of the American military machine, and the native population's plight.

The film slices itself in half: Cronauer in and out of the studio. The scenes with the Vietnamese girl, her family or her brother (whom Cronauer befriends) add a balance to the dithering fun of the radio show. Both storylines expose Vietnam on different levels: the bureaucracy and absurdity of the American military machine, and the native population's plight.

While on the air, Williams belts out jokes and impressions at an auctioneer's shrill. His mouth seems powered by quartz — it never stalls. While songs play, Levinson fills the screen with scenes of Vietnam: the lush scenery of its countryside, at times torched by napalm; choppers careening through the air; troops relaxing at bases and the daily lives of the Vietnamese.

These images set up the context of the film. Cronauer is let loose on this deliberately drawn backdrop; he wanders out of the studio to find his own specific tale. His search ultimately reveals a culture and a people behind the flustered mechanics of the American occupation. Through Cronauer's attempt to date the Vietnamese girl and his stilt as an English teacher, the film treats the population, hitherto dismissed by Hollywood as negligible, with respect.

The American G.I. is approached with similar deference. In one memorable sequence, Cronauer, in bad spirits because his superiors are hassling him, decides to discontinue his broadcasts. He and his assistant, Garnick (Forest Whitaker), get stuck in a traffic jam behind a convoy of troop trucks. After Cronauer is introduced to the G.I.s, they implore him to hew his trademark "Good Morning, Vietnam." Cronauer launches into a barrage of impressions and jokes that has the soldiers rolling with laughter. This experience convinces him to return to the studio.

Adrian Cronauer belts out Ethel Merman to please his listeners

Hanging ten

Schlock-meisters Troma, Inc. triumph with muck-raising cult film

By Steve Binhak

Somewhere in the twisted minds of today's college students lives the notion for tomorrow's cult classic. But the current bid for the throne of cheese B-movies is Surf Nazis Must Die. This recent arrival from Troma Films should appeal to that segment of the population who drag races, reads Hustler and worships ABC-TV.

The setting is post-earthquake Southern California. Life is anarchy: A gang of mutant California suburban punks, the Surf Nazis, struggle to control the beach. The leader of this freakish assembly of middle class adolescents from Hell is Adolph (Barry Brenner). He, like his more notorious namesake, is obsessed with power and malfeasance. This modern-day fuhrer even has a maniacal benchmark named Mengele.

Adolph doesn't figure an encounter with Mama Washington (Gail Neely), the Mad Max of this surreal adventure, into his plans for beach domination. She is an oversized, cigar smoking, Harley riding, Bible-toting black woman who says her prayers every night and uses an automatic as her holy page marker. After The Quake destroys her house, Mama's only son, Leroy, commits her to a tranquill rest home.

Unfortunately for the Surf Nazis, Hook's action inspires the wrath of Mama Washington, who attacks the gang with the vengeance of a gun-toting Zulu princess. The ensuing chase scene between Mama and the whole gang comes complete with a surprise grenade attack and a decapitation. Good Morning, Vietnam

Directed by Barry Levinson

Written by Mitch Markowitz. Produced by Larry Brezner and Mark Johnson. Starring Robin Williams.

Levinson and screenwriter Mitch Markowitz do not tell their story solely from a single, subjective point of view. They also pull back, placing Williams in the midst of the Vietnam tragedy and observing his reactions. His reactions and mannerisms are measured by the camera, and, although he is definitely the protagonist, he blends easily into the crowd and landscape.

At the radio studio, though, the game belongs to Cronauer. In a role perfectly suited to his peculiar talents, Williams brings breadth to a part that could have been flimsy and transparent. Because of the outrageousness of his talk shows and his character, Cronauer faces the danger of seeming foreign and awkward once he leaves the kids at home.
Bad moon rising

By Sia Michel

Norman Jewison’s Moonstruck is a disappoint- ing comedy about the different love relationships in an Italian-American family. While the film entertains, its predictable plot and inane dialogue undermine the cartoonish fun it offers.

The action centers around Loretta Castorini (Cher), a dowdy widow who hopes never to fall in love again after the death of her first husband. Longing for security, she agrees to marry Johnny (Danny Aiello), a servile mama’s boy. Before bording a plane to visit his dying mother, he begs Loretta to ask his estranged brother, Ronny (Nicholas Cage), to their wedding.

Ronny, a passionate, younger man, throws a tantrum upon hearing the news. Inevitably, the two fall in love.

Although Loretta remains unwilling to have an affair with her fiancé’s brother, Ronny convinces her to accompany him to the opera. His bumbling attempts at chivalric, lyrical language finally win her over. What follows is a hackneyed makeover scene, as Loretta, with pumps, a new hairdo and a makeover scene, as Loretta, looks 10 years younger. She makes the best of her husband’s infidelity, she devises a plot a

Moonstruck

Directed by Norman Jewison

Written by John Patrick Palmer, Patrick Palmer and Norman Jewison. Starring Cher and Nicholas Cage.

A bawdy baker who appreciates the arts, he flails and spews outrageous statements with comic verve. In a minor comic role, Fedor Chaliapin gives an appropriately skewed performance as Loretta’s eccentric grandfather whose favorite companions are five howling mutes. Olympia Dukakis almost steals the show as the concerned mother. The film would have much more merit if it centered on her or on solving her potentially difficult and sensitive problem. Instead, she is cast aside. She makes the best of her part, giving depth and subtlety to her character in a movie that is otherwise superficial.

As Loretta, however, Cher falls flat. Her accent wobbles from rich Brooklynese to a de- cidedly Cher drone. It’s a performance better suited to Cher’s Angels. Jewison under- mines her credibility by forcing the audience to focus on her beauty rather than her talent.

Despite the poor script, Jewi- son’s direction is smooth and untrustworthy. The camera pans through the Castorini home, resting on various furniture and conveying its rich ethnicity. Camera shots of the East River and the Manhattan skyline at night are quite beautiful, as are the resplendent Metropolitan Opera scenes.

While Jewison captures the look of the neighborhood well, the film relies too heavily on stereotypes. Italian humor, scenes with the whole family sitting at the dinner table, talking and jabbering all together, bring laughter the first time, but soon proves tiresome. Jewison’s attempts at humor also become repetitive: Johnny forgets his suitcases outside a taxi, inside a taxi and at the Castorini house. Disgruntled women throw drinks on Perry and spews outrageous statements.

