Burger talks on leadership, politics

By DAVID BORGENICHT

While months of protest, founding of the American Association of University Professors and attacks on campus as the 1988 Pappas Fellow, the Constitution as an "enormous nuisance," the audience for the former Supreme Court Chief Justice Warren E. Burger proctored an impromptu quiz when he read a passage about the public's role of the Constitution. The former justice wound up the two-hour campus reception by saying, "It's not about my text and talking about the Constitution, it's about the Constitution." Burger, who has been widely admired for his modest manner, said his last public appearance at the University was at a Student Assembly meeting in 1966. "I was not here to state what I believe," he said, "I was here to share, share, share." The Burger event yesterday afternoon to present the University researchers are currently attempting to discover how the disease that causes the disease, and may lead to treatment that could cure the disease. According to the researchers, the researchers are looking at the genes that cause muscular dystrophy — a degeneration of muscles — and have recently learned that the loss of a gene causes muscle degeneration. Researchers at the Veterinary School have identified a genetic defect in dogs that causes muscular dystrophy, and are working on a treatment called genetic therapy. According to Fischbeck, the treatment could be possible for other types of muscular dystrophy.

Gag rule vote nullified due to low turnout

By RANDALL LANE

Despite a 71 percent vote opposing the Undergraduate Assembly election gag rule, the referendum to overturn the controversial classic ballot led to a low voter turnout. The referendum became the second successful referendum this year that did not attract the required 15 percent of undergraduates to vote. The referendum was passed by a 251-101 margin, raising its record to 8-5 for 1988.

The gag rule, which was imposed on candidates for UA elections in 1987, has been widely criticized for its potential to discriminate against minority candidates. In the Wharton School, the gag rule was imposed for the first time, because three candidates for the student body were deadlocked for the position of UA president. The referendum to eliminate the gag rule was proposed by UA incumbent, former Assistant English Professor David Margol Sarachek rate placards yesterday in front of Meyerson Engineering sophomore Daniel Ligon and College junior Margaret Sarachek, who is a student at Meyerson. The referendum, which was passed last night at a meeting in Boston University's Hill House conference room yesterday afternoon to present the University researchers are currently attempting to discover how the disease that causes the disease, and may lead to treatment that could cure the disease. According to the researchers, the researchers are looking at the genes that cause muscular dystrophy — a degeneration of muscles — and have recently learned that the loss of a gene causes muscle degeneration. Researchers at the Veterinary School have identified a genetic defect in dogs that causes muscular dystrophy, and are working on a treatment called genetic therapy. According to Fischbeck, the treatment could be possible for other types of muscular dystrophy.
Delaware frat temporarily suspended

By MATT HILL
The University of Delaware temporarily suspended recognition of the Theta Chi fraternity last Thursday, after the chapter pleaded guilty to four violations of the university's alcohol policy.

The exact nature of the previous violations is unclear. Following Delaware's Undergraduate Student Government Judicial System investigation of the fraternity's December 7 party, after which three students were found intoxicated by university police. According to University of Delaware Coordinator of Greek-life Affairs Mark Galaghery, the violations included serving alcohol to minors, providing intermittent service, and a violation of the university's official rules regarding hazing.

According to Galaghery, the fraternity did not appeal the suspension decision and another hearing is not expected. Theta Chi's new chapter would be able to re-establish its chapter in the fall of 1989. He added that Theta Chi's suspension would result in the franchise being revoked. But former Theta Chi President Mark Galaghery said that the three students have expressed interest in re-establishing the fraternity in the fall of 1989. He added that Theta Chi's suspension would result in the franchise being revoked.

University President Raymond Eddy, one of the fraternity's December 7 party, intoxicated by university police. Eddy explained that Theta Chi was cracking down on alcohol by making it look like they are serving alcohol to minors. But former Theta Chi President Mark Galaghery said that the three students have expressed interest in re-establishing the fraternity in the fall of 1989. He added that Theta Chi's suspension would result in the franchise being revoked.

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Eddy explained that although the fraternity was able to re-establish its chapter in the fall of 1989, he added that Theta Chi's suspension would result in the franchise being revoked. But former Theta Chi President Mark Galaghery said that the three students have expressed interest in re-establishing the fraternity in the fall of 1989. He added that Theta Chi's suspension would result in the franchise being revoked.

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Spotlight

A RAISING IN THE SUN

By NICKY SHAW

"Let's see what you've got," and are expected to do all the work themselves. "This play is the best of its kind," said the College freshman last week. "It deals with issues being dealt with on campus right now. We want everyone to be exposed to great pieces of American theater written in Black,\" she said.

The play, set in the south side of Chicago in 1959, will be performed in the Sun, later this month.

The new arts league production is a milestone in University dramatic organizations. The college's first major production, Six Characters in Search of an Author, was presented in the fall, their bus ran off the road. Instead of panicking, he was calm and collected. "I didn't think that it was going to happen," he said, "but when it did, we just kept going and waiting for help." He added that he believes the experience has made him a better person.

The intended English major, who said he was a "tomorrow's oak\" and was a leader in his high school's drama club, agreed. "I think it's important to learn that you can't give up on your dreams.\" He added that the experience has taught him the value of hard work and dedication.

He added that she thought the show would appeal to all students. "It's about life and living, and everyone can relate to that.\" She said she hopes that more people will attend the show and enjoy it.

According to local members, the production is not only beneficial from support from other groups, it has also helped community relations. "It's a great way to bring people together,\" said one group member. "And it's a great opportunity to learn new skills.\"
**On Campus**

**Events**

**NOTICE**
CUSP EVENTS are listed daily in the University Daily Pennsylvanian. Please review this listing for the days you plan to attend events.

**TODAY**

- **GET HELP WITH YOUR writing today in the Writing Center. **
- **TODAY'S BREAD**

**TOMORROW**

- **GAY AND LESBIAN GRUPE**

**WEKNEND**

- **ATTENTION FOREIGN STUDENTS**

**OFFICIAL**

- **STUDENT UNION**

**IN BRIEF**

**SCUE sponsors programs for students to pick courses, majors**

On **Friday,** some students who plan to find that academic colleges or faculties seek in the eye of the beholder.

In **conjunction with our week's full**

**In Brief**

- ** Executors to discuss entrepreneurship**

- **取消 tonight**

- **The Newman Center**

- **Christian Association**

- **Wednesday at 8pm.**

- **Santel**

- **Tomorrow's lectures**

**In Brief**

**Pre-registration to begin next week**

**The Black Student Union will want to members of the**

- **of the**

- **Butler Library**

- **with Student ID**

**In Brief**

**Friday, March 25. 8 00pm.**

- **Church**

- **of the Savior.**

- **Pius X.**

- **Town Ghosts**

- **of the**

- **University Symphony Orchestra**

- **in the**

- **in the**

- **by the**

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- **Capitalism for**

- **Atlantic Conference on Entrepreneurship which will be held this**

- **Karl Hess, who wrote**

- **J. Paul Getty, who**

- **Andrew Gomberg**

- **Sue Milloncv
Drexel applications up despite scandal

By CHRISTIAN MAIR

Admissions at the University or the Veterinary Hospital have refused to hold talks and release information to the press, she hoped to make the public aware of the mistakes by talking to the press.

By LISA SPIVACK

The Philadelphia couple charging the Veterinary Hospital have refused to hold talks and release information to the press, she hoped to make the public aware of the mistakes by talking to the press.

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Thanks for Telling Us

Jean Kirkpatrick spoke yesterday, but if you didn’t see her feel bad — no one else did either.

Despite the fact that Kirkpatrick is one of the most influential and interesting figures to have spoken on campus this year, Wharton officials did not schedule the forum for better attendance. Immediately after the floor was reserved, they chose Meyerson Hall, which was 400.

The obvious and predictable result was that most students did not get a chance to see her speak. Students did not get a chance to speak to her either. For the students, it would have been a disservice to the entire university community and the self-appointed spokesmen that all Wharton really cares about is its own image.

The risk of tarnishing the primary function of the University is to pay one manslaughter fine and to prevent Kirkpatrick from lecturing on campus in the future. After bringing into question the academic and moral integrity of the University by investigating Kirkpatrick in the first place, the university is on the verge of considering holding her academic event with the rest of the University at a less well-known venue. Wharton could have done better.

Education’s Main Course

By Evan Gahr

A lot of people think that the shops at Penn are great, but I have yet to meet a student at this university who didn’t think that the shops at Penn are great. The shops at Penn are great, because they place the University at the center of one of higher education’s most prestigious urban centers.

People understand that building shopping malls is really crucial to the entire university. The shops at Penn are great, because Penn gets its revenue from the shops at Penn. People understand that one number to rating your financial success is: How much money do you have left at the end of your entire year? If you have a lot of money left at the end of your entire year, then you have a lot of money left at the end of your entire year. If you have more money left at the end of your entire year, you will have more money left at the end of your entire year.

