So you wanna be a spy: CIA application long, arduous

BY CAROL VENGAT

The CIA, recognized by some as a spy school of intrigue, intrigue, and danger, is always in search of new blood to serve their country, while others say it is best suited for the hard-core, deep-cover, deep-throat type of spy.

Regardless of the image that applicants have of the CIA, the screening process is rigorous. Candidates will undergo a first round of interviews for the position of applicants in the CIA, according to those involved in the process.

Over 900 witness 'Pictures'

BY MARIA WEINSTEIN

On Tuesday night, more than 500 students attended a 15-hour presentation held by the University of California, Santa Cruz, at a nearby theater. The presentation was held to warn students about the dangers of radiation and to prevent them from being exposed to it.

The presentation, held by the American Foundation of Cancer Research, was attended by students and faculty members. The presentation was held to educate the public about the dangers of radiation and to encourage them to take precautions to avoid exposure.

PCB located in High Rise ceiling tiles

BY MARIA WEINSTEIN

The Environmental Health and Safety Department recently conducted an investigation into the presence of PCB in the ceiling tiles of a high-rise building on campus.

The investigation revealed that the building contained high levels of PCB. The PCB was found to be present in the ceiling tiles of the building, and it was determined that the PCB was present in high concentrations in the ceiling tiles.

Directors of the Environmental Health and Safety Department stated that the PCB was present in high concentrations in the ceiling tiles, and that it was necessary to remove the PCB from the building.

Wiring It

BY CHRISTOPHER COWEN

The University of California, Santa Cruz, has announced a new initiative to reduce energy consumption and improve the campus environment.

The initiative, called the E-Campus Program, will focus on reducing energy consumption and improving the campus environment through a series of projects and programs.

Science Center is an ecletic institution

BY CHRISTOPHER COWEN

The Science Center at the University of California, Santa Cruz, has been recognized as an eclectic institution.

The center, which houses several departments and programs, is known for its diverse offerings and innovative approach to education.

Sexually Speaking

Thirty thousand brochures detailing the newly implemented sexual and racial harassment policy will be printed by the end of the month and distributed to students.

Exclusive Photos: The West is no longer a place where the young and adventurous can find refuge from the stresses of modern life. The West is now a place where the young and adventurous can find refuge from the stresses of modern life.

Sigha Pnius Epulion Fratellini pledges Joes Bietta, John Hommeuer and Alex Lawer bredledge to win at the Annenberg Children's Festival in ten minutes.

Dirty Deeds

The Penn Women's Alliance protested the showing of an X-rated film.

Free At Last

The six-day sit-in at a University of Massachusetts-Amherst building ended yesterday when the 150 protesters reached an agreement.

UA looks at possible support for referendum

BY GREG SCOTT

Undergraduate Assembly members are considering a resolution to abolish the Student Union and establish a Committee of Student Candidates to represent UA candidates during the refereeing process.

A student referendum, which has been held since 1985, can be called under this proposal. The referendum would allow students to vote on the operation of one of the new state chapters.

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**Crime Blotter**

**A Weekly Summary of Crime Reports**

### Off-Campus Crime

This report from the Philadelphia Police Department for the week ended February 24, 1989. It includes a summary of incidents involving thefts, burglaries, and other offenses that occurred off-campus.

### On-Campus Crime

The report from the University of Pennsylvania Police Department for the week ended February 24, 1989. It includes a summary of incidents involving thefts, burglaries, and other offenses that occurred on-campus.

### Administration to distribute brochures on harassment policy

Dr. Randall Lane, president of the University of Pennsylvania, announced that the university will distribute thousands of brochures to all students, faculty, and staff to provide information about the university's policies on harassment and discrimination. The brochures will be distributed at all University of Pennsylvania facilities, including dormitories, classrooms, and offices.

### Crime Blotter

**On-Campus Crime**

The brochure, which deals with off-campus crime, is designed to help students, faculty, and staff understand their rights and responsibilities under the university's policies on harassment and discrimination.

**Off-Campus Crime**

The brochure also includes information about the university's policies on harassment and discrimination, as well as contact information for the university's Office of Student Affairs.

### Film/Video Project Presets

**Film/Video Project Presets**

The university is launching a new Film/Video Project Presets program to provide students with access to a wide range of film and video resources. The program includes a comprehensive collection of films and videos that cover a wide range of topics, including art, culture, history, and social issues.

### Quotation of the Day

"To a woman with an extraordinary gift for life." - from a Card for Women by Charles Eliot Norton

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**VALUE UP TO $6.00**

You and your guests are cordially invited to enjoy one complimentary Entrée, Lunch/Dinner, with the purchase of another of equal or greater value.

**AT MAHARAJA**

Indian Restaurant
110 South 40th Street, Phila.
(215) 222-2245

Please bring this coupon with you.

---

**Do it out of respect for the dead!**

**And the living.**

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**Quotation of the Day**

"It's just another state fact. It's like the George Bush defense. Who cares if you win the election?" said an aide to the president.

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**FESTIVAL CONCERT**

Friday, February 10, 1989, at 8:00 P.M.
Church of the Seraphim, 36th & Chestnut Sts.

**UNIVERSITY CHORUS**

**PELLARO ENSEMBLE**

**WIND ENSEMBLE**

**THE UNIVERSITY SYMPHONY ORCHESTRA**

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Couch Potatoes

University students now choose to skip the parties and stay home.

By YUKI SHAW

As video cassette recorders become commonplace devices, an increasing number of people are choosing to stay home and watch movies instead of going out.

Many proud owners say yes. When they complete their week of work and the growing availability of video cassette recorders (VCRs) to students, they are spending more time with family, studying or working at other campus events.

"It became my fraternity," said Catherine Marshall, former advisor to Student Performing Arts, said this week that she has followed Olin's example here at the University. "You get your feet wet at Penn," Marshall said this week. "Though we don't have an undergraduate program, there are a lot of people who go into production and a lot more who want to get into the theater," Marshall said.

Marshall said she feels that this may be because the video industry is more popular with Penn students than films or TV, because many popular films are not.

"A lot of nights we would have gone out, but instead we sit at home and say 'let's just watch a movie.' When we do get home, we get to bed.

The fundamentals of Graduate Tower have been recommended to these community centers to be left in the hands of Brackette Cabella Kehoe.

"It's a good idea, and we have purchased a VCR and TV for entertainment. We have a number of Penn students who use all they can observe, nearly every Penn student has a VCR that they use all the time." Since all types of tapes are available to rent, we believe they think it is more popular with Students than film or TV, because many popular films are not copyrighted.

"I think 'you need a television in your community use in their dorms," Marshall said. "It's a good idea, and we have purchased a VCR and TV for entertainment. We have a number of Penn students who use all they can observe, nearly every Penn student has a VCR that they use all the time." Since all types of tapes are available to rent, we believe they think it is more popular with Students than film or TV, because many popular films are not copyrighted.

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Events

**Today**


**Tomorrow**

**Debate**

**WEDNESDAY**

12PM

Samuel van Eeden vs. Paul Ziffenberg. The debate will be held in Annenberg 209, moderated by the Penn Debating Union.

**Friday, February 16th**

7PM


**SML**

11PM

The Student Music Live is back! Come and enjoy music by local bands.

**In Brief**

Pianist Scott Cossu to play at Drexel University's Wells Fargo Performance Center. Two concerts will be held on Saturday, February 10th at 7PM and Sunday, February 11th at 3PM.

**Engineering senior studies ‘baby wrap’**

**by David Bogenschutz**

Recent studies into the benefits of applying adhesive polyurethane dressings to premature newborns are being conducted by Engineering senior Alison Knauth taken pride in being in the front lines.

Knauth and her team of researchers are working on a project to develop a ‘baby wrap’ that is designed to help newborns in the neonatal intensive care unit. The wrap is made from a highly adhesive polyurethane material and is designed to provide a barrier against infection while allowing for easy access to vital signs.

One of the main benefits of the baby wrap is its ability to keep the skin clean and dry, which is crucial for the health and survival of premature babies. The wrap also provides support and comfort, which can help reduce stress levels in newborns.

Knauth and her team have been working on the project for several months and have received funding from the National Institutes of Health to continue their research.

Knauth hopes to see the wrap used in hospitals around the country and she believes that it could have a significant impact on the care of premature babies.

**New Age Society Alternative health fair**

**by Nancy Seigel**

The New Age Society is hosting an Alternative Health Fair on February 18th from 12-4 PM in Houston Hall. The fair will feature a variety of vendors offering products related to alternative health and wellness.

Some of the vendors at the fair include www.essential-oils.com, www.essential-oils.org, and www.natural-healing.com. These vendors will be offering a range of products such as essential oils, herbs, and natural remedies.

The New Age Society hopes that the fair will provide an opportunity for students to learn more about alternative health practices and to connect with others who share their interests.

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Alliance assembles signatures

By PAUL HARMAN

The Penn Women's Alliance called for signatures on Local Walk yesterday for the group continued its recruitment efforts. A scheduled Friday showing of the X-rated film "America" was postponed.

Police Women's Alliance officials estimated that over 100 students, faculty and staff signed the petition. Students who signed the petition yesterday said that the film degrades women, minimizing that pornography is not acceptable as long as people are willing to see it.

In addition to the alliance's initiative, the Penn Newman Center Education Committee Chairman Anthony Furer yesterday said that the showing of the film at the University was against the ordering of the Directive on Health Business by the University because it's a "964,374 female woman.

PUC has traditionally shown X-rated movies semi-annually and PUC Media Committee Chair Bert Berger said this week that the movie generally earns the money for the group. The film will be shown three times at events.

College senior Deborah Wolfskill said that the rally against pornography is a university setting. She said that the showing of X-rated films have a negative affect on the University community and is part of a genre of movies and music that promotes violence andstan.

If recruiters were not proper for movies like this is how she views the situation.

But Wharton junior Janie Rastien said that she is satisfied in showing the movie because the recruiters pay to see the film.

Job fair draws 107 recruiters

By CHRISTIAN MAZUR

According to the American Journal of Nursing, America will be hausted by a chronic shortage of nurses for a long time to come.

And, judging by yesterday's Nursing Career Fair, hospitals and health care organizations are eager to alleviate such a shortage. Over 100 organizations showed up yesterday to recruit University nursing students for summer internships and permanent employment.