Trite symbolism and unori- ginal humor, send the film down the slide of sitcom complacency.
Kuntzman on the campaign trail

Mikhail’s Navy?

Gorbi goes for it

By Gersh Kuntzman

ow that Mikhail Gorbachev has formally announced (well, as formally as the ruler of our chief adversary can by law) that he is a candidate for the presidency of the United States, I can feel proud that our free press will do their duty in exposing all the skeletons in Gorbi's closet.

I mean, I used to protect our media's intrusive ways, depriving American citizens of their right to privacy, helping to destroy the hopes and dreams of candidates who might have damn well deserved our consideration. Those were Americans for chrissakes! The good guys!

And now, heres comes this evil emperor dropping by, shaking hands in the streets, and everybody thinks he's the messiah or something.

Gorbi gained points in the polls working the American crowds — not unlike another old pro, the Pope. Meanwhile, our fickle media, whose eyes Gorbechav was recently the apple of, was already preparing to do battle. Journalists began hungrily scouring CIA records and Pentagon spy tapes searching for the chink in the big man's armor. Here's what they'll find:

Plagiarism: While still a member of the Communist youth organization, Komrnosomol, Gorbechav allegedly excerpted a passage about grain production from a speech of Lenin's.

Although not considered a crime in the Soviet Union (in fact, stealing an anecdote or two from Lenin is actually considered good taste, whether at a cocktail party, football game or political meeting), plagiarism is still considered bad form in the United States.

Current reports indicate that Gorbechav also stole a line or two from the U.S. Constitution, saying that everyone in the world is entitled to "Life, - - and the pursuit of happiness," but coughed loudly, covering his mouth and mumbling something incoherent into his collar rather than quoting exactly.

Adultery: After daring reporters to "put a tail on me," the Soviet daily newspaper Pravda uncovered that Gorbechav did not in fact attend a series of conferences with the managers of the Soviet Heavyweight Cast-Iron Die Factories, opting instead to spend a secluded weekend in the chateau of a woman identified only as Madame Olga.

The general secretary, denying these allegations, claimed that the woman was none other than Margaret Thatcher, and that the two were meeting clandestinely to secure a favorable grain-for-washing-machine deal for the Soviets.

Simultaneously, in London dailies asserted that Ms. Thatcher was seen repeatedly entering a Yalta resort with an unidentifiable man who oddly insisted on keeping his head covered, even when indoors.

Reports also indicate that Gorbechav avoids all numbers connected in any way to Stalin.

In a related story, the American media has discovered that Gorbechav intentionally did not order any magazines from Publisher’s Clearing House, but still was eligible in the $10 million drawing!

Next week on the campaign trail, I'll take a look at apartheid in South Africa and Secretary of State Reagan's plan to form a bi-partisan diplomatic envoy headed by currently unemployed sports pundit Jimmy "The Greek" Snyder.

Contra-versy

By Gersh Kuntzman

While the Democratic presidential hopefuls battled it out last week in Iowa, the Republicans held a similar tete a tete (a tete a tete) in New Hampshire.

The GOP proved to have one major preoccupation: the situation in Central America. Unanimous in their unyielding support of the Nicaraguan contras, the Republican candidates must confine their cross fire attacks to each other's level of unyielding support for the "freedom fighters."

It was Pete DuPont who started it all at last week's debate. When asked to characterize his support for the contras, DuPont set off a melee of allegations. The latter possibility, if true, will only add fuel to IRS claims that agents of the KGB have been collecting jackpot after jackpot posing as average Americans, while avoiding taxation.

Investigations into Gorbechav's secret have turned up nothing conclusive; the secretary maintains that he merely combined the numbers from both his and Lenin's birthdays when buying his lotto tickets, and the success is just "good luck."

Next, it was Jack Kemp's turn to refocus the allegations.

Kemp: "Everyone knows that when it comes to contra support, Jack Kemp has been an outspoken supporter. But too many people know that Kemp actually was in Central America and walked among the contras in their rebel camps in Honduras."

"From my visits, I think I've gained substantial insights and helped cement those bonds of friendship between our people and theirs. What have you done, Bob?"

Dole: "Jack, everybody also knows my voting record for the contras. I've been to Central America as well, but the part that most people don't know about me is that some of my closest friends are actually contras!"

"My wife and I have entertained contras in our home, we even played a little softball while the chicken was in the oven. One of them is even marrying my daughter. How 'bout you George?"

Bush: "Let me just remind all of you that although I have neither voted in Congress nor entertained contras at the vice-presidential mansion, I was an important part of an administration that sent millions of dollars in cash and arms to the freedom fighters."

"Not only that, but I think it's time I told all of you: Remember those secret mining operations? That was us too! I hope that doesn't come as too much of a shock to you folks, but mining the harbors, the whole thing was my idea!"

At that point, the argument quieted down, what with Bush's comments being the most powerful in their support of the freedom fighters. And, unfortunately, the debate's time limit had arrived.

The winner? Clearly Bush. The vice president did his best in tip-toeing that fine line between accountability and anec-dote and continued to keep the other would-be nominees as confused as the voters as to just what he has done in the last seven years.

As testimony to Bush's debate success, when asked how he thought his vice-president had fared, Reagan had only momentary trouble in placing Bush's name, whereas he had almost entirely forgotten God's.
IN THE UNITED STATES DISTRICT COURT
FOR THE EASTERN DISTRICT OF PENNSYLVANIA

UNITED STATES OF AMERICA

v.

ARTHUR L. TOLL

CRIMINAL NO. 18 U.S.C. § 1343
18 U.S.C. § 371
(Conspiracy to Obstruct the IRS - 1 Count)
26 U.S.C. § 7206(1)
(Willfully Making False Statement on a Tax
Return - 1 Count)
26 U.S.C. § 7201
(Tax Evasion - 1 Count)
15 U.S.C. §§ 77q(a)
and (x)
(Securities Fraud - 1 Count)

INDICTMENT

COUNT ONE

THE GRAND JURY CHARGES THAT:

INTRODUCTION

1. Beginning in or about August, 1981, the defendant,
   ARTHUR L. TOLL, was the Chairman of the Board of Directors and
   Chief Executive Officer of AIA Industries, Inc. ("AIA").

