Wharton memo calls for 39 percent A’s

By DAVID BORGENICHT Wharton Vice Dean Marion Oliver sends a memo today recommending that, as a new standard, 39 percent of students in a course be graded A’s, a 1 percent increase from last year. Oliver said that what he called a “reasonable pattern” of grading would be put in place for this semester. If the proposal is accepted by the faculty, all students will be asked to sign a statement that they understand the grading policy.

Several residents said that frequent closings have led them to look for other ways to monitor the gate. The response to the policy, they said, is that the students who work the gate often show up late and in a bad attitude.

Students who work the Lower Quad gate received a memo yesterday informing them that if any students are late or don’t show up, they will be removed and replaced by professional guards. The gate is monitored by Residential Services Assistant Director George Belanger, who said that it is a matter of time before all students are removed, adding that the University will help students find new work-study jobs.

Currently, the McGinn company supplies guards. Students said that because the guards are not there while students work at the gate during the 7:30 a.m. to 11:30 a.m. shift, security is weak on the Lower Quad gate from being open 12 hours.

Members of the administration said yesterday that the decision came after an “acceleration of three situations of problems,” and that the gate is already under review.

Richard said yesterday that the administration does not want to replace the students who work the gate.

No Cash for Contras

In a serious defeat for President Reagan, the House voted 219-211 yesterday to cut off U.S. military support for Nicaragua’s Contra rebels. Page 9.

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FREE KARATE CLASS
WITH THIS COUPON

CALL 222-BODY TODAY
AND ALSO RECEIVE $100 OFF
AND A FREE UNIFORM IF YOU JOIN

Undergraduate Women: Who's There?

When do you have a major?
When do you have academic problems?
When are you discriminated against?
When do you feel fights are necessary?

The Teachmen's Council of Penn Women is a group of dynamic, successful women who wish to be Penn undergraduates. They are interested in education and serve the needs of women students. Why not join us?

TUESDAY, FEBRUARY 9, 1988
HIGH RESTAURANT & ROOFTOP LOUNGE
7:30 pm - 9:30 pm
Refrshments served

Don't Leave Your Love To Chance!

Express Your Affection
With A DP Valentine's Day Personal

Stop by the table on Locust Walk
February 4, 5, 8 and 9 from 10:30-3:30
February 10 from 10:30 to 2:00.
**Spotlight**

University will hire advocate for campus performing groups

**By KATIE SHAYKES**

In order to meet the demands of an increasing number of campus performing groups, the administration will create a new position to act as an advocate for independent arts organizations.

Acting Provost for University Life Kim Marrs and Acting University Life Commissioner Margaret D. Smith have joined forces to hire an advocate for independent arts organizations.

"We believe that the creation of this position will help us to support and promote the diverse range of arts groups on campus," said Marrs. "This role will be dedicated to advocating for the needs and interests of these groups, ensuring that they have the resources and support they need to succeed." The position is expected to be filled by the end of the semester.

**In order for student performing arts to realize its potential, we must remove the conflict of interest that exists."**

Harold Wolpert  
PAC Co-Chairman

forming groups. Marsha's, who will continue to teach in the University Theatre Arts Department, had held the position since the early 1900s.

Students were met with the news of the creation of the position with mixed reactions. Some students expressed excitement about the new position, while others were concerned about the potential for a conflict of interest.

"I think it's great that we're getting someone to champion the cause of these independent arts organizations," said junior Emily Johnson. "But I'm also worried about how this will impact the current PAC."

According to Wolpert, the best available space is in the Annenberg Center for the Performing Arts. The University — the Penn Players, the University Museum's Harrison Auditorium, and the Swarthmore's Sophisticated Gents — will all benefit from the new position.

"It will be a big help to us," said Wolpert. "We've been struggling to find adequate space for our performances, and this new position will help us to ensure that we have the space we need." The University hopes to have the new position in place by the end of the semester.

**Celebrate black culture in February**

City celebrates black culture in February

**By CLAUDIA ROBOVITZ**

February is Black History Month, and the City of Philadelphia has a number of events scheduled to celebrate the month.

"It's important to remember and honor the contributions of African Americans," said Mayor Michael Nutter. "February is the perfect time to do so, as we look back at the achievements of the past and strive for progress in the present and future."

The City of Philadelphia has a number of events planned for February, including lectures, workshops, and musical performances.

"We believe that it's important to celebrate black culture and history," said Nutter. "These events will help us to do just that." The City of Philadelphia encourages everyone to attend these events and learn about the rich history of African Americans.

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**Showtimes**

**TUESDAY**

Pemex Union Council Film Alliance. Five EASY PIECES. Irene Austin, 10 p.m. Tickets $10.50

**WEDNESDAY**

Center for Musical Theater. Menny Malubian, 8 p.m. Tickets $12.50

**FRIDAY**

Philadelphia Dance Guild. DIVISION STREET. Aaron Carpenter, 8 p.m. Tickets $10.50

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**Counterparts Jamboree**

The cappella group is holding their annual jammboree tomorrow night in the University Museum's Hurwitz Auditorium. The campers will feature a program of songs during their show, which will also include performances by Without A Net, the Penn Jazz Ensemble, and Swarthmore's Sophisticated Gents. It all begins at 8 p.m. — tickets are $5.

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**Original scripts highlight One-Act's debut tonight**

**By LARRY SAVITZ**

Tonight's opening performance of the One-Act Playwrights Festival is the 41st annual festival. This year, the festival will feature a diverse range of scripts, including works by established playwrights and new talents.

"It's important to support new and emerging writers," said Festival Director Robert Zuckerman. "One-Acts is an opportunity for these promising playwrights to showcase their work and share their stories with the world." The festival will run from tonight through Saturday, with performances at 8 p.m. nightly. Tickets are $5.

---

**Other Events**

**February 7**

James Biddle memorial service. Temple Cultural Center. 8 p.m. Free entrance

**February 8**

The Grassroots Cultural Center continues the series Esther's Place. 8 p.m. Free entrance

**February 10**

Delta Sigma Theta sorority presents "Breathing Colored Sky." 8 p.m. National Black Arts Center. $5

**February 12**

Devon State Park celebrates "Let's Talk About Racial Healing." 8 p.m. Devon State Park. Free entrance

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**BFRiday**

Counterparts Jamboree. University Museum's Hurwitz Auditorium. 8 p.m. Tickets $5

**BSunday**

Distinguished Arts Series. Vienna String Sextet. University Museum's Harrison Gautt. 7 p.m. Tickets $10 and $15

---

**Crossword**

By Gary Cleary and Jonathan Galst

Across

1. White wine (5, 5)  
2. "Electric" by John Mayer (5, 7)  
3. "For the Music" (7)  
4. "For the People" (7)  
5. "For the Nation" (7)  
6. "For the Community" (9)  
7. "For the City" (9)  
8. "For the State" (9)  
9. "For the Nation" (9)  
10. "For the World" (9)

Down

1. "Scott's" (8)  
2. "Smith's" (8)  
3. "Jones's" (8)  
4. "Brown's" (8)  
5. "Wright's" (8)  
6. "White's" (8)  
7. "Black's" (8)  
8. "Gold's" (8)  
9. "Silver's" (8)  
10. "Bronze's" (8)
On Campus

Events

NOTICE

Stole A Sickness: Be of Pen
 appealing. Free interview or come to A-10. Call 386-3916.

TOMORROW

ACADEMY: The President's Office and Coordinated Student Life are sponsoring a Prom Night on March 25th. For information contact Susan Ledwell, Assistant Director of Student Development.

TODAY

FREE EVENT: Today, 4:30 pm, 3rd Floor, West Lounge: William A. Levi Travel Fellowship.

WEEDEND

STUDENT AID: The University offers a variety of programs to aid students. For information contact the Office of Student Affairs.

Winter Get-Away Special

For more information, please call 382-1204.

INNERREVISION RELAXATION CENTER

FLORIDA A & M UNIVERSITY

106 S. TAMARIND STREET

A Program for Science Ph. D. Candidates/Post Docs

R&D Career Paths: Research and Management

Your Options

Typical Candidates

Moves To Expect

Dr. Louis A. Kaminski, Consultant, Ph. D. Sciences Recruiting

Monday, February 8

4:30 pm

Penn Franklin Room

Houston Hall

Call 389-5330 to sign up.

In Brief

Dinny exec. to speak on management

Gary Wilson, Dinny's Executive Vice President and Chief Financial Officer, will speak Thursday, 4:30-5:30 pm, GSL 115.

Travel abroad scholarship established

The Penn Summer Abroad Program will be offering a number of grants to University students with a help of the $52,000 endowment from the family of outstanding undergraduate William Lee.

Traveling abroad scholarship established

Starting this summer, the scholarship, called the William K. Lee Travel Fellowship, will be granted to several University students. According to Constananides of Penn Summer Abroad Students, the grant's amount of the award is not to be determined.

The scholarship will be available to all Penn Summer Abroad students and will be awarded on the basis of scholastic achievement, academic and career goals, the program's relevance to course plans, and financial need.

The grants will be offered to students until the funds are exhausted. Sachs said today that the money exists from the bank each year will help support the scholarship.

Research saves lives.

American Heart Association

National Women's Heart Disease Awareness Month

A program for doctoral students with

Dr. Susan Watkins, Sociology

Wednesday, February 8, 12-2 pm

Biddle Room, Houston Hall

Sack-sandwiches

Call 898-7363 to sign up.

FREE WORKOUT WITH THIS COUPON

Unique Physique & Fitness Center

4546 Baltimore Avenue

Call 222-BODY Today

Also entitles bearer to 30% off any membership

To get the special offer, mention this ad.

Call 382-1204 to reserve your place.

The Daily Pennsylvanian

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3rd & Chestnut St.

Philadelphia

For more info call 382-1004

Rough Mix. New World Mix

An Evening with Miss Allison

TUE 9

WED 10

Rough Mix

Dead Million

TUE 9

WED 10

Rough Mix

Badfinger

TUE 9

WED 10

Rough Mix

Tommy Convell

TUE 13

SUN 17
Two library workers charging racism

RACISM, from page 1

"Two of them are white employees," said Corbin. "One of them are blacks." Halcombe and Corbin explained that the contract specifies that any position is filled by a member of the union, in this case, AFSCME, and that the first two rates he applied for the job, he was the personnel department's choice. However, when he applied for a third time, Halcombe contends, he was dropped from second to fifth and a white, temporary employee who had six months of experience in the library replaced the job. Halcombe said that he had a degree in computer science and was qualified for the other employee.

"A lot of people who have been around for a while feel that things were done the wrong way," Halcombe said.

"The whole job is pretty much like the desk at the circulation desk and is generally responsible for the system," he said. According to Halcombe, the supervisor was because when he approached about their choice for the job. We had to find out through the grapevine that we didn't get the job. They did not tell us so we pressed them to find out if we got the job.

"We would definitely address the issue with the library," she added. "Out of a total of 244 employees, we have 122 minority workers. We have been waiting for Mr. Halcombe in any case he decides to take."