The food court will also just interest you in more food court. One main concern with the food court is that the food court is not open to the public. The food court is not open to the public, which means that the food court is not open to the public.

The University will now be able to offer a student the chance to take a full meal plan. 2.3 percent in increase in applications and a 37 percent increase in fast food establishments.

By Evan Gahr

The Curtis Organ Society had Irvine reserved all the auditoriums, and in this campus, and I am in the auditorium. Rather than recognizing the concept of double jeopardy which is a basic idea in criminal law, a Polish woman, “emphatically and almost all of that pales in importance to having a manager was a sufficient contribution to higher education well world the Pallasy S72.00 it costs. The ding in the freezing cold outside Cumaban.

There are many problems with this system that need to be addressed.

In the opinion of people who fit this description, there is a great deal of research being done in this area. People are different, yet it has probably been a difficult thing to discover. I was not so sure that I had discovered the right path, or even that I had discovered anything at all.

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About what must have been unforgettable speakers, the people who fit this description said: One thing that did occur to me that there was no pressure from Wharton.

Obviously Dean Russell Palmer made the con- scientious decision to keep the event essentially closed, because had anyone like you or me spoken on that campus this year, Wharton officials did not schedule the forum for better attendance. Immediately after the floor was reserved, they chose Meyerson Hall, which was 400.

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At 8:30, Kirkpatrick fielded questions from the audience and concluded her talk by asking them to protect their rights and to have a sense of mission. She then left the stage, and the rally dispersed.
Nicaraguan talks make progress

SAPOA, Nicaragua — Negotiators for the Sandinista government and Congress disagreed over the terms of a second round of talks. The talks, which began in Managua on Tuesday, are aimed at resolving the crisis in the Labor Department's Consumer Price Index that has led to a 9.5 percent increase in wages.

SALT versus Iran-Contra figures unveiled

WASHINGTON D.C. — Two key old-law charges that accuse several Iran-Contra figures of collaborating with Colombian drug lords lead to the advocacy of the defendants who claim the "same intent." But in another case, the charges were filed in 1986 as a sort of "syndicate" of other proposals to be used in the trial of the defendants.

Study: Stroke surgery may be risky

WASHINGTON D.C. — Ten percent of the elderly Americans who are eligible for food stamps when a family member is on strike, said they would have to cut back on food. Not only are two-thirds of the operations done on elderly patients, but also the surgery itself is performed too often on people who are unlikely to benefit.

FBI accused of harassment

WASHINGTON D.C. — A nearly 2-year-old lawsuit that accused the FBI of harassment by its agents was ruled legal. The former girlfriend of a black FBI agent was pressured by agents to make false statements about the man, who is suing the government for racial discrimination.

NATIONAL

Northwest announces smoking ban

NEW YORK — In a move some analysts called risky, Northwest Airlines announced yesterday it will become the first major U.S. airline to ban smoking on all its flights. Except those to and from Havana.

The ban, which will go into effect on Jan. 1, is a result of the stringent non-smoking policy that has been aimed at gaining new passengers and in order to make premature announcements.

"The airlines that can afford to lose a significant number of passengers because of smoking are likely to be less successful in the future," said one analyst.

"This is an extremely dynamic process and we have to be careful about making premature announcements," said another analyst.

The ban will affect about 5 percent of the airline's total seat capacity.

The new policy will affect all flights, including those to and from Havana, which is one of the airline's major hubs.

The airline said the ban will lead to a loss of income, but that it will be able to offset this by the increased revenue from the sale of non-smoking seats.

Northwest officials said they were not surprised by the move, since "the government has made its position clear on smoking in public places."
British cops to monitor IRA burials

Police yesterday said they would not allow relatives of soldiers killed in clashes from entering the cemetery as the bodies of two British soldiers — at rites last March — were lifted from a transport plane to a military air base near London as the bodies of two British soldiers arrived home and were buried. Moderate Roman Catholic disturbances at Saturday’s funeral attended by 25,000 people turned out for an emotional service for the soldiers.

The two corporals were dragged from their unmarked car, beaten, and economic sanctions. Thousands of large violent demonstrations have been substantially reduced. The phenomenon of large violent demonstrations has been substantially reduced.

President Reagan announced yesterday that he would go to Moscow from May 29 to June 2 for his fourth summit meeting with Soviet Premier Yuri Andropov, the first visit in a session he once described as "evil empire". The president and Andropov will begin their trip to Moscow by an American embassy meeting with Leonid Brezhnev on Moscow's 17th summit meeting with Leonid Brezhnev. The summit's intended centerpiece will be a five-day visit to Moscow from May 29 to June 2, the foreign minister said as he flew to White House following two hours of talks with the president. The summit announcement capped three days of meetings between Shehakian and Head of Soviet George Shultz.

Baked Sole et de Seafood Mama

Soldiers detain hundreds of Arabs in massive raids

Soldiers shot and wounded an Arab demonstrator in Jerusalem, and economic sanctions. The number of large violent demonstrations has been substantially reduced. The phenomenon of large violent demonstrations has been substantially reduced.

The phenomenon of large violent demonstrations has been substantially reduced. The phenomenon of large violent demonstrations has been substantially reduced.
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Gene defects
defective genes with healthy ones, ex-
cautiously answered that "there must
in Central America, the octogenerian
upholding that this country's system
stitution,
these men start their job. they already
his reason with humor. "By the time
lo four years," Burger said, justifying
ed by members of the House of
questions from a historical approach,
cepted random questions from the au-
condensed history lesson and then ac-
K(,ii(
Burger tells anecdotes of Constitution
will lead to more successful monitor-
the cancer — an approach similar to
number of lymphomas and leukcmu-
ning with clones of genes linked to a
Western Europe, Croce said.
are caused by defective genes.
experimenters are  hoping  for  clinical
answer all the questions from a
opinion about America's current role
impact of political science students.
DIAMONDS
College juniors Debra Fromer and Michele Ashamalla practice for their newest show.

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ever can now prepare you for
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test and receive a detailed computerized breakdown of your
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Burger tells anecdotes of Constitution
BURGER. From page 1
condoned historical issues and then ac-
cepted random questions from the au-
cides, which was mainly comprised of
political science students.
The topics ranged from questions
about the Warren Court to Burger's opin-
on America's current role in Central
America, the octogenerian justice did
not really answer her question.
"I know he can't comment on the
justice's
opinion on the greatest weakness of the
Court but he did answer all the ques-
tions from a historical approach and skirt
the

Gene defects
GENEFACTS, from page 1
defective genes with healthy ones, ex-
periments are hoping for clinical
results.
In addition, Warren Associate
Director Carl Croce is studying geneti-
ically-linked cancer. In 1982, Croce dis-
covered that certain cancers are caused by defective genes.
The genes, called oncogenes, have been linked to leukemia lymphomas, the most common malignity of the
blood in the United States and Western Europe, Croce said.
to find the mechanism of activation of the
cancer — an approach similar to that of the muscular dysrophy
studies.
According to Croce, the most im-
portant application of the study is the
ability to detect cancer cells, which
will lead to more successful monitor-
ing of therapy.

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A low turnout nullifies vote on student referendum

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The Daily Pennsylvanian
4015 Walnut Street
transferred electricity into the buildings this service. According to Warren, most are housed in basements or furnace rooms. The University needs to replace the transformers because of some problems. Warren said that the transformers are electrical - distribution transformers and must either be free of PCBs, or be 100 percent fail-safe with regard to PCB heat exposure. PCCPs, polychlorinated biphenyls, are hazardous chemical compounds that can be exposed to heat and are released into the atmosphere as liquid. They have also been found to be carcinogenic. Facilities Manager Vice President Arthur Golden said last semester that the University is in the nation to begin removing transformers before the 1990 deadline. Officials from the Philadelphia office will come every October.

At the Houston Hall site the old transformer will be taken out at a time. Because Houston Hall is situated on a hill and is not as close to the student city, there will be temporary no back-up.

"To lose the backing transformer would be a disaster," Warren said. The walkway between Houston Hall and says that the hall has been mostly blocked off while work has proceeded on the project, and the walkway has been used as an emergency entrance to Houston Hall are still acceptable.

Houston Hall Manager Tom Hemsley said yesterday that the work has affected the building so far.

Officials from the University Office of Environmental Health and Safety have been on site every transformer removal which has been handled by Commercial Electrician Matthew Finucane, staff members to monitor location and placement of equipment and act in the event of a spill. Finucane added that the major effect of a spill would be soil contamination and not air contamination.