2. At all times material to this indictment, the
defendant, ARTHUR L. TOLL, resided at 1779 Oakwyne Road, Huntingdon
Valley, Pennsylvania.

By Jim Gladstone
The story begins with Arthur Toll. Arthur L. Toll is a man under siege by state and federal agencies. The complex sequence of events resulting in his current state of legal entanglement began in 1981. At that time, the Huntingdon Valley resident became chief executive officer of AIA Industries, Inc., the holding company of American International Airways.

In September 1981, the airline began operations as a charter service, offering junket flights from various U.S. cities to New Jersey casinos. Toll and his associates began to express publicly the hope that AIA would become a major budget airline, comparable to PeopleExpress.

To raise the needed capital for expansion, AIA arranged and executed a public offering of its stock in the summer of 1983. The Philadelphia investment banking firm of Janney, Montgomery, Scott, Inc., acted as a major underwriter. Over 2 million shares were sold to the public at $10 apiece.

For a time, AIA found itself in the spotlight for all the right reasons. Philadelphians were excited at the prospect of low-cost air service without the two-hour trek to PeopleExpress' Newark terminal. AIA capitalized on this public enthusiasm with P.R. campaigns based on a teamwork theme. Their much ballyhooed television ads featured endorsements by Frank Rizzo and Thacher Longstreet.

The Philadelphia terminal opened with a splash of local color as a Mummer string band provided festive entertainment at a bash celebrating the commencement of service. AIA's leased DC-9 jets, emblazoned in red, white and blue epitomized their corporate image; a high-flying example of big business serving the public good.

But late in 1984, AIA fell to earth. As early as July the company filed a Chapter 11 bankruptcy claim. By September, flights were discontinued.

Amidst the turmoil, The Philadelphia Inquirer reported that "vague allegations of fraud" were made in Bankruptcy Court. A federal grand jury investigating AIA's business practices turned to Arthur Toll for advice; perhaps the business was involved with businesses that go bankrupt. Toll responded by investing his money, but more importantly his time and expertise, to the investment advice service. On the foundation of Lee's original 976 venture a partnership was formed.

Despite Lee's faith in Toll, by November 1986, the financial service had bottomed out. It was then that the twosome decided to enter the phone-sex business.

“I'm an average guy, and I think I know what guys want to hear. Let the gal appeal to his massive ego. I want very much to be loved, and to be stroked and to be considered a sexual giant. There are certain messages I write and then once I hear them, I love it.”

Lee then settled in Philadelphia and took on a position as a stockbroker at Janney, Montgomery, Scott. Then, in 1983, he claims to have met Arthur Toll. Toll, however, has no recollection of such a meeting. He submits that he met Lee after AIA went bankrupt.

But that is getting ahead of the story. According to Lee's account, this initial encounter left him impressed by Toll's commanding presence, reputation as a first-rate commodities broker and aura of success.

Three years later, Lee was walking down the street near the Janney offices in Center City when an attractive young woman handed him several 976 numbers printed on a card.

"It gave me an idea," he recalls, "I wanted to create a financial newsletter to be distributed over the phone."

Acting on this impulse, Lee set up "Mr. Tips," an investment advice line. Starting a 976 business in the state of Pennsylvania is easy. The start-up payments to the phone company, along with leasing answering equipment and office space, can require less than $20,000 for a basic, pre-recorded service. Bell of Pennsylvania's simple credit application is not followed up with detailed background investigations of applicants. According to Bell spokeswoman Anne Del Villano, "We've never turned anyone down."

Despite a generally bullish market, Lee's tips failed to bring in money. So in the late spring of 1986, he turned to Arthur Toll for advice; perhaps the business would breathe life into Lee's ailing enterprise. Lee recalls that he was not concerned with Toll's apparent failure at AIA. "Plenty of people are involved with businesses that go bankrupt." Toll responded by investing his money, but more importantly his time and expertise, to the investment advice service. On the foundation of Lee's original 976 venture a partnership was formed.

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A matter of weeks, scripts were written, women were hired to make tapes and 976-5050 was in full swing. With Toll at the helm, business skyrocketed. More recorded services were created and, eventually, personal fantasy services — on which Lee believes that a significant dollar was made — were added to the roster.

While he describes Toll as purely a money man, Lee freely acknowledges his own fascination with the creative, sexual end of the business. He believes he has a unique insight into the marketplace: "I'm an average guy, and I think I know what guys want to hear. Let the gal appeal to his massive ego," he says. "I want very much to be loved, and to be stroked and to be considered a sexual giant. There are certain messages I write and then once I hear them, I love it."

Lee provides samples of his scripts:

Hi, I'm Mary, and I have a little lamb. ... I'll just lay on my back and spread my legs for you. See Mary's furry lamb? (giggles) See how juicy it is? Mmmm. Lick my wet, juicy pussy for me. ... And everywhere that Mary went her lamb was sure to go.

This combination of explicitness and innocence are typical of pre-recorded phone sex. Lee says that he sought to provide a product with a "girl-next-door" feeling. His library of scripts, which numbers in the thousands, includes other nursery rhyme and fairy-tale scenarios as well as this seduction by a delivery girl: "Today I'm introducing myself to all the well-hung studs in the neighborhood. I'm young, I'm only 18 and I have a lot to learn."

Lee believes that a significant percentage of male 976 callers are married or have steady girlfriends; he has detailed theories on why this is the case.
“The number one priority of the male animal of the human race is sex. The male animal should have a sexual experience once every day of his life from the time he is 14. For the female, her strongest one is the natural reproductive cycle, her second one is security, and her third one may be sex. That’s why the male animal goes out and cheats...If there was a satisfaction with mates and partners, men wouldn’t call these lines...”

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Losing faith

Michael gets trapped in image

By David Arnold

Ever since his band Wham! made it big in 1984, George Michael has proved to be an uncanny media manipulator. His summer release of a deliberately controversial solo single ("I Want Your Sex"), hot on the heels of his dismissal of Wham! partner Andrew Ridgeley, has successfully kept Michael's name and face in the public eye.