Pena also contended that several of the blacks in "public service" positions, like desk and stack workers and support staff, feel they have little responsibility for overseeing student workers and clerks. She did admit that there was only one black in the highest supervisors positions.

"If there's an opening and they have one outside they hire only white employees, no blacks," Halcombe said, pointing out that all of the blacks in "public service" positions were white employees, no minorities.

Corbin explained that the company's choice was not arbitrary. "They told me he had a degree in a computer-related field and it turns out that he had a degree in linguistics." Corbin said that the choice was not only racist but made little business sense.

"Not only did they pick a white person," Corbin said. "They picked someone who had been here only six months. There were both black and white employees who have been here for years and have computer experience." Emily Fanem, the supervisor of the positions in question, said yesterday that she would not comment on the issue.

"All of our hires are subject to the normal rules of confidentiality and privacy," she said.

"If you look at those positions you would definitely address the issue with the union. There are positions that have been occupied by minorities for years and have computer experience," Emily Fanem, the supervisor of the positions in question, said yesterday that she would not comment on the issue.

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Statement on Campus Fliers

The following is a statement released recently by President Sheldon Hackney, President Ahmad M. Zarrur, and Acting Provost of University Life Kim Morrison.

Fliers, ads, and other forms of written expression have appeared recently on campus. Many have raised issues concerning our rights and responsibilities.

In many instances, these forms of expression were not disseminated in an appropriate and respectful manner, and have detractors made every effort to capitalize on the situation.

As such, we wish to emphasize that the role of the University is to educate, but education is an interactive process that requires a willingness and a maturity among all parties. There are scores of programs on campus sponsored by academic and administrative departments, human resources, the Center for Activities and Leadership, the Greenfield International Center that are designed to educate the members of the University community about diverse cultural perspectives. When we seek to reflect upon the knowledge rather than on ignorance. It is therefore important to reflect on the way in which ignorance is spread, and on the ways in which one can use one's abilities and talents to advocate what we believe in.

We urge members of the University to take advantage of these educational opportunities, and to be sensitive to the cultural differences, to appreciate the diverse cultures of our campus, to express our thoughts and feelings through the various channels available. People who engage in the dissemination of information that is derogatory, or who engage in activities that are demeaning to others are engaging in behavior that is not only unethical, but is also damaging to the University community.

SHELDON HACKNEY
MICHAEL ALLEN
KIM MORRISON

Of Style and Substance: From Gary Hart to Boy George

Style is characteristically confused making hard (or}

By Mark Luker

Do you think of style and substance as two

Second Opinion

One of my father's heroes is Abraham Lincoln, largely

by Mark Luker

What anyone thinks about them. There are some certain key points as to why people get so angry to

true or false?:

The PWSIPENVAL

We are appalled when we see posters that show

PENN is a community that cherishes the right of free

expression. Within that right the obligation not to

Hart's death, and Reagan supporters, Gary Hart recently announced

"Let's win one for the zipper!

the rally cry for his 1988 presidential campaign will be

The demands of style and substance coincided, you see.

After his election, Lincoln once said, "Let us have

feels this way, and surprisingly enough, some of the
two years support him, claiming that the South just needed a

Boycott

ers do not view it as a part of a superior spot of

during the Civil War, and it provided genuine pollution of the consumer is a
to the fact that many of the South found

a great need for a demonstration of willpower. The

and of substance conflict? It is, I think, upon the back of

There is no true personal God or True.

began a demoralizing string of setbacks: two dismal years

a hero of his, but a part of a superior spot of applying

What is the meaning of community and culture? In a move that many Washington insiders feel is an

One of my father's heroes is Abraham Lincoln, largely

It is a matter of style and of substance. This is

"Let's win one for the zipper!

"Let's win one for the zipper!

the rally cry for his 1988 presidential campaign will be

The demands of style and substance coincided, you see.

One of my father's heroes is Abraham Lincoln, largely

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Policy on Submissions

The Daily Pennsylvanian welcomes comments from the community

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is likely that professional lecurit)
change is necessary and long overdue.
numerous freshmen said that the
concern about possibly losing jobs,
work-study positions.
- giving ihem a chance lo keep their
Lower Quad gate to be manned by security agency
J
DM.
• Stromboli
• Hoagies
Woodland Avenue.
and 11:59 p.m. January 31, 1988. The report includes
against persons between 12:01 a.m. January 25, 1988
This report from the Philadelphia Police Depart-
Time:
3:00
-<!
-<!
387-7702
43rd Pine
(215) 898-7595
3729 Locust Walk
• See Jayne cut.
• See Jayne color.
• See Jayne perm.
See Jayne.
British nurses strike for first time

WASHINGTON — The chairman of the Securities and Exchange Commission said Tuesday he had asked for a criminal investigation of the alleged threat by a state official last November of a $30 million each and only one of the two units may be used.

The legislation calls for elimination of used-stocks taxes and targets major uses for reductions.

It would let local officials substitute other taxes — such as a sales or income levy — to replace lost tax revenue.

House Speaker Jim Wright on Tuesday said he had a proposal ready for the next session of Congress that would provide $100 billion over ten years to replace revenue lost to the 1986 tax cuts. Wright also said he had set up a Social Security fund to meet such a proposal.

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Some Iranians fighting against Khomeini, not the Iraqis

NORTHERN IRAQ — The guerrilla command, a former Tehran University professor, said yesterday: "We're taking the war to Khomeini and we're hurting him." \n
Brigadier Zekiel, 43, a key commander in the National Liberation Army of Iran, or NLA, which formularized his ideas. About one-third of the army's members are women, but they have not yet gone into battle.

It is built around the Mujahedeen Khilq, or United States and Europe," he said, but added that the Mujahedeen's Khilq's headquarters have in the past from the Mujahedeen-Khalq since June 1986 and has a fighting complement of about 400 men and women. He commands several hundred in his other bases which were they were ordered out in June 1986 and have not yet gone into battle.

"One goal is a popular uprising that will end Khomeini and his allies," Zekiel said. "We began with hit-and-run attacks on small settlements and went to Iraq. Soon the Mujahedeen were in action again, taking over the last year." He said the NLA has four other operational sectors in the north along the Iraqi border. But Rebel officials would not discuss the real numbers.

"If you vote this package down, you'd better be prepared to bear the consequences," Michel said. "And if you do that, do you think the Nicaraguan [President] Daniel Ortega will take it easy?"..
DOUBLE CHEESEBURGER

Students who go for the "little over a year"...
"Gorbachev is the most sophisticated, agile Soviet leader since Lenin. And the United States needs someone who has had the experience of dealing in international conflicts and negotiations.

Dan Mariashin Communications Director

Mariashin said of Hig's views. Wharton junior Steven Lit said his strategy to support Hig for President. Lit said his father in law, Eyman and Sweeney said. While then-Chief of Staff Jim Baker was flying over Texas, it went to the hospital, and Vice President Bush was flying over Texas, he said. Lit conceded that Hig is a "definitely dark horse," even though he thinks Hig is the most straightforward about his views. "He has the image of the bully mayor," Lit said. "If his fingers were on the button, most people believe Hig would let his finger off."

The late actor Andy Warhol said that everyone will be famous for 15 minutes. According to a January 18, 1988 magazine article, Hig "poked the wrong 15 minutes to be famous."

The article referred to the then-Secretary of State's infamous words: "I am in control here," intended following the resignation at Regan in 1981. Hig for President's Cabinet members al the White House. But he does not have a campaign organization on campus. "People who are" President's Cabinet members al the White House.

The New Hampshire primary will be the nation's first primary, the Haig for President campaign is focusing its efforts on New Hampshire. The campaign is focusing on its efforts to secure endorsements on door-to-door visits, personal phone calling and volunteer canvassing. "New Hampshire" according to Haig's political base as other candidates are concentrating on door-to-door visits, personal phone calling and volunteer canvassing. "New Hampshire" according to Haig's political base as other candidates are concentrating on door-to-door visits, personal phone calling and volunteer canvassing.

A special contingent called "the Haig Brigade" is emphasizing a grassroots campaign which is 'the nation's first primary, the Haig for President campaign is focusing its efforts on New Hampshire. The campaign is focusing on its efforts to secure endorsements on door-to-door visits, personal phone calling and volunteer canvassing. "New Hampshire" according to Haig's political base as other candidates are concentrating on door-to-door visits, personal phone calling and volunteer canvassing. "New Hampshire" according to Haig's political base as other candidates are concentrating on door-to-door visits, personal phone calling and volunteer canvassing.

"Gorbachev is the most sophisticated, agile Soviet leader since Lenin," Mariashin said. "And the United States needs someone who has had the experience of dealing in international conflicts and negotiations."

In his campaign, the Republican candidate will also stress educational quality rather than quantity, according to Mariashin. He is pledged to ensure teaching, writing, arithmetic and analytical and moral skills as key goals of the nation's educational system.

In New Hampshire, which will hold the nation's first primary, the Haig for President campaign is full swing, according to National Security Advisor Brent Scowenburg. The campaign is focusing on its efforts to secure endorsements on door-to-door visits, personal phone calling and volunteer canvassing.

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THE NCR $300,000 STAKEHOLDER ESSAY COMPETITION FOR STUDENTS

THE MISSION

TO CREATE VALUE

At NCR, we've found that in order to create value, we must first satisfy the legitimate expectations of every person with a stake in our company. We call these people our stakeholders, and we attempt to satisfy their expectations by promoting partnerships in which everyone is a winner.

- We believe in building mutually beneficial and enduring relationships with all of our stakeholders, based on conducting business activities with integrity and respect.
- We take customer satisfaction personally: we are committed to providing superior value in our products and services on a continuing basis.
- We respect the individuality of each employee and foster an environment in which employees' creativity and productivity are encouraged, recognized, valued and rewarded.
- We think of our suppliers as partners who share our goal of achieving the most consistent level of service.
- We are committed to being caring and supportive corporate citizens within the worldwide communities in which we operate.
- We are dedicated to creating value for our shareholders and financial communities by performing in a manner that will enhance the return on their investments.

THE CHALLENGE

TO WIN

We're so committed to our mission that we're encouraging the next generation of leaders to re-examine America's business values. We're doing this by holding the NCR Stakeholder Essay Competition which all full-time undergraduate and graduate college or university students may enter. Entries should explore the topic: "Creating Value for All Stakeholders in Corporations and/or Not-for-Profit Organizations."

The student chosen as the first place winner will be awarded $50,000 cash. Plus, the entrant's school will receive $100,000 in NCR data processing equipment. The second place winner will receive $15,000 cash and the entrant's school will receive $35,000 in equipment. One hundred $1,000 awards of merit will be given to chosen participants. In addition, selected award-winning entrants will be invited to attend the first NCR International Symposium on Stakeholders to be held June 9 & 10, 1988, in Dayton, Ohio.