Finucane also said that his office has not experienced any major problems thus far. "Nothing has gone wrong from an environmental standpoint," he commented yesterday. He added that the project was "an ambitious task" for Physical Plant to undertake. Warren said that the first transformer was complete last October. The latest part of the project to be done was the removal of two transformers. "We are removing existing equipment and installing a new transformer that serves the Hospital of the University of Pennsylvania and the Medical School." The GE contractors completed work on the Graduate Towers transformer during Spring Break, and one Houston Hall is complete, transformer in the Clinton 2020 foruchs said.

College freshman Rebecca Rutberg said last summer in the nation to begin removing transformers before the 1990 deadline. Warren added that the University will be able to read and understand Greek authors' work in the original language. "I've been especially interested in the last four years in Greek, which is where I've been living," she said. "It's not something I was able to do in the last few years, so I'm really looking forward to this change." Rutberg said that in order to enter the prestigious program, she had to submit scholarly papers to a jury. She added that his study in Rome will focus on fourth-century Naples.

"What I'll be working on is the study, translation and interpretation of classical Latin authors in Naples in the 1300s, when [Deceanome author] Boeciana was there," he said. "I've studied Chaucer extensively, but I can't go back to the period."

"My own idea is that the work is going to help the text," she said. "I've been interested in how the text is going to help the text." Rutberg said that he will be working on the Graduate Towers transformer, which is the last of three transformers.

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SCUE to offer majors fair next week

SCUE, form page 4

Stephens added that the fair has little effect on the counseling activities. "In recent years, the number of students attending and finance has been increasing," he continued. Stephens said that he is unaware of any majors that have not attended the fair. Warren was quoted as saying that the fair has increased interest in international relations.

Stephens added that the fair is a "fantastic place" for students. "I've never known another professor who..." he said. "I don't think any other professor has the kind of enthusiasm that he has." Stephens is a scholar and a teacher. He added that several prominent people have attended the fair. "They go and..." he said. Stephens said that he thought he was a "fantastic place" for students.

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Gymnasts set to compete in ECAC Championships

By Karen Willard

Penn gymnasts are coming off a strong finish to the regular season that has them ready to set aside the mistakes of the past and begin focusing on the future.

"We've just got to move on from the past and start working on the future," senior Karen Rossmann said. "We've got to forget about the past errors and concentrate on the mistakes we need to make."

The Quakers' season began with a disappointing 37th-place finish at the NCAA championships. They then moved on to the ECAC championships where they placed 12th. Next, they took part in the NCAG championships where they placed 11th.

"The girls are really excited about the ECAC championships," senior Karen Rossmann said. "We're really looking forward to competing in the ECAC championships. It will be a great opportunity for us to show our true potential."
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Baseball holds off St. Joe's, 10-7
Ravo, big bats help boost Quakers past Hawks

Dan Hollander

W. Lax looks for consistency at West Chester

By DAN HOLLANDER

Narbonne, Pa. — A near-in is not all that the Penn baseball team gained yesterday against St. Joseph's. 

So, no, the Quakers defeated the Hawks 5-3, in Narbonne Field, giving Pen in 8-7 win in their sixth game. That win emerged from a four-run eighth inning. 

Yet in a game which was called after seven innings due to darkness, the Quakers pockets enough to win.

Quakers had two or more hits off the three St. Joe's pitchers, including center fielder Tom Chambers (three-for-four, three RBI, two runs scored, two singles and a trip to the Oven), and Penn placed three runs in the first inning and four in the fourth, and then added a two-run 10th-inning Hawk.

"The young guns are trying, while the older guns — me, Goffle [Hoofich], Tom [Pfenners] — are trying to come around," Chambers said, "which is a good sign as the league season starts."

With the Quakers' Eastern Intercollegiate Baseball League season kicking just around the corner, Penn needed to get its offense on track and gain necessary confidence for the season.

Please see BASEBALL, page 14

W. Lax looks for consistency at West Chester

By GAILA ESPIGOZA

Fourth-ranked Quakers seek to improve on offensive end

Penn's Brian Shortill (right) slides safely into third base yesterday in the Quakers' 18-7 victory over St. Joseph's. Penn has won five of its last six games since March 16.

Softball takes new attitude to W. Chester

By GALINA ESPINOZA

Ask the Penn softball team what they're trying to fix. They might mention hitting, or fielding, or their defense. But what they'll probably not say is: "Our batting average.

"We're not trying to fix anything," junior pitcher Chris Pancsak said. "That's not our goal. Whatever happened before is being left in the past."

The Quakers (13-4), 4-0 Pennsylvania Association of Intercollegiate Athletics for Women are hoping their attitude will help as they gear up to face the Rams (2-2) tomorrow. Women's lacrosse team has obviously been doing something right. With the Quakers opening strong with a 3-2 victory before they faltered in the second half.

When the Quakers opened strong with a 3-2 victory before they faltered in the second half.

So as Penn (1-1) travels to West Chester today (Farrell Stadium, 3 p.m.), the Quakers will find out how much they've changed since then.

"My main concern is not to get caught up with winning, losing or rankings," Head Coach Anne Farrell said. "We're very optimistic about this season, and we're not on our minds. Whatever happened in the past we're not thinking about it."

"One thing we learned last week was that the Van internet is our internet," Penn sabre Chris Owen said. "We've had a taste of it against Loyola. I think everyone has to continue working hard.

"We've been working together offensively," said Coach Anne Farrell. "Offense is the key to the game.

"If we can maintain possession of the ball, then we will be strong," West Chester head coach Karl Krueger said. "That has been a problem in the past."

"If we have to stay in the game mentally," announced形势, "we're very optimistic about this season, and we're not on our minds. Whatever happened in the past we're not thinking about it."

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Scoring system gives V.I. Fencing shot at NCAA title

By ALAN SCHWARTZ

This week's NCAA men's fencing championship was not only an opportunity for Penn's Alan Weber, but it also represented a chance to improve on his performance from last year. 

Weber, who placed first in the 500-meter race, says that his main goal for this weekend was to "be a lot more consistent than last year." 

"One thing we did was to work on our form..." Weber said. "I think that's where we really need to improve." 

"I'm definitely going to try to win the title because they'll know a set of dances up for the title," Weber said. "Penn 1988 National Fencing Champions!!"

Weber had his sights set on winning the tournament, but he didn't want to risk losing his second straight title. 

"I'd like to try to win this year," Weber said. "I think I can win this year."

The tournament's scoring system could make the Quakers' quest easier. The Lions have earned points in that depth in the last few years (and have compiled a 9-3 record in dual meets this season), but this advantage will be nullified by having only one fencer earn points. "The way the tournament is set up is to win the event," Weber said. "This year, we're the driving force behind the points. If our guys have a lot of good days and their fencers have a lot, we could definitely win the whole thing." 

The Men's Sabre team, which includes Weber, has been working hard to improve their performance. 

"The team has been very consistent," Weber said. "The Men's Sabre team has been very consistent." 

Ultimately, the Quakers need to work on their consistency in order to win the tournament.

Please see FENCING, page 14
POLITICAL JUNKIES

Candidates’ lackeys find a road to respectability

The Reincarnation of D.O.A.
The Talking Heads Get Back to Basics
Couch Potatoes: Scourge of the Earth?
Greetings in the name of ever-loving, ever-fearful Emperor Haile Selassie I, more commonly known as Jah Rastafari.

Yeah. Yeah. Rastaman vibration, positive.

This week, 34th Street — the magazine with the South of the Border disposition — takes a bleary-eyed jaunt through Babylon by bus.

Our journey begins with intrepid Street correspondent Ken "Gonzo" Howard, who has been given a most perilous assignment. His mission: to infiltrate the sun-drenched nether-regions of Jamaica, crammed as much depravity into one week as a single human can, elude the nefarious clutches of the law — and live to tell.

Anyway, while we editorial troglodytes basked in ghastly green Mycro-Tek rays to produce this edition of bathroom fodder, lucky Ken was soaking up rays of a more pleasant sort — sun rays.

Now maybe we pale-faced, our brains have shriveled up the sun too long. And maybe the faces of our brains have shriveled up along with our physiques. But none of us can figure out what Ken's story is actually about.

Not that you have to schlep to Jamaica to find a Babylon. If you can't scrounge up the air fare to Montego Bay, we have a more immediate substitute for you — the den of iniquity at 1600 Pennsylvania Ave.

If you think Mike Dukakis, Paul Simon and Dick Gephardt are the most boring people on the face of the earth, just imagine what their campaign workers must be like. Sounds pretty scary, doesn't it?

Well, believe it or not, that's just what we editors — incorrigible sadists that we are — asked feisty Debbie Abrams to find out. The former Daily Pennsylvanian beat reporter had to tap all her journalistic resources to elicit a smidgen of personality from these self-proclaimed "political junkies."