Michael's teen-sensation image and the music on his debut solo LP, Faith, have become almost impossible to separate. Is it his slick music or his expertly self-supervised videos and pretty-boy stance that ultimately convinces people to lay their money down?

Ideally, music should be judged separately from media presence and any other distractions. Like Madonna, however, Michael has run his show so well other distractions. Like Madonna, how

stance that ultimately convinces people to ignore any artists who have apparently set out to explore problems of meaning in language. Such an idea may seem too profound for a man who sounds like an asthmatic obscene phone caller.

The truly great singers, from Smokey Robinson to Marvin Gaye, knew that much flashy moves work only when they do not slip and are rarely merited much contemplation. It's a shame that image-making has gone to Michael's head, because there is a fair amount of good music on the LP. "One More Try" is a worthwhile variation on the classic "When a Man Loves a Woman," and "Freedom! '90" is a groovy track through "Hard Day" is infectious enough to rival some of Stevie Wonder's most kinetic arrangements. Michael even handles the obligatory social conscience track ("Hand to Mouth") with a deliberate comedic finesse that he never achieved in Wham!'s drippy ballads.

But self-indulgence always creeps in, even into the liner notes. In a P.S. to his listeners, Michael makes the bold statement that his new songs are "the result of the last two years of my life." Few other artists would have the self-important gall to write such an obvious statement. And even Sting would sign his letter with the unabashedly show-bizzy closing, "Love as always, George." Without all the smug posing, Faith could have forced Michael's many detractors to give him a chance. But any signs of artistic life on the LP are clouded by the shameless perpetuation of his one-dimensional image.

Meat and mercy

Sisters skate on thin ice; Puppets fall through

SISTERS OF MERCY
Flooland
Mercurial Release/Warner Bros.
On LP, CD, Cassette

This is the second LP released under the name Sisters of Mercy. Fascinatingly, the similarities between Flooland and 1985's First and Last and Always are the Gothic drone of vocalist Andrew Eldritch and an indulgence in somber themes. When the original Sisters of Mercy dissolved, Eldritch surrounded himself with session musicians and machines, called himself The Sisterhood and released Gift, a short album of gloomy, rhythmic electronic music. On Flooland, the session musicians and the machines are still in place, and the tone is as gloomy as ever.

Sisters of Mercy favor heavy synthesized beats, minor keys and long, repetitive songs. Fortunately, Eldritch achieves a good musical tension between energetic rhythms and his deep, lugubrious voice. While his music remains outside the pop mainstream, Eldritch moves closer to it than ever before on Flooland.

Eldritch and his cabal of synthesizers and guest musicians have apparently set out to explore problems of meaning in language. Such an idea may seem too profound for a man who wears so much black leather.

But what sets this record apart from so many other pretentious new-wave albums that attempt equally ambitious projects is the sardonic intelligence Eldritch brings to the subject. He approaches his topic with varying degrees of sophistication. "This Corrosion," with its simplistic, almost silly chorus: "Hey now, hey now now, sing this corrosion to me," strikes a tone at once playful and morbid.

After 10 minutes of this, the listener is not surprised to hear Eldritch confess: "I got nothing to say I ain't said before/I bleed all I can. I won't bleed no more /I don't need no one to understand/Why the blood run red..."

While "This Corrosion" demonstrates his unsophisticated treatment of the problem, in which he flatly asserts the complete inadequacy of his ability to communicate, most of the other songs deal more subtly with the issue.

"Flood I!" and its sister song, "Flood II," both begin with the spoken refrain: "And her hallwy/Moves/Like the ocean/" and the monster hit "I Want Scree" consists mainly of propulsive beats, minor keys and mildly screamed phrases such as "Sex is natural, sex is fun, sex is best when it's one on one" that defy interpretation. Often the lyrics are too fragmented even to articulate on the problem of meaning itself.

Whether this calculated incoherence is pretentious, but it is, at least, thought-provoking.

Eldritch has made an intelligent and darkly compelling record that deserves to be heard far more than it will be.

— Jeff Duffy

MEAT PUPPETS
Huevos
SST
On LP, CD, Cassette

Despite stylistic changes since their beginning as a hardcore band, Arizona's Meat Puppets have always had an instantly identifiable sound. The band's best records have an entrancing quality that fuels a desperate need for repeated listenings. Sadly, their latest release, Huevo, does not demand that kind of attention.

The recent records have fluctuated between a softer sound and the heavier style more reminiscent of their live shows. Each LP contains, to a greater or lesser extent, the
Hunting the Head

A local band battles the odds and braves ‘the curse’

By David Frank

Nixon’s Head, a local hard-pop/rock band, are, in their own words, “poised for success.” Their 1986 debut EP, the Doug factor..., and their 1987 live shows received praise from fans and critics alike.

A new seven song EP, Traps, Buckshot and Pelt, is due out in February, as part of a massive multi-media promotional campaign designed to launch the band into the national spotlight.

Since dubbing themselves Nixon’s Head in 1984, the band, led by vocalist Andy Rosenau, guitarist Jim Slade and drummer Seth Baer, has been playing together off and on since starting as a Who cover band called The Zone in 1980. Bassist Mike Frank and guitarist Mike Fingeroff are part of the current lineup, which has been set since the summer of 1986.

Before that, “We never had regular rehearsals; we were a commuter band, meeting in Philly or Washington to play an occasional gig,” remembers Frank.

Their four-song debut, recorded late in 1985 and released in December 1986, received heavy airplay on many college radio stations and drew favorable reviews from Spin, Option and even Britain’s Bucketfull of Brains.

“They Can’t Touch Us” brings to mind the Monkees’ “Last Train to Clarksville”;

The LP’s production changes are not accompanied by greater musical intensity; the intrica-
cies are still there, but they have been sonically buried. There are some tricks on Huevos that sound like ZZ Top trying to be a Meat Puppets cover band.

Despite its weaknesses, the record does contain a few excellent songs such as “Crazy,” “Fruit” and “Sexy Music,” which use slow guitar flour-
ishes and chiming bass octaves to create a palpable mood of anticipation.

While but the similarly titled “Look at the Rain” and “Dry Rain” avoid complete self-
plagiarism, they are two songs sound just enough alike to make the listener vaguely uneasy.

