Ladder to Success

SAS faculty may require non-Western culture course

Consultants' reports still being discussed

Dormitory security will be revamped

Satisfactory work records. He also made such a threat, stressing a commitment to keep the Club open. The University has on the decision. The union workers maintain, however, that notice had already been given. Jacobs said yesterday that he would not involve union attorneys and that the notice had already been given.

Two other employees were laid-off earlier this week. Jacobs and the employees also designed to the office, cultural negotiations between the workers and the University had on the decision. The union has claimed throughout negotiations that the University has repeatedly threatened to close the Club because of the losses. Jacobs added that some details still have to be worked out.

By CAROL VINCENT

The School of Arts and Sciences faculty will decide Tuesday on a proposal to add an additional cultural requirement to the school's curriculum. The faculty will decide on two different options, both written by the Ad Hoc Committee on the General Requirement. One proposal calls for undergraduates at the expense of something else.

The specific recommendations in- clude a new administrative position in the department's long-term perspective would not be included. O'Bannon said yesterday that ad- ministrators are currently discussing the majority of the security consultant. The consultants, University of the consultants' reports on the General Requirement. The consultants, University of the consultants. They proposed a mandatory pass-fail freshman course on the subject. The faculty had already agreed previously that Tuesday, SAC meeting would be the deadline for securing the $12,200 in funding for Farrakhan's speech.

The fate of the proposed April 14 speech given by Nation of Islam leader Louis Farrakhan now depends on the decision of the Student Activities Council (SAC) and the Student Assembly. Farrakhan, president of the Nation of Islam, is scheduled to appear before the SAC meeting on Tuesday. The University will not sign the contract with Farrakhan unless the president of the University is satisfied with the speech. Combined with $440 already raised, the $6000 loan would put the total cost of the speech at $10,200.

The $6000 speech Consultant's pledge of $1000, which is approved by SAC, is to be used to cover the cost of the speech. When the workers have threatened to close the Club because of the losses, Jacobs said that the $4100 figure includes Connaissance if the proposal is approved Tuesday, it would take- effect next fall for the incoming freshman class.

The proposed speech was arranged through metal detectors. It would be repaid with proceeds from the proposed SAC loan and loans from several Black Greek organizations.

An event of this purpose?" Mulroney said at the Connaissance meeting that after other co-sponsors did not meet the deadline to withdraw their support for the event unless SAC approves the proposal.

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**Ex-U. official to head city women’s group**

Andrew S. Stavoff, a former six-year commission member and current Public Safety director of Villanova University, will be named to lead the Mayor’s Commission on Women. The commission, which has recently gained attention as a result of protests against tenure policy, was organized by Mayor Goode, who is committed to women’s rights.

In a telephone interview, Stavoff said that although the commission has been criticized for not making immediate results of its work, it has been able to draw attention to the issues of women’s issues. It has also acted to facilitate action and decisions, he said.

Robyn Hitchcock MBA, 4/1

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**City’s arts given $1 million lift**

According to Philadelphia Museum of Art director, Pat Dussault, the city’s arts scene is to receive a $1 million injection.

Dussault said that the newly established Pennsylvania Association for Arts and Humanities has awarded a grant to the Philadelphia Art Museum. The museum will use the funds to support the arts in the city’s schools and community centers.

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**Correction**

A story in yesterday's Daily Pennsylvanian states that Charles Freed was scheduled to announce the beginning of the Philadelphia Art New Conference at the Philadelphia Art Museum. Charles Freed was actually scheduled to announce the beginning of the Philadelphia Art Museum Conference.

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**Quote of the Day**

"It didn't make me conservative, however, like a lawyer," said an accountant. "It just made me think about a positive change."
Spotlight

MAKING MUSIC

Student rock 'n' rollers tell us what it takes to land jobs on campus

by Meghan Bloom

T financial aid is key, especially when you're trying to land gigs, along with a few of your buddies and a little passion.

But when it really gets down to it, there's a lot of planning that goes into forming a band — not to mention taking it to the public.

If the music lovers want to play for other folks, they first have to find a place to practice, get their own gear, find a place to practice, and find the right time to perform.

Once the band is together and the music is ready to go, all the groups have to do is land a job. Band members said this isn't as easy as it sounds.

"For every 20 calls you make, you just get one gig, and that's only if you're lucky," said bassist Gahan Fallone of The Holsteins. "If we could get a gig or two a week, we'd be happy." But when it really gets down to it, making a successful band and the band name is not happy playing a lot of the top-40 things.

Members of The Holsteins said that they enjoy playing at various off-campus parties, but added that these parties are not as profitable as fraternity events.

Furthermore, members of other groups also feel influential to only take the gigs they like and the music they play.

"There's a difference between being a successful band and the band you want to be," Fallone said. "I'm not happy playing a lot of the top-40 pop we have to play. It has to be done in order to get the money to play the gigs we want to play." Bands usually begin by playing covers, or original songs made with known by other groups.

"We say about 80 percent cover," Fallone said. "Our cover material is dance rock from the sixties, seventies and eighties. But other students say they also do original songs, as it is one of their group's original music.

"Music is an effort on our own songs," Fallone said. "We do about 80 percent original, we've been disillusioned and unsatisfied with the package of original songs played by other college groups. For the most part, these groups are doing shows for other groups."

"But we'd also like his group," Fallone said. "We do original songs but we're not good at them."

"A lot of the music I'm interested in," Fallone said. "I'm in love with a few of the covers, but the originals are a bit more simple." The problem for us has been that the original songs choose bands that do cover songs," he added. "We're more serious than the average college band.

Other college groups admit they are not as ambitious.

"We just want to cover our expenses and have enough money left for beer and equipment," Fallone said.

However, members of most bands said that the need, or desire, to make money limits their creativity.

Members of The Holsteins said that they enjoy playing at various off-campus parties, but added that these parties are not as profitable as fraternity events.

Furthermore, members of other groups also feel influential to only take the gigs they like and the music they play. Fallone said: "I'd be too poor."

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University student robbed and struck

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Outdoor 

In Brief

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The program, first proposed by the Undergraduate Assembly, will allow students with Dining Service contracts to eat dinner at Hillel on Friday nights at a lower rate than Hillel normally charges.

Dining Service Director William Brochin said the program, which will begin this fall, is a new plan to allow non-member students to eat at Hillel. The new plan would save a total of $114 a year.

The program will provide Hillel with a list of students on the plan, and students on the plan will not have to pay Hillel directly for the meals. Instead, they will pay for the meals at Hillel and Dining Service will collect the money from the students.

Dining Service Director William Brochin said the program, which will begin this fall, is a new plan to allow non-member students to eat at Hillel. The new plan would save a total of $114 a year.

The second part of the plan is an exchange between the two services. This will allow Hillel students who want to use the Whanorr facilities to eat dinner at Hillel on Fridays, as well as all students who want to use the Dining Service at Hillel.

The program, which is a plan for the fall semester, will allow students who sign up for the program, called "Dine Out," to dine at Hillel for $10 a meal instead of the normal $15.

"Dine Out" is a plan for the fall semester, which will begin implementing two new programs. The first is an exchange between the two services. This will allow Hillel students who want to use the Whanorr facilities to eat dinner at Hillel on Fridays, as well as all students who want to use the Dining Service at Hillel.

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Milaids New Mexico Population 426.
Nothing had changed here for 300 years.
But there's something about this day...

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Relatively Stupid
By Evan Gahr

Allan Bloom wouldn't like my friend Jack. Jack believes that all blacks are liberal and that all whites are racists. Allan Bloom is dead wrong about both statements. Jack is quite right about both. Black people are all liberal. Unfortunately, so are most whites. Talking about moral relativism, Jack wouldn't want to believe in moral relativism because "what's moral relativism is better than anything else, man? I just think it's real relativism."

The truth is that what you are a cultural relativist means that you are not sure about anything. Perhaps it should really be viewed as a value judgment, a big and stupid one. Whatever Jack would make people eat with Allan Bloom's dinner, I should think that the fruit of Islam, do you think that perhaps it doesn't:

...so I asked my friend Jack what he thought of this statement. "Yup, man, I just think that the fruit of Islam is real cool." So I asked Jack about an "apple oracle" and he said that he couldn't detect his nose, and so he would have no problem with the anthropologist. The only thing that matters to the anthropologist is sense of moral propriety.

Last semester, I discussed the fairy tale about a Penn student named student who seemed to be rationalizing for the antelope by his or her consent. How can you tell if the antelope consents? Allan Bloom wouldn't like my friend Jack. Jack believes that all blacks are liberal and that all whites are racists. Allan Bloom is dead wrong about both statements. Jack is quite right about both. Black people are all liberal. Unfortunately, so are most whites. Talking about moral relativism, Jack wouldn't want to believe in moral relativism because "what's moral relativism is better than anything else, man? I just think it's real relativism."

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UMC nominates candidates for next year

In a closed meeting last night, the University Mental Committee selected candidates to fill all six open offices in the organization's leadership.

The committee was split on choosing between incumbent Travis Richardson and current Undergraduate Assembly Member John de la Cruz.

When the committee closed after the nominations meeting, Richardson said last night that the UMC is the University's most powerful student organization, due to the wide variety of organizations represented by the group.

Dormitory security scheduled for summer improvement

Security

Regarding Undergraduate Assembly Member Colin Samuels, several of the security consultants' recommendations were originally proposed by the UA after the alleged rape in the Quad last year. Some students have expressed their apprehension about the new system, saying that it will now take even longer to get into the buildings on the Quad since each student will have to wait until the machine accepts the card, unlock the turnstiles and then enter.

College freshman and high rife resident Travis Eng said that under the present system there is a lot of bureaucracy, but added that if students do not cooperate, then the problems are going to be solved.

"If the system is going to be usable then the card system is going to be implemented," he said.

Law students to protest Cornell's tenure denial

Cornell, from page 2

"It's a terrible move," Eng said. "It doesn't make sense. Why would anyone vote on the system and then vote on something that would make the system even worse?"

The purpose of the new system is to increase security and many of the ideas slated for implementation were suggested in the consultants' report on security.

"If there never was a rape — it might not be as bad as it seems," Eng said yesterday. "It might not be as bad as it seems because of all the negative publicity about the Quad and other places."

But others countered that this is a small price to pay for increased security.

"If that rape never happened we'd still be at first base in getting bars on the Quad and other security."

The new system will increase safety in the residences. "We're going to have to work with students with them to get another point of view — to give minority recruits a better view of campus," de la Cruz said last night.

"Regardless of my position with the UMC, I am doing something about security is the bottom line," he said.

College freshman Tanika Beaman, a nominee for top offices in the organization's leadership, said last night that the UMC can help minority students.