After a highly agitated Debbie returned to the office with tears in her eyes and clumps of (her own) hair in her hands, we told her to forget personality and settle for finding a pulse. Sor did business, this newspaper stuff.

If you've ever wondered what makes these pamphleteering vermin tick, check out Debbie's revealing story on page eight.

After these two exotic expeditions, we know it's a real bummer to return to the rancid shores of Philly. So to make your splashdown a little more bearable, we combed the city for some good tidings. Guess what we discovered? At long last, something scrumptious is cooking in Philly's musical underground.

Street man-about-town Marc Fernich dropped in on Electric Love Muffin this week, and he reports that the erstwhile hard-core chefs have risen from the humblest origins to become Philly's hottest rock and roll band.

One last note — special thanks go out to patron saint and editorial juggernaut Jackie Sufak. After editor-in-chief Robin Fields went down with an acute earlier in the week, Jacki came off the bench and belted a pinch-hit grand slam. Now, why no! sit back, order a pina colada, throw on some Bob Marley and enjoy your skank through Babylon.

Later, mon. — The Editors
Guilty palette

Artist Anselm Kiefer explores WW II’s effects on Germany’s state of mind

By Adrienne Zicklin

Referring directly and indirectly to the German guilt associated with World War II, Anselm Kiefer’s exhibition at the Philadelphia Museum of Art is filled with lugubrious tenor.

The Holocaust and its ramifications represent a sizable portion of Kiefer’s subject matter and can’t help but saddle the viewer with a heavy emotional burden. In the current void of artistic insight and creativity, his work provides an intense and thoughtful vision.

But it also presents a great artistic controversy. How can a theme as potent as the destruction of cultures be anything but moving? By choosing the Holocaust, Kiefer forces a response. He is hedging his bet; Kiefer’s choice touches a raw nerve in most everyone.

The artist uses traditional materials in an unconventional format. He generally paints on canvas, but will attach natural materials such as grass and weeds or lifeless elements such as sand and metal. The dead vegetation matches the earth tones of his somber paints.

Kiefer further sets the morbid tone through the vast size of his works. They are no living room touch through the vast size of his materials in an unconventional format. He generally paints on canvas, but will attach natural materials such as grass and weeds or lifeless elements such as sand and metal. The dead vegetation matches the earth tones of his somber paints.

One particularly chilling sight is the monumental “Germany’s Spiritual Heroes of 1973.” In the 123 by 269 inches of burlap sewn together, the artist illustrates the interior of a charred building. Only flames and wooden beams remain.

Even potentially living materials are used as representations of ruin. Trees, a common element in his paintings, are always depicted as dry wooden skeletons.

In the 1974 watercolor “Reclining Man with a Branch,” for example, a lying figure holds a dead branch from which blood trickles. That a tree could take on such a bleak aura underscores Kiefer’s unsettling thesis.

It is difficult to assess precisely Kiefer’s aesthetic sensibilities because of the potency of his subject matter. The themes cannot be dissociated from their format.

His style parallels the earlier work of German abstract expressionists such as Munch. Kiefer roots his works in reality, but significantly distorts size, scale and color. He also unnerves the viewer by using materials that create a strong tactile quality.

Although Kiefer is reluctant to speak about his work, one can easily observe his sense of hopelessness and futility; his works seem to be earnest responses to his country’s guilt. He does not try to provide hope or excuses for the German atrocities. Instead, Kiefer concentrates on the emptiness of postwar Germany. His motifs of empty architectural space, burning and dead presentation of plants and land evoke this barrenness. His rare use of human figures contributes to the hallowed soul he tries to invoke.

But Kiefer is obstinate about revealing his own nature. Born in 1945, he studied law before switching to art as a means of expression. Beyond that Kiefer is unwilling to provide details about his background, arguing that the information will hinder the viewer’s appreciation of the spiritual and philosophical aspects of his art.

He places further demands upon the observer’s imagination by incorporating forces as varied as German war plans, Wagnerian opera and Norse myth — not to mention Jewish mysticism. To fully appreciate Kiefer’s art one must be well-versed in German history and culture.

In a 1981 painting, “Interior,” Kiefer draws on the architecture of Albert Speer. In “The Red Sea” the biblical story is depicted in a German context. Here, recalling one of his past works, Kiefer includes a red-stained bathtub. Kiefer’s artistic indulgence of alluding to his previous paintings seems to point to a smug lust for immortality.

The artist attempts to mirror the techniques of older painters such as Van Gogh and a fellow countryman, Caspar David Friedrich, in a questionable effort to join such illustrious company.

In addition, many have criticized Kiefer for wallowing in Nazi horrors when there are current tragedies that must be addressed, such as the presence of two Germanies.

Kiefer, however, argues that Germany has not yet resolved the disaster of its past and therefore cannot successfully grapple with any more recent issue. He asserts that the root of Germany’s inability to wrestle with more exigent concerns is the unresolved stigma of the Holocaust.
Code blue
Quaid can't rescue 'D.O.A.' remake

By Dale Mazer

T he Rocky Morton and Annabel Jankel remake of the 1948 film noir D.O.A. has a promising premise that more talented directors could have made into a gripping psychodrama.

Unfortunately, the film disintegrates into a series of interesting fragments that fails to form a consistently suspenseful or thought-provoking whole.

The action centers on Dexter Cornell (Dennis Quaid), a hapless English professor who discovers he's been poisoned. In the 24 hours he has left to live, the intrepid Cornell is determined to solve his own murder case.

The film begins and ends at the police station, where Dex recounts the story of his death. Shot in ominous black and white, these book-end sequences illustrate Dex's fear of imminent doom. Color washes in as he flashes back over the events of the preceding 36 hours.

Although Dex is revered by his students for his novels, his peers castigate him for resting on his laurels. Once a hot young author, Dex has developed a protracted case of writer's block. Figuratively, then, he has already been "dead" for many years.

On top of his literary frustrations, the teacher is also a victim of domestic turbulence. His wife, sensing Dex's emotional death, unceremoniously leaves him.

As its title implies, D.O.A. is fraught with such life and death contrasts. Some of these hinge on implicit or explicit irony. In the painfully obvious bathroom scenes, for example, Dex purges his bodily wastes, but still cannot flush the poison from his system.

But such catharsis still works for his naive cohort, Sydney Fuller (Meg Ryan). When she goes to the bathroom, her arm is fondled by Dex's hand, she frees him from his lethargy and imbues him with the desire to find his killer.

The plot, although packaged as a cerebral whodunit, is actually closer to a murder/suspense/action popcorn flick. What begins as Dex's quest to find his murderer soon becomes a compulsion to identify the person killing everybody he knows. Blood and guts are not spared as people are hurled from high-rise buildings, bludgeoned into submission and drowned in tapiots a la Arnold Schwarzenegger.

Since viewers know from the outset that this is a murder mystery, they are free to concentrate on how the poisoning actually occurs.

The cameras work leading up to the poisoning is magnificent, as Max Headroom creators Morton and Jankel lavish the sinister modicum of interest. Everything proves so predictable that Dex's poison has created the illness. In this portion of the film, psychology and plot perfectly mesh. But once Dex realizes his fate, any pretense to realism goes out the window. With all the bloodletting, it's hard to appreciate subtle mental nuances. Even more disorienting is the abrupt switch from taut, carefully-wrought thriller to rapid slice-o-rama.

To make matters worse, Morton and Jankel try to compensate for the glaring lack of narrative tension. They desire to Money and the law on the streets, a 定 d - O . A . a 111 - like story would be reduced to a soap opera.

Throughout his ordeal, Dex suffers from fainting spells lifted straight from Vertigo. By film's end, the viewer comes to expect these swoons and ceases to be horrified by them. Dex's wife also succumbs to dizzyness, ruining the notion that Dex's poison has created the illness.

Plot and direction notwithstanding, Quaid gives an admirably believable portrayal of a tired, frightened man in the waning hours of his life.

In action and in reflection, his character goes through all five stages of giving in to death, from denial through acceptance. Quaid credibly delivers even his most inane lines, including this mid-scuffle gem to a strong-armed bodyguard: "Don't fuck with me, Bernard. I've had a bad day." Ryan's performance, however, is less than satisfactory. Her tears seem contrived, and she acts more like an adolescent than a young adult. Simply put, she just does not look 18 anymore.

While the concept behind D.O.A. is terrific, even Quaid's strong performance can't rescue the film from its heavy-handed directing and flawed second half.
Poor little red boy

By Sarah Dunn

Richard Benjamin’s Little Nikita is a study in a way to video purgatory: a) a sorry excuse for thousands of Tiger Beat subscribers to watch River Phoenix in a rainbow assortment of muscle shirts; c) a thorn in Sidney Poitier’s flesh; d) all of the above.