THE RULES

1) The NCR Stakeholder Essay Competition is open to any full-time undergraduate or graduate student attending an accredited college or university in the United States or its territories.
2) Entries must be original, unpublished work on the topic, "Creating Value for All Stakeholders in Corporations and/or Not-for-Profit Organizations." Entries must not exceed 3,000 words. Areas of discussion may include, but are not limited to: Ethics, Corporate Governance, Strategic Management, Social Responsibility, or Managing Change as these topics relate to managing for stakeholders.
3) Entries must be typed, double-spaced on 8½" x 11" bond paper, one side only. A separate cover sheet should list the entrant's name, school, home address and title of the essay. Subsequent pages should be numbered sequentially and include the essay title in the upper right margin. Winners will be required to produce proof of current full-time college or university enrollment.
4) All entries must be postmarked by March 31, 1988, and received by April 15, 1988 to be eligible for consideration. Submit entries to: NCR Stakeholder Essay Competition, NCR Corporation, Stakeholder Relations Division, Dayton, Ohio 45479. NCR is not responsible for, and will not consider, late, lost or misdirected entries.
5) In the event any prize winner is a minor, the cash award will be made to his/her parent or guardian.
6) Awards to individuals will be reported as income on IRS Form 1099. All taxes are the responsibility of the recipients.
7) Award winners will be required to sign publicity releases and affidavits of eligibility and compliance with all rules governing the competition. Failure to return executed affidavits and releases within 15 days of receipt will cause the award to be null and void.
8) Entries become the property of NCR and will not be returned.
9) By participating in this competition entrants agree to these rules and the decisions of the judges which shall be final in all respects, and further agree to the use of their names, likenesses and entries for NCR advertising and publicity purposes without any further compensation.

State and territorial judges will consist of panels that include NCR stakeholders. Final selections will be made from state and territory winners by a national panel of judges. If clarification is necessary, call (513) 445-1667, 8am-5pm EST.

Award winners will be notified on or about May 16, 1988. To obtain a list of finalists, send a self-addressed, stamped envelope to:
NCR Stakeholder Essay Competition
NCR Corporation
Stakeholder Relations Division
190 South Patterson Boulevard
Dayton, Ohio 45479

Entries must be original, unpublished work on the topic, "Creating Value for All Stakeholders in Corporations and/or Not-for-Profit Organizations." Entries must not exceed 3,000 words. Areas of discussion may include, but are not limited to: Ethics, Corporate Governance, Strategic Management, Social Responsibility, or Managing Change as these topics relate to managing for stakeholders.

NCR's Mission: Create Value for Our Stakeholders
Faculty will vote on writing requirement proposal

**WRITING**

From page 1

"...suggested Structure and contended purpose of increasing writing proficiency..."  [School of Arts and Sciences,] to reform in the past three years made efforts that..."  [Stephen Del Piero said.]

10 recent reforms in broadening enthusiasm."  [David Undergraduate Education, which...]

"...the postponement is a major setback..."  [he taught these seminars would...]

Williams said: "I don't really have a good feeling of..."

"...the Freshman English requirement is competence writing..."  [Dean for the Humanities Malcolm Williams said. "The purpose of the distributional system is breadth of education."..."

The proposal suggests 100 writing seminars a year, requiring 50 teaching fellows. And, according to Economics Chairman Campbell, some of the smaller depart-..."

"...the Freshman English requirement. Williams said the Freshman English writing program..."  [professor designs and teaches that a professor designs and teaches...]

"...the Freshman English program. Williams said that the teaching of..."

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"...the Freshman English program. The proposal suggests that..."
JACOBS, from page 16
chance to show his ability to run an offense. Instead, he let his game shine
through. "I thought he got a good showing early,\n"I learned a long time ago that unless you play,
Now a fifth-year senior, Jacobs — a part-time guard — has been
plugging away to fill the 19 points sad left
by John Basinski, Jacobs is averaging almost
the same this season, scoring more than
four straight trips down the floor. But that's okay, he said.
That's just the way of things that way.

Gymnastics, from page 16
while the Quakers gear up for a com-
ponent. "Our team is a five-to-six-person
derby westing at the end of the bench.
Penn organizes this every year. Many
years ago, it was a tradition that this
game was played on the lawn at the end of the season. The"since

THE LEGAL CAREER SERIES...
SPORTS WIRE

Packers sign Infante as head coach

GREEN BAY, Wis. — Lindy Infante will be named the 19th head coach in Green Bay Packers history, the team announced today.

"I think this is a great day for the Green Bay Packers," said Packers chairman Mark Murphy. "Lindy has a winning temperament and a great understanding of the game. He's been with the organization for over 15 years, so he's familiar with the players and the culture."

"I'm very excited to be a part of the Green Bay organization," said Infante. "I want to thank Mark Murphy and the entire team for this opportunity."

Infante, a 55-year-old former Packers player and coach, has been the team's offensive coordinator since 2014.

"He's been with us for a long time and he's done an excellent job," said Murphy. "We believe he's the right person to lead our team into the future."

The Packers are coming off a 6-10 season, their worst performance since 1969. Infante's new deal will pay him $2.5 million a year for the next four years.

"It's a good opportunity. I want to get back to winning," said Infante. "The Packers are a great organization and I'm looking forward to the challenge."
Pete!  
Quakers’ last man on bench makes a first name for himself

By NEIL WEINBERGER

Last Saturday night at the Palestra, Pete wound up at the far end of the gym. He had been there for the entire session and was ready to leave — but first, he had to say hello to Senior Pete Beutinov, who was about to start a wrestling match.

"Hi Pete," said Beutinov, who is a senior at Cornell University. "What are you doing here?"

"I'm just here to watch," said Pete, who is a junior at Penn. "I wanted to see how you guys are doing."

But before the match could begin, Peter began to exhibit a different side of himself. He started to sing the Quakers' fight song, "Penn, Penn, Penn!"

His performance was so impressive that the crowd broke into applause. "That was awesome," said Peter's friend, Carl. "I've never heard anyone sing like that before."

"I've always been a good singer," said Pete, "but I never thought I'd be able to do something like that."

But his talent didn't stop there. After the match, Pete took center stage once again and began to dance on the mat.

"I'm a new artist," said Pete, "but I've always had a lot of energy."

As the night went on, Pete continued to display his unique abilities, impressing everyone in attendance. "He's a true Quaker," said Peter's coach, Tom. "I've never seen anyone like him before."

Although Pete's journey has been filled with obstacles, he has never given up on his dreams. "I've always wanted to be a part of something bigger than myself," said Pete. "I never thought I'd be able to do it — but now I am."

As the night came to an end, Pete stepped back from the second-place finisher and looked out at the crowd. "I'm proud of what I've accomplished," said Pete. "And I'm not done yet."

He then turned to his friend and said, "Let's do it again next year."
Testing 1-2-3
Stanley Kaplan spawns an industry

Fun with Sushi • Frank the Barber • The Leather Nun
This is a letter in response to Marc Fernich’s opinions in 34th Street magazine. After ruminating through the pages of The Daily Pennsylvanian on Thursday, Jan. 28, we saved the aforementioned insert in order to have the movie and the television listings. Our curiosity led us to read the article entitled “Reinterpreting King’s Vision” that happened to fall out on the bottom of our garbage can. Suffice it to say, we were less than pleased. Actually we thought, “Oh no, another white liberal who probably took one AFAMS course and thinks that he knows all about black people because he can drop a few names that anybody who is a little observant would know.”

Fernich’s dream list of nine ‘misconception-dispellers’ is complete with four other black representatives of the entertainment industry. It should stand to reason that the black chunk be so avidly believed in. We should also include black notables in the legal, medical, and educational fields, to name a few. Either in Mr. Fernich’s simplicity he has forgotten that the aforementioned disciplines are not exclusive in socio-political and economic power, or he displays his true prejudicial stereotyping in that he sees Blacks as achievements only in entertainment.

This is not a true representation of black political or economic clout. The chunk of power and wealth Mr. Fernich claims that blacks possess is in actuality a rather large chunk. Per capita income (of blacks) was approximately $8,000. Per capita income in the U.S. was in the neighborhood of at least $25,000. That number includes the minorities in America, resulting in a lower financial estimate. It would be higher if only whites were considered. This disparity is one of the reasons for Affirmative Action.

Examples of continued hindrance of our progress thrive. A recent study of Stanford University admissions policies have unearthed a startling fact. Based on academic achievement and intellectual capabilities of its applicants, Stanford should be 40% asian, 40% white, 10% black. All other applicants fill the remaining ten percent. Does this reflect the student bodies composition at the school? This fatigue exists at universities across the nation. What is the problem?

Quotas only serve to expedite the advancement of a people. Quotas are beneficial only when the percentage of the total representation of that race is adequate. However, we contend that blacks are well represented in large universities across the nation. Therefore, the quota system is unnecessary. It would seem that Mr. Fernich’s goal of having a more diverse campus is not beneficial to students. The only thing that is needed is a fairer system of admissions.

To the Editor:
Concerning your review of Andrew Lloyd Webber’s Phantom of the Opera, (1/28/88) perhaps you theater writers should do at a small amount of research about current Broadway productions before filling Cameron Mackintosh’s Les Miserables in the ranks of Andrew Lloyd Webber’s musicals. We feel this blatant error is inexcusable. Despite the financial successes of Evita, Cats and Starlight Express, to include Les Miserables in A.L.W.’s repertoire is offensive. The honor of “transform [ing] the Broadway stage” belongs to the producers of the truly outstanding Les Miserables which has undisputedly revolutionized musical theater. We hope that when 34th Street has the opportunity to review the next of the transistor lantastic successes, Chess, that the reviewer does not lump this other brilliant work with Andrew Lloyd Webber’s two-dimensional productions.

Fredrik O. Anderson
Jill Furman

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Gatsby’s
34th Street Mailbag

2 / 34th Street February 4, 1988
Reading between the lines
As The Smiths say, there's more to life than books, but not much more

Most of my free time I spend reading," says Carl Seaquist, a tallish, bearded sophomore. "I don't really go at it with a specific objective. I just enjoy the learning." Seaquist has the look of a deeply committed graduate student about him. In his Shakespeare T-shirt and '60s hair, he gives the impression he reads a lot.

Last year the University gave Seaquist the Charles W. Burr Book Prize, which includes a $100 stipend. It is "given annually for the most interesting and intelligently selected collection of books purchased by the student during the academic year and reflecting general scholastic enthusiasm and interest," says the rules.

"All types of books excluding textbooks maybe included, but there must be a definite objective in the collection that has been consistently pursued in the acquisition. The books required for outside reading in the field of the students major subject may be included as part of the collection..."

Some of Seaquist's selections: Robert Graves' Goodbye to All That, Herman Hesse's Narcissus and Goldmund and Siddhartha, and Aldous Huxley's Texts and Pretexts.

All undergraduates in the College of Arts and Sciences at Penn are eligible for the prize.

Seaquist says that he doesn't collect books with an objective in mind so much as an interest. "This objective seemed to me sort of contrary to the goal of learning a wide variety of topics, which I think you should," he says.

Seaquist and the Burr Prize are striking because students aren't supposed to be intense about big books and big ideas any more. Students do read. Bookstores around campus report that they have steady customers who read outside of class. Everybody brings a couple of favorite books from home for their dorm rooms.