Although it does contain some decent material, Huevos is a disappointment, paling in comparison to much of the band’s earlier work.

— Jim Moran

The Oops

Although it does contain slow guitar flour-
ishes and chiming bass octaves, “They Can’t Touch Us” is a disappointment, paling in comparison to much of the band’s earlier work.

The curser may have gotten the best of them on some occasions, but the Head has maintained a substantial following in Philadelphia largely because their performances are so energized. Past shows have included a version of The Who’s mini-rock opera “A Quick One” and a 77 punk medley called “The Magnificent Seven.”

The band also boasts Headline, a monthly newsletter that began as a source of information but has failed by infusing their performances with an overwhelming amount of intensity.

The band’s success can be traced to their musical influences; the musicians’ rooms are filled with dozens of Clash, Undertones, Buzzcocks and Elvis Costello records. “The pure energy of the late-70’s punk bands is really engaging... We want to be as good as those bands. We aspire to always having that kind of energy level,” Frank explains.

In August of 1986, the band moved into the now infamous Head House in Manayunk with a mission — to become a great live act. They have done just that, despite what the band members and their close friends simply refer to as “the curse.” “The curse” basically has to do with the fact that the farther we drive, the more hassles we go through, the worse the gig is,” says Frank. It has manifested itself in the form of auto-
mobile destruction, debilitating physical illness, and horrible (or nonexistent) attendance.

Frank relates that he is sur-
prised by college students’ lack of patience. “We can play a show and have only three people show up... We prefer to think of it as a curse, That way, we don’t have to examine our own talent.”
The Terminal condition

A finer diner offers a rare square meal but gets lost in grazing heaven

By Jim Gladstone

The Reading Terminal Market in South Philadelphia is not what would be considered a prime restaurant location. The fact of the matter is that the whole darned place is already one big eatery.

When a friend tells you, "I'm going to do some grocery shopping at the Reading Terminal," you can freely translate his words into, "I'm going to eat as much as I possibly can while standing on my feet and then I'm going to buy a token sack of food to bring home and polish off in a seated position.

Your friend may indeed be a broke, broke hobo who does not overlook his trendiness and impeccable good taste. One of the biggest dining fads of the late '80s has been the grazing phenomenon.

Rather than ordering the traditional meal of appetizer, entree and dessert, upscale restaurant-goers have gone out on a masquerade limb and dared to assemble kaleidoscopic meals. Perhaps three appetizers, or a salad and a side order and an appetizer, or another of the many possible food combinations that avoid any encounter with a main dish.

Restaurants, of course, have met the trend head-on, creating special menus of "tapas," "bar food" and "small plates" or simply adding larger, more expensive appetizers to their bills of fare.

In days of yore, a $7 serving of angel hair pasta in alfredo cream would not have fallen into the category of Starters. Even now, that label seems a misnomer: after all, the only thing being "started" by such dishes are eating binges unparalleled since Gutenberg's day.

Dessert is the one element that remains a constant among the grazers—a Grand Marnier souffle with raspberry coulis is like the Rock of Gibraltar to a rising young account executive. The rationalization of these card-carrying Nautilus members works something like this: "I've been so good tonight—I've only eaten small things, just four little appetizers. I think I deserve a reward; perhaps a 4,000-calorie helping of Chocolat au Chocolat will do the trick."

Peoples ought to behave themselves. If you're going to dine, then have dinner for god's sake. When in Washington, make a beeline for the country grills. In Philadelphia, you might consider the Down Home Diner.

The Down Home takes a bite out of winter with its stews

The Reading Terminal's authentic farmers' market atmosphere takes grazing back to its place of origin: the grocery store. Despite theoretical illegality, this is the one public arena outside of catered home d'oeuvre cocktail parties where such behavior has always seemed legitimate.

Surely you recall sitting in the back of Mom's shopping cart calculating just the right decibel level at which to scream "I want Fruity Pebbles! I want Fruity Pebbles!" in order for her to manically rip open a box, yank out a fistful and holler "Shut up and eat them, you damn brat!"

Meanwhile, Mom, getting hungry herself, would tug on a pickle from the barrel and furiously munch her way down the spice aisle. After a few Cheez Nips on the sly, a Brach's Old Fashioned Peppermint ("Well, the bag was already opened, no one will buy them anyhow") and a Nestle Crunch in the checkout line, a full-fledged grage had taken place.

At the Terminal, where pay- ment is most appreciated, I suggest starting with a hunk of sharp asiago cheese at one of the dairy shops, moving on to a Spring Roll or three at the Sang Kee Peking Duck stand, fol lowed by a dish of butter al mond ice cream at Bassett's and perhaps—since you're going through withdrawal—a cold turkey sandwich at Godshall's.

Make sure, however, to wait out the 10-deep line at the Amb ros pretzel stand. Unlike the street corner variety, these babies are unleashed. The Terminal Market is so tempting that folks who have never grazed can easily be inspired to start down that wayward path and recover grazers can be forgiven relapses. Which brings us, via the scenic route, to Jack MacDavid and his problem. Jack is the guy who just opened a restaurant, The Down Home Diner, in the Reading Terminal Market.

It happens to be a great restaurant and also happens to feature the grazer's nemesis: delicious, hearty, square meals. Jack comes from sturdy Virginia stock. He's the sort of man who wears red flannel shirts, sneers in disgust upon hearing the phrase "Food Court" and hangs a sign on the door when he's out which reads "Done Huntin'."

This is old-fashioned American food in a no-nonsense setting. The Down Home is an authentic, chrome-countered '40s diner—not some refurbished replica. Maybe your coffee cup will be chipped or your silverware tarnished, but heck, you're not here for chi-chi ambience. you're here to put a thing warm and satisfying in your belly.

The Down Home is the perfect place on a cold winter night, particularly because the menu features stew. A big bowl of soothing broth loaded with carrot and potato chunks, the stewky turkey sandwich at Godshall's.

Other offerings include pan fried chicken with glibet gravy, pork chop with Jack Daniels sauce and catfish breadcrumbed with pecans (each $7.95). All entrees are accompanied by fresh-baked bread.