The film might have made an interesting afterschool special. An American teenager, Jeff Grant (Phoenix), learns that his parents are Russian spies. Considered “sleepers,” they have been inactive and in deep cover since they were dropped over the Canadian border 20 years ago. Now American suburbanites, they own and operate a plant nursery out of their garage.

Meanwhile, a double agent codenamed Scuba (Richard Lynch), is blackmailing the Soviet government, killing their sleeping agents one by one. He is The Bad Guy, complete with flip-flops and bell bottoms.


 phoenix, the quintessential teen dream, has been rising faster than yeast. And with Sidney Poitier in his usual hot cop role, how could the film fail?

Quite easily.

For example, most people would agree that two Soviet spies would keep their voices down if they were ever arguing on a crowded boat. Especially if that boat, packed with patriotic Americans, were cruising in the San Diego Bay alongside the mammoth gray walls of a U.S. Navy ship.

Even people who have never read such spy novel greats as Ken Follett or John Le Carre would never be standing on deck, waving their arms like madmen and shouting in Russian.

John Hill and Bo Goldman overlooked this minor detail of espionage protocol along with about a dozen others when writing the screenplay. Perhaps not everyone is well versed in international undercovert etiquette, but a bit of reality (or even made-for-television authenticity) would have made Nikita easier to swallow.

Director Richard Benjamin, veteran of that paragon of comedy The Money Pit, once again falls monumentally.

Unable to create anything of value from the vacuous screenplay, Benjamin is reduced to a brain-dead technician working with broken machinery and rusty tools. Stilling a cheap murder scene from Psycho, he proves unimaginative and formulaic.

Phoenix is much wimpier, both in body and performance, than would be expected. The newest idol of the ankle-biters, Phoenix should spend more time in the gym if he ever expects to take his shirt off on screen again.

In one scene, after sharing a kiss, Phoenix and his girlfriend both grab for their...sandwiches (fooled ya, didn’t we?). The segment is drenched not with teenage awkwardness, but by a surprising bout of bad acting from a younger whose performance in Stand By Me catapulted him to prepubescent stardom. Phoenix recites his lines with little interpretive inflection and adds no life to his already stereotyped character.

Poitier fares a bit better, but he also is hindered by the shallow script and inane storyline. Although in previous films Poitier combated prison escapes and even the Viet Cong, he just can’t manage to believably battle the Russians.

Doesn’t matter. This film lost the war long before any cameras started rolling.
Candidates' lackeys find a road to respectability

From his headquarters on Second Street, Auglnick, who coordinates volunteers around the state, said last week that too many political opportunities exist now to warrant spending the near future with his books. In return for the long hours, those in positions like Auglnick's make between $750 to $1500 a month; Dole's state directors earn from $3000 to $5000. The job can be brutally short-lived.

Auglnick says he supports Dole for ideological, rather than mercenary, reasons. If the Kansas Senator fails to win the party's nomination, Auglnick says he will not work for another Republican candidate.

"I wouldn't go work for George Bush," he stresses. "There are the New Mexico congressional races. I really think that I could find a place there. But right now this [Dole's campaign] is my home and it would take a crowbar to get me out of here."

In a sense, young activists are political fodder for candidates' organizations. In return for the practical experience they gain, they help increase the scale of campaigns.

Penn History Professor Michael Zuckerman, who teaches a course on the '60s, says that while students have long been an active part of the campaign process, their presence has become increasingly significant.

"The coming of the primary systems has made it possible for [students] to have some kind of say," he says.

As late as 1968, the most important party selections were made at official levels and at national conventions. Younger politicians wanting a piece of the action would work for the local party organization.

After that election, however, supporters of the unsuccessful anti-war candidates Eugene McCarthy and Robert Kennedy were able to make rule changes for the Democratic party. State primaries were made more important beginning with the 1972 election.

But the real surge in student involvement came in the '70s, according to Zuckerman. Young volunteers were a major factor in George McGovern's Democratic nomination. Staffers like Gary Hart, his campaign manager, cast a romantic image of a "young people's campaign" and attracted many politically inexperienced workers.

Michele Altemus, Eastern Pennsylvania coordinator for the Dukakis campaign, came to the political arena out of such a sense of contribution.

"I think electing politicians is important," she said last week. "It's important to work... with issues, work with something you believe in."

The days of the political neophytes may be over, however. Altemus had been through Vice-President Walter Mondale's presidential campaign in 1984. Law school at American University had taught her that the campaign process fed on organizational skill, as well as idealism.

The grind of campaign work fosters a team-like mentality. Before beginning work on the Dukakis campaign, Altemus had said she might consider working for a competing candidate if Dukakis were to drop out of the race. Now, after nine months of campaigning, she has doubts she would join another.

But Altemus has the advantage of working for a front-runner. Many one-time staffers for the campaigns of Gary Hart and Joseph Biden filed to other campaigns after the Senators' respective withdrawals. Auglnick represents the politically ambitious and...
Altemus the traditional progressive, other campaign workers might be considered idealists, drawn in by the message of their candidate. Henry Piper, a state coordinator for the Jesse Jackson campaign, said last week that he has considered Rev. Jackson "a serious candidate" for 10 years.

"My real interest is not in politics as such," Piper says. "My real interest started with my study of Martin Luther King."

A law student at Temple University, Piper says that Jackson represents the "reawakening of a slumbering activist movement that has been dormant in this country since the Vietnam War in the '60s."

"It's easy to get hooked because it's pretty exciting," Piper says. "There are a lot of benefits that I didn't anticipate," he adds. "If you meet enough people, you'll up move quickly in a campaign."

Noel argues that a candidate "can lose and still win." He cites former Arizona governor Bruce Babbit, who ran an uncontroversial race before withdrawing in February, and might be have a better shot at the nomination in 1992.

"You want to align yourself with a good name and position yourself for future races," he says.

Debbie Abrams is a Penn College Sophomore and a staff member of The Daily Pennsylvanian.
In the mad grips of a fierce ganja high — stoked by the endless line of rum punches finding their way into my throat. No ordinary assignment. No ordinary island. Jamaica is a way of life and I am sent to cover it. The Jamaicans that I meet, Joe Cool, Fabulous Radcliff, Dr. Feelgood — the beach combers, the Rastafarians zoned out on unknown quantities of marijuana, swaying with squinted eyes to the loud beat in the darkened night — share one big island concept of "no problem." Who the hell has problems when wandering in a marijuana haze through the hot days and breezy nights? Yah, mon.

The American college student is a proud animal. Wherever he travels he exports America. School T-shirt. Ray-Bans, a certain notion of the sort of concept of "no problem." Who the hell has problems when wandering in a marijuana haze through the hot days and breezy nights? Yah, mon.

"Where are you staying?"

In Jamaica, land of nude beaches, the Americans are the ones with their clothes on. This makes them easily identifiable when working the beach. It also creates problems. American males, unacquainted with this practice, are at a loss for how to respond to the European and Canadian women. The idea is to consciously ignore it, to demonstrate that it's no big deal to see a woman sunning herself in all of nature's splendor. But a lot of heads turn, tongues hang out of mouths, trailing down the shoreline. American males have well-tanned tongues.

"What school are you from? Where are you from?"

Hollywood and megacorporate beer companies have hyped spring break — forming images for the thousands of money-laden-ready-to-party-fucking-all-right college students around the country. These celluloid images lurk dangerously in the collective subconscious. Drink Bud. Bud is good. The night is getting weirder. The Jamaican trying to sell us things are as thick as mosquitoes, and as persistent. Every mind altering substance, food or craft you could desire, they have. And if they don't have it now, they'll be back with it in half an hour. They walk the beaches and hang by the side of the road. Every day the sun comes up and heats the island. Every night the breeze kicks the burning scents around on layers of warm air.

"How much, mon? You want to trade?"

They constantly roam the beaches, walking back and forth with their carved walking sticks, aloe plants, beads and black coral earrings. And questions: "You want ganja? How about a moped tour? You want to go horseback riding? Hey mon, come here, I want to show you something." If you look in their direction you've had it — they'll stick on you until you buy something or make a rude exit. One of the pot fiends I was with would pit one beach comber against another, driving down the price of ganja to bargain basement prices.

In Jamaica, land of nude beaches, the Americans are the ones with their clothes on. This makes them easily identifiable when working the beach. It also creates problems. American males, unacquainted with this practice, are at a loss for how to respond to the European and Canadian women. The idea is to consciously ignore it, to demonstrate that it's no big deal to see a woman sunning herself in all of nature's splendor. But a lot of heads turn, tongues hang out of mouths, trailing down the shoreline. American males have well-tanned tongues.