"We should concentrate on helping freshmen who are here to stay," Beaman said last night.

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The Reagan administration said the soldiers would leave the region. No casualty figures were reported during the crisis, and Reagan said he was supporting an ally and warning Iran to halt the aggression.

TEGUCIGALPA, Honduras — President Reagan said his forces in Nicaragua were not ending their effort to get rid of the Sandinista government. Gen. Manuel Antonio Noriega began to fall apart. They said 2,000 Sandinista soldiers with Soviet-built arms were being sent to El Salvador to fight against the Contras, who were being supported by the United States. They said up to 2,000 Sandinista soldiers with Soviet-built arms were being sent to El Salvador to fight against the Contras, who were being supported by the United States. They said 2,000 Sandinista soldiers with Soviet-built arms were being sent to El Salvador to fight against the Contras, who were being supported by the United States.

The army barred reporters from entering the West Bank yesterday to mark a 20th anniversary of the United Nations' recognition of Israeli troops in the West Bank and Gaza Strip except in news pools with an army escort. Army spokeswoman Ofra Preuss said reporters were not allowed to enter the West Bank "because of security considerations." The United Nations' mandate to maintain a military presence in the West Bank and Gaza Strip expires on June 25, 1988.

**NRC fines N.J. nuclear plant $50,000**

In Washington, the Reagan administration said it was suspending work on the Nevada Test Site, which was to have been the site of a major nuclear test. The Nuclear Regulatory Commission, which regulates nuclear plants, fined the Nuclear Power Company of New Jersey $50,000 for multiple violations of federal fire-protection standards. The company following the earlier 1983-84 inspection to the site, had been exceeded on a number of occasions and had failed to comply with the fire-protection standards. The company had been asked to report to the Nuclear Regulatory Commission within 30 days of the violation.

NRC fines N.J. nuclear plant $50,000

NRC fines N.J. nuclear plant $50,000

**Iraqi troops in Kuwait**

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JACKSON'S electability at issue in wake of Michigan win

WASHINGTON — The House overwhelmingly approved yesterday a $2.4 billion aid package for Nicaragua, the biggest in the 20-year-old Central American issue, which he has dominated on the U.S. side since a broad support for the bill "very im-

The House, after two hours of debate, passed the measure without much fanfare, and for continuing efforts at achieving a "long-term and final solution." The vote was 246-68, with only a few Democrats voting no.

"The time is right for this to go to the United Nations," Whitehead said. "There is no longer any need for us to continue this war."

"There is some movement among the people," Whitehead said. "But it's understandable, different players in the Democratic Party have been approached." He named Democratic National Chairman Paul Kirk and Speaker Jim Wright as the two who had been approached.

Whitehead acknowledged widespread con-

The date coincides with the end of a three-month INF agreement.

"This is the moment it's the only thing we have," he said. "We have to take advantage of this moment." The vote affirmed the authority of the Executive Branch to make decisions on matters concerning the treaty, and that the date would be brought to the Senate at the next session.

INF agreement

WASHINGTON — The Senate today approved the Hughes Act, which would authorize the administration to negotiate a new treaty with Nicaragua. The vote was 81-18, with 28 Democrats voting yes and 52 voting no.

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**SAC to consider funding for Farrakhan**

The CRC leader also said that the event could still take place even if SAC does not fund it to campus. "We will work out some sort of arrangement where we pay part of the honorarium up front" and pay the rest through ticket receipts on the night of the speech.

However, Consultative member said last night that the group is considering proposals for alternative arrangements, but Farrakhan speech falls through, free speech will be upheld.

"We've made over $1 million each month on clothing and accessories, W

**BEOH EVERY WELL DRESSED PENN PERSON IS THE D.P.**

**NEC of Campaign for**

**GEORF TALBAN**

Director of Student Safety

**Consulting with the University to make sure that all arrangements have been made before the event.**

**RETAILERS:**
Since the D.P. reaches 20,000 style-conscious students and faculty who spend over $1 million each month in clothing and accessories, shouldn't you advertise in the Spring Fashion Guide? '$897

**advertising deadline:** March 31

**photo request deadline:** March 18

The Daily Pennsylvania
4015 Walnut St.
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**Faculty Club dismisses six staffers**

**Dissiminations, from page 1**

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the spring season (to Princeton and —st victory at home; serves in and I really thought, going in the league] look pretty strong." Haven. Conn. While these two teams the Quakers race on April 24 in New within Radcliff and Yale — against whom will face in the Eastern Association of women face two major challenges this year, according to Bower. The first is Ivory. The 10-school FARC includes all of of races, the lightweights have also been able to put together a junior var- together. We can't stretch he began in the mid-'60s and Lancman rowing varsity in the third year, leadership continuity should not have much problem," Simon said

Lightweight crew heads to San Diego Bower, women's crew face challenges November, NY. The top two teams from the Eastern Region get invited, while only our West Coast teams can participate. Lightweight characterized the league competition as a great challenge, for which the Quakers have been training twice a day since leaving Florida. In addition to racing Yale (April 9) and Harvard (April 15) this season, University and often came away with a small dropout rate since the fall, the lightweight have also been able to put together a junior var-

Maryland bests W. Tennis Ankorzez, page 14 only against an 8, 1, 8, 1, 8, 1, 8. "I was playing really well," Simon said. I was almost out of my first set and I really thought, going into the match, that I was going to win.

After losing their first nine matches of the spring season to Princeton and Maryland, the Quakers will be looking to gain their 7th victory at home against Cornell this Saturday. We could really use a boost and Cornell would help a lot," Simon said, but there are no guarantees, he who has not witnessed a loss to (of course) in her three seasons at Penn. who has not witnessed a loss to the Midshipmen's final barrage. After attack Paul Basilc (one goal of the season) from 30 yards out. Anyway, anyhow if

Wanna cover Penn like nobody else?

Come to the D.P. Sports Introductory Meeting TODAY, March 31 at 5 PM on the second floor of 4015 Walnut
CONFIDENT SOFTBALL TO BATTLE DRAGONS

Penn looks to maintain intensity

By GALINA ESPIZIO

The Penn softball team is looking to regroup after losing last year's 2-1 to Fordham in its opening game, but the Quakers know it wouldn't have been an easy task.

As Penn travels to Drexel today (4/6), it can take comfort in the knowledge that the Dragons have struggled.

"We're already proved we can beat some pretty good teams," senior pitcher Hailey Agapi said. "We're pretty confident. We're hitting well and outside of one tough game, New York, we're just a matter of getting close, but I'm not trying to say we're a totally different team from last year."

"But last year's loss to them really isn't going to affect us, because we're playing Drexel. Even though they have a real strong softball pitcher, and we're planning on being able to get into their zone, and try to get some key hits and generate some offense."

Agapi goes into the meeting with a solid 5-1 record. Although the Dragons are 3-5, senior pitcher Lisa Schramm is 1-2 as she leads the National Fastpitch Organization with a 3.37 ERA.

"We've proved that we have a real

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**SPORTS**

- **Wanna cover Penn Like nobody else? Just come to the DP SPORTS introduction meeting, Thursday, March 31, at 5 p.m. It’s on the second floor of 4015 Walnut.**
Quakers win clash of different styles

By BARRY SCHOEN

ANNAPOolis, Md. — Two years ago, the real battle for the Terrapins was to let their men's lacrosse team score. Last season, it was the Terrapin women. They actually scored within the acceptable margin of error, which was the target. Maryland women in a 5-2 loss.

The Midshipmen lost to the Terrapins, 5-2, for the second time this season, but Askowitlz achieved an especially sweet victory in the number-four doubles match against Maryland was

first singles, Askowitz third singles.

Askowitz dominated the first set.

In the end, Askowitz's victory was much more competitive. Askowitz was strong for the match at 1:4 and in the fifth game at 2:5. She forced the tie at 2:1. After a long baseline point won by Askowitz, the match was decided. Askowitz could have won the match.

"The last point was really long, maybe the longest I have played," Askowitz said. "But I just refused to miss." "The match was great for Stens to finally hit the ball and winning the game and the match.

Senior co-captain Leslie Simon, played on the singles side, was Penn's lone victory-Arkowitz. She won in straight sets, 7-2, for the second time this season.

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Gee, thanks

A kind word

Dear Editor,

Part of my daily ritual as a graduate student at Penn is a desultory look at the free papers I find all over campus (usually on the floor of a classroom). Most days it's a pretty dry and short search for an interesting article.

So imagine my surprise when I came upon Jim Gladstone’s article on Ziggy’s restaurant. Wow. What a combination of humor, insight, and information. This guy knows his stuff, and what a wonderful way of sharing it.

The subsequent article on hot dogs (a subject near and dear to my own heart—a particular survey of all hot dog stands in Philadelphia) only reinforced my belief in Mr. Gladstone’s abilities. We could be watching the early stages of another Calvin Trillin! Thank you for publishing Mr. Gladstone’s work in your magazine. You have provided at least one avid foodie with some real pleasurable reads.

Amy Trubek, Department of Anthropology

Got something on YOUR MIND?

Go ahead. Get it off your chest. Put pen to paper and tell us about it. That’s right, if you have any desire to reach out and touch someone—in print—or any complaints, suggestions, bones-to-pick, complements (we especially like these) or comments write us down and we’ll print ’em, no questions asked. Just enclose an 8 x 10 glossy... no, no, no. Just address all mail to: Editor, 34th Street Magazine, 4015 Walnut St., 19104. And seal it with a kiss.

Amy,
Communications brownout

Will readers be short-circuited when the electronic library shuts down?

People thought the world might be ending when the great power blackouts hit New York City in 1965; no more traffic lights, elevators stopped moving and who knew whether this was the signal for nuclear war? 1979 wasn't so bad, since the electricity web was better organized, but tell that to shop owners wiped out by looting. Like any commodity, electricity seems more important once you've gone without it for a bit.

Long before high technology, libraries are counted by computers and stolen stereo equipment. Yet reading-wise, if PECO went under because somebody forgot to pay their electricity bill. Would it be any different? What with Philly productions of Nurseense and Sister Mary Ignatius Explains It All For You, one would think that local libraries would fall into this category of necessary services, right up there with clean drinking water. I used to have this macabre daydream that if someday there was a nuclear exchange, at least we'd be left with plenty of books to read.