"It was a huge success," said Nursing School Placement Counselor Dina Khan. "Students seemed happy, and the recruiters got to talk to a lot of students."

Director Khan's enthusiasm, however, was more realistic than it seemed. Only 107 hospitals and community health care agencies came to the fair as far away as California, only an increase of 72 students attending the event.

"I would have liked to see a few more students," Briegle Nyeen, of New York's Montefiore Medical Center said yesterday. "I'm not a huge transformer."

"But I did want to see a few more nurses."

"I think that nurses are for University of Pennsylvania graduates," she added. "We're well prepared and dedicated.

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"I think that nurses are for University of Pennsylvania graduates," she added. "We're well prepared and dedicated.
Last fall's teenage incident hasn't quite been forgotten.

At the time of the incident, the serious details of the Zeta Beta Tau event spilled out from the University community to the world on the national news. The incident highlighted that fraternities are morally corrupt and should be banned from the University. The other half maintains that they enjoy “brotherhood” and “being the boys,” yet disregarding the discrimination and racism inherent in the system.

A middle ground on the matter never developed.

Fraternity brothers defended their besmirched logos and saw the criticism as an attack on the Greek system in general, while graduate students and women’s organizations generated the incident and aptly ripped it apart. The frat system has not been entirely eradicated, but it has changed in type.

Both sides of the debate would profit from realizing that the incident has nothing to do with fraternity, but only with respect for women. Using and abusing women, even if they are considered analogous to slaves. What made the ZBT incident different from the incidents with Alpha Chi Rho and other fraternities is that the au-
dorship was more likely to be a result of human dignity. Perhaps employing strippers at events is not as bad as it seems, but even then, the events where ZBT and others are involved clearly are not an act of ignorance.

The Greek system needs to consider the matter, they must keep in mind that it is not to be taken lightly, but also judge a type of conduct. Since the board is composed of people with ties to the Greek system, objectivity is essential. Justice should never be confused with legality.

The graduate students who wrote the original articles and called for the former president to resign, realized that the FBI is the wrong group to judge the case. Let’s hope they are proven wrong.

The Penn Inter-Fraternity Council will soon take a policy change and place on College Green today at 6 p.m. the first Inter-Fraternity Crusade for brotherhood in the University.

Tolerance Mistrusted

By Mark Luker

I mean to judge you, I judge not, the only works that Hitler did was right for him.

When the issue is the inevitable conclusion of constant Relativism. So why is it so important?

As long as those people can be trusted, the whole world cannot be considered. While the same people don’t necessarily a bad reflection on the other groups, but very valid reasons why they arc in Jazz Ensemble, and few are in the Penn Bureau. Many members of the different groups go to each other’s performances to cheer them on. There are few in the other groups who attend Gospel performances, or the performances of the many other groups on campus. Out of the six observational groups of people, there were only one or two members of the same number of the group. I couldn’t figure out why.

There are many talented black people here at Penn, yet hardly any of them are involved actively.

The Penn Inter-Fraternity Council will hold today at College Green a crusade for brotherhood in the University.

The Lennonное, therefore, the Natural Law is the objective code of conduct, the universal code, unique to all mankind, irrespective of, opinion of, or natural knowledge. It exists in the nature of mankind itself. It is the ultimate truth, the true purpose of all existence. There is no value-laden “ought” or “should,” but only an “is,” a given by Nature. Those who claim that only “scientific” claims can be known to be true; every statement can be known to be true, every opinion about something important. We can’t read on unless you are willing to test the proposition. Instead, they do the incon-

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Tolerance Mistrusted

By Mark Luker

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Seminar addresses spread of AIDS

By GRACE SHIPPENS

Philadelphia Red Cross Krause Community Health Center will be the scene of a seminar tonight for graduate students at the University of Pennsylvania. The seminar is part of the AIDS Awareness Week planning efforts of the University's AIDS Awareness Week Planning Committee.

The seminar will feature a panel discussion on AIDS prevention. The panelists will include representatives from the American Red Cross, the University's AIDS Awareness Week Planning Committee, and the University's AIDS Information and Referral Service.

The seminar is open to all University students and faculty. It is sponsored by the University's AIDS Awareness Week Planning Committee. The seminar is expected to attract over 1000 attendees.

'American Pictures' attracts nearly 1000

By DEIDRE ANN CROMOSS

June Anderson's 'American Pictures' has long been defined as one of the most successful transpositions of a classical work into a modern idiom ever staged. A variation on Sophocles' theme which neither repeats nor restates the characters, the Theatre Arts production is a strong, entertaining, and thought-provoking experience. Among other things, it is a powerful reminder of the need to make the connection between classical and modern times.

In the current production of the play, directed by Mark Lamos, the characters are played by a group of actors who are themselves part of the modern world. This gives the play a fresh and relevant perspective.

The play is set in a time period in which the characters are struggling with the same issues that we are today. The play is a reminder of the timeless nature of human experience.

The performance is a true triumph of acting, direction, and design. The cast is outstanding, with standout performances by Jennifer Ehle as Antigone and Richard Chamberlain as Creon.

The production is a must-see for anyone interested in theatre or history.
**World**

**Official: Soviets must change education**

MOSCOW — The rigid Soviet bureaucrat must

**Moonstruck**

nomination was captured by TV cameras

**的老年**

British author and actress Holly Hunter slept through the broad-

**Cambodia**

nominees named for Academy Awards

**New ambassador to Israel selected**

WASHINGTON — President Reagan is planning to
call William Brown, a leading expert on Soviet

**Awards**

...led by the head of the Federal Drug Enforcement Administration

**City**

FDA finds problems with N.Y. plan

New York's plan to distribute clean needles to drug
drag域名.com ads of one example of off-label

**Weather**

Today. Mostly sunny, highs in the mid-80s. Lows around 70.

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

See Jayne cut

See Jayne perm

See Jayne color.

See Jayne.
Counselor killed in hospital
PITTSBURGH — Police said a 23-year-old woman committed to them for treatment from that area shot and killed themselves after a mental health worker in the back.

“This is a nightmare. It's kind of a bizarre psychiatric emergency. She was admitted today, was arrested a few hours ago,” said Shirley Floy, spokeswoman for the Franciscan Medical Center.

Police said the woman, from Andrew, a suburb of Pittsburgh, was brought to North Allegheny General Hospital, North Braddock and McKeesport, killed another lady.

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Shultz to meet with Gorbachev, Sakharov
WASHINGTON — Secretary of State George Shultz will meet with Soviet dissident Andrei Sakharov this week in a meeting expected to focus on human rights.

Soviet firemen put out American embassy fire

American fire.

The 10-story embassy building, on holy Thursday, was attacked by terrorists the night before. It was the second attack on the embassy in two months.

Several people were injured, but no one was killed.

Gunmen kidnap American marine officer in Lebanon

BEIRUT, Lebanon — Gunmen in the streets of Beirut seized an American marine officer after the United Nations peacekeeping force in South Lebanon. The attack comes as the United Nations peacekeeping force in South Lebanon.

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Richard Higgins, 43, a native of Kentucky, was a marine officer in his nation's peacekeeping force. UNIFIL, the official said. Higgins was killed in the line of duty.

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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.

NCR's Mission: Create Value for Our Stakeholders

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 receive $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." Essays 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. Entries 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) All entries will be considered 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 30 days of receipt will cause the award to be null and void.
8) All 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.

NCR's Mission: Create Value for Our Stakeholders
I is ihe center's job lo identify scientific ques for continued growth and the research, the center can pro-
portion or individual has completed how to use them most efficiently.

This includes two programs at the UCSC. Constraints have allowed organi/
these centers from the University," Intelligence.

Natural Language and Artificial Information Science and Policy, and through Philadelphia. Currently.

Technologies Center at the Science to explore profitable activities.
benefit learning.

These freedoms from university constraints have allowed organi-

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The Science Center’s scope ri-

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The UCSF Vice President for Research

Involvement in the U.S.

at the University of Pennsylvania

outside its promises.

The protesters had initially demanded the suspens

of the students and officers involved has sub-
ped the request before Tuesday’s meeting with Dun-

According to the demands of the students, they were satisfied that the school or the courts would take appropriate legal action.

University Black Student League President Trai

\"We have to remain unequivocal that justice will prevail,\" Miller said. \"University of Massachusetts is a very racist institution. The administration just doesn’t get it.\"
What's NEW but been around the corner for years? . . . eden.

overstuffed sandwiches

served on your choice of sourdough or whole wheat bread with lettuce, tomato & our own red cabbage cole slaw

seafood salad platter $4.50
chicken salad platter $4.25
tuna salad platter $4.25
hot roast beef au jus $4.50
hot freshly roasted turkey breast $4.50

with any sandwich . . .

small green salad $5.50 cup of soup $7.50

other entrées from $4.50 bar drinks from $1.50 beer from $7.50

eden restaurant & bar
3701 Chestnut Street at International House - 367-2471 hours: 11:30am-10pm bar til lam

FEBRUARY 18-19-20

Hollywood Hall will be a big improvement over the old facilities, which had been threatened with closure by the faculty's Vice-President on Development and Operations, Jules Samuels.

According to Los Ban, long time special event director and owner of the International Center, a change to the facility should be a big improvement.

The second world's works - the whole operation was so bad it was a sham, she said at last week's opening.

We added that the new facility will boast:

• A wide variety of performances in international cultural films
• A wide variety of performances in international cultural films
• A wide variety of performances in international cultural films

We wanted to have one of the places to present film in the city, said Linda Reichley, director of the Neighborhood Film/Video Project, "We're showing controversial films that are not being shown anywhere else here in Philadelphia."

The Project, an nonprofit corporation was formed to present and show films and video and art and not merely commercial films. The Project hopes to sponsor a series in the renovated Hall.

First to be shown will be Friday, a film by Mexican painter Frida Kahlo, who was made famous by her husband and her association with Russian artist Leon Trotsky. Selected clips from the film document the deprivations facing the depression era women. Similar films will be screened in the future.

Also part of the Film Life Center, which sponsors presentations of traditional music, dance, and jazz concerts.