You'll be full after dinner, but don't stop yet. Rest your gut while you chat with sturdily named servers like Ann, Van and Miriam and listen to Hank Williams croon "Hey good lookin', what you got cookin'?

From the Down Home's all country Wurlitzer.

Then make a little room inside, because what Jack's got cookin' are rich desserts that even a grazer could love, from a cinnamon-laden apple brown betty ($1.95) to a chocolate-chip pecan pie that basically amounts to a plate load of gooey fudge stuffed with whole nuts. It ain't purty, but it sure do taste good.

Wash it all down with the Down Home's "200 Mile Cold Fee," spiked with espresso for 30 percent more caffeine than a regular cup. And if that keeps you awake all night, you can always show up for an early breakfast at the Down Home with its features hot biscuits with a choice of two gravies, homemade sausage, oatmeal, grits and gingerbread waffles with molasses. The lunch menu features interesting sandwiches, soups and salads along with scaled-down versions of most dinner entrees.

When you walk back into the Terminal Market after a meal at the Down Home, grazing is the last thing on your mind. A nice long nap or perhaps a few months hibernation seem more in order. But since you have to walk through the market to get to the diner in the first place, you may never make it to supper.

The Down Home is a terrific little gem in a precarious position. But as I've said before, that's Jack MacDavid's problem. We eaters, on the other hand, are faced with one of those sublime dilemmas that remind us once again, just how both holding on while living life can really be.
Tyson and Trump let the Boardwalk shine as Vegas loses its luster

By William Brown

Don't begrudge Larry Holmes or anything. He was a great champion and I respect him. I don't want to hurt him, but I will. - Mike Tyson

Trump Plaza's fight promoters market the upcoming Larry Holmes-Mike Tyson bout as "Heavyweight History." With the innovative Donald Trump at the helm, they may be right on the money.

A Holmes victory would mark the first time a 36-year-old heavyweight has captured the championship. Several have tried - Archie Moore, Jersey Joe Walcott and, most recently, Muhammad Ali - but all have failed.

Ironically, it was Holmes himself who stumbled an over-the-hill Ali more than seven years ago. In 1980 he was the reigning champion and Ali the 38-year-old challenger. Ali came out of retirement to fight for what he said rightfully belonged to him - the World Heavyweight Championship.

Holmes' victory over his long-time rival and detractor was a turning point for the much-maligned Easton, Pa., native, and ensured his place as a legitimate champion. Now the roles have been reversed; Holmes is the aging contender.

The confrontation between Holmes and Tyson, boxing's present and, at 21, youngest heavyweight champion, has sparked the most interest in the boxing world since the Sugar Ray Leonard-Marvelous Marvin Hagler fight last spring. Like Holmes-Ali in 1980, Tyson-Holmes marks a potential changing of the guard in the heavyweight boxing division.

If Tyson wins the bout, Holmes will retire once again and Tyson will finally get the respect he seeks. If Holmes wins, Tyson will be tossed back into the pool of heavyweight contenders. The odds are stacked against the former champ; Las Vegas bookmakers list Tyson as a 7-1 favorite.

Just as this fight provides a test for the young champion, it also represents a trial for an up-and-coming fight city. Both Mike Tyson and Atlantic City see themselves as the best in their respective businesses, and are using this fight as a vehicle to prove their mettle.

A few years ago a heavyweight title bout would unquestionably have been held in Las Vegas. By hosting events of this magnitude, Atlantic City - like Tyson - is trying to eclipse a respected champion. But many in Atlantic City boxing circles believe New Jersey's vacation capital has already attained its goal of becoming the top-ranked fight city in the United States.

"The record substantiates it," says Trump Plaza's Mark Etes. "Atlantic City has previously overtaken Las Vegas on quantity of fights and now has overtaken them on quality with fights like Tyson-Holmes. Donald Trump has given us the opportunity to get the best fights and now we are getting them."

"Trump Plaza has been the only major player at the Atlantic City bidding table for big name bouts whereas, in Las Vegas, both the Hilton Hotel and Caesars Palace consistently vie for the major fights."

"It is unlikely that you will see big fights at the other casinos," Etes says. "Donald's foresight has given the Trump Plaza the ultimate competitive advantage, the only property that is capable of holding such fights is the Atlantic City Convention Center, which is adjacent to our building. Our hotel and casino benefit even when other casinos hold events there."

The Nevada State Boxing Commission disputes the claim that the site of the Tyson-Holmes bout represents a significant change. According to their officials, the only reason Atlantic City has Tyson-Holmes is because no Las Vegas hotel wanted it.

"What was important for the Tyson-Holmes fight was its timing," says Nevada State Boxing Commission Executive Director Chuck Minker. "Out here in Las Vegas, New Year's Eve and the Super Bowl are gigantic weekend events - the fight falls right in between. They just didn't want another big event to close to those two. You can only bring in the real high rollers a certain number of times a year."

Between college football's plethora of bowl games and the National Football League's grand finale, Vegas was concerned about spreading the bettor's wealth too thinly.

Another stumbling block for Las Vegas was finding a suitable location for the bout. "Because its site is outdoors, couldn't hold the fight because of the weather," says Minker. "The Hilton could have put the fight in their indoor pavilion, but didn't bid that high for it because of the bad timing."

"I like to think we do things better out here, but it usually comes down to money," he adds. "If some guy in Reading, Pa., is willing to pay $15 million for a fight, of course they will get the fight."

While Holmes says he is not merely after another big payday, both he and Tyson will make roughly $31 million for 36 minutes of boxing and a few months of fanfare.

The men behind the scenes - Tyson and fight promoter Don King - however, make no such claims. The art of this deal is in the evasiveness: King owns the fight and for a fee he has allowed Trump to host it. Trump has provided a live site for the bout and in return is virtually assured of coming out a winner Regardless of the fight's outcome.

"There is no casino promotion of any kind that is close to being as big as hosting a championship fight," says Trump Plaza's Etes. "If you gross amounts of money gambled at the casino) for a fight weekend will probably be about $10 million more than a normal weekend. The casino is positively affected by the fight for no days before the day of, and the day after a big fight."

"This fight is going to be bigger than any other one we've hosted in the past," he adds. "If the other fights like [Michael] Spinks-Kerry] Cooney and the Tyson-[Tyrell] Biggs were home runs, this one looks like a grand slam."