Maybe we'd be sitting around, eating canned tunafish and facing a chronic shortage of herbal tea, but libraries are thick-walled structures — one could expect them to fend off any SS-26s that get through the President's Peace Shield. Right? So all the books would survive, and every day would bring another Penguin classic. This was good stuff for fans. But it turns out that those peaceniks who voted for Alan Cranston in 1984 may have had a point. Because it looks like if the big ones start to fall, the first places that will face shutdown are gonna be (in chronological order):

1. The Strategic Air Command (SAC), Nebraska
2. Penn's Class of 1923 Ice-skating rink
3. Your local library.

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Often traditional card catalogues aren't updated if new acquisitions can be entered onto an on-line system instead... but what happens when somebody carries a magnet past the circulation desk? Better start memorizing the call numbers of your favorite subsections now.

Even more sinister is the introduction of mechanical shelving. To save space, this innovation slides shelves together on rails. The amount of power needed to move a single shelf is such that some third-world industries. When the lights go out, much literature is rendered inaccessible, entombed between seven sections of shelving tonnage.

Library checkout systems are also at the absolute mercy of the kilowatt. Computerized and UPP'd library cards save time for borrowers and workers alike. Tracking down every MIA'd book after a power outage might be on the level of finding every unpaid parking ticket in any given Northeastern city.

The ethereal nature of modern literacy has led to industries purely concentrated on instant information. As text becomes more and more computerized it also becomes much less permanent; classic books are taught from stacks of xeroxed sheets, thrown out at the end of their semesters rather than stored for future generations.

The Penn library sets the cost of a single copy at 10 cents, the same as the fine for each day a book is overdue. Rather than keeping multiple copies of a work, it is tempting to simply install more xerox machines. Fewer copies in circulation means fewer permanent records.

Anybody notice how hard it is to keep stacks of xeroxed paper in the correct reading order? Picture the scenes in the Airplane movies when cabin pressure is suddenly lost and the aisles are filled with flapping back issues of Tennis and Time. Plastic-bound, mind you.

And the latest office fad of fax machines won't help matters either. At a time when paper would best be bound and kept track of, these machines are meant to do the opposite, spewing the stuff around the country. Chances are the Post Office will begin to use them, too, and the planned post-nuclear home delivery systems won't have any hand-addressed mail to carry.

George Orwell predicted that the popularity of cheap paperbacks would ruin the literary tradition. Writing would no longer pay, he figured, if books provided less profit-per-copy for their authors. It appears that his logic may eventually prove correct — what is left for the novelist once each thriller must follow the previous seven's plots and characters, or be entombed in the mechanically inaccessible dungeons of learned libraries?

Today we face the utter fragility of our body of knowledge. Electronics may make literate society faster; but will they make books more accessible?
The birth of a mayo-nation

By Jim Gladstone

Frank and Mary Jelinek are the prophets of our doom. Each Saturday from 11 a.m. to 1 p.m., they host the "Dining Around" call-in program on WCAU-AM radio. Frank and Mary always agree with each other. They even have the same grainy, ingratiating voice; its like having sugar-coated gravel poured in your ear.

Everything they taste, everyplace they go is described to faithful listeners as "marvelous," "wonderful," or "delightful." Frank and Mary are mayonnaise-heads. Many of the gourmet spots they talk about are located in Sheratons. They refer to eateries located beyond the confines of hotel lobbies as "free-standing restaurants."

The Jelineks' terrible addiction to the bland body-fuel they refer to as "jellies" have addled their brains. "An Italian hoagie, but mayonnaise instead of oil." Some might call it culinary gentrification; I call it a crying shame. Mayonnaise itself is at the tip of the iceberg lettuce, which, in turn, forms the second level of a foodstuff (emphasis on "stuff") pyramid that waitsress, who bears a striking resemblance to Lettuce, asks, "Would you like that on white, wheat, rye, or a square?"

Having studied special techniques for avoiding mayonnaise mazes, I knew to ask an implied question: "Is your rye bread oval or is it square?"

"I think," she replies, not seeming to comprehend the relevancy of my question, "that it's oval."

Taking her uncertainty into consideration, I order strategically: "If the rye bread is oval, I'll have it on rye. If it's square, I'll take a roll."

"I hope this is OK," she says, setting my sandwich on the table a few minutes later. "It's kind of squarish-ovalish."

It's rounded at the corners—Wonder, tinted tan. Only 90 minutes from New York City, last bastion of Kosher pickles, the mayo mentality has done its damage. My lunch feels like a meat-stuffed nero ball.

The woman's birthday comes during her hospital stay and a kindly elder sister pays a visit, bringing along her sibling's favorite food.

"But I can't eat them..." the broken woman, gazing longingly at the tempting Twinkies. "Ah, but you can," her sister replies, whipping out a plastic straw.

In a touching scene of familial affection, the bedridden patient snips the cream from a box of Twinkies.

Before lunch at Levis last Tuesday, I told my psychotherapist how the voice of the Jelineks haunts my every waking moment. "I'm scared, Doc," I said. "Just how many tuna-Velveeta melt sandwiches can I eat before I find them not just filling, but "marvelous" as well? I'm worried for my friends and neighbors. What are they eating, what will they become? Our palates are devolving into the bodily equivalent of Hallmark cards. It's doomsday."

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But I can't eat them..." 

The quick-marts have followed the supermarkets and the white boys have come to the city schools, injecting mayo into the arteries of urban life. There are horror stories to be told:

- In Philadelphia, a star pitcher for Penn's baseball (the all-American sport) team spends leisure hours eating individually wrapped portions of "cheese food" passed over with mayonnaise. An aesthetic in addition to an athlete, Joe McGee (who surely wishes to remain anonymous) rolls his slices into goombas and dips them into that perky yellow jelly we all know so well. Arts and Crafts.
- In Santa Fe, New Mexico, there is a restaurant with a sign in the window reading WE PUT NACHO CHEEZE ON ANYTHING.
- In New Haven, Connecticut, I order a ham-and-swiss. My friends and neighbors. What are they eating, what will they become? Our palates are devolving into the bodily equivalent of Hallmark cards. It's doomsday."

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The whole problem seems to have started back in the fabulous '50s. The great Middle Class fled to the suburbs. They were, proud and wealthy Caucasian folk. Fleeing the ethnic variety of the city, they created a community, a culture and a cuisine all their own. It was a world of white pimento, white noise and white bread. And they called it America.

The food in America was lousy. It killed Jack Kerouac. The poor man kept driving around the country looking for a decent meal and the only edible thing he could find was apple pie. So he filled up on whiskey, burnt a hole in his stomach and died a hungry man in the heartland, they don't have soul food.

So here we are in the '80s. As the political pundits have endlessly reiterated, it's the '50s all over again. Frank and Mary are the Ike and Mamie of the culinary crowd.

"Oh my heavens!" exclaims Frank, looking over the menu from Benvenuto's, the Inverness Hotel. "Fettuccine Alfredo, deep fried fish with tartar sauce. My mouth is watering just looking at it."

"Ah yes," Mary remarks later, "so many new and interesting dining experiences awaiting the adventurous eater."

Geez, it occurs to me, I'm an adventurous eater. Why don't I call the Jelineks for some advice?

"Welcome to 'Dining Around' with Frank and Mary Jelinek. We have Jim on the line from West Philly."

"Good morning Frank and Mary. Love your program! I just spent leisure hours eating in the window reading WF i'ni."

"Oh yes," Mary remarks last fall, "so many new and interesting dining experiences awaiting the adventurous eater."

"An Italian hoagie, but mayonnaise instead of oil."

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"I tell you," I said, "I figured, just how many tuna-Velveeta mel..."
Laughing Wild is an odd little comedy, one that manages to be both unnerving and funny in the best post-modernist tradition. The title is a grammatical faux pas: are even playwrights illiterate these days? But no, the phrase turns out to be a quotation from Beckett’s Happy Days, which lends it a certain irreproachable stature. The play as a whole follows much the same pattern: subtle turns of phrase transform apparent superficiality or silliness into something enchanting and disturbing.

Playwright Christopher Durang makes use of only two characters, a man and a woman. Both are intensely neurotic young city dwellers, nameless, lonely and intelligent. The Woman, played energetically by Drucie McDaniel, has a history of mental problems and institutional visits. The Man (Greg Wood) appears more stable at first, but turns out to be a closet bisexual saddled with severe anxiety. Although these two cheery people comprise the entire dramatic persona, the production is by no means impoverished as a result. Durang houses his unusual cast in an unusual structure to exploit the depth potential of a two-person show while minimizing the possibility of monotony.

The first act consists of two stream-of-consciousness monologues. The Woman enters and addresses the audience for 45 minutes, then the Man does the same. The two characters share no stage time until the second act, but their monologues overlap by focusing on a past incident in which they met in a supermarket. The Woman hit the Man on the head because of a misunderstanding over some tuna fish and then ran away.

This absurd episode is at first the only connection between the characters, but Durang skillfully uses their reactions to build symbolic links between the couple. He successfully fashions a dramatic irony out of the process of recounting two biased versions of the same event.

The monologues are not merely expository, however. They both set up the Man/Woman interaction in the second act and engage the audience’s sympathies, which is no mean feat where these characters are concerned.

While disconcerting and difficult to understand — their complex systems of fears and motivations seem opaque to the well-adjusted observer — the monologues’ humor makes the characters more sympathetic, even likable.

One of the Woman’s fantasies is to see Mother Theresa and Dr. Ruth Westheimer fight to the death in the Coliseum with knives and flails and “nuclear powered dildos.” The Man does a wonderful impersonation of a sinful God, first thundering about how much He hates homosexuals and drug abusers and then lapsing into a profound melancholy.

Durang develops the simplicity of the first act’s structure into a baroquely ornate interplay of lines that draws the two characters into a strange harmony.

Two sensitive performances do justice to Durang’s clever script. McDaniel is unrelentingly intense, aggressive and pathetically defensive. As she tells darkly funny anecdotes about her various mental collapses, her self-awareness and intelligence draw the audience in despite her obvious emotional imbalance.

She completes the Beckett quotation of the title — “laughing wild amid severest woe” — thus providing both a context for her own character and a unifying theme for the play.

Greg Wood continues the exploration of this theme. Because he is an employee and thus better-integrated member of society than the Woman, his “severest woe” cannot be as dramatic as hers. Instead, his problems concern social taboos and vague feelings of personal inadequacy.

Durang’s thematic scheme also extends to the play’s set. Frederick D. Wright’s simple design — just a single chair stands in the performance space — emphasizes the sense of isolation that afflicts the characters.

The monologue drag of time to time, it is because he digresses from his existential inquiries to founder on current issues like AIDS and the Reagan Administration. But even the moments of self-indulgent social criticism are well-executed and by no means crippling to the play.

The audience should be uncomfortable with such odd characters in a virtually plotless context. But by the time the play is over, the viewer accepts these two tortured, humorous people as readily as they have symbolically accepted each other. Elegance overcomes the characters’ strangeness and hostility embraces them with a perverse charm.