Auditorium opening draws crowd

Dr. BETA CHANGES

Students decrease for a study break but overall freshmen faculty and... 

overstuffed sandwiches

served on your choice of sourdough or whole wheat bread with lettuce, tomato & our own red cabbage cole slaw

seafood salad platter $4.50
chicken salad platter $4.25
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GAPSA attempts to counteract time limit

By BORYS HERSTEIN

A committee of the Pennsylvania Graduate Students Assembly (GAPSA) has begun to draft a resolution against a proposed university-wide time limit on graduate students. GAPSA's resolutions committee, which has been developing a resolution for the past year, met last night to discuss the implications of a time limit, and agreed that the proposal might need to be revised.

"The interesting thing is, in both basketball and volleyball, Schlie has initiated a dialogue with the coaches," said Rath. "That's a major change.

"Kathy played competitive volleyball, and she was very active in it. She played in a tournament," said Schlie. "She's always very active in her activities and her team has really played well, too. She'll always be our pick for the MVP."
MARVEL, from page 15
which finally will be demolished to become condominiums.
That was the original plan; the in-
famous "final night at the office" scene.
At the time, Brown had received a $5 million off-
fer from Philadelphia developer Harry DeVito, contingent upon his
making proper offering costs, not
condominiums. That approval nev-
er fell after Philadelphia city commis-
sioners, fearing a project with an ab-
sence of diversity, postponed consider-
ations on the proposal. That period the needed zoning
change.
So now Michael's conjures up the
delights of Brown's players, who
love the historical gym for us
the delight of Brown's players, who
were there on the sidelines. That's true for the
fans especially, who have warned to
Brown's hockey considerably more than the
love hockey in recent seasons.
Not coincidentally, the ice rink
stands on campus.

The leftover to Marvel two years ago might have yielded some useful
views on thinking that the warm, sunny, relatively
super-light, always rocked with en-
thusiasm. A story which appeared in
that vision is more than Marvel's
appeal, which stretched the reality.
But those people didn't see the
turn of 20 that season to see Brown play New
York's, nor did they see the 2-1
game to a game against Heifers, and they certainly didn't see the 150
points scored during the Marvel for a game against Kennes

ey. If everything proceeds on schedule,
Brown's brand new Paul Bailey Piz-
edger will serve as a eulogy to Marvel

The Bruins may play a few games in
Staten Island, but they won't be more than a
exception.

SCHIE holds Athl. Dept.

That's one man's story.

One Night Only
Only Performance in the Delaware Valley

SONG RECITAL
by VIOLET CHANG
soprano

Peter Helm, piano

Works by Schubert, Beethoven, Mendelssohn, Faure, Poulen, Obradors
and traditional songs of China

Tickets: $6.00
$4.00 Museum Members, Full-
time Students, Senior Citizens
Advance Tickets: Call University Museum
Events Office 988-3024

SATURDAY, FEBRUARY 20, 1988
8 PM
HARRISON AUDITORIUM
THE UNIVERSITY MUSEUM
33rd and Spruce Streets

"Co-Sponsored by Chinese Student's Association and
Chinese Student's Association of Philadelphia"

VIOLET CHANG is a native of China who
now works as an author for the
Whitney Library of American Art in New
York City. She has collaborated with
Harry D'Urso, contingent upon his
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image
SPORTS WIRE

**Scoreboard**

**NBA**

**EASTERN CONFERENCE**

Boston  W  22  L  27  T  8
Washington  W  21  L  28  T  6
Philadelphia  W  20  L  29  T  6
New York  W  19  L  30  T  6
Atlanta  W  21  L  28  T  6
Orlando  W  19  L  31  T  3
Indiana  W  18  L  31  T  2
Charlotte  W  21  L  28  T  2
Chicago  W  21  L  30  T  1
Detroit  W  22  L  30  T  1

**WESTERN CONFERENCE**

Minneapolis  W  33  L  19  T  2
Dallas  W  25  L  30  T  7
New Orleans  W  25  L  28  T  6
Denver  W  20  L  31  T  6
Los Angeles  W  23  L  28  T  3
San Antonio  W  24  L  30  T  2
Golden State  W  22  L  30  T  2
Phoenix  W  21  L  31  T  1
Denver  W  20  L  31  T  1
Houston  W  20  L  31  T  0

**NHL**

**WALES CONFERENCE**

Philadelphia  W  29  L  22  T  5
Minnesota  W  28  L  23  T  3
Chicago  W  25  L  25  T  4
St. Louis  W  21  L  34  T  4
New Jersey  W  21  L  34  T  3
Detroit  W  22  L  33  T  2
New York  W  23  L  32  T  2
New York  W  24  L  31  T  2
Boston  W  21  L  34  T  2

**CAMPBELL CONFERENCE**

Denver  W  23  L  20  T  5
New York  W  27  L  17  T  3
Philadelphia  W  22  L  18  T  4
St. Louis  W  20  L  20  T  4
Boston  W  23  L  19  T  4
New York  W  24  L  16  T  4
Minneapolis  W  23  L  16  T  4
Philadelphia  W  22  L  18  T  4
New Jersey  W  21  L  21  T  2

**SYLEN'S**

**TOMORROW NIGHT'S GAMES**

New Jersey vs. Philadelphia (7:30)
New York vs. Toronto (7:30)
Boston vs. New York (7:30)
Chicago vs. Minnesota (8:00)

**Four ten-game sweeps across Western Conference**

The Minnesota North Stars were one of four ten-game sweeps across the Western Conference. The Los Angeles Kings, Chicago Black Hawks, New York Islanders and New York Rangers each swept their respective teams.

**NCAA Investigates Southern Methodist University**

*By Tom Schaefer*

The NCAA has announced that it is investigating some aspects of SMU's athletics program, a source close to the school confirmed yesterday. The investigation centers on the school's internal report and then decide if it should investigate further.

Doug Single, SMU's athletics director, said, "This investigation was initiated last spring when we decided to review our compliance procedures." He added, "As far as the investigation is concerned, we've completed it and we're waiting for the NCAA to review our findings." Single said the NCAA is following up on the school's internal report and then decide if it should investigate further.

The NCAA's investigation is the latest in a string of investigations into SMU's athletics program. The school was placed on probation in 1987 for violations involving academic fraud and drug use.

The NCAA's investigation is expected to be completed by the end of the year, Single said. He added, "We're confident that we'll be able to provide the NCAA with all the information it needs to make a decision on our program."
W. Basketball struggling with numerous adjustments

By JAY SELDER

The Quakers' basketball team has had a tough season so far, facing tough competition from teams in the Ivy League. The team has struggled on both offense and defense, with losses against strong opponents in recent games. The Quakers' coach, Tom Kovic, has been working to improve the team's performance in practice and games. With the season coming to an end, the team is hoping to build momentum for the future.

W. Chester awaits new, improved Gymnasts

By GALINA ESPINOZA

The Penn gymnastics team is planning to hire a new athletic director,_ASSOCIATE ATHLETIC DIRECTOR CARROL SCHLIE handles day-to-day operations which can affect nearly a thousand athletes.

The new athletic director will be responsible for overseeing all aspects of the gymnastics program, from recruiting and training to competing at the highest level. The gymnastics team has had some success in recent years, with multiple conference championships and national appearances. The new athletic director will be expected to build on this success and take the program to the next level.

Brown's Marvel Gym - the thing that wouldn't die

By THOMAS HILL

Brown University's Marvel Gym is a historic and beloved facility. The gym has been a fixture of the university for over a century, hosting athletic and recreational activities for generations of students. Despite its age, the gym remains in good condition and continues to serve as a hub of activity on campus.

The gym is named after David Marvel, a prominent businessman and University benefactor who endowed the facility in 1922. The gym has hosted a variety of sports teams and events over the years, including basketball games, track meets, and graduation ceremonies. The gym's architecture and design are notable, with wood paneling, arched windows, and a distinctive clock tower. The gym's location on College Green adds to its appeal, providing a central and accessible space for students and visitors.

The gym is also significant for its role in the university's history. It was completed in 1922, just a few years after the nearby Franklin Field. The gym has been used for a variety of purposes over the years, including student recreation, athletic training, and special events. It has hosted some notable figures, including President Dwight D. Eisenhower, who visited the gym in 1953.

The gym's location on College Green has made it a focal point of university life. The gym is often the site of protests, rallies, and other campus events. Despite its age, the gym remains a beloved and integral part of the university's culture and history.

Opportunity Spotlight

For students interested in the gym, there are opportunities to get involved in the gym's management and operations. Students can volunteer to help with maintenance, coaching, or administrative tasks. The gym is also a hub of social activity, with events such as open gym nights, movie nights, and other gatherings.

Please see MARVEL, page 14

Please see SCHLIE, page 14
INTERPRETING IOWA

Activism & Artifice
Meet at the Caucuses

- Schoolly-D: Philadelphia's rap-meister
- Nicholson and Streep shine in Ironweed
- David Lee Roth stops social climbing
The return of Street Mailbag

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

To the Editor:

Yes, there are Lesbian, Gay and Bisexual students at this university; and yes, sometimes (when we’re not planning political actions to trick the normal people on campus into believing that there are more of us than there really are, or that if they wear what they normally wear on a certain day that they’re saying they’re gay). We even read the DP or 34th Street; or even attend classes. I was thrilled to see 34th Street’s acknowledgement of 10 percent of the Penn population in Jim Gladstone’s Street Music article, “Beyond the Village People” (2/11). Some Lesbian, Gay and Bisexual people take time out of this busy lives (nipple-piercing appointments and craft-making for Sisterfire) to contribute to western civilization. If the rest of the Penn community followed 34th Street’s example by identifying contributions of Lesbian, Gay and Bisexual people as such, I bet we would find a lot more understanding and appreciation of each other and a lot fewer of the above-mentioned misconceptions on this campus. When was the last time a Penn professor taught you that Shakespeare’s first sonnets were written to another man, or acknowledged the homo-eroticism in a literary or artistic work?

Articles like, “Beyond the Village People” build bridges between Gay, Lesbian and Bisexual students. Perhaps if the contributions of Lesbian, Gay, Bisexual and other minority people were given more air-time, we would have fewer problems with insensitive, uninformed students alienating others of us with offensive flyers and remarks. Perhaps Penn students could reach a state of mutual understanding and respect culminating in friendships between gays, other presently marginalized groups and the rest of the Penn community that would make a richer Penn experience and a more peaceful tomorrow for all of us.

Gregg Clifden
College ’88

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Editorial: (215) 898-6585
Business: (215) 898-6581
Once upon a time — oh, say about four years ago — there was a place where clock-punching Philadelphians could go to unwind after a hard day’s work. This place, this pleasure zone represented an oasis of sanity in a maddening urban jungle.