"What school are you from? Where are you from?"

The sun sears. The salt water burns. And so do I, all day, until the sun falls over the horizon. But goddamn it, I'm going to get a tan. I leave orders at the rum bar in the customs building. Nothing eases the tanning.

"Big deal to see a woman sunning herself in all of nature's splendor. But a lot of heads turn, tongues hang out of mouths, trailing down the shoreline. American males have well-tanned tongues."

"What school are you from? Where are you from?"

American males have well-tanned tongues. The colorfully adorned, though mildly corrupt cops of the island have been known to nail people occasionally. While bribes are not out of the question, Jamaicans tell me that sometimes cops will hint at a bribe and then bust you for it. The best advice is to not travel with ganja — since you can find it anywhere — and don't walk up to a cop and
blow smoke in his face.

Americans hang on the beach frying, rubbing on combinations of sun tan lotion while the Jamaicans with crazy grins on their faces amble by. They work in long pants and T-shirts, looking as if they shop from a Sears catalog with their eyes closed. Brown polyester dress pants and green tank top, maroon pants and a purple shirt are some of their fashion nonstatements. Anything they can get. And it doesn't matter.

One American notion they embrace adeptly is capitalism. They know their market well. One crazed native buzzes the beach on a motorcycle, selling ice cream from a cooler strapped onto the back of his bike. Kids hawk peanuts and Coke and 7-Up along the shoreline. Steeped in a marajuana high, it's like some bizarre baseball game at the sea. these kids screaming "Peanuts. Coke, 7-UP", you want some mon?"

"Hey mon" and "yah mon" fill the jamaican vocabulary. Hip Americans make a point of using it in every third sentence. Some sunburned, blond 40-year-old Nazi from the Midwest is particularly persistent. He stumbles around drunk, high and coked up, grabbing at female hotel employees and bellowing "Hey mon" to anyone resembling a Jamaican. A U.S. ambassador in every sense of the word. I shudder on my towel.

One night I check out Rick's. Rick's is the bar where the American college students go. It's a place where everybody looks vaguely familiar and you feel like you're going to bump into people you know. Billed as the place "with the greatest sunset in the world," it is perched on cliffs overlooking a clear light blue Caribbean sea. At 6 p.m. students gather here gripping daiquiris and Red Stripe Beer (noted domestic brand). Fashionably dressed, bronzed, beads hanging from their hair, they hang out in chairs and dangle from the rocks, awaiting sunset.

They point themselves westward. It's like watching fireworks. Everybody stares at the glowing red ball as sinks beneath the spinning earth. When the last slice of fire drops below the horizon the crowd breaks into applause, takes some snapshots of friends, and scatters for the night's entertainment.

It's hard to tell where the high begins and reality ends. When the brain is saturated with marijuana and booze for days on end you begin to notice only big changes in perspective. Like the night I couldn't move. One friend with a grin on his face was slamming his head into the wall, and another was speaking in tongues. That's when I started to notice that something weird was going on. Almost too much for the body to take. But I've found that the brain's a remarkably resilient chunk of gut. Rest on the beach and a few papaya daiquiris will usually balance things out.

Which brings me back to the assignment: spring break, cover it. American college kids love to get royally fucked up over the week-long spring vacation. It's a good break from the general routine of partying from Thursday to Sunday. They will do anything to achieve an altered state over break. And when you bring these money-laden, wild-eyed masses of quivering party flesh onto an island with dirt cheap ganja by the pound and six bottles of rum per square inch of island space, well, someone's going to have a good time.

There are no problems in Jamaica. Yah mon.

Kenneth Howard, a College senior, is a staff member of 34th Street.
Talking Heads dress it up
The original Thinking Man's Band rekindles its creative spirit

By David Arnold

Back in the late '70s, Talking Heads were hailed as purveyors of truly intelligent new wave music. As the phrase “new wave” became meaningless during the '80s, the band moved further and further away from its characteristic experimental bent.

Surprisingly, Talking Heads' latest LP joyously reaffirms the band's commitment to mind-expanding excellence. A consolidation of art pretensions and '80s pop sensibilities, Naked bristles with the energy of a band reborn.

Before Naked, Talking Heads had not resided near the cutting edge of anything since 1980's Remain in Light, a revolutionary combination of ethnic rhythms and sophisticated art rock. Leader David Byrne and company have been experimenting with avant garde status for the last several years without really knocking established musical norms.

This is not to say that the Heads have been less than worthwhile of late. On the contrary, 1985's Little Creatures and 1986's True Stories constitute some of the decade's most polished and engaging pop. What's missing is the spirit of experimentation that made albums like 1979's Fear of Music and Remain in Light so indispensable.

As if sensing this flabby complacency, Talking Heads decided to try something different. Recorded mainly in Paris with an intercontinental flock of trendy musicians, Naked benefited from advances in technology that would it be a return to the Heads of Remain in Light.

The first few bars of the opening cut, "Blind," prove that the rumors were a gross misstatement. Sure, the vigorous rhythms and impressionistic lyrics of the song sound a bit like Remain in Light, but "Blind" is infinitely lighter. It filters old-style Heads through Sly Stone and a glibly Vegas version of Graceland. In a similar vein, "Mr. Jones" has a tacky horn arrangement that belongs in a Wayne Newton revue.

But just when you think David Byrne has ditched his Stop Making Sense mega-suite for something in purple velour, Naked reveals its shrewd logic. "Blind" and "Mr. Jones" are just the breezy (and irresistibly catchy) introductions to a deceptively artful LP. Little by little, Naked reveals a fresh mixture of incessant grooves, mostly lyrics and the inventive melodies that kept Byrne and company atop the charts throughout the '80s.

Unlike the material on the last two albums, Naked's tracks were not composed in strict verse-chorus song form. The band laid down working rhythms in New York and switched to the European flavor of Paris to record the primary music. After returning to the States, Byrne completed the vocal melodies and lyrics. The result sounds much more organic and unpredictable than the polished professionalism of True Stories.

Ironically, the guest musician who makes the biggest mark on this "world music" album isn't a member of what the liner notes call Paris' " exploding international music scene." The MVP here is ex-Smiths guitarist Johnny Marr, who graces four tracks with some spunky rhythm guitar. Other participants include keyboardist Wally Badarou and Kristy MacColl, wife of co-producer Steve Lillywhite.

Two conventional '80s Heads songs flew out with playful polyrhythms. "Totally Nude" and "(Nothing But) Flowers." Naked's most accessible tunes. Lyrically, the two tracks argue about the joys of the jungle life.

In "Totally Nude," Byrne brags that "we don't need clothes and we don't need money" in nature's blissful hideaway. In contrast, "(Nothing But) Flowers," set in a future devoid of modern "civilization," finds Byrne lamenting the lack of "lunky tunks, Dairy Queens and 7-Elevens" and the fact that "Once there were parking lots/Now it's a peaceful oasis." He concludes the track with the dead-on estimation of a modern man's reaction to the Tarzan life: "Don't leave me stranded here/I can't get used to this lifestyle...."

The rest of the LP continues Talking Heads' leisurely journey into experimental territory. "The Facts of Life" features Remain in Light-style electronic soundscaping combined with cold, choppy vocalizing. This stark backdrop accompanies a lyrical restatement of Darwin's theory of evolution. [The monkey on the cover is no fluke — at times Naked is darn near a concept album about the links between us and our chimp friends].

Unfortunately, Naked's most intriguing song is on only the cassette and CD versions. "Bill," a hauntingly melodic track with spiritually tinged lyrics and Jerry Harrison's evocative slide guitar playing, epitomizes the band's apparent purpose on Naked: to incorporate its early, experimental approach in a truly human, emotional context.

A better Naked would have included "Bill" on its vinyl incarnation and ditched "The Democratic Circus." The latter's laborious rhythm simply cannot support a good melody: it's downright painful to hear Byrne screech "Gonna rain, gonna rain, gonna rain, gonna rain" over a jarring, uncomfortable backing track.

Naked has its flaws, and most of the LP's tracks fail to live up to their potential. Still, it exposes a creative spirit that has been missing on most Talking Heads records since Remain in Light. In that respect, Naked is the first real Talking Heads album in a long time.

Judgment day
Overproduced 'Starfish' fails to resurrect The Church

In its infancy, The Church created ethereal jangle-pop of cathedral-like elegance and grace. But lately, this Australian quartet has been so caught up in perfecting its trademark echoing, shimmering, choredoed sound that its songwriting has gone off the rails.

The Church is still attempting to break the American market by generating more accessible (read: boring and cliched) material. Sadly, the music succeeds in being over produced.

Nonetheless, The Church has succeeded in making a likeable record. The LP hovers somewhere along the musical lines of Love and Rockets, the Chameleons and other English big-guitar bands.