Durang’s urban dwellers collide over tuna fish

The theater’s back wall has been transformed into a patterned display of supermarket retail goods. Bales of cookies and bottles of soda radiate from a central point, focusing attention on a small pyramid of tuna fish cans. The backdrop becomes a symbol of the characters’ shared mental and physical environments, and the tuna fish embodies the precise intersection point between their lives and their psyches.

Laughing Wild’s humor can seem gratuitous and forced at times, and too politicized at others (i.e. jokes about Reagan suspended over a vat of toxic waste and forced to breathe the fumes).

If the Man’s monologue drags from time to time, it is because he digresses from his existential inquiries to founder on current issues like AIDS and the Reagan Administration. But even the moments of self-indulgent social criticism are well-executed and by no means crippling to the play.

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THEATER GUIDE

ACCORDING TO MR. DOOLEY
Irish actor Shay Duffin brings life to Mr. Dooley, creator of turn-of-the-century newspaper columnist Finley Peter Dunne. At the Society Hill Second Space Theatre. Open Stage, 2030 Sansom St., 582-0741

FEUDAL ATTRACTION (A DISGUSTING LOVE STORY)
Nothing is beyond the reach of the No Respect for the Human Condition Players, a Philadelphia based comedy troupe. At the JOSEPHS COAT Resale • Shop (Like thrift, only better) 4424 Locust Street (newly opened)

LAUGHING WILD
A new comedy by Christopher Durang focuses on the lives of a very odd couple dealing with life in the city. REVIEW PAGE 5.

THE MOZAMGALA CAPER
San Francisco Mine Troupe attacks apartheid and American foreign policy for the Bread and Roses Community Fund. At Uptown Theater, 2240 North Broad St., 928-1880

NUNSENSE
Nuns can be long-lasting. The long-run musical satire continues. At the JOSEPHS COAT Resale • Shop (Like thrift, only better) 4424 Locust Street (newly opened)

STATEMENTS AFTER AN ARREST UNDER THE IMMORALITY ACT
Alto Fugler’s anti-apartheid production challenges the oppressive evils of South African apartheid. At Wilma Theater, 2030 Sansom St., 933-0248

T-BONE N WEASEL
Jon Klein’s drama tells the story of two ex-cons trying to improve their way of life. At Walnut Street Studio Theatre, 9th and Walnut Sts., 574-2500

34th Street March 31, 1988 / 5
Presumed guilty
Malle remembers his youth in occupied France

By Michelle Green

Trying to depict the horrors of war through the eyes of a child has been a special project of renowned filmmakers worldwide this year. Steven Spielberg’s Empire of the Sun to Julien, and here he handsomely the dual emotions of exhilaration and cynicism that boys associate with war; John Boorman’s Hope and Glory succeed in making the London blitz look like a youthful game.

Writer and director Louis Malle describes Au Revoir Les Enfants — an Academy Award nominee for Best Foreign Film that the director planned for 10 years — as a film about loss of innocence. “I have tried to evoke the discovery of the real world, its violence, its disorder, its prejudices,” Malle writes of the film.

Set in France in 1944, Au Revoir Les Enfants offers a powerful rendition of the plight of children caught up in the Nazi occupation of France. The subtleties of his screenplay and direction allow Malle to evoke both humor and pathos without seeming either overly serious or overly preachy.

But the film seems less concerned with innocence perverted than with the implicit guilt of children, as well as adults, in perpetrating violence. Rather than contrasting the wretchedness of the war with the naivete of the young boys, Malle uses the small-scale transgressions of the young protagonists to represent the larger crimes of society. Ultimately, he implies, the human potential for evil that produced the Holocaust lurks even in children.

The film focuses on Malle’s alter ego, Julien Quentin, a 12-year-old student at a Catholic school, whose bed is next to that of introverted new student Jean Bonnet. Julien cannot fathom why Jean refuses to eat pork, nor why he does not know the words to “Hail Mary,” nor why he lights candles Friday nights when everyone is asleep and chants in a strange tongue.

An outgoing and curious boy, Julien makes overtures to the stranger and shares a bonding experience with him when the two are picked up by enemy soldiers for being outside after curfew. They develop a friendly competition for top academic honors, but Julien realizes Jean’s defensive ness and refusal to talk about his family.

Julien — whose ambition is to become a priest — is guilty not only of the sin of inquisitiveness, evidenced by his eavesdropping on older boys and his snooping through Jean’s locker, but also of claiming innocence in the face of guilt. When asked by Father John to confess his wrongful thoughts, Julien denies ever having any.

Young star Gaspard Manesse brings a combination of humor and wistfulness to Julien, and Raphael Fejlo gives a superbly subtle, powerful performance as the secretive Jean. Unfortunately, the distracting subtitles are dreadful at times; “la comedie francaise” is translated as “the stage,” while the French name for the Great War, “la guerre de quatorze,” is labeled “the first World War,” a phrase not yet used in 1944.

Furthermore, curses are left untranslated.

By using straightforward, unobtrusive direction, Malle keeps the focus on the plot itself rather than the acting or cinematography. He directs the camera from the boy’s perspective, making the priests look taller and sterner and the woods around the school darker and noisier.

The overt signs of evil, such as marching soldiers and posters on public buildings declaring “Jews Not Allowed” are shown only in passing as the camera turns to matters of import to Julien. Even an intrusion into a restaurant by soldiers searching for Jews is less frightening to Julien than getting lost in the woods. The smaller cruelties, such as boys shouting ethnic slurs in the churchyard, lying to the priests and engaging in violent games, seem a more profound threat to the innocence of children than the Nazis, who remain at a safe distance until the end of the film.

Julien is told by his older brother that people hate Jews — in order of importance — because “they won’t eat pork, they’re smarter than us . . . and they crucified Jesus.” Though he learns that the trivial differences between himself and Jean matter little, he learns too late. And Malle holds him as guilty for Jean’s capture as the Nazis. Unlike Spielberg and Boorman, who envision children as the guiltless victims of war, Malle discovers within a young boy the congenital potential for evil.

AU REVOIR LES ENFANTS
Directed by Louis Malle
At the Ritz


Johnny’s rotten

By Larry Smith

It’s 1988 and the Breakfast Club has all but disbanded. Molly ain’t in the pink. Ally is not a rebel anymore. Emilio has been lost on a stakeout, and Anthony Michael Hall just can’t survive the post-pancake blues.

His new vehicle, Johnny Be Good along with the execrable Out of Bounds, continues to propel Hall down the road to mediocrity. Simply, Johnny Be Good is nothing but bad. When Johnny’s mother says “Everyone looks nauseous here,” the words indeed prove prophetic.

The insultingly simple plot features a bored-up Hall as Johnny Walker, one of the top high school quarterbacks in the country. Everybody wants a piece of Johnny. The big schools want him, the reporters want him and yes, the screaming 12-year-olds want him. More screaming 12-year-olds than there were extras in Intolerance.

Go Johnny is the basic gist of this deflated football of a flick — go win that big game, go pick up that hot girl in a convertible, go piss off the coach, the hot girl’s dad and the world because being a star athlete means getting away with anything.

Of course, poor John realizes that people just can’t realize this deflated football of a flick — go win that big game, go pick up that hot girl in a convertible, go piss off the coach, the hot girl’s dad and the world because being a star athlete means getting away with anything.

Johnny’s coach believes that he is the key to Johnny’s college choice and although he is not, Paul Gleason is the key to the few laughs that the movie offers. Gleason, the sleazy teacher from The Breakfast Club, recreates his role as the same funny bastard.

What did director Bud Smith think the film’s blueprint had to offer? He takes an already overblown but bland script and boosts it up even further. Is the viewer supposed to believe that these kids would hire strippers and various circus animals to come to the coach’s house as a practical joke?

The true tragedy here is that Anthony Michael Hall has squandered some real talent on some real lemons. Beyond his convincing tear-stained need in The Breakfast Club, Hall was downright hilarious as a drunk in the otherwise asinine Weird Science. It seems Hall can’t find a plum role; sure, he was offered Matthew Modine’s green recruit role in Stanley Kubrick’s Full Metal Jacket but the pay was paltry so Hall didn’t play. Hall should get off the field and back into a respectable film before he ends up in the brat pack junkyard.

Now remember, no more movies with that Molly Ringwald
through his written (or, as the spoken version of his personal treadmill. Rather, add humor and depth to the Army conditions abound.

Eugene, an aspiring writer.

Also, these misfits have a mad

platoon consists of a redneck, a slob, a mama's boy, a pragmat-

Army proves a fertile ground for young Eugene bey-

epistyle for the fast-

Eugene goes through the Army.

By Deb Gaffin

Biloxi Blues is second In-

Biloxi Blues is a compelling human

Ike Blues is an emotional and spiritual baggage

Emigration Wlken.

But the characters and cracks

BRIEFT LIGHTS, BIG CITY

Michael J. Fox grows up, gets divorced and does drugs. REVIEW NEXT WEEK.

THE DEAD

Huston's bon voyage — aboard a cinematic QEI. review.

GOOD MORNING, VIETNAM

Robin chirs (and caws) about the Vietnam War.

Hairspray

With a new lease on life comes to babysitting nothing is sacred!

THE UNBEARABLE LIGHTNESS OF BEING

Director Philip Kaufman (The Right Stuff) bares all of the blame for this new counterculture epic of human conditioning.

REVIEW PRIVATE DANCE CLUB

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Hair, There and Everywhere

By Kevin Kassover
Illustrations by Harriet Chua

Why should I care if I have to cut my hair? I have to move with the fashion or be outcast." — Pete Townsend

January seemed like the perfect time for a change. Sort of an extension of a New Year’s resolution to change my attitude towards life in general. It was a bold move — I would grow my hair.

My hair had always been short. Even in the liberal ‘70s I was clad in conservative garb — never bell-bottoms — and walked the streets of New York with hair parted to the side. I was a pre-yuppie pup.

Changing my hairstyle in college would be a symbol of rebellion and separation from home that was a long time coming. I even toyed with the idea of Visirols Kent State.*

In every era, hair has reflected the attitudes and social norms. From the platinum wigs worn by the drafters of the Constitution to the gin-swilling platinum blond flappers of the 1920s, one hairstyle has always been worth a thousand words.

Wearing a particular haircut can be as effective as carrying a banner or burning a bra. For a recent example of this, think of how swiftly the Ollie ‘do — by-the-book hair for a not-by-the-book guy — came to represent all that Oliver North stood for politically.

Hair also plays a part in dictating sexual roles, particularly for women. From Eve to Lady Godiva, the artists have dictated that long hair equals feminine.