The neighborhood’s siren song, its notorious allure was its charming ambiance. A unique blend of exotic boutiques, dimly-lit rock and roll clubs, hovel-like book cellars and intimate restaurants, it attracted visitors and residents from all walks of life.

Marc Fernich

Recognize the place? Perhaps a bit more not-so-ancient history might enlighten you.

Friday evenings in this eclectic district were almost ritualistic. At the first stroke of five, hordes of hardhats and power brokers would make a mad dash for the street, diving head-first into their weekend like extras in a Honda “Born To Be Wild” commercial.

You see, the street had a way of turning even the most fastidious into wanton thrillseekers. It was the one place in Philly that was open all night, the one place you went to see and be seen, the one place where all sorts of unspeakably prurient delights lay in wait.

But the strangest thing about this deliciously mealy melange was that it never burst at the seams or exploded into pandemonium. Seeing the smiling faces of people temporarily at peace with themselves, watching the social barriers dissolve — if only for a couple of hours — made all the gauche vulgarity of the street seem purposeful and worthwhile.

And Fridays at midnight, on the edge of Queen Village and South Philadelphia, everything in the world seemed to be in order and to make perfect sense.

Sounds like a fairy tale, doesn’t it? Either that or an acid-induced hallucination. Well, rest assured, bub — it ain’t.

For long-time Street urchins, the hallmarks of this place are the same. Never more than a couple of hours, after which the street seems purposeful and to make perfect sense.

But that’s just the beginning. For the consummate indignity, a monumental list of events on the corner of Fourth and South, former home to the cavernous Grendel’s Lair, a proud symbol of South Street itself.

The list of sumptuous but substance-less new tenants goes on ad infinitum. And, even worse, this orgiastic flurry of take-overs and buy-outs has taken place entirely within the last six months!

Needless to say, the danger of all this unchekked expansionism is as obvious as it is ineluctable. With their virtually limitless financial resources, the Gaps, the Towers and the Trashes threaten to swamp the neighborhood’s valiantly-forged bohemianism and crush the semi-made hippie-merchants who have been an integral part of the South Street milieu for the last 20 years.

By impassively dicing the Street into pre-fabricated, non-end controlled paradise, the speculators are more than ripping the vivacity out of the district. They’re wrecking havoc on Philadelphia’s already over-squandering one of the city’s few genuine fonts of civic pride.

“Never have streets been such an integral part of the South Street commercial renaissance, they tendered a few of the smaller business owners offers too enticing to refuse, and the rest, as they say, is history.”

Barre Vermont, the general manager of Skinz, best sums up the situation when he says “(The franchising) is improving the quality of the street, but it’s going to be tough for the little guy to stick around.” That gloomy forecast may prove to be the understatement of the decade.

According to the old school merchants, the brains behind franchise-mania is a New Yorker named Michael Axelrod. Axelrod just happens to be the president of Triad and the chairman of French Connection, Ltd. (that’s right, the same French Connection that snagged the choice hunk of real estate on Fourth and South). So the next time you start wondering why South Street bears such an uncanny resemblance to Greenwich Village, well... don’t.

For an encore, Axelrod recently purchased Skinz, and will uproot it from its historic Fourth Street location to a storefront across from Town on March 1st. Another one bites the dust. If we’re really lucky, a brand new Bennett can even move into Skinz’ old home.

Axelrod has already sunk some $22 million into South Street property; that’s a hefty sum, even by the area’s over-inflated standards. And, says one beleaguered old-timer, “He’s hand selecting the businesses he wants to move in. For example, he thinks there are too many pizza places around here already, so he’s not letting any more of them move onto his land.”

For an encore, Axelrod recently purchased Skinz, and will uproot it from its historic Fourth Street location to a storefront across from Town on March 1st. Another one bites the dust. If we’re really lucky, a brand new Bennett can even move into Skinz’ old home.

“Na one is innocent,” Johnny Rotten and the Sex Pistols sang a decade ago. So it would be a mistake to infer that the franchising fetish introduced the profitable motive to South Street.

The original hippie entrepreneurs realized that capitalism and the avant-garde don’t have to be mutually exclusive. But somewhere along the Golden Road to Unlimited Devotion, let-it-all-hang-out gave way to sink-or-swim, and the turnover rate climbed to astronomical proportions. South Street, then, has never been a paragon of stability. To be fair, Axelrod & Co. can be blamed for exacerbating the street’s nomadic nature, but not for precipitating it.

Yet the freaks’ brand of capitalism was of the sugar-coated, rather than the blood-sucking variety. There was a sense of lark about the whole thing — an insouciant attitude that distinguished South Street from bastions of bourgeois consumerism like the Gallery and the Chestnut Street mall.

All things considered, Axelrod & Co. brought the cutthroat ethic to a neighbor-hood that was formerly somewhat callow and naive about profit maximization.

Only time will tell if this is a positive or negative innovation. But today, one truth shines through the platitudinous moral: franchising has raised South Street’s commercial stakes to the tenth power, and there’s little chance that autonomous, non-corporate outposts will be able to ante up.

If this tug of war were unique to Philadelphia, it would only be half a problem. But in Berkeley, in Georgetown, in Greenwich Village and now right here in our own backyard, former enclaves of egalitarianism are being hosed down into ersatz mockeyries of themselves.

The perpetrators of this fraud? An uneasy alliance of Yippie-Yuppies glad to backstab cronies and die-in-wool business types concerned only with making a fast buck.

But at a local level, the ramifications are even more frightening. New York can afford to lose Greenwich Village, Washington can live without Georgetown, and San Franciscans won’t lose any sleep over the subversion of Berkeley. Not so in Philadelphia.

The self-perception of this economically and psychologically battered town would slide straight down the drain without the incomparable prop of South Street, the only distinctly “Philadelphian” aspect of this amorphous city.

For their own good, we can only hope that Philadelphians will rise up and stem the tide of franchising before it’s too late.
Viva Verdi
Bio tells of composer's talents and temper

By Michelle Green

For over 54 years, Giuseppe Verdi reigned over the world of opera while opera reigned over the cultural world. Opera reflected the spiritual, moral and political condition of nations, reaching more people than most books, theater or royal decrees.

In Verdi: A Life in the Theatre, Charles Osborne focuses on the ways Verdi shaped the operas which, in turn, greatly affected the society of his era. During the 19th century, opera was a national industry as well as an art form, keeping writers, singers, musicians, poets, publishers, theater managers and ushers employed.

It played an important role in lower as well as upper class society, influencing the attitudes of rulers and ruffians alike. The most important composer therefore had an impact on the lives of almost everyone in the nation.

Verdi's Aida and Rigoletto remain staples in the repertoire of every major opera house in the world. Released just last year, a film version of his Otello-packed movie houses all over the globe. Although he died in 1901, Verdi remains a powerful force in the operatic world.

Osborne's biography, while interesting and easy to read, falls somewhere between scholarly and popular nonfiction. While his writing style is more reminiscent of biographies of film than that of music dissertations, his eloquent wording and avoidance of cliche keeps the book above the level of pulp.

Verdi the man is of less interest to Osborne than Verdi the composer, just as Verdi's personal life was of less importance to his contemporaries than his music. The book may disappoint opera aficionados hoping for insight into the intimate life of the composer, but will enthral historians and chroniclers of the theater.

The details of Verdi's youth, including his brief career as an organist and his rejection from a Milan conservatory, are not fully fleshed out in this biography, which only deals with events directly related to Verdi's career. The composer's illnesses, romances and hobbies are reported only insofar as they influenced his work. Friends who supported him professionally receive more attention than intimates.

Osborne quotes numerous letters and anecdotes by and about Verdi, concentrating on those which show the musician's relationship with the theatrical world. His powerful and charismatic letters reveal that Verdi, a strong-willed and confident individual, could be quite cutting and demanding upon those he worked with. Verdi was particularly harsh with librettists, whose work he seldom felt merited his music.

As a result of his perfectionism, Verdi suffered from psychosomatic illnesses and spent a great deal of time fretting over the business aspects of the opera. A leader of the opera in every respect, the composer arranged for delivery of props and staging while arguing with writers and producers and composing at times ahead of the libretto.

Verdi: A Life in the Theatre does not reveal dramatic new information about its subject, nor does it attempt to popularize the composer by interpreting his operas in bizarre new ways. The book offers a lucid, comprehensive look at Verdi, the public figure, cutting away the myths and irrelevancies to examine the impact of this one man on world culture.
By Pamela Schulman

Appropriately, in the midst of Black History Month, the Freedom Theatre houses an excellent portrayal of both the highlights and the low points of Afro-American history. The Freedom Theatre's revival of One Acre at a Time, originally produced as part of the Bicentennial celebration, achieves a careful balance between laughs and tears.

The show consists primarily of a series of skits. Although it lacks a major storyline, a Reverend's difficulties in writing a sermon for Sunday, July 4, 1776 ties much of the show together. In the process of contemplating his speech, both he and the members of his congregation discuss various black experiences.

The Reverend's problems are resolved in the final scene of the show when he preaches to the audience. It is a traditional delivery beginning with the classic "I feel good today." Unfortunately, this position is the weakest part of the play. By trying too hard to fit all the themes of the work into one universal message, the speech undermines the diversity of all the black achievements highlighted throughout the evening.

In contrast, the skits do an excellent job of bringing the famous words of leaders ranging from Frederick Douglass to Malcolm X to life in skits that mediate the reverend's writer's block.

One Acre at a Time does not focus entirely on the serious. One of the show's funniest skits involves three men arguing over famous black baseball players as they bet on Jackie Robinson's performance in a game. Pride and good humor fill the men and reminds the audience of another arena in which blacks have made great strides.

Although most of the cast is praiseworthy, Deirdre Weston's portrayal of a young slave girl whose father is sold to another plantation owner merits special attention. Weston's role ranges from the amusing to the heart-rending, and she moves between these extremes without losing credibility.

The best parts of the show, however, are undeniably the musical numbers. While they vary in genre and mood, all showcase the noteworthy talents of the ensemble.

Director Edward Smith makes excellent use of the Freedom Theatre's limited performance area. Wooden beams located on and around the stage sometimes makes it difficult for audience members to see all the action. But despite these limitations, Smith produces strong musical numbers that highlight his staging skills.