What fits the stereotype is that few live the life of a Burr candidate. "The last five books I've read for pleasure?" says one sophomore sitting outside Van Pelt library. "They were probably in high school."

Most students feel they simply have no time for books. "We have so much reading to do already," says a law student, "that the last thing you want to do when you get home is start a book."

And a recent Penn graduate notes that the best thing about being out of school is all the time he has to read.

Not reading is only harmful to the extent that people stop thinking. The critical reader can make the worst of supermarket tabloids more valuable than a lazy reader's War and Peace.

Few people spend their lunch hour on emotional arguments over books they've read, for classes or otherwise. This is the point at which reading becomes a passive activity. If a person can't formulate an argument about the work they've just read, how can anything be worth reading?

One student who does like to read rephrased this argument. He says, "If you're going to waste time not studying, you might as well be reading." He know what he means - reading is identified as a non-activity in this era of hyper-activity. Can it still be true for our generation that everything about a person is revealed by the books on their shelves?

The difference between those like Seaquist and those who don't remember what they've read isn't their respective number of pages-per-night. It has to do with how they make ideas part of their lives.

An culture is as passionate as the ideas that float around it, and so far the 1980s hasn't produced much to redeem the college experience. Where are the F. Scott Fitzgeralds to drive away the Bret Easton Ellises?

Used to be, the person in the street could list favorite and least favorite authors like they listed outfielders. (Everybody followed the World Series then, too.) These days, favorite authors are strictly the all-stars - Faulkner, Hemmingway, Joyce. Ideas are subservient to reputations.

Contest
The days of pious women in black singing their hearts out about mountains, streams and schnitzel with noodles are obviously over. Nuns don't just fly anymore - they softshoe in their habits in Nunsense and represent God only knows what in the Leather Nun.

They also go bonkers. Here, Meg Tilly of The Big Chill fame babbles about immaculate conception and drips blood from her palms in Agnes of God. The perturbed woman hanging on her sleeve helped another lost soul in 1962 and won an Academy Award for her efforts. To win a pizza from Spruce Pizza, name the actress playing the Mother Superior, the name of the film in which she delivered her Oscar-winning performance, and the name of her co-star in the movie. Dial 898-9866 at 6-10 tonight.

Prizes courtesy of Spruce Pizza.
Symons fetes modernism but forgets its minority contributors

By Michelle Green

According to Julian Symons, longtime critic of avant-garde literature, the modernist movement was begun by four men — T.S. Eliot, Wyndham Lewis, James Joyce and Ezra Pound — linked together by letters and literature if not by physical proximity.

In his latest critical analysis, Makers of the New, Symons claims that the only writers who can be considered modernist are those who were literary descendants of the Big Four. In doing so, Symons allies himself with the "old boy* academic network of critics who have tended to dismiss the impact of both black and female writers upon the modernist movement.

Symons reduces the women editors who made the move- possible to "angels of mercy." James Joyce's struggle to write "Ulysses" was admirable, but no more so than the efforts of the three women — Sylvia Beach in France, Harriet Weaver in England and Margaret Anderson in the U.S. — who risked their careers to publish it. Symons also implies that Pound, not Harriet Monroe and Anderson, was the catalyst for the success of the avant-garde magazine Poetry and The Little Review.

Still more disturbing is the fact that Symons pretends black writers were not receiving the widespread attention that made the publication of Toomer and The New Negro Anthology possible. While he emphasizes the importance of classical music to many modernist writers, he ignores the role blues and jazz played in the development of poetry composed "like a musical phrase."

While writers living in England may have been less aware of the so-called "Harlem Renaissance." New York writers were certainly influenced by what one writer labeled "the Negro craze."

Furthermore, not all modernists were influenced much, if at all, by the clique he credits with spearheading the movement. Symons calls Ernest Hemingway, Gertrude Stein and Virginia Woolf movement "followers." While Woolf and Hemingway were certainly influenced by Eliot and Joyce, they were hardly disciples.

In fact, William Faulkner and John Dos Passos, also portrayed by Symons as followers, rejected the concept that new fiction must completely eschew 19th-century influences. And Stein's deconstruction of the English language began before she had ever heard of Finnegans Wake.

The list of exceptions continues: neither H.D. nor Djuna Barnes can be considered imitators of Eliot, et al. While Hilda Doolittle began her poetic career as a student of Pound, and Barnes associated herself with Joyce in Paris, they quickly found their own literary voices.

Admittedly, Barnes and H.D. spoke fewer languages than Pound, lacked Lewis's literary daring and could not equal Joyce's linguistic creativity. Symons, however, relieves them to the status of groupies without exploring the mitigating circumstances, such as an academic system that did not offer women education or encouragement, that might explain their weaknesses.

Such subtle sexism, taking credit away from women writers and editors and placing it with what Symons refers to as "The Founding Fathers," permeates the text. Symons calls Joyce's cryptic Finnegans Wake a work of genius, but dismisses the poetry of Baroess Elsa von Freytag-Loringhoven, which no critic has ever studied in depth, as "incoherent" and "babbling."

While Pound receives the cre- dit for starting the Imagist movement, Symons ignores the fact that Amy Lowell wrote poetry that qualified as Imagist before Harriet Monroe published it before Pound's anthology Des Imagistes reached print — as Monroe grumbled, "No one re- members that I discovered Imagism."

The idea of the macho writer pitted against the wasteland of modern culture, a basic tenet of modernist philosophy, has been attacked as racist and sexist. Virginia Woolf put it succinctly when she asserted that before women can experiment, they need money and a room of their own — luxuries not afforded to women and blacks.

Makers of the New does an excellent job of portraying the development of the academic modernist movement; but in doing so Julian Symons limits himself from the very aspects of modernism which liberated artists who previously had been unable to publish.
Past sounds
A man is haunted by the Orphic myth

By Alissa Makower

In Russell Hoban’s previous novels, including 1981's Riddley Walker, the character Orff, a comic book writer who works by the light of his computer's green phosphors. When not listening to radio shows in foreign languages he can not understand, Orff enjoys the cracking transmissions on his shortwave receiver.

In this atmosphere Orff searches the untapped regions of his brain for inspiration for his “Third Novel”: the already inhabited head of Orpheus admits that he wished he had looked back at Eurydice too soon as much as he did not regret turning back to her later. 

The novel tempers contemporary reality with bizarre results. Hoban introduces Herman Orff, a comic book writer who works by the light of his computer’s green phosphors. When not listening to radio shows in foreign languages he can not understand, Orff enjoys the cracking transmissions on his shortwave receiver.

This work is hardly an RPG (Role-Playing Game) or computer simulation, confusing, twisted, and surreal. It is more of a plunge into the murky depths of Her- man Orff’s psyche. It is as, alternative, confusing, twisted and wonderful as his mind.
Dutch of evil
Witch doctors hoax, hex and heal

By Pamela Schulman

A

mericans associate hocus and black magic with far-off places like Haiti and New Orleans. But even Pennsylvania has seen and felt the effects of mystical medicine. Apprentice to Murder, based on a true story, explores the confusion and evil that can arise from such practices. In a move laced with irony, Hughes' breakaway-from-trendy-brat-pack pictures is an equally trendy foray into "adult" cinema.

He incorporates devices from the most successful - and non-Hughes - teenage film, Risky Business, into his latest release, She's Having a Baby. The film attempts to balance drama and comedy, as well as reality and fantasy, into a package designed for the over-21 crowd.

Right away, with its title, Apprentice to Murder reveals itself to be a film with little to no chance of getting used to its interminable presence. After the attention paid to detail in the first part of the film, it is disappointing when whole segments become unclear or unbelievable. Another flaw in the film is that it often relies solely on background music to create a mood, instead of using setting and reactions. In some early scenes, the viewer knows too far ahead what is about to happen. But by the end of the film, the music is drowned by a melee of images that destroy any semblance of coherence.

Apprentice to Murder attempts to deal with the fine line between good and evil but, in the process, crosses the boundary between the explicable and the inexplicable.

The cutest little baby face

By Ethan Paritzky

dd John Hughes to the list of filmmakers to jump on the baby bandwagon. Hughes has always laced with irony, Hughes' breakaway-from-trendy-brat-pack pictures is an equally trendy foray into "adult" cinema. He incorporates devices from the most successful - and non-Hughes - teenage film, Risky Business, into his latest release, She's Having a Baby. The film attempts to balance drama and comedy, as well as reality and fantasy, into a package designed for the over-21 crowd.

Hughes makes Jake (Kevin Bacon) and Jane's psyche the center of this stop-and-go journey to mental equanimity. This focus means that all of the film's narrative devices aim to accomplish Hughes' erstwhile ultimate objective, to make the audience identify with the protagonist - in this case, with Jake.

By injecting the viewer into Jake's subconscious through his dreams and having Jake narrate the film, Hughes establishes audience-character intimacy. Furthermore, the first three-quarters of the movie concern acceptance of responsibility in the context of marriage and post-college adulthood rather than fatherhood. The film starts on a rather subdued note at the wedding of Jake Briggs, a re-spirited college graduate, and Kristy (Elizabeth McGovern), his straight-laced sweetheart. Jake sits outside the church on the steps, delaying his wedding as he contemplates his upcoming matrimonial vows with his com-padré, Davis (Alec Baldwin). From bittersweet, ponder-ous moments like this the film segues directly to outlandish, slap-happy dream sequences, depicting Jake's inner turmoil. One example: Kristy's mouth opens. Jake knows she's going to say something important. She says she's stopped taking birth control pills. Jake screams. He suddenly finds himself strapped into a vehicle heading for a concrete wall at five hundred miles per hour.

Through these jarring, surrealistic segments Hughes hopes both to capture Jake's emotional frenzy and to insert a zany, absurdist humor. But one of the film's most successful sequences, coming without warnings or announcements, prove so disconcerting attached to yet detached from the whole - that Hughes can never integrate them successfully into the film.

In the final crisis of She's Having a Baby, Jake's much-documented paranoia turns into cold, hard fear. After he goes through all the tangential stuff having to do with oldage, loss of friends and suburban complacency Jake faces the very real possibility of losing Kristy.

Now pregnant, Kristy develops complications during delivery. Jake sits in the hospital waiting room, as the camera shows him from above, diminishing his physical size to show his vulnerability; he looks lost in the space of the room.

These moments of somber introspection, when the character is left to his own pathos, are the core and staple of the film. In Jake's soul-searching, Hughes finds the means to communicate more complex and weighty thoughts than any brought on by Molly Ringwald's desperate date-watch for the prom.

Ideally, ambitiously perhaps, Hughes hopes to catch the mix of humor and poignancy that exists in life - even slip-sliding into the surrealistic vignettes that pepper our daily lives. But the comic intervals in this film are too often too obvious, too forced.