And, lest we forget, there’s always that fairy tale vixen, Rapunzel. Her hair was so long that her lover climbed up a tower on it. He would plead: “Rapunzel, Rapunzel, let down your hair!” That’s visitation the hard way — he might have been better off with a wig for fear of split ends.

Rapunzel’s boyfriend may have eschewed wigs, but don’t worry. The always fashion-conscious Elton John has been putting them to good use as a part of his live performances. Much in the way sunglasses used to be, wigs are becoming a trademark for the pop singer. And Elton is as good a hair reference point as any — so much of our turmoil about tresses is rooted in a slavish devotion to culture.

Today’s trends, though they may not involve wigs and tower-length hair, are often retrospective, recalling icons past. The latter part of this decade derives many of its styles — not just hair — from the 1950s. The James Dean “Rebel Without a Cause” leather jacket, t-shirt and short hair has become a classic look.

“I do think there are classics,” confirms a representative at Philadelphia’s Maggie Scratch salon. “James Dean has a sort of preppy, all-American haircut.” She also adds that another traditional style for men is the part to the side.

Women also have styles which seem to be long-lasting, according to Maggie Scratch. “Another classic is the bob cut — long, straight hair or curly — cut off between the chin and the neck,” she says.

But Eric Gabriel, a stylist for Oribe at Parachute on
Manhattan's West Side, disputes the idea of classic cuts. "There are certain haircuts that are just easy," he says. "Real simple, blunt cuts are easy to do." Among other "easy cuts" are, surprise surprise, the men's James Dean." Sometimes this imposed side.

Just as Dean's look has been eternalized, so has Marilyn Monroe's sleek, wavy blond hair. Today's Madonna could be considered a re-hash of Marilyn's feminine eroticism, with an adjustment for personal style.

"Truth to say, in the '80s Madonna has been the hairstyle barometer. Her first, longer cut (when she was Like a Virgin) became popular around the world. "Wanna-bees" between seven and 17 roped around with haphazardly dyed mops held together with do-rags. But enough, apparently, is enough — Madonna's more recent hair switcheroos have come so fast and furiously that even Sean Penn can't recognize her. Who is that girl?

"Mostly what hair has gone into now is what looks the best on the individual," says Gabriel. "There is no single trend-setting style that lasts longer than Andy Warhol's 15-minute fame span. So Madonna might just as well lead us by the scruff of the neck through her MM phase, her Lana Turner phase, her Audrey Hepburn gamine phase. . .

"If you're going to San Francisco, be sure to wear flowers in your hair." — Scott Mackenzie

During the '60s, changes in hair wear became more overtly politicized than ever before. Ardent women's libbers, especially in the late '60s and early '70s, refrained from shaving their legs and armpits to show that they were not subject to men's views of femininity. At this time men, too, rebelled via hair on social and political grounds. They grew their hair to protest America's military involvement in Vietnam. Appropriately, protesters chose the opposite extreme in hair length from the soldiers in their crew cuts. Young men and women became virtually indistinguishable much to the dismay of their parents. This movement can be viewed, in a sense, as at least a superficial closing of the gap between the two sexes. The fine (hair)line between masculine and feminine persisted into the '80s when androgyny — the de-emphasizing of sexuality — became a trend. Clothing, accessories and hair followed similar styles for men and women. The only difference a decade made was that this time around, the haircuts were generally shorter.

Those in the limelight defied sexual categorization, although, as Prince noted in "Controversy," there was no shortage of public scrutiny. Annie Lennox of Eurythmics was rumored to be a lesbian because of her short, "butch" red hair. Of course, it didn't exactly claim people up when she appeared on the Grammies made-up as a cross between Elvis and Wayne Newton.

But Boy George of Culture Club made androgyny marketable by cross-(hair)dressing. Launched onto the airwaves by MTV, this large, feminine man with the long, braided brown hair, exorbitant make-up and sensual voice convinced Americans that they didn't really want to hurt him. Her. It.

Boy George also cuts hair for Gentlemen's Quarterly models, claims that hairstyles reflect a strong sense of identity not an identity crisis. "That's just the type of person [Boy George] is. Some people are like that. It's all pretty mental."

The Maggie Scratch salon begs to differ. "A lot of people don't really know what they want. They let their hair styles pick an image for them. They take the advice of the stylist." Sometimes this imposed self-definition expands to other areas of style — some go so far as to change their wardrobe to match a new cut.

Hair, through the ages, has even developed its own vocabulary. Afro's and Bo Derek's cornrows were popular in the '70s — possibly this is why so many people refer to the '70s as an "ugly" decade.

And there's always the D.A., or duck's ass, style that Jimmy Dean had. Recently, Princess Diana shocked the world with her new D.A. cut. What irony: the ultimate rebel mimicked by the ultimate symbol of the establishment. Oh, well. The times they are a-changing.

What, you might well ask, about the man behind the cut? The movie Shampoo asked this question about the typical male hairdresser: is he Don Juan or Don Juanita? Is he a playboy who follows a trail of hair into his customers' beds or is he that effeminate, "safe" man who trades secrets with a legion of female best buddies over a color and cut? Only Warren Beatty knows for sure.

"I'm gonna wash that man right out of my hair." — Rodgers and Hammerstein, South pacific

Soft. Shiny. Silky. The physicality of hair, the sensuality of it, seems to be the eternal element of our affair with hair. Styles come and go, but color, texture and touch remain.

"Men seem to like women with longer hair," says Scratch's representative. Every time a woman runs her fingers through her hair, she initiates that game called flirting. Men can play, too. Sleek or shaggy, a good head of hair is always an eye-catcher. Thus, the ever-encroaching terror of the receding hairline.

Balderdash, of course, has its own appeal — a fixation probably born of that old playground rhyme concerning one Fuzzy Wuzzy. But the charmingly shiny scalps of Yul, Telly and Ike can't replace the practical benefits of hair. Head and body hair keep in warmth.

Statistics show that 90 percent of heat lost from the human body in winter time is from the head; how much worse off would we be without such handy-dandy natural insulation?

There are a few folks left who use their hair as walking display cases. Multi-colored "punk" hair can even be called a form of art — a la graffiti. The style came here from England and stemmed from Britain's problems with unemployment and social dissatisfaction. More conservative people put beads and trinkets in their hair just for kicks. Others use clips or make braids. What — if anything — are they trying to say?

"Everyone has a different opinion on everything," says Gabriel in reference to judgements he's received on his cuts. He explains that what he might call "normal" may be considered boring, punk, new-wave or even stylish by others.

Is hairstyle really a reflection of attitude? Can we judge a person by their cut? I thought so. I expected my whole life to change along with the length of my hair. But, instead, I looked foolish. The layers didn't grow in well and I still viewed life through the same ol' tinted lenses. I wasn't instantaneously more confident. I even tried mousse and gels and special conditioners. They were all gimmicks. My hair dryer made me look like some sort of alien. I'm back with a short hair style. Why change a good thing?

Kevin Kassoever is a College freshman and an assistant editor at the Daily Pennsylvanian.
Watching Them

Fiction by
Ilina Singh

The street lay in the last stages of dusk, lit only by the single lampost, flinging shadow fingers onto the road and against the walls of houses. Melting snow clung to the pavement, rid of its clean whiteness. Silence and shadow wove their lonely threads into the dying day, forcing out the light, chilling the air.

Caught in lamplight, a small boy’s pale blond hair shone for a moment, a translucent glow in the artificial glare. Equally pale blue eyes squinted in the light, a medium sized, unremarkable nose and thin, colorless lips. Passing the lamp, the boy’s figure faded once again into the spreading shadows. Their fingers caressing him seductively in their dark nest.

Inside 31 Locust Terrace, a man and a woman stood five feet apart on an oriental carpet, facing each other. The man planted his right foot forward and raised his right hand in a fist, looking rather like a statue of a 19th century war hero. He was not a handsome man, but his deep blue eyes were startling against a stark, pale face, pink now with the exertion of speech, and pure white hair lent him an air of elegance and character. The hand that was not raised was equally firmly fist against the breast pocket of a pink collared shirt, whose tails parted to reveal white underwear. On his feet he wore red socks that clashed with the purple peacocks on the oriental carpet.

The woman stood with her arms by her sides, appearing meek in a dark red dress, mottled pink skin, bright pink lipstick. Her large blue eyes had the appearance of wideness, complimented admirably by her solid child-bearing hips and thick, strong calves. Her feet seemed tiny underneath her comfortable figure. Squeezed into thin white shoes - spike heels piercing the breasts of the purple peacocks.

“How many times have I told you to get rid of that car - I can’t keep putting money into it. If only you would listen every now and then instead of always complaining about everything. Now we’re stuck in this awful house, we can’t go out, we can’t do anything.”

“You never told me to get rid of the car. You always say you can’t afford to buy a new one. What do you expect me to do? I need a car. I had to get it fixed. And who pays for it anyway? Not you - I do. I work from 7 in the morning to 3:30 in the afternoon — a woman of my age — just so that you can blame everything on me. Look at what I have to do. I shop. I clean. I cook. I...”

“Shut up. Haven’t I kept this family together for 12 years? Haven’t I found us a good place to live, seen that you and the children have good clothes and food? Haven’t I...”

The small black figure grew light again as he drew near the window of 31 Locust Terrace. The night was cold, and inside the warm glow of the Christmas tree lights beckoned to him. He could almost smell the sweet fragrance of Hollyberry, as the tall green candle on the living room table burned, its flame flickering merrily against the window pane. Christmas. Stacked on a deep red plate: biscuits in star shapes with green and red and white icing, walnut crescents, jam tarts, gingerbread. These had been placed carefully next to the candle, so that the fire could toast them a little - causing the strawberry jam in the tarts to run sticky and warm, he knew, over his fingers if he picked one up. Under the Christmas tree lay colorfully wrapped presents, arranged in separate piles, each with a brightly painted name tag on the top package. The boy drew nearer: the candle flame flickered and winked, the Christmas tree lights waved on and off, and the melting strawberry jam mixed with the softened powdered sugar on the walnut crescents. Wet and gooey and warm.

“And what about all these presents? Every year you say you have no money to spend, and every year we end up buying so many presents. Is it really neces-
The boys who had branched off into the forested part of the hill sprang out from their hiding places and catapulted toward him. The boy saw only a blur — one surge of color without sound. He waited. Then he jumped, down into the waiting snow and was running down the other side of the hill, his heels slipping on melting snow, and they were running too.

The woman’s hand lashed out, striking the man on the cheek. Surprised, he stepped back, then caught her wrist and turned it. The boy pressed harder and harder against the window pane. The woman was screaming silently, her wrist trapped in the man’s large hand, turning, turning.