But for those initiated into the ways of The Church, Starfish can't be a disappointment.

Chief songwriter Steve Kilbey has a nasty tendency to overboard on stark, romantic imagery and flowery, often meaningless prose. The combination of Kilbey's hyper-anglophilic voice, lyrics and the canyons of reverberating Rickenbackers can also grow tiresome.

Occasionally, the songwriting clicks. Oddly enough, Starfish's best track is not by chief songwriter Steve Kilbey, but by guitarist Peter Koppes. "A New Season" bursts with uplifting vitality and proves worthy of the massive waves of production bestowed upon it.

Church fans would do better to listen to Kilbey's 1987 solo LP Unearthed. On that disc, the essence of the older, more subtle, and more enjoyable Church thrives.

— Andrew Challen

Chief songwriter Steve Kilbey overlooks it
Bite the Muffin

Local band generates culinary art-thrash

By Marc Fernich


Here’s the real burning question of the ’80s: just what the hell is an Electric Love Muffin, anyway?

OK, pervert, get your mind out of the gutter — it isn’t one of those “anatomically correct” inflatable dolls you buy at Doc Johnson’s. This Muffin is a delight of a different sort — the tastiest rock and roll delicacy in the City of Brotherly Love.

Formed in 1984 as an in-your-face thrash outfit, Electric Love Muffin has progressed beyond the three-chord blast of hardcore without sacrificing any of its primal fury.

Blending punk’s gritty intensity with the melodic sensibilities of the British invasion and the drunken carreers of psycho-garage rock, the band has cooked up a sound all its own — a sound that has made ELM Philadelphia’s answer to the Replacements and Husker Du.

“Neo-psycho-baroque-punk-hardcore-jazz-fusion-funk-heavy metal-honky tonk is how lead singer/rhythm guitarist/principal songsmith Rich Kauffmann, 23, describes the Muffin’s indescribable sonic smorgasbord. And believe it or not, he’s prone to understatement.”

Since its half-baked beginnings, the Muffin has risen to dizzying artistic heights, incorporating ingredients as diverse as ’70s arena rock and white bread Amerifunk into its frenzied rhythmic recipe.

Roving covers of “Highway Star,” “Venus,” “Norwegian Wood” and “Blitzkrieg Bop” — all leavened with the group’s trademark swirling guitars, manic vocals and mind-bending leads — attest to the quartet’s ambitiousness and remarkably varied influences.

“I think it’s a healthy thing that punk strips down rock and roll, makes you start over and reassess it,” says drummer Frank Campbell, the one-man wrecking crew who propels the Muffin’s weaving wigs-out.

Clearly, then, the band always aspired to be more than your run-of-the-mill breakneckers. Back in ‘84, however, didn’t always coincide with demand.

“When the band first started, me and Rich had only been playing our instruments for about three weeks,” says bassist Brian Campbell. Frank’s little brother who, at 21, is the freshest Muffin.

But then they hooked up with guitarist/virtuoso and lead musician Ben Butcher. A neophyte punkster and a seasoned veteran of the rock and roll cover band circuit, Lauer whipped Kauffmann’s amorphous ideas into palatable notes and melodies.

Playboy Motel, ELM’s debut platter on South Jersey’s Buy Our Records label, catches the band in a state of flux. Recorded in 1985, the disc doesn’t represent where the group stands today.

Still, “I Should Have...” “Look For Me” and “This Time I’ve Gone” boast a combination of guitar virtuosity and lead musical chef Butcher Lauer. A neophyte punkster and a seasoned veteran of the rock and roll cover band circuit, Lauer whipped Kauffmann’s amorphous ideas into palatable notes and melodies.

The mercurial Kauffmann promises that a follow-up LP to the mercurial Kauffmann looks like a possibility.

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Custom weds innovation
Philly production adds new flair to Mozart's 'Figaro'

By Susannah Cassedy

For even the most die-hard opera-hater, the Pennsylvania Opera Theater's current performance of Mozart's The Marriage of Figaro proves a delightful surprise that shatters the stereotype misconceptions of a night at the opera.

Artistic Director Barbara Silverstein has provided a graceful English translation from the original Italian and an updated setting that renders the production accessible to the average theatergoer.

While the length of the performance is somewhat unwieldy, the light and entertaining production is a showcase for the impressive talents of directors and performers alike.

Set in a New Orleans plantation during the 1830s, The Marriage of Figaro remains faithful to Mozart, but still manages to add innovative flair. In the updated context, the drama's bawdiness can become more blatant and the humor more slapstick. Yet, the interpretation is not so modern that it creates incongruities.

This sequel to The Barber of Seville is a complex tale of love, lust and mistaken identity. While the twists of powdered white and the colorful characters become hopelessly entangled in an intricate web of confusion, Masters pursue servants; husbands deceive wives; long-lost lovers are discovered; and everyone lives happily ever after with a few moral lessons assimilated in the process.

The opera's very complexity has often befuddled and irritated audiences. The English presentation and full-bodied production, however, do much to alleviate such problems.

Much of the credit for the successful rendition must be given to the performers, whose masterful vocal ability is highlighted by adept dramatic technique. Opera's inherent double challenge of acting and singing is handled with expert ease.

As Figaro, John Paul Bogart and his rich bass add appropriate appomattox to his noble character; clean, sharp diction facilitates the audience's understanding of the storyline. Lisa Saffer's Susanna is suitably shy and demure, her bird-like voice particularly pleasing. While the lesser roles are all handled with competence, it is Lynne Yakes' Cherubino that shines the most. Written for a woman's voice, the role of a lusty teenage boy offers a unique challenge that Yakes masters with finesse. A playfully approach and just a hint of masculine swaggering produce an endearing character who is given solidity by Yakes' pure and lyrical voice.

One of the benefits of presenting The Marriage of Figaro in the context of the American South is that it provides a rare opportunity for black performers. As servants Antonio and Barbarina, Pabola Lecuena and Orma Rose are confident and solid.

Lavish humor predominates the performance. The plot often takes the form of a situation comedy, with characters getting locked in closets, men dressing as women and lovers wooing the wrong partners.

Bliss Hebert's light-handed direction gives several scenes an easy hilarity. With a touch of the more contrived plot twists presented tongue-in-cheek, the absurdity becomes amusing rather than annoying.

Allen Charles Klein's set and costume design represent the performance's charming touch. Klein has created a romantic and dreamy Southern mansion complete with hanging moss and flowing white curtains. Period costumes reinforce the realism of both the characters and the setting.

The Pennsylvania Opera Theater's The Marriage of Figaro is a highly professional and polished production that integrates tradition and innovation. For the experienced opera-goer, it is a treat; for the neophyte, it is an eye-opening delight.

Respectless repartee
Comedy troupe pulls out all the stops

By Pamela Schulman

No subject is beyond the reach of the No Respect for the Human Condition Players, a Philadelphia-based comedy troupe. Their social satire is both hilariously funny and devastatingly accurate.

Jimmy Clark, Rich DiDio and Peter Muller both perform and write material for the troupe. Safe sex, President Reagan's bad acting and Margaret Thatcher are all victimized in the Players' latest show, Feudal Attraction (a Disgusting Love Story).

The first skit, the title piece of the production, provides an excellent example of the troupe's ability to entertain and sermonize. "Feudal Attraction" pokes fun at two contemporary hot topics: British royalty and the popular movie Fatal Attraction.

No one receives clemency. Margaret Thatcher — or "Maggie," as she is called in the skit — is played by a male actor, a snide comment on her unattractive appearance. Prince Charles sports an enormous pair of fake ears.

The skit's climax offers a risque and vulgar takeoff on the movie's renowned bloody bathroom scene. Instead of washing up in front of the mirror like wholesome Annie Archer, Lady Di perches on the toilet.

The Players sprinkle their provocative humor throughout the production, some lines seem designed merely to shock the audience. The show, however, never becomes too embarrassing.

One scene featuring such colorful humor highlights the latest hysteria over safe sex. In a scene from a Masterpiece Theatre production, "censored" segments of Romeo and Juliet and Oedipus Rex show Shakespeare and Homer declaring the necessity of using adequate protection against disease and pregnancy. Coarse and timely, the skit is one of the show's funniest.

Delivering amusing commentary is not the troupe's only forte. Adaptilations of a variety of well-known songs spice up the cynical themes of the skits. Original slide shows and film clips are also interspersed, and mix well with the bawdy mood of Feudal Attraction.