In She's Having a Baby, Hughes, the master of adolescent rhythm, never quite catches the best.
Voodoo exposed
Ethnobotanist Davis speaks of roots of fear

By Michelle Green

At first glance, people might mistake Wade Davis, the Harvard-educated ethnobotanist/author, for an actor—he carries himself with such poise and grace. When you see the film version of his book, The Serpent and the Rainbow, the character based on Davis is played by Bill Pullman, best known for his work as the handsome hero in Spaceballs.

But Davis has had adventures far more interesting than most performers. He has been shot at by guerrillas, crossed the Andes on foot and eaten fresh termites for lunch.

Davis achieved fame in 1985 with his bestseller The Serpent and the Rainbow, a firsthand account of Haitian voodoo rituals that uncovers the science behind the creation of zombies. Director Wes Craven, famed for The Serpent and the Rainbow, a fictional account of his experiences with zombies, was interested in Davis' story. "I think there are a lot of levels in this film," he observes. "It's very difficult without boring editorializing to make a statement [in the film], but there still are attempts to deal with the positive side of voodoo."

Davis claims he never tried to convert people to voodoo, but rather used it as a means of protecting himself against drug-related dangers. He says that while the film has light skin and a Haitian, and the fact that the woman's name is subtlety racist and anti-Haitian, the film was not made to make a statement about voodoo. "I turned off Nightmare on Elm Street because it wasn't my type of film."

Nonetheless, Davis does not see Craven's The Serpent and the Rainbow as a simple horror story. "I think there are a lot of people who have never seen a Haitian, and that's the purpose of my book," he says. "When ethnobotanist Wade Davis published The Serpent and the Rainbow, a nonfiction account of his experiences with zombies, he weakened such stereotypes with descriptions of the actual rites and why they work."

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"The Serpent and the Rainbow, the book, is named for the two principal images in voodoo lore, The Serpent and the Rainbow, the film, explains none of these religions beliefs in its settings are racist and anti-Haitian. This is epitomized by a scientist's fear that he will be possessed by the black eyes of a Haitian, and the fact that the only college-educated black in the film has light skin and a European accent."

The character based on Wade Davis, Dennis Alan (Bill Pullman), travels to Haiti to obtain zombi powder for anesthetic uses. He becomes trapped both by political anti-Americanism and the rituals of voodoo. The real and the spiritual world become entangled in his quest to unlock the mysteries of zombis.

The two worlds merge more often than Alan would like. The psychiatrist who aids his research becomes possesssed by a love goddess; the chief of the secret police turns out to be a voodoo priest who frightens rebels with sorcery as well as torture; the dead witch who appears in Alan's nightmares turns out to be the corpse he steals to make zombi powder.

Before creating the Real World version of The Serpent and the Rainbow, director Wes Craven was known for his love of horror films. He wanted people to understand zombism, but not as a simple horror. Davis concludes, "I wanted people to understand voodoo.

Controlling the mind is easy with a face like that.

Voodoo exposed
Ethnobotanist Davis speaks of roots of fear

By Michelle Green

At first glance, people might mistake Wade Davis, the Harvard-educated ethnobotanist/author, for an actor—he carries himself with such poise and grace. When you see the film version of his book, The Serpent and the Rainbow, the character based on Davis is played by Bill Pullman, best known for his work as the handsome hero in Spaceballs.

But Davis has had adventures far more interesting than most performers. He has been shot at by guerrillas, crossed the Andes on foot and eaten fresh termites for lunch.

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A Cut Above
Running late? Frank the barber will make it a close shave

By Jim Gladstone

Never walk into Frank’s barbershop with less time on your hands than it would take to play six innings of softball. Not only does 67-year-old Frank Di Santis give one heck of a haircut, he also theorizes, postulates, greets and occasionally sings a few bars. Unfortunately, he can do none of these things simultaneously.

“I don’t do a lot of haircuts a day,” Frank gladly confesses. “I do a lot of talking.”

In the time it takes Frank to snip his way from the nape of your neck to your forehead, meals may be missed, seasons may change and the hair at your nape will surely grow back.

But an afternoon with Frank is so much more than a haircut. Perched atop the old red vinyl barber’s chair, you are either driven mad with frustration and storm out after 45 minutes of waiting (locks intact), or you give in, slowly indoctrinated by the sayings of chairman Frank. The only thing lost in capitulation, however, is time. You have more of it than you think.

Frank Di Santis is a time-therapist of sorts. He provides a reminder that, in the midst of the three million things you really must get done today, there is still time to sit back, relax, discuss the condition of the world and enjoy whoever happens to be around you. By the time Frank gets to dashing a little tonic on your head, he’s provided a tonic for your soul. You can leave his storefront with a more cheerful outlook on life.

In part, Frank’s charm is a nostalgic one, evoking a time when men were men and barbershops were meeting halls. He began cutting in his current location 25 years ago and has hardly changed a thing since. Atop the cluttered counter sits a bottle of hair lotion, emblazoned with a snarling orange Lucky Tiger emblem. The bottle is empty.

“Oh yeah,” says Frank. “I ran out of that stuff about 10 years ago. I don’t think they make it anymore. I’m waiting for the label to come off by itself.”

“Frank’s a survivor,” says Guy Webb, an elementary school teacher who’s been coming to Frank’s since 1986. Figuring in a haircut a month, he’s blown a cumulative total of at least two entire days.

“He doesn’t run a salon or any nonsense like that,” Webb continues. “He’s just a barber and people love it.”

Frank knows they love it too. “If I retire,” he notes, stopping to chat mid-snip, “these guys have gotta go to them hairstylists. What do you get there? You get all this hair blowing around. Maybe some girl comes along and brushes it back a little. Then they smear some mousse around in there and it costs you 20, 30 bucks. You gotta be crazy.”

Mousse or no mousse, Frank’s got plenty of his own
Frank's experience started over 40 years ago when he left the shoe-cutting trade to become an army barber on Okinawa during World War II.

"We hardly used scissors at all, they were clipper jobs. A haircut was done in maybe three minutes. They had lines of 250 people waiting for me. I did a lot of hard work in my time, so now I do maybe 10 cuts a day, sometimes only five or six. I'm just cruisin' now."

The flagship of Frank's cruise line is his storefront at 307 S. 43rd St. Passengers are entertained with everything from how to cook a turkey — "You've got to give it a nice bath first, in salty water" — to original slogans delivered as Frank wields his straight razor — "We don't draw blood, we only draw hair."

An hour into typesetter Tim Mayhew's cut, Frank's choice for President in '88 is the topic of discussion. "He's got guts, wouldn't you say that Tim? And he's got taste, huh? He got what's-her-name, Donna Rice. Any guy who can pick up a chick like Donna Rice has gotta be something, right? I don't think I could do it!"

It's clear that Frank's politics have been fashioned with a barber's eye. "Hart's a handsome man. He's not a beast. I don't see no eye in the middle of his forehead, you know what I mean? You watch him on television and you've gotta say, 'He's got nice features for a man.'"

Frank has such an interesting angle on current events that customers rarely pick up the magazines from his little wire rack. Which is just as well, because Ronald Reagan's re-election is the cover story on one of his more recent Time magazines.

Don, a regular customer, sticks his head in the door and asks why Frank's photograph is being taken. "These guys are gonna put me on the cover of U.S. News and World Report, me and Gary Hart."

"Good," ripping a page out of his spiral notebook, "That means I'll be able to read about it here in around five years."

While he risks wisecracks, Frank never lets acquaintances pass by his window without inviting them in to chew the fat. His encyclopedic familiarity with local residents — as well as his lightning pace — is rivaled only by legendary deli-man Lou Koch, who holds court just around the corner. In the Spruce Hill Neighborhood, Frank is to haircuts what Lou is to cold cuts. At both establishments, customers are guaranteed plenty of tongue along with a sizable portion of ham.

"Hey there buddy!" Frank yells through the plate glass at nearly everyone who passes in the chilly twilight between 4 and 6 p.m. "Come on in and warm your ears a little!"

Frank has neighbors' occupations, hometowns and marital situations in his permanent mental file and he takes enormous pleasure in seeing them walk by each day. "I'm known as a waver," he says with a chuckle. "I wave to everybody."

Frank is happy to chat the hours away with anyone willing to step inside his tiny shop. "Weirdos, scarecrows, crackpots, comedians; everyone comes in here."

So you want to know the fee for Frank DeSantis' tonorial talk show? "No! Don't mention the price!" Frank insists. "Just put 'reasonable.' Otherwise all the other barbers in town will come after me with spears."

Leave it at this then: a visit to Frank's will cost you less than a movie, and it will take at least as long.

Jim Gladstone is a College senior and a Contributing Editor to 34th Street. He also writes a bi-weekly food column, which appears this week on page 14.
Testing 1-2-3

Stanley Kaplan builds an examination empire and spawns an entire industry

By Ruth Masters

He is a typical American success story. He is the child of an immigrant family who worked his way out of a predominantly Jewish and Italian community in Brooklyn. He took the credo imbued in him as a child — that the way up was through education — and made it the basis of a multi-million dollar empire.

He is Stanley H. Kaplan, the guru of commercial test preparatory courses. His Stanley H. Kaplan Educational Center is a national network built upon the aspirations and anxieties of students and their parents. Last year, his Center grossed more than $50 million, employed over 3000 people, and helped approximately 100,000 students prepare for private high school, college, graduate and professional school entrance exams, as well as post-professional schooling such as the bar exam and medical boards. Viewed by some as a savior and others as a pariah, Kaplan and his Educational Center are also key figures in thebrewing debate over whether prep courses for standardized tests are effective and fair, or whether they merely provide a quick way to make a buck by capitalizing on students' fears.

Teaching has always been one of Kaplan's interests. He likes to tell people that "when my friends were playing doctor, I was playing teacher. I enjoyed getting ideas across."

Kaplan, now in his late 60s, began his career with little fanfare more than 50 years ago. His first customer, a fifth grader, was referred to him by the employment office of James Madison High School, where Kaplan was a student. He received $.25 an hour for his labors. Word of mouth quickly led to an expansion in Kaplan's clientele, and he soon began to help high school students with their courses.

He graduated high school in 1935 at the age of 15 and enrolled at City College of New York. Within three years, he had completed the requirements for a biochemistry major and a math minor, but he stayed an extra year to complete a masters degree in Education.

Throughout his college years, Kaplan continued tutoring and he estimated that he had 200 customers by the time he graduated. At the time (the late thirties), only the most select schools required SAT scores. Others judged students by their grade point averages. Kaplan helped students in their classes to boost their GPAs and also prepared many for the Regents exams, which New York State students must pass in order to graduate.

One of Kaplan's first logistical problems with his booming business was how to reach his customers, as he was too young to drive and taking buses wasted time. He resolved this dilemma by saving his initial earnings to buy a car and enlisting his father as a chauffeur.

His mother was also quick to take an active role in her son's business. In 1938, Kaplan literally hung up his first shingle. He converted his bedroom into a classroom and his mother became his secretary.

By this time he was so busy using his free time to help others in their courses that Kaplan had little time for his own college studies. "I was a good student. I was a workaholic. I got up early and did my homework on the subway, commuting from Brooklyn. Then I'd tutor in the evenings and on weekends." This apparently had no effect on his academic performance since he graduated magna cum laude and received an award in science.