The snowball was gaining, crushing and churning behind him. He couldn’t look back. His breath came heavily, gulping at the raw cold air, his face sweating, twisted. He felt fear, that he would die, that they would kill him.

He had broken the window, he was scrambling inside, quickly, quickly, coming towards the two, they turning, surprise, their faces red with exertion, twisted. The Christmas biscuits and light and tinsel and presents there, his attempt to smile at him, at the Hollyberry scent, the twinkling lights. He picked up a present and throwing it at them, missing them, taking up a candle, throwing that, seeing it go out before he had even released it, missing them again — coming towards them, his arms swinging wide, not reaching, unable to reach them, no contact — their smiles; he beginning to cry, no sound, to scream in frustration, to cry-scream, desperate to make noise — at the bottom of the hill, there was the school house — red brick against blue sky — and there were the two dark figures who he knew he would be waiting. He burstled on, knowing he could reach them before, then the snowball hit him, crushing him, choking him; he couldn’t get up, it was rolling with him, he could hear no voices, no sound at all, there was no color — it stopped. It was still. He looked up and there were the two figures, silently waiting. Smiling.

Then, the man: “So many presents. And the feeling — ‘It’s all for the children.’”

The boy, desperate, angry, wanting to speak, but they were speaking, moving their mouths without sound; he was grasping at them, still sitting in the snow, struggling to get up, they not noticing him, smiling — he waving his arms wildly, swinging wide, not reaching, unable to reach, no contact, their smiles — he beginning to cry, no sound, to sobbing, to frustration, to cry-scream

Swinging wide

Swinging wide

Smiling

Smiling

Wanting to make noise, wanting to tell them —

Then someone was shaking his shoulder hard, and he was finally crying aloud, finally tears, finally the anger.

Ilina Singh is a college senior.
Beasts of the East

'34th Street' s armchair commentators analyze baseball's toughest divisions

But first, an introduction.

Ah, the joys of spring. Yep, it's that time of year again — already we're tweeting cute lil' groundhogs are peeking from their holes, there's a faint whiff of jasmine in the air, and your hormones are lap-dancing through your blood vessels. The warm weather is here, and that can mean only one thing: baseball is just around the corner.

Actually, we're kidding. Spring in the City of Brotherly Love means much more than just baseball. It signifies the return for what is soon to be an annual tradition: the 34th Street major league baseball previews.

Baseball? In the middle of March? America's pastime seems to be coming upon us quicker and quicker every year. Wasn't it only yesterday that the upstart Minnesota Twins tore the dizziness and chagrin of a rapt national audience at least five — a second with the unluckiest of world championships?

It's the middle of winter, for cry sakes. The Calgary Olympics are barely tucked away in our memories, and the networks have the gumption to expect us to get excited about the Boys of Summer. And the irony is that we'll probably oblige them.

The steal of the century — a total washout for Dennis 'Oil Can' Boyd. When healthy, Toronto seem to be coming upon us quicker and quicker every year. Wasn't it only yesterday that the upstart Minnesota Twins tore the dizziness and chagrin of a rapt national audience at least five — a second with the unluckiest of world championships?

Boston bounces back

By William Brown

1. Boston Red Sox
1987 Record: 78-84 (5th); Manager: John McNamara; Stadium: Fenway Park (33,583)
Pitching: Two-time Cy Young winner Roger Clemens (20-9, 2.97 ERA, 256 Ks) anchors what might be the best 1-2-3 starting punch in the AL. Bruce Hurst (15-13) started last year like gangbusters, making the All-Star game, but he has been overworked in August.

Injuries plagued the Sox. The only thing the lineup lacks is speed, but in Fenway power is the greater virtue.

Outlook: After coming within one strike in 1986, the Red Sox have quickly rebuilt a championship club. Dealng away two world series goats (Shiraldi and Bill Buckner) will make the all difference.

2. Toronto Blue Jays
1987 Record: 96-66 (2nd); Manager: Jimy Williams; Stadium: Exhibition (43,737)
Pitching: The good news is that the Blue Jays have two of the premier pitchers of the 1980s in Mike Flanagan and Dave Stieb. The bad news is that both have slipped several notches.

Jimmy Key (17-8, 2.76 ERA) and Jim Clancy (15-11, 3.54 ERA), an original Blue Jay, give Toronto two more top-flight starters. Tom Henke (34 saves) is the stopper.

Hitting: Injuries plagued the Blue Jays last year, most significantly to shortstop Tony Fernandez and catcher Ernie Whitt. When healthy, Toronto has a potent lineup, but struggles against lefthanded starters (22-28 last year). The only problem with Toronto's offense may be George Bell's disenchantment with his permanent DH role. The 1987 MVP has already been fined $100 for showing up late to DH in a spring training game.

Outlook: The Blue Jays have the talent but not the heart to win it all in baseball's toughest division. Barring a transplant, this team will once again falter in September.

3. New York Yankees
1987 Record: 90-73 (4th); Manager: Billy Martin; Stadium: Yankee (57,345)
Pitching: A shambling at worst, the Yankees' two most consistent starters last year were 34-year-old Rick Rhoden (16-10) and 44-year-old Tommy John (13-6). Dave Righetti (8-6, 31 Saves) is quality, but he has been overworked in recent seasons. Rags figured in 43.8 percent of the Yankees' 89 wins last year.

Hitting: George Steinbrenner has given it the old college try in assembling a lineup to rival the 1972 Yankees' "Murderers Row". Signing jack Clark (286, 35 HR, 106 RBI) seemed superfluous considering that New York's lineup already included Don Mattingly (.327, 30 HR, 115 RBI), Dave Winfield (.275, 27 HR, 97 RBI) and Rickey Henderson (.291, 111 HR, 106 RBI) seemed a total washout for Dennis 'Oil Can' Boyd. When healthy, Toronto seem to be coming upon us quicker and quicker every year. Wasn't it only yesterday that the upstart Minnesota Twins tore the dizziness and chagrin of a rapt national audience at least five — a second with the unluckiest of world championships?

4. Milwaukee Brewers
1987 Record: 91-71 (3rd); Manager: Tom Trebelhorn; Stadium: County (53,192)
Pitching: The Brewers have the requisite stopper in Tim Higura (18-10) to go with the promising but erratic trio of Juan Nieves, Bill Wegman and Chris Bosio. Pitching should improve as the staff gains experience.

Outlook: They are not exactly the "Wallbangers" anymore. Paul Molitor (.333, 16 HR, 75 RBI) and Robin Yount (.312, 21 HR, 103 RBI) are the only contributing players left from the Brewers' 1982 division winner. Instead of waiting for three-run homer and for their mascot to lope elegantly through a glistening Florida day.

5. Detroit Tigers
1987 Record: 96-64; Manager: Sparky Anderson; Stadium: Tiger (52,806)
Pitching: Anderson's first three starting rotation are locked in with Jack Morris (18-11), Doyle Alexander (14-4) and Dave Rozema (17-10). Willie Hernandez (3-4, 8 saves), the 1987 MVP, is on the spotlight to justify his $1.25 million salary.

Outlook: A year ago it was the loss of catcher Lance Parrish to the Phillies via free agency. Luckily, rookie of the year runner-up Matt Nokes (.289, 32 HR, 87 RBI) was a more than adequate replacement. This year it is the loss of outfielder Kirk Gibson that worries the Tiger faithful. Unfortunately, there is no budding star waiting in the wings. The acquisition of centerfielder Gary Pettis (208, 1 HR, 17 RBI in 394 at bats) is not the answer.

6. Cleveland Indians
1987 Record: 61-101 (7th); Manager: Doc Edwards; Stadium: County (53,192)

Hitting: No batting star waiting in the wings. The acquisition of centerfielder Gary Pettis (208, 1 HR, 17 RBI in 394 at bats) is not the answer.

Outlook: Okay, Alan Trammell (343, 26 HR, 105 RBI) proved that a shortstop can bat cleanup, but aside from Nokes, an aging Darrell Evans and a slipping Lou Whitaker, the Tigers don't have much timber. Competitive, yes, but not a legitimate
**Mets are NL’s best**

**By Marc Fernich**

1. **New York Mets**  
   1987 record: 97-67 (2nd);  
   Manager: Davey Johnson; Stadium: Shea (55,601)  
   On paper, the Mets are still the East’s — and probably the Major’s — best team. But a number of serious question marks make them less than prohibitive favorites to recapture the pennant-winning glories of 1986.

   The man on the spot at Shea this year is Rolaids-chomping skipper Davey Johnson, who reportedly will be bumped upstairs after the season. If the Mets are slow getting out of the gate, look for Johnson to be knocked from the paddock.

   GM Frank Cashen will also have to decide whether another superlative season from Darryl Strawberry can compensate for his disruptive antics and the simmering resentment he stirs with his disruptive antics and the cadre of diamonds-in-rough.

   Any game will be safe in the hands of closer Todd Worrell and set-up man Ricky Horton, arguably the strongest bullpen tandem in the NL.

   Don’t be so quick to cut the Cards. Clipped wings or not, Herzog’s Redbirds will peak away at the Mets well into September.

3. **Montreal Expos**  
   1987 record: 91-71 (3rd);  
   Manager: Buck Rodgers; Stadium: Olympic (59,149)  
   Why not Montreal? The Expos have a good, hot spot as any for the unpredict-  
   The man on the spot at Shea this year is Rolaids-chomping skipper Davey Johnson, who reportedly will be bumped up stairs after the season. If the Mets are slow getting out of the gate, look for Johnson to be knocked from the paddock.

   GM Frank Cashen will also have to decide whether another superlative season from Darryl Strawberry can compensate for his disruptive antics and the simmering resentment he stirs with his disruptive antics and the cadre of diamonds-in-rough.

   Any game will be safe in the hands of closer Todd Worrell and set-up man Ricky Horton, arguably the strongest bullpen tandem in the NL.

   Don’t be so quick to cut the Cards. Clipped wings or not, Herzog’s Redbirds will peak away at the Mets well into September.

   **4. Philadelphia Phillies**  
   1987 record: 80-82 (4th);  
   Manager: Lee Elia; Stadium: Veteran’s (66,271)  
   The Phils will make the best of the  
   Things don’t get much more optimistic on the hill. Zimmer must find the Odd Couple of Frey and Schiraldi into a starter, lighting a cigarette, closing his eyes and clearing his head.