The party does not end when the curtain goes down. The show is performed in the upper level of a pub, and after the production, all the actors come out and mingle with the audience. For price of a movie ticket, you can get not only a lot of good laughs, but a great party as well.
The big easy chair

By Peter Taback

Maybe you've seen them. Shuffling mysteriously around the upper shelves at Video Vault, clutching foreign film boxes and asking the attendant if the sixth copy of *Heartburn* has been returned since they've been browsing in the Swedish section. Armed with an array of take-out menus and inexpensive white wine, they can seldom be found in public between Friday afternoon and Monday morning. They fill their homes with expensive furniture and appliances that do whatever can be done to reduce their contact with the outside world.

They keep the answering machine on when they are home and have few pets, because the little critters tend to obstruct viewing. They have seen *Caddyshack* and all the *Police Academy* films more than five times in the last three years. Couch potatoes, once a pejorative label for invertebrate sloths of the television set, can no longer be ignored by the entertainment industry. These sofa spuds have become a major buying force responsible for Hollywood's shift in focus from outside the home to inside the living room.

Founded as a national group in 1976 by Tom Halladay, the couch potatoes of the pre-video age were essentially sitcom rerun addicts who, like Trojans and General Hospital fans before them, were easy for the rest of us to ignore. The largest effect they had on our entertainment was the petitioning of local stations to bring Lucy back in all three of her incarnations.

In all likelihood, their devotion to the tube was the result of some social maladjustment, such as the inability to carry on a conversation without mentioning Ralph Kramden. No one could have anticipated the impact of this limited circle watching the 4 a.m. *Mary Tyler Moore Show* with religious regularity.

The proliferation of VCRs in well over half the nation's television-owning homes is thought largely to be the result of baby boomers growing up and away from nights on the town. This stay-at-home audience now has the liberty to choose exactly what they will see, when, and how.

Movie studios make a hefty profit on sales to distributors who produce home videos for sales and rentals at Video Wagon outlets across the country. The smiling man behind the counter can offer a few words of friendly advice, but he's of the couch potato school, the spudsiest one of them all. What does he know about movies? Audiences generally exercise a great deal of caution to see that their money is well spent. They are leaving the house, for one thing, and spending twice as much money to see a film in its proper place. But if Hollywood learns that none of the same discretion is used by audiences when renting films, the quality of its output is likely to nosedive even further.

So if couch potatoes are going to hole themselves up from the outside world, they must at least understand the importance of a continued demand for quality, regardless of the size of the screening room.

While the entertainment demands of the potato crowd are being met, film fans who've never spent a night on the couch in their life are finding decent films to be fewer and farther between. The best creative fruits of the motion picture industry will come when we learn that movies are more than an evening activity and deserve to be seen in theaters, the way nature intended.

by Peter Taback

Lust for life

Two films examine the will to live

D.O.A.

Directed by Rudolph Mate.

Starring Edmond O'Brien.

*£29.95*

A murdered man tries to find his killer?

This simmering premise was first seen in the original 1948 version of the current main stream film. D.O.A.

The former stars Edmond O'Brien as Frank Bigelow, an average man cast into an unusual situation: he unknowingly drinks a luminous toxic which will kill him in about two days. No antidote is available.

As Bigelow tries to find solace in piecing together the circumstances behind his poisoning, he repeatedly finds himself involved in life-threatening situations. But since his destiny is known from the beginning, the movie renews its promise with the suspense.

Numerous movie artifices, such as dramatic music, are employed to try to put the audience on the edge of their seats. The music, however, serves more of a put-off than an attention-grabber, creating overly dramatic rather than exciting scenes. Director Rudolph Mate relies on the use of numerous long halls, store aisles and sidewalks to create anxiety and a film noir ambience.

As the focal point, Bigelow walks through hallways, runs down streets and tries to escape from a hit man in a big, crowded store. But instead of being taut and edgy, such sequences are drawn out and fail to incite any interest in what lies ahead.

Conventional body shots prevail, countered by sparse facial close-ups. Mate rarely focuses on Bigelow's facial expressions, a tactic that might have tightened suspense.

Despite unraveling a complicated mystery with a bizarre twist, D.O.A. doesn't draw the viewer into its wayward happenings. This makes the movie an amusement but not a delight.

— Pamela Schulman

KISS OF THE SPIDER WOMAN

Directed by Hector Babenco.

Starring William Hurt and Raul Julia.

*£79.95*

Hector Babenco's Kiss of the Spider Woman is a haunting film which develops the themes of love, dignity and fantasy within the stark, confining walls of a South American prison.

William Hurt portrays Molina, a thoughtful and emotional man who should have been born a woman. He shares a cell with a firebrand revolutionary, Valentí (Raul Julia).

Complete opposites, the prisoners complement each other's emotional states: Molina lies in bed dreaming a sappy and exaggerated tale of amour while Valentí rumbles with inflammatory political rhetoric.

The screenplay contrasts scenes of sickening reality with episodues of romantic fantasy. This polarity mirrors the opposing values of the men; one is a realist, the other, a dreamer. Their prison cubicle becomes the forum for heated debates which eventually inspire mutual understanding, compassion and love.

The liberal use of flashbacks, scenes from Molina's fantasy and shots of life within the prison peppers the film with a slew of cinematic styles. Babenco succeeds in making the movie both coherent and believable, although it is at times slowly paced.

Hurt received an Oscar in 1985 for his portrayal of Molina. His realistic performance rescues a role which could have been one-dimensional and self-parodying. And Julia adeptly manges Valentin's repressed emotions within his stolid and reserved persona.

By day he delivers alterate physics, Kiss of the Spider Woman arrives at a balanced state of mind.

Sandy Shapshay and N.R. Popkin

Videos Courtesy of TLA Video

34th Street March 24, 1988 / 13
WEEKDAYS
March 24-30

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

MORNING
5:00 am Morning Stretch
Perspective
Delaware Valley Forum
(T) What's Happening Now
(TH,FR) Robert Tilton
(MO,TU,WE) Success-H-Life
5:15 am (WE,FR) Forever Gold
5:30 am Farm, Home and Garden
7:00 amazione
Richard Roberts
(T) Forever Gold
(TU) Cartoon
6:45 am Dr. Bob's Nightly Service
ABC World News This Morning
Today's Morning
Kid's Cartoon Carnival
Cartoons
6:30 am 3 Today
8:00 am CBS Morning News
Jimmy Swaggart
He-Man
8:45 am (TH,FR) A.M. Weather
7:00 am Good Morning America
6:00 am (TH,FR) Sesame Street
9:00 am (MO) Joe
10:00 am (MO) Dinosaurs
7:15 am (MO,TU,WE) A.M. Weather
7:30 am (TH,FR) Sesame Street
Ponder Blue
Scoby Doo
Saber Rider
8:00 am (TH,FR) Today's Special
Pub Merry
Teddy Ruxpin
8:30 am (MO,TU,WE) Today's Special
Spiral Zone

Afternoon
12:00 pm (TH) Chinese Chef
(MO) Modern Cooks
(TU) Microphones are for Cooking
TV Specials
Judge
Green Acres
12:30 pm High Rollers
(T) Young and the Restless
(TU) Judge
(MO) Art of William Alexander
(TU) Homefront
(WE) Joy of Painting
(TU) Divorce Court
1:00 pm Days of Our Lives
(MO) Snack Previews
(TU) Wonderful World of Sports
(WE) Great Performances

THURSDAY
March 24

Complete weekday morning and afternoon listings can be found on page 14.

FRIDAY
March 25

Complete weekday morning and afternoon listings can be found on page 14.

“The Beverly Hillbillies” theme:

Come on listen to my story of a rabbit named Bink, Star of Life in Hell, a strip that makes you think. Well one day Bink was feeling kinda liddy, so he came up with a plan to make some dough. Merchandising that is. Fun. garb. Comedy. TV.

Well the first thing you know the shirts began to sell. Bink’s kindfolk said: “This ain’t no bad plan.” They said, “Hooray for California and all its glam and gloss!” So Bink paid his rent and he stayed right there in Los Angeles, that is. Swimming pools. Obscure cartoonists. Instrumental break.

The School is Hell classic T-Shirt. 5XL. $12.50. postpaid. Checks or M.O. payable to Life in Hell, PO Box 35E64, Los Angeles, CA 90036; please include ad.
CONTEST

Do you recognize this woman without her hair taped to her chest and her lower body encased in fish scales? Her smirking companions are better-known for their sexual foul play in the wonderful world of cinema — what with their respective carryings on with masochistic blondes and Playboy playmates. Apparances are deceiving here, though: the trio has turned to hard crime in the film pictured above.

To win any two of your choices from the extensive archives of 34th Street, name the three actors, the film in which they appear and the injury suffered by the guy on the right on the movie’s conclusion. Be the first person with the right answer tonight between 6:12 and 6:15 by calling 898-9866. No earlier. No later. Or we’ll sic the Mafia on you and they’ll turn you into a mermaid.

16 / 34th Street March 24, 1988