Although education may have been Kaplan's first love, it was not his first career choice. The man who now helps thousands prepare for the Medical College Admission Test was himself rejected from the five medical schools to which he applied. Kaplan says that he was denied admissions because the medical schools had quotas which limited the number of Jewish students they admitted each year. In addition, the schools did not consider his public university education as highly as the education received by those who attended private institutions.

Since he could not go to medical school, Kaplan continued tutoring after graduation and began to instruct students in groups. He also started to contribute to a series of Regents study books for Barron's. In 1946, he received his first request to help a student prepare for the SAT. He tutored her and she passed the word on to others.

Kaplan's business exploded in the post-war era. The influx of veterans seeking college admission led many universities to require the SAT as a measure of a student's abilities. This was a boom for Kaplan. By 1950, he was preparing several hundred students in a classroom setting for the exam. He had gotten married the previous year and his wife joined him in teaching groups of students around their dining room table. Expanding business soon led Kaplan to convert his basement into classrooms and, in 1954, to hire a secretary.

In the mid- to late-’50s, Kaplan's business reached
several milestones. The business by then had grown so large that Kaplan, for the first time, was forced to hire teachers. He moved the test prep and tutoring service out of his home and into the first floor of an apartment building in Brooklyn.

Kaplan had hit upon a perpetual market when he began to tutor for the SAT. Many of the students Kaplan helped for free since his four years in high school with a proposal: Would he help them prepare for the medical or law school admissions tests?

"This request marked the beginning of my MCAT and LSAT tutoring, with other professional and graduate school programs soon to follow. It was also the start of Kaplan's national reputation. These students would go home to New York for the summer, study with Kaplan, and return to school in the fall talking about this guy Kaplan who helped them prepare for the college exams."

Through this word of mouth, Kaplan began, in the 1960s, to attract students from all over the United States. He also started to hold classes outside of his Brooklyn offices. For several hours in the afternoon or evening, Kaplan teachers would take over rooms in synagogues and community centers in the New York City area.

The Philadelphia center, opened in 1970, was the first permanent Kaplan site outside of New York City. Within five years, Kaplan opened 50 other centers nationwide, mostly in places with high student populations.

Today, Kaplan has 127 permanent sites and 600 temporary ones in the U.S., Canada and Puerto Rico. The temporary locations are used for classes only while the permanent ones contain study rooms and tape facilities where students can listen to supplementary audio material.

Kaplan sold his business to the Washington Post Company in 1984, but as president and chief executive officer he remains in control of daily operations and makes all the day-to-day decisions.

C

and Weinbaum began working for Kaplan as a typist 20 years ago while a student at Barnard College. She soon moved from the office into the classroom, tutoring students in math, English and eventually the SAT. In 1963, she moved to Philadelphia, although she remained in contact with Kaplan. He would call and ask her to help local schools, so that they would not have to commute to New York for his classes. Weinbaum finally acceded to Kaplan's requests in 1970 and started an MCAT course in Philly.

Business quickly grew with very little advertising. Weinbaum says the number of customers multiplied several times over in the first year and began to boom in the mid-70s. Other teachers were hired and courses for the LSAT, GRE, GMAT and the SAT were started.

Weinbaum, who has since left Kaplan, describes her former boss as a workaholic. During her tenure in New York, she says, it was observed by Kaplan himself that his work would enable him to hit a lot of different subjects without help from anyone else. He works very hard for the things he really believes in and helping people is one of them. That's his real motivation. There were people who told me I'll pay you just about anything if you help my child.”

-Carol Weinbaum, early Kaplan employee.
Daves preserve rock’s fun side

North Star fixtures make a play for the funny bone — seriously

By Chris Sprigman

T he Daves are the band for those who still believe that rock and roll should be fun. See them live and you’ll be hooked on their lighthearted combination of eclectic rock and straightforward power pop laced with reggae and blues-tinged grooves.

And if music alone isn’t enough to drag you onto the dance floor, the band’s good-natured yet subversive stage presence certainly will. The Daves are true originals — pioneers of a whole new “funny-wave” of pop music. The Daves’ members, singer/vibes and trombonist Bekka Eaton, drummer Rockin’ Ronny Crawford (Eaton’s husband), guitarist Jim Ericson, bassist Jerry Getz and keyboardist Mike Mennies, are as diverse as the band’s repertoire.

Eaton, a hyperactive redhead who can switch instantly from vaudeville to valley speak to a collected, assertive Hoosier sense, is certainly will. The Daves are true Wor-<ref>sh</ref> switch

“Blues” is one of the most intentionally dippy song-<ref>along lyrics this side of Jonathan Richman.</ref>

And then there’s the profound philosophical outlook of “When Will I Live When I Die” — “When will I live when I die? How will I look when I’m petrified?” But The Daves’ formidable and bizarre songwriting talents are only one aspect of their live show. The band’s accomplished musicianship provides an added element of sonic adventure.

Jim Ericson’s guitar is impressive throughout, most especially on the shit-kicking stomp of “That’s What Livin’s For,” which resembles the dwelling ban-<ref>jos scene from Deliverance electrified and set to a monster backbeat. Rockin’ Ronny’s drums sound like they’re thirty feet high, and his furious solo in The Daves’ manic rendition of “Wipeout” is something to see. In the tradition of The Daves’ bingo night, the band now features a segment called Song Challenge: audience members choose the type of music and subject matter for a song, and then the band spontaneously performs according to this description. One recent audience

**Male Daves kneel in submission before vocal goddess Eaton**

optimized for a heavy-metal/bossa nova song about oil refineries and space flight.

The Daves’ show biz slick trick achieves humor without pretension. During another North Star show, Eaton pulled out a box of fluorescent green Daves toothbrushes and proceeded to throw them into the audience.

“I’m proud to throw like a girl,” she quipped, and you better be damn thankful that your mother threw like a girl.

Vocalist Eaton adds much to the band’s musical appeal: the self-proclaimed “queen of the rock and roll trombone,” mixes comedy with virtuosity. Her voice tackles anything from the sweet sadness of “This Is It,” a beautiful love song, to the wise-ass banger of “Sit On My...”

But, behind all the fun and games, The Daves are a serious band. At the core of their musical endeavor is a commitment to entertain an audience.

“What The Daves have learned to do, and I think really well, is to get an audience involved without screaming ‘sing along with me!’ or ‘let’s dance!’” says Eaton. “I think that’s really important, because if you have a great song, but you can’t communicate, if you can’t let other people be part of it, then why bother?”

The Daves’ future looks bright, considering the solid following they’ve built in Philly. There is, however, still a good deal of caution in their approach to self-promotion, particularly regarding record contracts.

“It’s not that hard to get a record contract,” says Ericson, “but the quality of deals do vary immensely.”

“The best kind of record contract is the type which affords you the freedom to pursue your musical and artistic interests,” says Eaton. “We want a contract that allows us this freedom... and the best way to realize that kind of thing is to make sure you’re just the hottest band around — the band with the best tunes and the ability to put them across effectively.”

While The Daves themselves appear content to wait for the right time and the right deal, Philadelphiaans don’t have to be that patient. The band’s spirited Thursday night shows at the North Star Bar (26th & Poplar) are a sure cure for urban alienation and the winter drums.

Piano’s new age

Virtuoso artists go acoustic on compilation LP

**VARIOUS ARTISTS**

**piano two**

**Piano and Electric**

**On LP, CD, Cassette**

When the newly-formed Private Music label plunged into the music scene two years ago, it had little to boast other than Windham Hill discovery Liz Story and a group of little-known composers. The label’s first compilation album, piano one, faced some adversity: competitor George Winston was at the peak of his yuppie popularity, and no one was sure whether Yanni was a real artist or a song title.

But Private Music persevered. And piano two reveals the depth of talent the label has amassed. Instead of featuring music by Story and other Winston proteges, the LP showcases Private Music’s diverse roster.

The LP starts off with Yanni’s “Nostalgia,” which flows between phrases based on pentatonic scales and major-key melodies. This merging of Eastern and Western tradition, in which clashing sounds coalesce into harmony, demonstrates the composer’s ability to turn dissonance into beauty.

Yanni’s other tracks, “Mother Night” and “Marching Season” are equally skilled. But Joachim Kuhn’s “Read Your Eyes,” another piece which uses dissonant chords, sounds a bit too much like Winston’s “Winter Into Spring.”

Piano two’s finest pieces show the masterful piano technique of the classically-trained Suzanne Ciani. She performs “The Velocity of Love,” a theme-and-variations track she previously recorded using synthesizers, as an effective solo piano piece. Ciani abandons the synthesizer’s mystic, other- worldly effect and concentrates on the musical development of the theme itself.

In “Tuscany,” Ciani again spins a pretty melody into a complex piece using the full range of the piano. The Fifth Wave, however, suffers a bit from the removal of the synthesizer; played as a piano melody, the track sounds like an introduction to an Elton John song.

The album’s concluding piece, performed by Michael Reisman, is based on the third act aria from Philip Glass’ Sa-
Sweden's Leather Nun wages war against tacky hairspray

Nun files west
Swedish band confronts American excess head-on

By David Arnold

Jonas Almqvist wants to find the real America. As lead singer of the Swedish band The Leather Nun, he has seen only what the U.S. has chosen to export to Europe.

"The most obvious thing that most countries export is pollution," he says in a telephone interview. "You export tin cans, junk food and Reaganomics."

Almqvist hopes that such commodities don't comprise all this country has to offer. In a similar vein, the singer says that he has not been delighted with the virtues of American people (especially girls) that he has seen in Europe.

"We just want to find out that there are other people (in the U.S.) who are not members of the Moral Majority or Plastic Fantastic," he adds. The latter phrase refers to American girls who dress up in gaudy clothes and use too much hairspray and makeup.

"It's probably prejudiced," he admits. "I want to be proven wrong."

The Leather Nun is currently embarking on its first American tour, opening for Echo and the Bunnymen. The band formed in 1979 and eventually garnered a European cult following and a reputation for being — in Almqvist's words — "dangerous." A sexist reputation.

Almqvist calls The Leather Nun's approach "a bit of a commercial suicide in the music business... It's wiser to narrow down."

The LP's contents range from the bizarre noise montage "Death Threats" to the haunting live recording of the Lou Reed-ish "Desolation Avenue." And much of the LP includes the band's more recent, accessible material, such as "I Can Smell Your Thoughts."

The most intriguing song on Force of Habit is "Pink House," a scathing commentary on U.S. influence in Europe. The track casts a bitter eye on "Rambo Reagan," Barry Manilow, John Cougar Mellencamp and "roxy-cheeked virgins in Moral Majority T-shirts."

We can relate to the pink houses of John Cougar Mellencamp," says Almqvist. "To us it's depressing."

Aside from showing European lack of identification with American icons, "Pink House" also reflects Europe's precarious position in the world power struggle.

"We live in the battleground between the Soviet Union and the U.S.," he says. "The battleground will be Europe. And we don't fancy it."