Although One Acre at a Time has numerous entertaining moments, the play's primary purpose is to educate. And for both blacks and non-blacks, this show offers a chance to relive and enjoy black history.
A movie about homeless people might easily become a pretext for a search on homelessness today. Fortunately, Hector Babenco, the director of Kiss of the Spider Woman, keeps Ironweed free of any such overt moralizing. He allows his cast to build characters whose realistic complexities move the viewer far more than any appeal to a sense of moral duty could.

Ironweed, based on the Pulitzer-prize-winning novel by William Kennedy, examines two eventful days in the life of Francis Phelan (Jack Nicholson), an ex-baseball player and family man who has been a self-proclaimed bum for 22 years. His companions in the depressed Albany of 1938 are one-time radio singer Helen Archer (Meryl Streep) and Rudy the Kraut (Tom Waits), a good-natured oaf. Babenco's film eschews a classical plot structure. Events do not escalate through cause and effect, nor is there a true dramatic climax. Instead, Ironweed consists of numerous episodes that examine Francis' relationships with the people around him and with his past and future.

The camera observes Francis' camaraderie with Rudy, his long-standing affair with the family he deserted, Helen and Meryl Streep's monologues, and moments of screen dominance to present the audience with a full and fascinating character. When a bartender allows her to sing one of her old numbers to his customers, Helen imagines a wildly adoring crowd who demand an encore. But when the daydream ends, the viewer sees an unframing, inanimate audience. Streep uses Helen's defeat to portray her as a spirited, if nostalgic, dreamer.

Waits, a poet/musician whose resume includes an appearance in Jim Jarmusch's Mystery Train, acts as a comic foil to Nicholson's gruffness and Streep's sensitivity in a smaller but nonetheless important role.

When he first appears onscreen, he ambles up to Francis and laughingly announces that he is going to die of cancer. This proclamation sets the tone of his whole performance — clownish, funny but with undertones of sadness and morbidity.

Less satisfactory is Carroll Baker's portrayal of Annie Phelan, the wife Francis abandoned decades ago. Annie is a picture of unquestioning forgiveness, even though she has every reason to be angry and bitter for years," she says, "but that's all in the past now." Baker seems out of her league in the midst of this cast, and her incredibly plain homely nature quite rings true. Babenco's direction almost never obtrudes. His camera moves in a realistic manner, using frames that are as open in form as the film's plot. Cars and people meander in and out of shots; the lines and angles in Francis' milieu of train yards and alleys always leave the impression that these luckless people are wandering and exposed in a big world.

The setting itself is painstakingly detailed and exudes authenticity to the extent that Babenco seems actually to be filming the dilapidated Albany of the late Depression years. Grays and browns dominate Francis' bleak, alcoholic present, but flashbacks to his pre-Depression youth give the audience a glimpse of happier times filled with greens, blues and yellows.

Ironweed is not for people who are bothered by the idea of a two-and-a-quarter-hour movie without an action-packed plot. Neither is it for the sentimental, the slight gloss that begins to build over the characters is periodically destroyed by sordid details, and the last 15 minutes of the film conclusively annihilate false sentimentality in favor of genuine sadness.

But for those who are interested in rich cinematic textures and grippingly fine-tuned acting, Francis Phelan's final anguished, primal cry from a boxcar speeding out of town will be the crowning moment of a worthwhile and memorable film.

By Jeff Duffy

Lights, camera, vivid action

Carl "Apollo Creed" Weathers finds life after Stallone rocky

By Randall Lane

To put it simply, Action Jackson is like Swiss cheese. It's chock full of holes. And it leaves a bad taste in your mouth.

Action Jackson, the latest parasite feeding off the Schwarzenegger school of bubblegum-flicks, is another in the continuing line of promising action movies that fail to deliver.

Carl Weathers plays police sergeant Jericho "Action" Jackson — Howard University graduate and one-man army. He has been demoted to sergeant and given a desk job because of his overzealous crime fighting a la Hill Street Blues' Mick Belker.

Jackson takes on the mantle of a black superhero, replete with musclebound bodyguard, and Kid Sable (Chino "Fat's" Williams), a hip-hop turntable hotel manager. Jackson is Love's loveable mutants/protagonists.

Beyond this charming line-up, however, the movie falls flat on its face. The acting and directing are bland and perfunctory. Worst of all, the plot and screenplay are so full of holes, nay, craters, that the viewer spends half the movie asking, "Well, how could that have happened, if in the last scene...?"

The blame goes to screenwriter Robert Reneau, who scribbled a script so predictable that it would be best used to line birdcages. For example, as DellaPlane and his wife are making up after a fight, she cries, "I love you." "I love you too," he answers, "more than life itself." It's hard to revel in the cartoonish characters when they speak such a tacky brand of nonsense. Why let an overblown movie fall victim to tame dialogue?

Producer Joel Silver, whose track record includes Predator, 48 Hours and Lethal Weapon, as well as the definitive action movie of our generation, Commando, should know better.

Action Jackson is no kiss of the Spider Woman. No thinking here, thank you. Not that most action movies are particularly stimulating intellectually, but this one is insulting. Talk about formulaic. Meet the good guy. Next, see degraded bad guy, who plans to control the city if not the country. Then add one beautiful, innocent victim/heroin addict (arity) who Jackson nobly takes upon himself to help. The anti-drug theme is so heavily hammered into the viewer's head, Nancy Reagan must have her lovely hand in the script. However, Jackson may be just the right film to follow up a frontal lobotomy. Save an hour and five bucks — watch The A-Team.

By Jeff Duffy

Ironweed

Directed by Hector Babenco

At Eric Rittenhouse

FILM GUIDE

Justine and the band take a break to ponder the fate of this film

Bateman on the run

‘Family Ties’ star needs saviour after dismal film outing

By Daniel Scher

Films that are heralded merely because they have a well-known face in them are often disappointments. Satisfaction, a new movie with Family Ties’ Justine Bateman, adds to a long list of TV star cinematic disasters.

Ironically, this film comes on the heels of the execrable Leonard Part VI, showcasing that other NBC peacock, Bill Cosby.

Bateman plays Jennie Lee, a high school valedictorian who doubles as the lead singer in the rock group Mystery. That’s the “premise.” Now the “plot” — Jennie finds a male replacement for her keyboardist, receives permission to leave home for the summer and gets Mystery a job in a club.

This leaves two things for the band to do: for the remainder of the film — perform and lie on the beach. The performances are embarrassing; while the instrumentalists are obviously dubbed, sparing the audience the agony of listening to untrained musicians. Bateman’s unskilled and off-pitch voice rings loudly above all.

Wisely, the scenes of the band performing are kept to a minimum. It becomes disconcerting to watch the night club audience enthralled by a voice which sounds like a creaky door hinge.

The lying-on-the-beach scenes fare a bit better; some nice bodies, albeit mostly attached to ugly faces, fill the screen while the girls comb the beach in search of prospective guys.

The main plotline focuses on Jennie, who falls in love with the owner of the nightclub, Martin Falcon (Liam Neeson). Martin, a disgusting drunkard and widower who is at least twice Jennie’s age, is, in fact, the film’s token mensch. A famous ‘60s songwriter, he hasn’t been able to write a note for years. But once Jennie enters his life, she inspires him with her youth and, ahem, singing. Revitalized, Martin writes a schlumzy song that Jennie and her band perform.

Director Joan Freeman creates a loosely-knit film with no focus. Scenes meant to be funny come across as inane. In the inevitable beach volleyball scene, the band members collide and volleyballs bounce off their heads. Even in fast motion, this scene leaves little to laugh at, aside perhaps from the pitiful stupidity of the concept itself.

The scenes that aspire to drama are preachy and blatantly useless. Early in the film, Jennie mentions offhandedly that her father is dead. Perhaps the audience is meant to feel sorry for her. It seems, however, like the line was sneaked in by the writers as filler. It has no context in the film and leaves the viewer cold.

Freeman does not develop characters beyond the level of vapid stereotypes. Jennie’s band members consist of “a druggie, a gangster, and a slut,” but are otherwise identically and predictable. Jennie delivers her vocal dirge at graduation, the bunch remains in the high school parking lot to rumble with a street gang.

Most of the film’s other technical equals are equally stale. Martin’s adorable dog turns out to be another of those adorable canines who perform tricks on screens. Still, who can fault a dog for having more of a camera presence than the four girls?

In fact, most of Satisfaction seems to be waiting for a finish — it’s a fill-in-the-blank movie. Naturally, since Martin is fond of standing up in rowboats, he must eventually fall out. When Billy, the group’s addict, becomes sick from taking drugs, Jennie gets the chance to admonish her for not kicking the habit. The whole film becomes a collage of formulaic storylines.

Satisfaction, produced by veteran TV producer Aaron Spelling for NBC Productions, might just be the stuff of a prime time television movie. Yet the comedy is not even worthy of most television sitcoms. It is meant to be funny when one of the band members rationalizes not getting a European tour by saying, “Oh well, I don’t speak European anyway.”

The film’s biggest fault is its script. The dialogue is canned and predictable. For this reason, Bateman’s performance never becomes an issue — she is saddled with lines no actress could rise above. When Martin meets to convince Jennie to leave by claiming he no longer loves her, Bateman gets to repeat the phrase “You’re lying!” seven times and stomp up and down in the sand. These are lines to a 10-year-old, not an 18-year-old, and especially not a high school valedictorian.

Satisfaction provides neither musical entertainment nor comedy. Fans of female rock bands would be better off sticking to Josie and the Pussycats.

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Schoolly-D, Philadelphia's baddest voice, shakes the City of Brotherly Love

By Quique Schwarz
Schoolly's approach captures an essential conflict in rap, between its rebellious origins and its goals of legitimacy as a musical style. His songs are full of low-pitched, reverberating beats offset by frenetic layers of unusually crisp scratching. He is also, to put it gently, partial to bass.

But the pop mainstream has yet to accept hip-hop's reworkings of past hits as legitimate new music. Many dismiss the short, clipped riffs and percussive emphasis of rap as gratuitous noise.

Much of Schoolly's appeal is his arrogance in the face of this contempt — his unwillingness to compromise his aggressive lyrics or music. "P.S.K. What Does It Mean?" his 1984 breakthrough single, is a mean record. Its huge beat engulfs its raunchy narration for six-and-a-half minutes. P.S.K. -- What Does It Mean?" is a brutal song about a shooting by a gang member. Schoolly's description is both a boast and a document, adding a vicious thrill to the record. Snatches of the record's equally ominous flip side, "Gucci Time," managed to reappear on the title cut of the Beastie Boys' "Licensed to Ill."