   6. **Chicago Cubs**  
   1987 record: 76-85 (6th);  
   Manager: Don Zimmer (good, but Father’s Day at Wrigley Field (38,040))  
   Winna know how bad things have gotten in the Windy City?  
   New GM Jim Frey couldn’t entice anyone to manage the Cubs until late November, when he finally corralled old buddy Don Zimmer. To top off the whole loutish front office changes, the Cubs ownership is installing lights in venerable Wrigley Field. Is nothing sacred?

   **5. Pittsburgh Pirates**  
   1987 record: 80-82 (4th);  
   Manager: Jim Leyland; Stadium: Three Rivers (58,648)  
   Remember the 1987 Cleveland Indians? Remember how Sports Illustrated predicted that the Tribe was ready to tomahawk its way into the World Series? Remember how the Indians finished dead last in the AL East? Out of this lousy tradition, comes the 1988 Pittsburgh Pirates.

   Ship captain and 1987 Execu-  
   Things don’t get much more optimistic on the hill. Zimmer must find the Odd Couple of Frey and Schiraldi into a starter, lighting a cigarette and clearing his head.  

   **Outlook**

   The Outlook: They were the popular pick to win the East’s — and probably the Major’s — best team. But a number of serious question marks make them less than prohibitive favorites to recapture the pennant-winner’s glories of 1986.

   But let’s be serious — we’re not talking about the 27 Yankees. Henry March 31, 1988 / 13
Headless bands
Leader-less groups continue to bank on lucrative names

By David Arnold

Some time after Doors leader Jim Morrison either died or went on vacation, the three remaining members of the group released a "Doors" album called Other Voices. At about the same time, the Velvet Underground released an album without long-time leader Lou Reed.

Thankfully, neither of these LP's earned the notoriety of either band's earlier work. In fact, it's almost impossible to find these records today.

These bands are two early examples of a phenomenon that has gained ground in recent years: the headless band. The moniker applies to any band that tries to preserve the status quo after losing a principal member. Very much like a quilled hairstyle, headless bands often fit senselessly from tour to tour, producer to producer, and from one set of faceless backup musicians to another.

Take the latest "Pink Floyd" album, A Momentary Lapse of Reason. Without main Floyd doomsayer Roger Waters at the helm, Dave "Identical Guitar Solos" Gilmour and drummer Nick Mason attempt to recapture the heady sound of Dark Side of the Moon.

Armed with Floyd keyboardist Richard Wright and an extensive fleet of musical extras, the new Floyd created a Watsonian, atmosphere, definite the sound posed to overshadow Gilmour's lack of lyrical ability. Instead, the sound is more blunted than the ancient inflatable pig that rears its ugly head on "Floyd's" present tour.

And then there's Fleetwood Mac, which went on the road without the music most responsible for their studio output for the last decade, Lindsey Buckingham. The list goes on; even Chicago has limped ahead without signature vocalist Peter Cetera.

The real offense here is not that these bands will do anything for a buck, not that they cling to the past in fear of a meager future, not that most are starting to look silly on MTV, but that no one seems to care about the exodus of their leaders. All the aforementioned bands were patronized as if nothing happened to their sound or personalities.

But there's some hope. The execrable Supertramp-without-Roger-Hodgson is deservedly biting the commercial dust, and Bad Company's post-Paul Rodgers LP was roundly ignored, despite headstrong production by Foreigner's Mick Jones.

Despite these encouraging examples, the trend toward headlessness is still on a rampage through the sleepily hollow music scene. Many headless bands simply refuse to stick their necks out by acknowledging that their "big name" sound has run its course.

Even so-called "alternative" acts have fallen into this trap. The Clash without Mick Jones (not the guy from Foreigner, but you know, that didn't last?) survived long enough to release the crappy, self-parodic Cut the Crap. And The Damned (without the indispensable Captain Sensible) continue to reach new lows in pseudo-Gothic teenage excess.

All of these has-beens do not bode well for the future of popular music. Very few people have the guts to make a new start, like Mick Jones' Big Audio Dynamite and Roger Waters' overblown-but-not-completely-daft solo projects.

By the mid-1980's, the charts may be full of headless bands; so be prepared for atrocities like Dire Straits without Mark Knopfler, U2 without Bono and the Pet Shop Boys without drum machines and those silly glasses. And there are rumors that Talking Heads aren't on speaking terms. If David Byrne leaves the group, we may be in for a headless Heads.

One alternative to headlessness requires extreme selfishness; disenchanted band leaders can just fire the other members and carry on with the same name as if nothing happened. The "Pretenders" (a.k.a. the Chrissy Hynde solo revue) have used this tactic—with nary an original member left. Hynde banded on the name for the album Get Close.

Another example is the British group Aztec Camera, a one-time quartet whose name has been used for an album that leader Roddy Frame recorded with American session musicians.

But perhaps the most inventive headless-without-a-band is The Who, which started out as a solo project of British studio madman Matt Johnson. Is that where we're headed: headless bands, head-without-a-band and bands-without-bands? Perhaps not, some people have the guts to call a solo project a solo project and to ditch band names that belong to the past.

Still, it makes good sense to heed this advice: check the back cover of your favorite "band"'s next album. Before you buy it, be sure you know if it's a headless band, head-without-a-band, or a thinly veiled solo project. And let cooler heads prevail.

Finn and scales
Ex-Enz man bounces back; Chord on Blues harmonize

By David Arnold

TIM FINN
Big Canoe
Virgin
On LP, CD, Cassette

After a five-year absence, Tim Finn, former vocalist and co-founder of Split Enz, has returned with the belated stateside release of his 1986 solo album Big Canoe. The LP is the latest chapter in a modest Split Enz revival spurred by the success of kid brother Neil's post-Enz band, Crowded House.

The elder Finn's career seemed to be on the wane of late. Toward the end of the Enz, his contributions began to be overshadowed by those of his talented sibling. Not surprisingly, his first solo venture, 1983's Escapade, was a boring affair that lacked creative energy.

In contrast, Big Canoe is an unexpectedly satisfying album. Its dense arrangements— with danceable rhythms and tasteful string and horn embellishments—from some irresistible melodies. The result is pure pop bliss.

Finn shows off an almost startling assertiveness. During his years with Split Enz, he was boxed in a state of insecurity and self-pity. While he was usually able to effectively convey these feelings to vinyl, his emotions at times reduced him to a whimpering fool.

Such inner conflicts torment him no longer; Finn's "Spiritual Hunger," the downright funky opening number on Big Canoe, blast's: "I-I wanna/touch me now /hear me now!" The song sees him conquering his debilitating insecurities.

After this rousing opening, Finn shifts gears with "Don't Burn My Heart," which glides atop a lovely, lilting melody. Crafted by Finn and his new band, cohort, identified only as "Brock" in the liner notes, powerful melodies provided a decidedly pop foundation to Finn's tremendous singing.

In a move that reflects his maturation, Finn shifts the focus of the album's most affecting songs from himself to the trials of others. In "No Thunder, No Fire, No Rain," he tells the tale of a man poisoned by a toxic waste, despite the gravity of the subject, the music strikes a hopeful tone.

And in the album's title track, Finn sings of his native land New Zealand. But unlike "Six Months in a Leaky Boat" (from the 1982 Enz album, Time and Tide), in which he paid tribute to the pioneering spirit of his country's first British settlers, he now views New Zealand from the radically different perspective of its aboriginal Maori tribesmen.

The song is built around a stirring, almost majestic theme. This track alone is worth the price of Big Canoe—a LP which marks the welcome return of one of pop's least recognized talents.

— Lou Hau

CHORD ON BLUES
The Blue Tape
On Cassette

A new tape by Penn's Chord on Blues, an all-male capella group, serves up an assortment of contemporary music and barbershop standards.

But The Blue Tape often relies on overused material. The line-up includes a Nylons piece, "Every Lesser's "Naturally" [sung by almost every male vocal group around], two barbershop quartets and yet another rendition of "Stand By Me." Chord on Blues overcomes this predictability with enthusiasm and confident musical direction, especially on side two.

But the group cannot escape the problems that plague any a cappella ensemble. The dependence on the human voice hinders their ability to release the presentation of all the important musical elements. This reliance is a hazard; songs that require percussive risk sounding "empty" when presented without instruments. As a result, several songs on the tape end up for percussive vocal filling.

For instance, Chord on Blues' rendition of CSNY's "Suite: Judy Blue Eyes" doesn't compensate for the lack...
Bubbly West Philly quartet The Wishniaks offer up a palatable sound

Cherry pop

Philly’s sparkling Wishniaks add fizz to music scene

By Gerard Babitts

One of Philly’s newest fab post-teen sensations — The Wishniaks — combine a large dose of power-Byrds pop guitars with a healthy dollop of Australian and Minneapolis garage grunge.

These three Penn grads and one perpetual Temple student have created a sound which is, in the words of bassist James "paralegal" Moran. "Poptinged, driving music with lots of melodies and big hooks." Perhaps the band’s songwriter Andrew Chalfen said it best when he described the band’s sound as "the mating of metal insects with a pop sensibility trapped within an empty Swedish oil tanker."

While The Wishniaks have jangle-based influences R.E.M., The Replacements, Big Star and Tommy Keene — these guys are not just another Athens or Austin clone. By injecting a "60s power-garage energy into their sound, this fresh-faced rockin’ gang of good guys has given its music a harder edge.

Consisting of lead guitarist/vocalist James Hostetter, Andrew Chalfen on Rickenbacker, bassist James Moran and drummer David Frank, the Wishniaks first jammed together in the early Fall of 1986. And while Chalfen, Moran and Frank tried to get some sort of band together for a number of years, it was not until the band hooked up with Hostetter that all the pieces fell into place.

"I couldn’t really sing too well," Chalfen reminisces. "And we also wanted to add a second guitar to escape the abrasive sound of being compared with R.E.M."

Challen, the creative genius of the lot, composes and writes all of the band’s music. While the songs’ lyrics aren’t really about anything, Challen feels that the aural sound of the words is more important than their literal meaning.

"I like word-play. I don’t really care if they make any sound," he proudly declares.

Musically, Challen creates a lot of his music by "stealing ideas from different records and just sitting down and playing my guitar." From "The Lighters" — mid-tempo, soothing weave of bass and guitar to "She Gets You" — power-jangle rock drive, Challen and the band successfully carry on the garage tradition without having to sound retro-60s or adolescent.

The young, moody stringster’s writing pace is, to say the least, out of control — he has written 30 songs not yet played by The ‘Shniaks.

Although the band has released a five-song cassette, Black Cherries from Hell, they recently entered the studios to record eight new songs — some of which will be released on a 45 or EP in the near future. A power remix version of Black Cherries’ “She Gets You” also appears on the just released New York/Philadelphia compilation You’re Soaking In It.