Only time will tell if Atlantic City is capable of conquering Las Vegas. On Jan. 22, Mike Tyson will square off with Larry Holmes. Tyson's task awaits him, but while Donald Trump has successfully landed the first corporate blow.

For now, the ball remains in the upstarts' court. Tyson and Trump both have something to prove and, as Tyson says, the other guy will get hurt as they relentlessly make their to the top.

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## SPORTS GUIDE

**PRO BOXING**

MIKE TYSON vs. LARRY HOLMES

Ticket prices are steep for this 19-bout card, with the $50 tickets sold-out and the others expensive. The fights will be televised nationally by HBO Home Box Office, there will be no closed-circuit screenings.

Atlantic City Convention Center, 609-441-6000, Friday, 6:45 p.m.

**PRO HOCKEY**

FLYERS vs. MINNESOTA NORTH STARS

The Flyers used to mail the results of their games against last-place teams like Minnesota. But it's a different story this week after Minnesota's 70-point Florida Panthers. The Flyers are home against Minnesota, but the North Stars are a formidable foe.

(Atlantic City Convention Center, 609-441-6000, Sunday, 7:05 p.m.)

**COLLEGE BASKETBALL**

TEMPLE VS. UNIVERSITY OF MASSACHUSETTS

The third-ranked Owls (13-0, 7-0 Atlantic 10) had their first wake-up call last week against La Salle, but are unlikely to have much trouble with the visiting Minutemen.

Freshman Mark Macon (19 points a game) has teamed with Mike Vreerekwicz (16.3) to give Temple two legitimate outside threats. Freeing up Tim Perry (16.3 pts, 8.6 rebounds) and Ramon Rivas (8.2 rebounds) in the paint.

McGarvey Hall, Broad and Montgomery, Thursday, 7:30 p.m.

LA SALLE VS. HOLY CROSS

La Salle (9-9, 3-9 MAAC) returns for the third time in five days to its home court, which is outdoors, couldn't hold a group of fans.

(Atlantic City Convention Center, 609-441-6000, Sunday, 7:05 p.m.)

**LA SALLE VS. MANHATTAN COLLEGE**

The other Lionel Simmons show.

(Atlantic City Convention Center, 609-441-6000, Sunday, 7:05 p.m.)

**VILLANOVA vs. SETON HALL**

Villanova - the Big East - has a five-game winning streak snapped last week against the Blue Jays, but Rollie Massier has the Cats flying high once again.

(Villanova University, 215-787-7757, Thursday, 8 p.m.)

**OFFICE Pools**

Golf, Tennis, Boxing, NFL, NBA, NHL, and other leagues. Place your bets and win big! Contact the office manager at your favorite office.

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34th Street January 21, 1988 / 15
FIGURE TRADITION
Townsend uses humor to fight the typecasting of blacks

THE HOLLYWOOD SHUFFLE
Directed by Robert Townsend
Starring Robert Townsend
$79.95

In The Hollywood Shuffle, Robert Townsend combines comic flair with a serious examination of black stereotyping in the movies.

Townsend wrote, directed, and starred in this low-budget sleeper, drawing from his personal experiences as an underemployed actor. He also indulged in a little creative financing to get the film made; Townsend charged the whole picture on credit cards, hoping to sell the finished product before the bills came due. By using amateur actors and shooting footage without municipal permission, Townsend brought the film in for only $100,000 dollars.

Shuffle's central character is the impressionable Bobby Taylor (Townsend), a serious black actor. His story begins at an audition for the lead role in a movie about a black gang. Ironically, he finds most of the aspiring singer Susan Abbott (Genevieve Bujold), the Gershwin genius that elevated An American in Paris. A few pleasant moments offset the monotony of the orchestra leader's endless tickling of the ivories and Grayson's dog whistle of a voice. Kelly has an exhilaratingly creative and witty moment tap dancing with his house guest, Jerry, of Tom and Jerry fame.

But the single greatest pleasure of this un-shipshape movie is the oh-so-young and debonair Dean Stockwell's performance as Susan's nephew. The flowerpot ilk by the late-afternoon sun. A woman, thirty-something like the series, sits at an oval table with several of her peers. The camera plays off their hands and expressions as the commercial unfolds.

This spot, the latest in Apple's campaign to retain supremacy in the desktop publishing arena, was shown repeatedly on New Year's Day. Apple brought out the big guns for College football's bowl games, spending about $4 million for 22 thirty-second time slots in NBC's lineup to showcase its "The power to be your best" advertisements.

Absent in the commercial's scenario are the fluorescent lights, the proverbial watercooler and the annoying ring of the phone. Instead, the decor represents the abstract, omniscient business sense of these young execs.

Flip the channel and observe a larger room, with expansive windows and white walls. Twice the number of bodies are present, lounging in swivel chairs which surround an Art-Deco conference table. The mood is decidedly more relaxed. Stress has no place in this think tank; ideas are freely swapped. These are just earthy folks, not generic superpeople, chatting about automobiles.

Don't be fooled by this conscientiously laid-back wolves' lair. Our country's studios seem to be overflowing with 30-ish money magnets just like the fat Roger Ebert lookalike spewing home spun one-liners about his kid. They ride with you on the train, sweat with you at the gym and put their pants on leg at a time. You've seen them, heard of them and, if you are like most Americans, you're sick of them. But with their high-powered jobs and disposable income, yuppies are advertisers' demographic dreams.

It seems, however, that the creed of extravagance is suffering from its own worst nightmare: it's going out of style. October 19th's crash marked the end of this age of conspicuous consumption. The nostalgic values of grassroots America are making a comeback, ditching '80s ostentation in favor of '90s frugality.

Why didn't someone warn Apple and Nissan? The two commercials are strikingly similar. In each, image outweighs content, mood overpowers message and the viewer is entranced by people instead of the product.

Nissan abandoned the polished, high-tech production methods synonymous with today's automobile ads to convert to this strategy. Its "Built for the human race" campaign relies on a handheld camera and uses "real" people in an improvisational atmosphere.

"I...the human engineering thing. It's just...it's just not interiors. It has to be the whole car."

Nondescript female continues: "That's my point. There's one need that we haven't addressed, and that's as long as there have been cars, people have used them to make statements."