The deafening bass pounds through the doorway of Schoolly-D's 3rd Street studio. Inside are two young black men, one with headphones on, the other putting away a turntable. "So you want to bring out the va-va-va-va?" asks an Italian man at the mixing board.

The men are working on Schoolly's new album. Tentatively titled Don't Rock, We Rap, it is scheduled for a March release. The white man is engineer Joe "The Butcher" Nicolo, and the man with the headphones is the rapper himself.

"How's this?" Nicolo asks.

Schoolly listens for a bit, thoughtful. "Gimme some more 'n' noise," he says as he leaves with Code to discuss their music.

Schoolly's office amounts to a cluttered desk amid a jumble of records, posters, items from magazines and assorted junk. He leans back in his chair, hands behind his head. There is a jovial, slightly mischievous mood about him — no drugs or automatics yet. He runs about six-foot-two and muscular, but does not look mean. His thick black-top hair makes him appear even a little larger than he is, and a gold chain hangs around his neck. He apologizes for not showing up at his lawyer's office, which was the previously arranged location for the interview.

The rap master traces through his songmaking process. Most often, Schoolly starts out on a drum machine at his house. After finding a def beat, he goes to the studio, where he and Code discuss what should be scratched in.

After the musical questions are resolved, his attention turns to words. Schoolly prefers not to write overtly political, preachy lyrics. While he, indeed, has a social viewpoint, it is communicated more sublimely. "We don't have overtly political, overtly social...I'm just trying to make a message. When asked what he thinks of the militantPublic Enemy, Schoolly admits he doesn't see that much of a message in their work.

"I met them once. They were pretty funny guys. Their songs seem to me as two guys having fun," says Schoolly.

"Basically, I make records that I would buy," he asserts. "After my first record, a record exec told me to stop rapping about bad things. He told me people didn't want to hear that stuff, so my next record was all happy, and it didn't do shit. That's why I don't trust anyone over 30 in this business."

While the Beastie Boys and Run-D.M.C. draw much of their influence from rock and roll, Schoolly goes out of his way to blast rock in his songs. Not that he disamiss all rock automatically; he's currently working on a track with Frank Zappa reworking "Dorothy and the Wizard of Oz."

"It's just a lot of that shit (rock) sounds like faggot music," he says. "Groups like Cinderella, all dressed up like females...it ain't happenin'."

Schoolly's refusal to embrace mainstream music will probably prevent him from achieving a wider audience. Schoolly, however, relishes this fact, although not enough to disturb the folks at his company, Schoolly-D Records. Schoolly's face lights up.

"I'm proud of my success as a rapper and a businessman, Schoolly sees himself as a role model. "I think kids out there will be able to say, 'Hey, he's like us and look how he made it. Look what he's done. Maybe I can do that.'"

Rock groups have been known to stay together for decades. Mick Jagger may roll on without gathering any moss but it seems unlikely that this will be the case for Schoolly-D. Says Sch"olchy, "I'll make records until I get tired of it, probably four or five years. I've been doin' this for two-and-a-half years now. Don't want to be no Kurtis Blow (at 30, one of rap's elder statesmen), embarrassing myself. It's like with Larry Holmes, people should get out. The record company, that'll always be there. I'll keep on producing and be in movies."

"If I weren't doing rap," he says, "(you) would be talking to an art student right now."

After 45 minutes of talking, Jessie Weaver has to get back to work. In the end it doesn't matter that the "tough" guy on the record is not quite the same as the man behind the microphone — as long as Jessie Weaver continues to challenge Philadelphia and the rest of the nation with his gritty, streetwise music...on his own terms.

Quique Schwarz is a college sophomore. He hosts a rap show "D.J. Q Rap Attack" on Penn AM station WQHS. The writer thanks John Page for his help with the interview.
In a local elementary-school classroom, Iowa Republicans take a quiet straw poll of their presidential preferences.

Interpreting Iowa

By Ross Kerber

Winter nights are cold and clear in Iowa, as if made for the television cameras in Des Moines focused across the whole state. It is caucus evening again this February eighth, and activists for both parties are gathered in living rooms, high school gymnasiums and libraries waiting for party business.

Nothing is at stake in these precinct-level caucuses. Each presidential candidate will pick up a certain number of delegates for the county conventions in March, which, in turn, sends representatives to the district, state, and national party conventions. When the Republicans and Democrats finally gather this summer, the modest Iowa bloc will be outnumbered by the crew of a television single network.

Iowa is first, however, and everything is at stake. Voters frame their opinions on the images of Iowa's winners and losers: a candidate who earns farm support in Muscatine County by supporting an agricultural program may then attract urban eastern voters as "the candidate who can win in Iowa."

Conversely, to ignore the Hawkeye State is to lose the recognition that gets candidates elected. Missouri Congressman Richard Gephardt was virtually unknown before his victory in Iowa established him as a chief Democratic contender two days ago in New Hampshire.

At first glance this farming state of 3 million people seems an unlikely place to wield such national influence. There are fewer minorities and more older people. While many states got rich in the 80s, hard times in the agricultural sector have kept Iowa in economic doldrums. The state has also been criticized for being too liberal on issues — particularly foreign policy — to be set up as a testing ground for presidents.

In other ways, though, Iowa is an ideal screening ground. This is a land that cannot be bought. Hopefuls must take their message directly to the electorate, the folk who trudge through a foot of snow to vote.

Voting in Iowa is more complicated than pulling a lever and dropping the kids off at school. Caucuses, which are party meetings, mean hours of discussion on platform resolutions and about the state of the local precinct.

"Iowa will go Democratic when Hell goes Methodist," said Iowa Senator Jonathan Dolliver a half-century ago. But in the postwar era, as Newsweek's John McCormick notes, this same state launched the candidacies of George McGovern, Jimmy Carter and Gary Hart. An election year's tone, issues and personality are all set in Iowa.

A comparison of the Democratic and Republican caucus system reveals the deepest differences between the parties. Democrats gather to argue. They
can spend up to two hours debating platform positions which might be passed on to the county convention. Chaos then ensues as they form "candidate preference groups" in order to "clout" their meeting place. In some of the smaller precincts this can mean sending the Simon camp to the kitchen while Gephardt forces take over the [Iowa] Landing. The local chairman tallies which groups have a large enough percentage of the precinct's participants to be viable for delegates to the county convention.

This count usually declare some candidates "non-viable," i.e., out of contention, and their supporters are then fair game for the established camps to lobby. In the end, the report not the actual number of a candidate's supporters, but the number of delegates to the country convention that he/she received.

At times, these gatherings can come to resemble the workings of urban political machines. At one precinct in Iowa City the Democrats were embroiled in a floor fight over the actual number of people in the room. Depending on the number of participants counted, the proportion of the caucus gathered by the Simon and Dukakis campaigns was changed by enough to shift a county's decision to the insurgent George Bush supporter, told the crowd of about 300, gathered in the elementary school gym, "But they responded, anxious to flex their political muscle.

The Republicans, however, need only to be called gently to order. After short speeches are given in support of a particular candidate, a single ballot is taken on scraps of paper. The results are then phoned to a state headquarters in Des Moines, where the networks can quickly analyze each candidate's performance.

The lack of debate in the Republican process can hide the appeal of a candidate like Pat Robertson. His second-place finish this year, with 23 percent of the vote, ahead of Vice-President Walter Mondale, was not predicted by any polls of Republican activists who usually attend the caucuses.

On the other hand, there is a fundamental civility to the Republicans' gathering. Everybody sits with quiet dignity, in chairs designed for third-graders.

"The Republicans looked as if they were sitting down, getting ready to hear a string quartet," said political scientist Nelson Polsby, who had come from the University of California at Berkely to observe one precinct in Iowa City.

This year's caucus turnout numbered slightly over 100,000 in both parties, a number of voters that could be reached with a single television ad later this year in New York City, Boulder. "They finally figured it out — we're not completely stupid. But even then we didn't anticipate the attention we got." Carter's chief rival that year was Washington Senator Henry "Scoop" Jackson. Like Lyndon Johnson in 1946, but they were never noticed until a coincidental rule change made them the first contest for delegates in the country.

In 1968 Democrat Eugene McCarthy, running on an anti-war platform, earned broad support at the precinct level. But party regulars outmaneuvered his forces at later stages of the caucus process and brought Iowa to the Chicago convention solidly under their control. By 1972, frustrated Democratic activists had changed the process to allow the state to send a split delegation to the national convention. Because of the large amount of paperwork that was required for the country and district conventions, however, thecauses had to set the date of the precinct caucuses two weeks to prepare the ballots with their own mimeograph machines. That date was January 24, 1972 — the first contest in the race for the Democratic presidential nomination.

"We didn't realize it at first," the former state Democratic chairman recently told R.W. Apple of the New York Times, "but we finally figured it out — we're not completely stupid. But even then we didn't anticipate the attention we got."

1972 was a comparatively quiet caucus year, only the Democrats held the early caucuses, and few reporters showed up. 1976 was the big year. The Republicans joined in, adding a straw poll to get their message on the network news as well, and for the first time, a candidate put all his campaigning energies into the caucus race — a former Iowa Governor named Jimmy Carter.

Carter's chief rival that year was Washington Senator Henry "Scoop" Jackson. Like Lyndon Johnson
Diamond Dave
Roth ditches his schlocky alter ego

By Craig Coopersmith

I t is often tough to differentiate between David Lee Roth, the singer, and Diamond Dave, the entertainer. That is probably because Roth tries so hard to make his public believe that, when he's not for music, they are also buying his vaudevillian image.

And why not? Roth's voice, though powerful, did not catapult him to superstardom as lead singer of his former band, Van Halen. Rather, it was Diamond Dave's charisma, combined with Eddie Van Halen's dazzling guitar work, that made Van Halen the nation's premier teen rock band.

Pre-teen and high school students alike wanted to claim Diamond Dave for themselves. To the boys, he was the ultimate renegade-success story: an adult who fought for his art. To the girls, Diamond Dave the misfit was sexy and cool.

Summertime, coming up with gala videos He employed his Ritz from distributed to an overgrown audience, in every year: one his television shows. His humor. His lascivious stance never seemed menacing because it was covered with outrageous humor.