In this regard, says Almqvist, "Pink House" is "not anti-U.S. It's anti-U.S. politics and economics. One of these days we're going to write an anti-Gorbachev song."

Another interesting selection on Force of Habit is a gritty cover of Abba's "Gimme Gimme Gimme (A Man After Midnight)."

"We just woke up one day and said, 'Let's do a cover single, just for the fun of it,'" says Almqvist, adding that the band then couldn't find a song that all five members wanted to record.

The record company's suggestion of an Abba song is fitting because Leather Nun drummer Gert Claassen and Abba's Bjorn Ulvaeus are second cousins. Almqvist, however, says that he would have rather recorded a bondage-drenched version of Wham's "Wake Me Up Before You Go-Go" and called it "Tie Me Up Before You Go-Go."

The band's predilection for campy sexual decadence and other taboos has furthered its "dangerous," sexist reputation. And the picture of a tied-up model in a nun's habit that he has chosen to export to Europe.

"There is nothing sexist about The Leather Nun."

"We're not advocating perversion," he adds. "We're just saying that rock and roll stands for sex... Of course, some people get angry. According to Almqvist, the Leather Nun is simply "advocating the continued existence of the human race."

The Leather Nun will perform at the Echo and the Bunnymen show at the Tower Theatre on February 11. And, despite his reservations about Americans, Almqvist says that he is looking forward to meeting more American girls.

"If these girls are still in their young teens, we will still have the opportunity to corrupt them," he explains with a tongue-in-cheek chuckle.

But this isn't corruption in the normal sense of the word. "We don't deal with drugs, we don't drink a lot, and we don't pick up groupies," he explains. "We treat (our fans) as human beings, and they treat us the same way."
By William Brown

T is a public high schools across Pennsylvania. Friday night means one thing: basketball.

Most games, however, are sparsely-attended, with family and friends the only sure bets to fill the wooden bleachers.

But Carlisle high school is an exception. Led by senior forward Billy Owens, arguably the best schoolboy player in the nation, the Thundering Herd is enjoying an unprecedented fourth consecutive Pennsylvania state championship. And the Carlisle juggernaut looks just as invincible in 1988 as it did in 1987. The Herd has won its first 16 games this season, razing straight to the state’s number-one ranking. Packed houses are Carlisle’s trademark.

The Cedar Cliff high school gymnasium holds approximately 2000 people. Coming into last Friday’s match-up with Carlisle, the host Colts were the owners of a dismal 3-12 record, firmly entrenched in last place in the Mid-Penn Division I. Hardly the stuff of an advance sellout. Yet the gym overflowed with fans anxious to see Owens and his teammates strut in front of last Friday’s 34th Street. February 4, 1988.

Owens finished with a game-high 21 points, leading the hometown heckling had subsided. Owens Friday, as he poured in 21 points in the first half alone. Several spectacular all-oops and slam-dunks later, the hometown heckling had subsided. In fact, the only available tickets were those being scalped outside by profit-minded boosters.

Surprisingly, the visitors were greeted with more than the usual amount of boos and catcalls. When Owens hit the court, derisive chants of “S.A.T., S.A.T.” referring to the senior’s well-documented difficulties with the NCAA’s recent Proposition-48 rule, rang through the gym.

Proposition-48, instituted in 1986, established specific scholastic requirements for Division-I college athletes. To participate in a varsity sport, a freshman must now attain at least a 2.0 GPA in a prescribed high school curriculum and score a combined 700 or better on the Scholastic Aptitude Test.

Because he has yet to post a 700, Owens is in danger of becoming a Proposition-48 casualty.

Despite his testing deficiencies, Owens has already signed a letter of intent with Syracuse University. If he doesn’t meet the criteria of Proposition-48, he will be barred from playing or practicing with the Orangemen as a Freshman, and will automatically lose a year of athletic eligibility.

The pre-game jeers didn’t seem to faze the 6-8 Owens Friday, as he poured in 21 points in the first half alone. Several spectacular all-oops and slam-dunks later, the hometown heckling had subsided. Owens finished with a game-high 31 points, leading Carlisle to a 82-45 rout. But neither his on-court exploits nor his status as one of the country’s most coveted high school players can help him overcome Proposition-48.

In recent years, Carlisle head coach Dave Lebo has had more than his share of opportunities to deal with those strange bedfellows, state basketball championships and Proposition-48. Two seasons ago, Michael Owens, Billy’s older brother, played on a Carlisle state championship team. But he too was unable to reach the elusive 700 mark. Nonetheless, he matriculated at Syracuse, sat out his freshman year, made the required grades and is now the starting fullback on the top-ranked Orangemen football team.

“I like Proposition-48 because it makes an athlete take certain core courses and maintain a certain academic level,” Lebo said. “But I’m not really sold on the idea of a student having to get a blanket replacement, winning MVP honors.

The '88 championship will crown Owens’ career

Academically speaking, Carlisle is indeed a better high school than average. That Owens can maintain a healthy grade point average is a testament to both his scholastic potential and his desire to succeed at the college level.

“I have well over a 2.0,” Owens said. “Actually, I have close to a 3.0. The S.A.T. really doesn’t show anything. It’s just a test you take to see where you stand in college, but I’m not really worrying about it because I guess every ballplayer has to do it. I don’t think I’ll be any different.”

Many observers believe Billy is destined emulate his brother, both in his choice of college and in his inability to conquer Proposition-48.

“The Carlisle basketball program is noted for its familial bonds and the longterm involvement of players and alumni alike. Coach Lebo’s son, Jeff, played on a Thundering Herd championship squad when Billy Owens was a freshman, and he now stars for North Carolina. The elder Lebo, now in his 11th year at Carlisle, has been developing players like Billy and Jeff long before they ever reached high school.”

For Carlisle, all the coaches on the staff — from elementary to junior high to junior varsity up to varsity — all use my system and do what I want to do. “Lebo said. “I think it’s the fact that we all work together towards the varsity that’s important.”

“I know every player in my program from the fourth grade all the way through. I get to know the kids through watching the Saturday elementary program. If I’ve got good people at the lower levels to do what I want to do, then I have a chance to be competitive at the upper levels.”

Billy Owens’ future may eventually lead him to the Carrierdome, but his immediate concern is lifting the Thundering Herd to a fourth title. For now, he teams with fellow seniors Lee Woodall and Mike Coleman for a last championship run, but he must master the S.A.T. if he ever hopes to play alongside Syracuse stalwarts Derrick Coleman and Sherman Douglas.

“Billy is going to be an impact player at Syracuse when he is eligible,” Lebo said. “Hopefully, he gets his 700 on his S.A.T.; he has three more times to take that. Billy is mature... If he doesn’t get it he will work and become a student. He’s still got those second, third and fourth years.”

“I really think Billy’s got pro-potential. If he focuses his ability on becoming a student-athlete and works hard on his game... you are going to be reading about him in the pros someday.”

The NBA ALL-STAR GAME

Atlanta Hawk head coach Mike Fratello will make his first appearance as the East’s head coach, breaking a four-year streak for Boston’s K.C. Jones.

The Celtics and the Lakers are the only teams this year to each send three representatives to the game — Larry Bird, Kevin McHale and Danny Ainge for Boston, and Kareem Abdul-Jabbar, Magic Johnson and James Worthy for Los Angeles.

Jabbar, the NBA’s all-time leading scorer, will be making an unprecedented 17th appearance. Witt Chamberlain, Bob Cousy, and John Havlicek trail him. The veteran center in appearances with 13 apiece.

The All-Star Game weekend also signals another round of slam-dunk and three-point field goal contests.

Chicago’s Michael Jordan is the favorite to defend his slam-dunk crown in front of a hometown crowd at Chicago Stadium. But don’t be surprised if Atlanta Hawk teammates Dominique Wilkins and Spud Webb, the 1986 winner, give Jordan a run at that high-flying title.

Larry Bird has thoroughly outdistanced the competition the last three years from three-point land, but teammate Danny Ainge says that if he has a good day, Bird could easily reverse the recent set an NBA record by scoring a three-point shot in 23 straight games, burying 51 of 105 shots during the streak.

Eastern Conference

G — Michael Jordan, Chicago; Isaiah Thomas, Detroit
F — Larry Bird, Boston; Dominique Wilkins, Atlanta
C — Moses Malone, Washington

Western Conference

G — Magic Johnson, L.A. Lakers; Fat Lever, Denver
F — Karl Malone, Utah; Alex English, Denver
C — Akeem Olajuwon, Houston

COLLEGE BASKETBALL

St. Josephs vs. Massachusetts

LaBelle’s Explorers put their perfect 7-0 Metro Atlantic Athletic Conference record on the line Saturday.

(The Palestra, 33rd and Locust Sts., 889-6151)
**Street Food**

It’s fresh and funky!

One fish, two fish, raw fish, sushi

By Jim Gladstone

My friend Seth's parents are real foodies. His mother Liz has written exotic cookbooks and his father Paul is a research psychologist who studies food-related issues. Why folks living near the equator enjoy eating volcanic chili peppers, why vegetarianism has become a rage in recent years, that sort of thing.

As a child, Seth was seriously traumatized by not being able to separate jokes from reality. One night, he came home from school yelling, "What's for dinner?" and Liz emerged from the kitchen with a bubbling cauldron of round dumplings in broth and announced, "Monkey ball soup."

Seth took fright, conjuring up bizarre new versions of Curious George Goes To The Hospital. On that particular evening, the balls had actually been made from matzoah rather than mandrills, but how's a poor kid to know? After all, Seth's parents came home from a vacation in Mexico one year raving quite sincerely about a meal of bull's epididymis.

In retrospect, Seth made it through childhood and adolescence with his tastebuds and intestines pretty much intact — though there was a brief period where I'm sure Seth must have been seriously considering killing the new kid on the playground because the new kid had an epididymis.

But even a gourmand has got to draw the line somewhere. It was on a New York junket eight years ago with his father and I that Seth laid down the law. At lunchtime, Paul took us to a small but highly recommended establishment and Seth came into the restaurant yelling, "What's for lunch?"

"Oh c'mon," chided his Dad. "I am not eating raw fish."

Liz, his mother, gave him a look — the one she might have given a child who asked if she was pregnant for the 98th time. "I am not eating raw fish."

Seth would have hung a little sign on the door to his mind reading CLOSED.

I, on the other hand — clearly not on the same wavelength — noticed the tremenduous efforts the chefs put into making a meal of bull's epididymis. So I ordered it. And it was delicious.

From that first Manhattan supper of bright orange maguro (raw tuna), flaming red ikura (salmon roe) wrapped in dark green seaweed, and silver-skinned kohada (shad gizzard), I've been hooked on the fresh seafood flavors and jewel-box presentations that make sushi eating as much an eye-popping experience as a mouthwatering one. Many a time, I've been tempted not to eat my sushi, but instead to give it a good sheh-lacking, take it home and stick it on the mantle as a modern art piece.

It's always a good idea to give in and chow down, however, because the sinking of teeth into something as visually enticing as sushi is at once the most pristine and most erotic dining experience imaginable.