But few people "need" cars that make squeezed eggplants out of their skulls. And as far as statements go, for the last three Nissan models tested, the dummies died in thirty-five mile an hour collisions. Human engineering at its finest.

Nissan takes a back seat to American Honda Motor Co. in the race for the paychecks of young professionals. Whether grammatical lunch pas and impassioned chatters can increase their market share remains to be seen.

IBM has proven to be a worthy opponent for the makers of the mouse, outpromoting Apple in advertising and out-ranking it in the world of office computing. With its firmest foothold in homes and schools, Apple is setting its sights on the business community. And, like Nissan, Apple is hoping to entice the group of fledgling entrepreneurs into its orchard.

In today's market, such a strategy seems risky at best. Advertisers would be wise to remember the other people, those who secretly rejoiced on Black Monday, those who want to put Drano in the gas tank of every BMW they spot, those who cringe at the slightest whiff of raw fish. They might be middle aged, job security suburbanites, but their dollars are worth just as much as anybody else's.

About twelve cents.
Yaphet Kotto and John Hurt awake from hypersleep in Alien, Thursday night at 8:30 on Channel 6

**STREET TUBE**

**WEEKDAYS January 21-27**

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

<table>
<thead>
<tr>
<th>Time</th>
<th>Channel</th>
<th>Program</th>
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<tbody>
<tr>
<td>6:00</td>
<td>76</td>
<td>The Cosby Show</td>
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<tr>
<td>6:30</td>
<td>76</td>
<td>Simon and Simon</td>
</tr>
<tr>
<td>7:00</td>
<td>76</td>
<td>Family Ties</td>
</tr>
<tr>
<td>7:30</td>
<td>76</td>
<td>Diff'rent Strokes</td>
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<tr>
<td>8:00</td>
<td>76</td>
<td>The Cosby Show</td>
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<tr>
<td>8:30</td>
<td>76</td>
<td>Too Close for Comfort</td>
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<tr>
<td>9:00</td>
<td>76</td>
<td>Facts of Life</td>
</tr>
<tr>
<td>10:00</td>
<td>76</td>
<td>Days of Our Lives</td>
</tr>
<tr>
<td>10:30</td>
<td>76</td>
<td>A New Day</td>
</tr>
<tr>
<td>11:00</td>
<td>76</td>
<td>NBC Nightly News</td>
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**THURSDAY January 21**

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

**AMPHITHEATER**

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<td>76</td>
<td>110 30 News</td>
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<tr>
<td>12:30</td>
<td>76</td>
<td>The Young and the Restless</td>
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<tr>
<td>1:00</td>
<td>76</td>
<td>The Young and the Restless</td>
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<td>1:30</td>
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<td>Days of Our Lives</td>
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<td>NBC Nightly News</td>
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**FRIDAY January 22**

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

**STREET TUBE**

**JAN. - FEB. SPECIALS**

<table>
<thead>
<tr>
<th>Program</th>
<th>Price</th>
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<tbody>
<tr>
<td>DEXATRIM for diet</td>
<td>$4.49</td>
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<tr>
<td>20 capsules</td>
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<tr>
<td>Reg. $6.49</td>
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<tr>
<td>BASHU &amp; LOMB SALINE</td>
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<td>12oz.</td>
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<tr>
<td>COLGATE toothpaste</td>
<td>$1.66</td>
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<tr>
<td>5oz.</td>
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<tr>
<td>Reg. $2.37</td>
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<td>AFRIN Nasal Spray</td>
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<td>1oz.</td>
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<tr>
<td>Reg. $7.65</td>
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<tr>
<td>YES Laundry detergent</td>
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<td>64oz. liquid</td>
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<tr>
<td>Reg. $5.10</td>
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<tr>
<td>SCOTTOWELLS Jumbo Roll</td>
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<td>Reg. 99c</td>
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<td>BAND—AIDS 60’s</td>
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<td>L’OREAL Shampoo 15oz.</td>
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<td>ADVIL Tablets 100’s</td>
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<td>Vaseline Int. Care 10oz.</td>
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3716 Spruce St.
Phila., PA
Phone 222-6252

Campus Chemists

34th Street, January 21, 1986

January 21-27

KYW
Philadelphia, PA 3

WPVI
Philadelphia, PA 6

WCAU
Philadelphia, PA 10

WHYY
Philadelphia, DE 12

WPHL
Philadelphia, PA 17

WVSG
Philadelphia, PA 29

**STREET TUBE**

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<tr>
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<td>$100,000 Pyramid</td>
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<td>Late Night with David Letterman</td>
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<td>Friday Night Videos</td>
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<td>Late Show</td>
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<td>Movie</td>
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<td>MOVIE: Three Violent People</td>
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<td>3:30 pm</td>
<td>MOVIE: DieHard</td>
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<td>4:00 pm</td>
<td>MOVIE: The Counterfeit</td>
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<td>4:30 am</td>
<td>MOVIE: What's Happening Now</td>
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<td>5:00 pm</td>
<td>City Lights</td>
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<td>5:30 pm</td>
<td>Booya</td>
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<tr>
<td>10:00 pm</td>
<td>News</td>
</tr>
<tr>
<td>11:00 pm</td>
<td>News</td>
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**SATURDAY, January 23**

**SUNDAY, January 24**
The first thing a headhunter sees is your hair.

You've spent years sitting through boring lectures. Months fussing with your resume. Weeks rehearsing spontaneous answers to obscure questions. And then what happens?

The giants of corporate America arrive on campus and you walk into the interviews looking like you just pulled an all-nighter. It's interview season. Time to call Michael's Custom Cuts and professionalize your hair. Because if you have a good head on your shoulders, you all need is some good hair on your head.

Michael's Custom Cuts
4002 Spruce Street • 387-6803
Feel Like Doing Something Dectent?

The Penn Volunteer Network's introductory meeting is today at 7:00 in Houston Hall's Bodek Lounge. Find out about the many ways you can help your community working with Community Outreach, University City Hospitality Coalition, Stimulus, Kite and Key, PENNpals, Step-One Tutoring and other student-run community service organizations.

Make a difference with the Penn Volunteer Network

HOLIDAY SPECIAL
10% OFF Class*