His message grew more outwardly every year: one night stands with beautiful women, frequent parties and constant ridicule of the establishment all contributed to an evergrowing audience.

By the time he left Van Halen to record the solo EP Crazy from the Heat, Roth's vocal prowess had finally been eclipsed by his king-of-kitsch image. The EP was the triumph of Diamond Dave. Perhaps as much as Duran Duran, Roth used MTV to publicize his image. He employed his looks and humor to his advantage, coming up with gala videos that were more enjoyable and funnier than anything else on television. "I am truly LARGE THAN LIFE," his videos advertised.

That phase of his career climaxied with a cover of "I'm Just a Gigolo / Ain't Got Nobody," that adroitly brought together the roots of rock singer and vaudevillian entertainer.

The only problem with the record was that the Diamond Dave persona could not be taken further without verging on self-parody. All of a sudden, David Lee Roth was forced to resurface as a rock singer. Sort of.

He tried to add a vintage rock and roll touch to his first full length solo album, but instead of confront-diggers, boldly evoking the conventional. As a result, his attempts to "dispense with the gimmicks" were misperceived. But in "Cherokee Me Joe," which has all the earmarks of a 10-song album. "Hot Dog and a Shake" comes off as a pleasing comic diversion rather than an embodiment of the album's theme.

And besides, the sizzling instrumental section compensates for the lyrics. Ex-Zz Top guitarist Steve Vai plays with every bit as much fire, speed and originality as Eddie Van Halen, while bassist Billy Sheehan and drummer Greg Bissonette simply blow away Michael Anthony and Alex Van Halen.

Skyscraper is a generally catchy (though forgettable) recording. And while it doesn't eliminate the specter of Diamond Dave or establish Roth as a premier vocalist, it warrants a peek solely for its musical content rather than for Roth's shenanigans.

The flamboyant vocalist scales the dizzying cliffs of artistic integrity.

Babbling Head
Jerry Harrison churns out a casual waste of time

JERRY HARRISON
Casual Gods
On LP, CD, Cassette

Long-time Talking Head and former Modern Lover Jerry Harrison incorporates none of the intelligence and urgency of these groups into his second solo album Casual Gods. Instead, the LP sounds like a failed Talking Heads project that chokes on its own conceits.

From the outset, guitarist-keyboardist Harrison sets lofty, pretentious goals for his material. The album cover and liner notes feature stunning images of downtown New York City gold-diggers, boldly evoking the issues of poverty, repression and "the indifference of casual gods." He is also attempting to commemorate the futility of these concerns Casual Gods embraces love-song clichés and meaningless wordplay.

Harrison ties his lyrics together in a seemingly haphazard fashion. "Man With A Gun" contains the bizarre lyric "Pretty girl, young man, old man, man with a gun, the rules do not apply." And "Cherokee Chief" includes "In this town it's always earthquake weather; when you drink at the bar look straight ahead."

Not surprisingly, the music on Casual Gods recalls that of Talking Heads. Unfortunately, none of Heads leader David Byrne's imagination or intensity has rubbed off on Harrison. As a result, his attempts to further the rhythmic experiences of the Heads' 1980 classic Remain in Light fail miserably.

Instead of matching the ebullience of "Once in a Lifetime," Harrison has come up with a boring holographity of lumbering grooves that would give Sly Stone nightmares.

At its best, Casual Gods approaches competence. While similar to Dire Straits' "Southbound Again," the ultimately forgettable "Rev It Up" is a fairly pleasant and listenable party tune. But in "Cherokee Chief" Harrison borrows a bass line from the Heads' "Girlfriend is Better" only to bury it under a mesh of guitar noise.

Given Harrison's musical experience and the crack band on the LP — featuring Bernie Worrell and Alex Weir from Talking Heads' live show. Robbie MacIntosh of The Pretenders and vocalist Alex Vincent — Casual Gods had great potential.

Unfortunately, fans can only hope that the upcoming Talking Heads release will be a considerable improvement on this lyrically obscure and musically tedious travesty.

— Stephen Sevres

SINEAD O'CONNOR
The Lion and the Cobra
Chrysalis
On LP, CD, Cassette

Ireland's Sinead O'Connor, a talented creator of moods and an often-perceptive student of relationships between men and women, has produced one of the most promising debuts of the past year.

On "Jackie," the LP's first track, O'Connor's original vocals heighten a tension forged by her myth-styled lyrics and brooding guitar-synthesizer sound. "Mandinka," however, is pure, upbeat top-40 style pop, a radical contrast to "Jackie"'s dark intensity. This sort of diversity defies blanket generalizations about O'Connor's music.

"Jerusalem," also on side one, carries a strong funk-rock rhythm with some of O'Connor's better lyrics, focusing on feelings of betrayal, re- sentment and independence.

And "Just Like I Said It Would" has a sparseness reminiscent of Suzanne Vega and lyrics ("Will you be my lover? Will you be my mama? Will you be my baby?") that explore the various roles of men and women in relationships.

"Troy" examines the darker side of romance — obsessive love — and owes its drama to O'Connor's vocals. Her distinctive voice adds dimension to simple lyrics: "Does she love you? What do you want to do to her? Does she need you like I do?"

The LP closes with "Just Call Me Joe," which has all the exasperation of the Velvet Underground, complete with "Sister Ray"-like confusion of gender roles and morality. "Don't call me Joe. Just call me Joe. Don't call me Joe, just call me Joe. Don't call me Joe."

And "Don't call me Joe."
Game theorizing
Acclaimed band defends the art of pretension

By David Arnold

Game Theory leader Scott Miller dislikes the way pop music has evolved in the '80s.

"It seems like every record that comes out has certain rules that it follows," says Miller, commenting on the the way everything from revels to snare-drum attack has become more standardized in the past decade.

"But instead of just laying back and watching it all happen, Miller and his Game Theory cohorts countered with last year's Lolita Nation, a sprawling two-record set that defies the rigid rules of hit-making.

"We wanted to take '60s and '70s music as a basis and make our own advances," says Miller. Some of these advances include 11-second 'songs,' bizarre montages of 'found' sounds, recurring spoken-word themes, and off-kilter sonic experimentation. Through it all, Game Theory maintains the standard of pop excellence that epitomizes previous releases such as 1986's The Big Shot Chronicles.

Far from a normal collection of pop tunes, Lolita Nation inventively combines straight-ahead material ('Chardonnay,' "The Real Sheila") with some of the strangest sound fragments ever committed to vinyl ('Watch Who You're Calling Space Garbage Meteor Mouth/ Pretty Green Card Shark').

Miller, the only original member in the current Game Theory line-up, formed the band in California in 1982. Shortly afterward, intelligent, catchy offerings such as 1983's 'Pointed Accounts of People You Know EP' and 1985's 'Real Nighttime' LP garnered college radio airplay and voluminous critical acclaim.

The Big Shot Chronicles featured a refurbished line-up and furthered the band's reputation for mixing inventive song structures with defiantly uncommercial lyrics. Miller once explained that the beautiful "Regenstraen" title refers to three lyrical motifs: regeneration, Israel and rain.

"That's nothing compared to Lolita Nation. Not only are the lyrics impressively skewed, but the whole album sounds like it's completely off its rocker. When a song starts, there's no telling whether it will turn out to be a 'normal' Game Theory track, a long and winding instrumental, or a 16-second snatch of playful guitar chords.

Even after you've got the basic pattern of the album down, repeated listenings reveal many hidden treasures, including veiled references to Stanley Kubrick, Dan Rather, Star Trek and previous Game Theory records.

Perhaps the most intriguing 'song' on the LP is its 22nd track. Boasting a lengthy string of titles, the two-minute track contains snippets of old Game Theory releases, alternate takes of songs on other parts of the LP, spoken-word interjections and even the sound of a vacuum cleaner.

"I became determined to make an album that was experimental in song structure and (the listener's) expectations of where a song is going to go once it starts," says Miller.

Lolita Nation, however, does not disregard the beauty of pop songcraft. Tracks such as "We Love You Carol and Allison," explains Miller, "...rooting for it and hoping that it stays vital.

He adds that music's current willful simplicity and knee-jerk rejection of intellectual pretension works against this vitality. "If you show any signs of being too intellectual, critics hate you no matter what," Miller says. "I never regretted the bashing received by such bands as Devo and Emerson, Lake & Palmer.

But things are looking up. Lolita Nation was even named one of the best LPs of the year by The Philadelphia Inquirer.

For most of the music-buying public, however, Game Theory remains a fairly well-kept secret. That's a shame, because Lolita Nation's redefinition of song and album form make it one of the best and most interesting LPs of 1987.

Miller (third from left, in cryptic shirt) explores new worlds of rock intellectualism
Munch and Judy
A cook improvises formulas for success

By Jim Gladstone

A recipe is, in a sense, a formula, but only in a sense. A chemist follows a formula when she mixes two parts hydrogen, one part oxygen and comes up with a tasty batch of homemade water. Her creative inclination to throw in a pinch of oh, say, plutonium, could result in something a bit more serious than a wet snuffle.

There are those who use The Joy of Cooking as if dealing with the periodic table rather than the dinner table. Sure, they turn out some awfully pleasant angel food cakes, but I doubt they have as much fun as I did the time I threw a mess of chicken breasts, garlic and peanut butter in my skillet and set the flame on high. Or the time I invented barbecued macaroni and cheese.

Nonetheless, I'm not really a cook - I'm a guy who goes around eating other people's cooking and then milking it for a few laughs in the newspaper. Hey, it's a tough job, but someone's got to do it. And one day I got to chew it. How does someone who really is a cook go about using or not using recipes?

Judy Galfand is a full-time painter these days, but in 1975, still in her mid-20s, she opened a restaurant. That, perhaps, was about using or not using recipes.

Galfand is quite fond of the library Galfand gave a copy of the composition book. Periodically, I'd jot down my adaptations when things had evolved in my head to a point where they seemed to stabilize and I didn't have to think about them any more. Then I became mine.

Since Galfand no longer has to teach other restaurant cooks to approximate her dishes, she has abandoned note-taking. This poses problems when friends request recipes. Recently, I asked a chef to make a salmon. Galfand gave a copy of the recipe from her Elizabeth David cookbook. "That was the origin of mine," she explains. "But I don't think my gazpacho is anything like the one in the book now."