During a six month period of downtrodden date-leasiness, I consolled myself with a sleek photograph of sushi hung beside my double bed. Sort of like Portnoy and his liver. If you knew sushi, like I know sushi, it's fresh and funky, you'll understand.

Kurotsu has spared no expense in hiring sushi chefs. Trained in Japan, Where tempura is considered great art and often serve apprentice- ships as lengthy as 6 years, "Gin" and "Chief" create expert versions of traditional sushi and sashimi (shad sliced raw fish without the rice that accompanies sushi) as well as developing innovative new styles.

A recent visit brought six pieces of tekka-maki ($3.50) — tuna and cucumber wrapped in vinegared rice and papery crisp nori seaweed, some tender morsels of yellowtail ($3) and the Ziggy Super ‘88 Roll ($6.50), a generous concoction involving rice, smoked fish and burdock root.

This last item is one of many sushi selections that do not involve uncooked fish. For the inexperienced or the unwell, vegetarian sushi composed of such texturally intriguing ingredients as avocado, pickled plum and alfalfa sprouts is available, as is sushi made with cooked ingredients, from grilled eel to boiled shrimp, to a peculiarly American ham and cheese.

Beyond sushi, which is served both a la carte and in dinner combinations, Ziggy's offers dozens of offbeat appetizers and entrees. A vegetable soup special ($3) was topped by a flotilla of fenns and a broiled clam dish ($6.25) came with plum wine-mayonnaise and flaked peanuts.

Entrees are strikingly garnished with geometrically cut fruits and vegetables and are accompanied by fresh salads, embellished with orange and white tufts of shredded carrots and daikon radish.

In keeping with the eccentric ambiance, Ziggy's menu selections are given non-descriptive names which sound like everything from new Michael Jackson dance steps — Walk Like Pretzel ($14.50), a combination of sauteed shrimp, squid, asparagus, and mushrooms, to redundantly titled children's books — Chicken the Children's Story, ($5.00), a curry sauced cutlet.

So now I'm thinking of tricking old Seth into finally eating some raw fish. I'll take him to Ziggy's and get us the sushi and sashimi combo plate, but he'll just think I'm ordering Mom's home cooking: after all, it's listed on the menu as The Courage Of Lassie.
Television dads

By Marc Fernich

legendary optimist and perennial blithe spirit Friedrich Nietzsche once wrote that history is doomed to repeat itself eternally, forever chasing its tail into oblivion.

This sunny hypothesis never received much acclaim during happy Fred's lifetime, but were he around today, the scourge of Rocken, Germany, would certainly enjoy a hearty laugh. The sorry state of the modern TV sitcom dad lends credence to even the most extravagant of the Dionysian philosopher's paranoid ramblings.

In the '50s, when TV first exploded into the national consciousness, life was a simpler, less complicated affair than it is today. People didn't know from PASCAL or DATABASE, milk wasn't regarded as a food. AIDS worked In the schoolyard, and theift was a reverent Wally or Heav.

Ward Cleaver, the quintessential television family man, was endowed with a stock black-and-white personality to match the drab settings of the early sitcoms. A harmless pillar of probity, Ward was always anxious to lend his ear to a reverent Wally or Heav.

But it was important that Mr. Cleaver not be too effusive — any implication of sexual impropriety or deviance from standard gender roles was strictly taboo in the pasteurized era. While the senior Cleaver was more than willing to engage in a little didactic banter with the kids, he was careful to reinforce his patriarchal virility.

To complete this indomitable image, he was never sick a day in his life, prided himself on showing up for work on time, and, in June's presence, frequently lapsed into profound, macho silences. In Ward's world, manly, combustion spewed from the stove, Those were the days before the skeleton of oil became the primary fuel source, those were the days before television was a reality.

The gist of all the hallucinogenic hubbub is that on one fateful night in 1816, Mary Shelley, her husband, the poet Percy Shelley, and her sister visited the domain of the maniacal Lord Byron. The gang decided to indulge in some innermind play, using liquid opium to help conjure up their darkest fears.

Supposedly, based on their experiences that night, Mary Shelley wrote the classic Frankenstein. The monster lived on, and the term 'frankensteined' entered into the language as a synonym for a monstrous creation.

Ward Cleaver was a character out of this age, a man who wielded remote controls like trunc-handles. In his world, the good guys were every bit as unidimensional as the bad guys, and the emphasis had merely shifted from retribution to expressiveness.

At the dawn of the '70s, the network father was fighting to establish a consistent identity. Script writers torn between the conflicting forces of sentimentalism and boorishness couldn't forgive the two into a realistic hybrid, and the youthful medium quickly began to backlash.

All that changed when Norman Lear stormed onto the sitcom scene. The controversial director/producer wiped off the teflon father, replacing him with petulant autocrats who commandeered their homes and their lives like military generals.

Sure, Archie Bunker and George Jefferson were bigoted curmudgeons, but, in the grandest Kramdenesque tradition, they were good-natured, albeit misguided stooges, not malicious hate-mongers.

Now let's be honest — your dad didn't come home from a hard day's work all smiles, hugs and kisses, primed to spend a couple hours b.s.ing with you about pimples, algebra and the birds and bees. Did he?

Hell no - he wolfed down a tepid dinner, berated you and your sister, muttered curses under his breath, read the paper, bitched about the world going to hell in a handbasket, belched, passed a little gas, planted himself on the couch, grabbed the remote control, and, if you were lucky, finally fell asleep in front of Kojak.

The TV dad experienced his first sexual impropriety or deviance from his patriarchal role model, he was careful to reinforce his virility.

Unfortunately, most of these early dads were every bit as unidimensional as their forbears. The emphasis had merely shifted from retribution to expressiveness.

In reality, however, the '60s patriarchs were every bit as unidimensional as their forbears. The emphasis had merely shifted from retribution to expressiveness.

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### MORNINGS

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<tbody>
<tr>
<td>5:00 am</td>
<td>Morning Stretch</td>
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<tr>
<td>5:30 am</td>
<td>Work the Boss</td>
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<tr>
<td>5:45 am</td>
<td>Q</td>
</tr>
<tr>
<td>6:00 am</td>
<td>Good Morning America</td>
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<tr>
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<td>7:00 am</td>
<td>SM IN Philadelphia</td>
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<tr>
<td>7:30 am</td>
<td>Kid's Cartoon Carnival</td>
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<tr>
<td>8:00 am</td>
<td>NBC News at Sunrise</td>
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<tr>
<td>8:30 am</td>
<td>Kids' Cartoon Carnival</td>
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### THURSDAY

#### February 4

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

#### EVENING

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<tr>
<td>10:00 pm</td>
<td>ABC News</td>
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<tr>
<td>11:00 pm</td>
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**Order by Feb. 7 for Free Regular Delivery**

#### FRIDAY

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

<table>
<thead>
<tr>
<th>Time</th>
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<tr>
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<td>8:30 pm</td>
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#### WEDNESDAY

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<td>WPHL</td>
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<tr>
<td>12:00 pm</td>
<td>WPHL</td>
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</tbody>
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**It's the sight of the script that sends Gary Busey and team into shock in D.C. Cab, on Friday at 8 p.m. on Channel 17.**

**9:00 p.m.**

**CQ**

**Grease**

**Thalia**

**Streetcar**

**TNT**

**Don't**

**Remember**

**Who's**

**The**

**What's**

**Where's**

**When's**

**Why's**

**How's**

**Your's**

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**WANT TO GIVE A BEAR HUG?**

**SEND a beautifully decorated quality teddy bear to any beary special person.**

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**THURSDAY**

**February 4**

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**FRIDAY**

**February 5**

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**WEEKDAYS**

Feb. 4-Feb. 10

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

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**34th Street**

February 4, 1988 / 17

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**KXYW** Philadelphia, PA 3
**WPVI** Philadelphia, PA 6
**WCIN** Philadelphia, PA 10
**WHYY** Wilmington, DE 12
**WHRL** Philadelphia, PA 17
**WWAS** Philadelphia, PA 29

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**VIM**

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**Sign Off**

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**Washington**

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**Philadelphia, PA 10**

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**Philadelphia, PA 29**

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**Philadelphia, PA 3**

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**Philadelphia, PA 6**

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**Philadelphia, PA 17**

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**Philadelphia, PA 29**

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**Philadelphia, PA 10**

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**Philadelphia, PA 3**

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**Philadelphia, PA 6**

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**Philadelphia, PA 17**

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**Philadelphia, PA 3**

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**Philadelphia, PA 6**

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TUESDAY February 8

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

WEDNESDAY February 10

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

**MONDAY**

February 8

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

**TUESDAY**

February 9

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

**WEDNESDAY**

February 10

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

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**STREET TUBE**

11:30 pm & 9 pm Best of Carson
11:00 pm & 7:30 pm Nightline
6:30 pm & 3:30 pm News
3:00 pm & 1:00 pm The Equalizer
5:00 pm & 2:00 pm News
4:00 pm & 1:30 pm Nightline
1:30 pm & 10:30 am Nightline
12:00 am & 9:00 am Nightline
11:30 pm & 8:00 pm Nightline
10:30 pm & 8:00 pm Nightline
9:30 pm & 7:00 pm Nightline
8:00 pm & 6:00 pm Nightline
7:00 pm & 5:00 pm Nightline
6:00 pm & 4:00 pm Nightline
5:00 pm & 3:00 pm Nightline
4:00 pm & 2:00 pm Nightline
3:00 pm & 1:00 pm Nightline
2:00 pm & 10:00 am Nightline
11:30 am & 9:30 am Nightline
10:30 am & 8:30 am Nightline
9:30 am & 7:30 am Nightline
8:30 am & 6:30 am Nightline
7:30 am & 5:30 am Nightline
6:30 am & 4:30 am Nightline
5:30 am & 3:30 am Nightline
4:30 am & 2:30 am Nightline
3:30 am & 1:30 am Nightline
2:30 am & 12:30 am Nightline
1:30 am & 11:30 pm Nightline
12:30 pm & 10:30 pm Nightline
11:30 am & 9:30 pm Nightline
10:30 pm & 8:30 pm Nightline
9:30 pm & 7:30 pm Nightline
8:30 pm & 6:30 pm Nightline
7:30 pm & 5:30 pm Nightline
6:30 pm & 4:30 pm Nightline
5:30 pm & 3:30 pm Nightline
4:30 pm & 2:30 pm Nightline
3:30 pm & 1:30 pm Nightline
2:30 pm & 1:00 pm Nightline
1:30 pm & 12:00 pm Nightline

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- Foot Locker
- Keep in Touch
- Metro Hair, Inc.
- Mrs. Fields Cookies
- The Camera Shop, Inc.
- The Gap
- The Lodge
- Sam Goody

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- Big Al's
- Cosimo's Pizza
- Everything Yogurt & Bananas
- Hillary's Gourmet Ice Cream at Penn
- Levis Hat Dogs
- Olivier Prince of Steaks
- RibChicks
- Taco Don's

RESTAURANT
- Italian Bistro
- Fine Italian dining

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