When giving or getting recipes, Galfand prefers demonstrations to written instructions. "What's most interesting in cooking," she says, "is the physical part of it. That's how I first learned. Back in '67 or '68, a friend showed me how to make a pie crust. I'm much better if I see someone do something."

But in demonstrating a recipe, Galfand notes, "I suppose I tend to leave some small things out. I think I always guard some portion of it subconsciously. I might not ever say something I'm doing out loud, so they have to be sharp to catch it. It's a very personal thing. There's a lot of ego involved in cooking.

Chalk it up to ego if you will, but looking at the brightly colored canvasses that crowd the walls of Galfand's dining room, the difference between a cook and a chemist comes quickly to mind. Judy Galfand is an artist.
Room of their own

Temple's Owls need a facility that fits their number-1 rank

By William Brown

T emple’s exhilarating 98-86 victory over Villanova last Tuesday was called, as good a basketball game played in the this city in a lotta, lotta years...a national championship kind of game...” by Rollie Massimino, the irrepressible Wildcat head coach.

Indeed, the game was played with NCAA tournament-like intensity before a standing room only crowd of 4800 at Temple’s McGonigle Hall. A clinic in fine-tuned athleticism, it produced a spectacular offensive show that included a remarkable 19 three-point field goals, but only 18 turnovers.

The Owls’ on-court success — a 20-1 record and the nation’s number-1 ranking — has certainly played a major role in the recent upswing in fan support for the commonwealth-funded North Philadelphia school.

With head coach John Chaney at the helm, Temple has enjoyed five consecutive 20-win seasons. Yet it wasn’t until this year that McGonigle has been packed to the rafters for every game. The Hall’s first sell-out came last year in a rare game against U.C.L.A.

Talented Owl teams have nestled in McGonigle Hall for many years, but ticket sales have always been a perplexing problem. Enter an aggressive student ticket policy and a commitment to making Broad and Montgomery a safer, more appealing venue for the prospects.

“We are trying to get our alumni to come back to campus.” Temple business manager Chet Zukowski says. “We don’t want them to feel the stigma of Broad and Montgomery and say it is unsafe.”

“With the addition of security and lighted parking areas, we are trying to form an overall attitude that McGonigle is not a bad place to come to. Selling out our games helps justify the possibility of building a new facility.”

Presently, 1500 Temple students pay $25 apiece for their season tickets, many of which are located at courtside. Considering the caliber of the team and the total of 13 home dates — including Villanova, St. Joseph’s and La Salle — this special student season ticket may very well be the best bargain in the country, let alone the Big-Five.

It does seem rather odd that Temple, the best team in the land, should charge its students such a ridiculously paltry sum for season tickets. Part of the problem stems from Temple’s status as a predominantly commuter school, with no real semblance of a homogeneous campus.

To make a larger facility feasible, Temple pride had to be surrendered. Capturing student interest was a necessary and crucial step in that direction.

“We already charge our students a general activities fee of $25,” Zukowski explains. “We didn’t want to overcharge them on season tickets. With the interest in the team this year, we had to use a lottery to decide where the students would get to sit.”

“The response has been very positive, especially from the fraternities and sororities. Last year, 180 tickets were sold to fraternities and sororities, this year it is above 500.”

Obviously, McGonigle Hall’s 4500 seat capacity may not always be sufficient for a national powerhouse. Big-Five purists argue that the Owls should return to the Palestra, which holds 2000, for their city series match-ups and other important games. Others say that remaining at McGonigle will facilitate continued sell outs, giving Temple a great home court advantage.

The University of Pennsylvania athletic department considered a similar quandary two years ago. Penn invested over a million dollars to renovate the 61-year-old Palestra. There was wide-spread speculation about the wisdom of this investment, especially considering Penn’s waning national stature and the realignment of the Big 5.

Surprisingly, the Palestra has prospered, even with the loss of many of its Big-Five doubleheaders and the lack of a nationally ranked team.

“I think Penn’s investment in the Palestra was a prudent one,” Big-Five Executive Secretary Dan Baker says. “Even given the fact that we don’t have as many Big-Five games, we are doing very well in ticket sales.

“Obviously, to construct a major facility would have to mean that McGonigle Hall is insufficient to serve the needs of Temple basketball. I would admit that Temple is proving that this year.”

“I tend to think that in arriving at a number of seats for a new facility, more factors than just basketball will be discussed. But I think they seek to have a building which they could sell out for basketball on a consistent basis — my guess is that it would probably seat 16,000 for basketball.”

All things considered, the Owls are playing like Gullivers in an arena built for Liliputians.

SPORTS GUIDE

1988 OLYMPIC GAMES

While some people think the only reason why ABC televises the Olympic games is that it takes the pressure off the cast of Moonlighting to make two new episodes, the real reason is high television ratings. Calgary’s two-hour time difference has given ABC the opportunity for more prime-time coverage on the eastern corridor, making its astronomical $309 million broadcast rights fee somewhat more bearable.

Despite a somewhat sluggish start — partially due to the delay of men’s downhill skiing — ABC believes that the ratings will continue to surpass those from previous winter games. The U.S. hockey team’s snoopy 10-6 blowout of Austria has fueled the network’s optimism.

Nielsen Ratings for prime-time broadcasts — Year Share Rating broadcastS

1988-Calgary

SATURDAY, 8-11 p.m. — ALPINE SKIING Ladies’ Downhill; ICE HOKE:Y Canada vs. Austria; West Germany vs. Soviet Union; U.S. vs. Norway.

SUNDAY, 12-4 p.m. — BOBBLED Two men: ALPINE SKIING: Ladies’ Combined: BATHLON Men’s 20km; ICE HOCKEY: Finland vs. Swed- en, Canada vs. France; SKI JUMPING: 90km. SPEED SKATING: Men’s 1500m. FIGURE SKATING: Men’s Free Skating.

TUESDAY, 8-11 p.m. — ALPINE SKIING: Ladies’ Combined Downhill; ICE HOCKEY: Czechoslovakia vs. Austria; West Germany vs. Soviet Union, U.S. vs. Norway.

THURSDAY, 8-11 p.m. — ALPINE SKIING: Ladies’ Downhill; ICE HOCKEY: France vs. Poland, Switzerland vs. Swe- den, Canada vs. France; SKI JUMPING: 90km. SPEED SKATING: Men’s 1500m. FIGURE SKATING: Men’s Free Skating.

FRIDAY, 8-11 p.m. — CROSS COUN- TRY SKIING: Men’s 15 km, LUGE, Doubles; ALPINE SKIING: Ladies’ Com- bined Downhill; ICE HOCKEY: Czechoslovakia vs. Austria; West Germany vs. Soviet Union; U.S. vs. Norway.

SUNDAY, 11-1 p.m. — BOBBLED Two men: ALPINE SKIING; Ladies’ Combined: BATHLON Men’s 20km; ICE HOCKEY: Poland vs. Switzerland.

SATURDAY, 11-4 a.m. — FIGURE SKATING: Ladies’ Short Program; FIGURE SKATING: Men’s Short Program.

FRI Y, 8-11 p.m. — CROSS COUN- TRY SKIING: Men’s 15 km, LUGE, Doubles; ALPINE SKIING: Ladies’ Com- bined Downhill; ICE HOCKEY: Czechoslo- vakia vs. Austria; West Germany vs. Soviet Union; U.S. vs. Norway.

SUNDAY, 7-11 p.m. — ICE HOCKEY: Austria vs. Norway, France vs. U.S. (ABC will air a 30-minute Olympic overview at 11:30 p.m. every night of the games)

NBA BASKETBALL

SiXers vs. New Jersey Nets

Friday at 7:30 p.m. — Mark Kristen, Broad and Pattison, 339-7676.

Freshman Mark Macon sparks the ’88 Owls
**STREET VIDEO**

**Final frontier**

*New Trek series goes boldly nowhere*

**By Gersh Kuntzman**

Space: The final frontier... "Some of us can never but conceive of ending the day without hearing those ominous, yet familiar words from Captain Kirk. There are those of us who can not make it to the next day without a 'fascinating' from Mr. Spock, or even an acrimonious "Damn it Jim, I'm a doctor, not a bricklayer" from McCoy.

You see, for many of us, Trek has become as much a part of our lives as a cheap imitation of Trek. And I'm not talking about the "Trekkies," that annoying hoard of prepukescent computer whizzes who attend the numerous Star Trek conventions toting phasers, knowing what the Star dates translate to on the Gregorian calendar and dying for the opportunity to swap stories with the guy who played the Mugatii in *A Private Little War.*

The "Trekkies" give all us Star Trek fans an extremely bad name and have succeeded only in strengthening the taboo that is Trek watching.

But what's the big deal about Trek? Well, for one thing, the acting has become infamous. There's nothing quite like the acting has become infamous. *Star Trek?* Except for the extremely cheap McCoy chest shot in the *Starchild* episode. The Empath, McCoy's performance as the orner of country doctor whose garish trades against technology became his trademark, was flawless.

Thus, episodes like *A Private Little War* and *Assignment: Earth,* with their obvious anti-Earth, and kind somehow found a way to those ominous, yet familiar ding the day without hearing..."
**SATURDAY 26 FEBRUARY**

**MORNING**

5:00 am - $100,000 Pyramid
6:30 am - Good Morning America
7:30 am - Breakfast Club
8:00 am - 20/20

**NOON**

2:00 pm - The Dean Martin Show
3:00 pm - The Mike Douglas Show

**EVENING**

6:00 pm - 60 Minutes
7:00 pm - The Executive Suite
8:30 pm - The Paper Chase

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**SUNDAY 27 FEBRUARY**

**MORNING**

5:00 am - Good Morning America
6:00 am - Entertainment Tonight
7:00 am - The Today Show
8:00 am - Face the Nation
9:00 am - CNN's Larry King Live
10:00 am - CBS Eye on the News
11:00 am - ABC World News Tonight

**NOON**

12:00 noon - The Morning Show
12:30 pm - The Talk of the Town

**EVENING**

8:00 pm - The Nightly News
9:00 pm - 60 Minutes
10:00 pm - The Tonight Show with Jay Leno
11:30 pm - Late Night with David Letterman

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**ADVENTURE TUBE**

Adventures Game Headquarters: Fantasy and Wargame Headquarters
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**THE OMPLE TRAITOR**

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**COMIC STOP**

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**NEWS**

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- Rib Chicks
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