Although touring is not in the band’s near future — they don’t have the capital or the van — The Wishniaks hope to gain the attention of influential out-of-towners by building up their growing following and by getting their future release out to as many people as possible.

“You can’t really tour or play in major areas like Boston or the Midwest unless you have some vinyl out," says Challen.

Having only been together for a short time, The Wishniaks realize that success involves playing their dues for a while longer. The boys know that their ultimate goal — appearing with Patti Smith in the Frank’s Black Cherry Wishniaks soda commercial — will come only with hard work and determination.

— Beck Waldman
By Ben Sandler

Unlike many of the Beat writers who embraced Buddhist doctrine, Burroughs feels that Eastern religious philosophy is not a valid response for a Westerner. He therefore chooses to model his spiritual journey on the ancient Egyptian system of pilgrimages for "it corresponded precisely with (his) own mythology, developed over a period of years."

The Egyptians postulated seven souls, and Burroughs traces their progress towards death. He redefines the mythology using contemporary terms. The "Western Lands" to which the title refers are, according to Egyptian mythology, the perilous lands where the dead journey in search of immortality. Burroughs contends that this quest has bearing on today's world: only by "contacting and confronting (one's) death at all times" can a person achieve a state of freedom from death.

The book's narrative is propelled forward by episodic vignettes in which characters face certain aspects of death, immortality, loneliness and danger along the pathways to the Western Lands. Burroughs borrows his writing style from stand-up comedy, examining a topic from the sharpest angle and then dropping it.

He relentlessly pursues each spontaneous vision to either a logical conclusion or to absurdity. The result is a fantastic, sizzling escapade through surreal city scenes, vivid character description at one moment, straight essay or flash action the next. Each sketch concisely depicts a facet of the old writer's reveries of the Western lands. Without becoming bewildering, Burroughs sweeps away conventional narrative structures with deft control of his images and an instinct for timing.

Where many of his previous works seem manic, exuberantly depraved, The Western Lands reflects a more somber, reserved voice. This may reflect the author's age or his disillusionment with the outrageous, paranoid theories of outer-space conspiracies and control mechanisms that filled his earlier works.

Burroughs' tone lacks the ferocity of his earlier work, the dying old writer is no longer driven by artistic desire, sexual lust or any vigor for life, but watches passively as all the passions that once drove him wither and fade away.

Stripped of any delusions of glamour or portentousness, the lonely old writer seems pathetic, waiting to die without hope of recompense or lasting value to his work, a "sad guest on the dark earth."

"The old writer couldn't write any more." Burroughs concludes, "because he had reached the end of his words, the end of what can be done with words."

The book resonates with the chagrin of hopelessness and ugly truths, but its accuracy lends a beauty to its dire concerns. "You have to be in Hell to see Heaven," Burroughs reminds us, and with sharp, spare brilliance, he strings together a novel that shimmers like a dark jewel.

As with all his work, The Western Lands howls with a superior laughter that seems to occupy the unique space of a toothless smile, signifying somehow both ecstatic joy and wincing pain. To some degree, Burroughs achieves the old writer's impossible wish to "write himself out of death — out of time and into space" in the way that all great literature endures.
Video Cliffs notes

Take the study out of studying

By Sarah Dunn

U

nder the asbestos ceilings of ever-

ry American high school there exists a collection of rumors which, over the years, have evolved into a campus folklore. Perhaps you school is no exception. If so, it was the story about the bodacious coed who went on to fame and fortune as a porn star. And everyone heard the tale about the senior who made a copy of the school's master key, the coach who once spent a long weekend with a freshman cheerleader, or the science teacher whose toupee was woven from the hair of his German shepherd.

In the same way that junior highs across the nation immortalized Life Cereal's Mikey, who we all know died of a gastrointestinal complication after downs hawful of Pop Rocks and a swig of Coke, high school students have perpetuated a legend which may or may not be totally accurate: someone once turned in an English paper plagiarized word for word from Cliffs Notes.

Of course, as enlightened, hardworking college students, the attraction the bright yellow and black booklets once held for us has substantially dissipated. And what's more, we now know that Cliffs Notes are just about as reliable as a research paper written by an ambitious senior. We know that any number of students including The Picture of Dorian Gray, The Great Gatsby and Wuthering Heights are available for VCR viewing, and offer an entertaining alternative to the dry, banal scribblings of Cliffs hacks.

Most people, however, have learned that Hollywood screenwriters have been known to take a few, um, liberties with the storylines of literature's classics. While minor alterations occasionally improve a novel for a visual medium, we can wreak havoc on essay exams.

Cliffs is planning on solving this minor complication, along with many others. Their distilled version will, hopefully, be somewhat accurate. If we are lucky, they might even throw out some hints about the novel's theme, style and structure along with an outline of the plot and characters.

Cliffs Notes currently publishes materials on well over 200 novels. The production and distribution of any number of Cliffs Videos will be quite an undertaking. A half-hearted attempt with just a few selected titles would almost certainly fail — but on the other hand, creating a substantial number of videos will have problems all its own.

The people at Cliffs Notes are unwilling to divulge any details about the videos themselves. While they will be produced like actual movies, while staying faithful to the literature, or be nothing more than a videotaped lecture series remains to be seen. Most likely, they will be a little bit of both, for costs will have to be kept low and the marketing appeal of a taped speech is definitely limited.

The price of the tapes is a mystery as well. Since, presumably, no individual would ever actually buy a Cliffs Notes videotape for home ownership, the product will be targeted for distribution to video rental outlets. When asked if his store would carry the videos, Howard Gensler, Sr. Vice President of Penn's own The Movie Net, said that his decision would depend on the price. "In terms of academic integrity, we have none. We're a store, I guess we're not that much different from Penn."

People generally follow the path of least resistance. Cliffs Notes has built an industry around that aphorism and now intends to exploit it even further. Singing like Homer's sirens, Cliffs Notes enchant students with the attractive option of brevity. Cliffs Notes on video, as ridiculous as the idea might be, will probably be an unprecedented success.

But the blame for the decline of Western civilization can't fall solely on these people, even though they peddle a product which undermines the very educational system they purport to uphold. The trend in our society seems to be a desire to do everything faster and easier, albeit not better. Perhaps in a couple of decades, after Cliffs Notes on video have firmly taken root, the consequences of this attitude will begin to emerge. But well-road will cease to have meaning, and the only standard of judgement will be the ability to succeed while doing the least work in the least time possible.

Poitier shines as a convict; Bogart stars as Caine captain

The Defiant Ones

Directed by Stanley Kramer

Starring Sidney Poitier and Tony Curtis

1958

Stanley Kramer's The Defiant Ones provides an interesting look at racial attitudes prevalent in the late '50s. Released in 1958, the film deals with these issues while showcasing a young Sidney Poitier and Tony Curtis.

The two portray convicts, chained to each other at the wrist and on the run from the authorities. Unable to break the chain, they are forced to cooperate in order to reach freedom. The development of their relationship, from initial hatred and distrust to eventual loyalty and friendship is the focal point of the story.

Poitier is stunning, developing every facet of his character into a convincing portrayal. Tony Curtis is formidable as well, although he is often unable to draw upon the passion that stems so natural to Poitier. Together, their chemistry is remarkable, and each seems to bring out the best in the other. Kramer directs unobtrusively, letting the simple story and strong performances carry the film. He develops the emotional aspects of script adeptly, and capitalizes on the raw power of the subject matter.

The screenplay is filled with loosely veiled symbolism and, occasionally, its unflinching effort to make a statement becomes humorous. The chain acts first as an unwelcome incumbrance that prevents the two men from going their separate ways. Later, its presence saves each of their lives, as they cross a wild river and escape from a clay pit. Once it is removed, its presence can still be felt, as each man sacrifices the pursuit of freedom that beckons the other.

Nominated for six Academy Awards, The Defiant Ones took Best Original Screenplay, with both Poitier and Curtis receiving nominations for Best Actor. Now, three decades after it was produced, its appeal is still strong.

The Defiant Ones has things to teach us, and with hindsight, today's viewer can see the ways in which our society has grown, and ways in which it has stagnated.

The Caine Mutiny

Directed by Edward Dmytryk

Starring Humphrey Bogart

1954

The Caine Mutiny, Edward Dmytryk's 1954 screen adaptation of the Herman Wouk novel, is one of those films deservedly called a classic. Fortunately, the film hearkens back to an age when "going to war" was an honorable thing, and the hero is probably a little too innocent for most viewers, but it's still a great movie.

If you like Humphrey Bogart, or if you want to learn how, this is a must-see. In one of the last great performances of his career, Bogart reaffirms his legend in the infamous role of Queeg, the paranoid, ship-rolling, "I kid you not" captain of the Caine.

The mutineers are no less spectacular. Fred MacMurray, Van Johnson and Robert Francis give excellent performances as crew members watching Queeg's decay while coping with the conflicting demands of obedience and responsibility. Jose Ferrer adds to the tension as the defending attorney in the climactic court-martial scene in which the fate of Queeg and the mutineers hangs in the balance. The Caine Mutiny stands as a lesson on how to make a good cop. Unfortunately, today's filmmakers would do well to listen up.

— Rob Juman

34th Street  March 31, 1988 / 17
STREET TUBE

EXHIBIT

6:00 pm ▶️ News
- This Old House Wallpaper is hung in the nursery and a floor is refinished.
- It's a Living
- Friday the 13th

6:30 pm ▶️ NBC News
- ABC World News Saturday
- Hometown (1989) How to apply new tiles to floors and how to remodel existing floors.

7:00 pm ▶️ Tales from the Darkside
- Prime Time
- Frugal Gourmet (1987) Jeff fixes squid in mustard sauce, salmon in green sauce, and others.
- Webster
- Star Trek: The Next Generation

7:30 pm ▶️ City Lights
- Visions
- Sneak Previews
- Mom's Family
- NHL Hockey

8:00 pm ▶️ Facts of Life Tootie becomes the first of the girls to get engaged. (R)
- Dolly and Dolly bring unforgettable music, homespun humor. (R)
- Star Search (1:00)
- Boys Will Be Boys

8:30 pm ▶️ 227 Mysterious man who claims he's a circus knife thrower moves in. (R)
- Women in Prison
- Golden Girls Looking at photographs, the housemates recall money making schemes. (R)
- Mysterious man who claims he's a circus knife thrower moves in. (R)

9:00 pm ▶️ Amen Rolly backs out of marriage just as his wedding is about to begin. (R)
- Mr. President
- Hunter, Hunter and McCall face an ethical dilemma about arrest of murderer. (R)
- Spenser: For Hire Spenser and Hawk protect L.J. Quinn from a murderous ex-con. (R)
- West 57th CBS News prime-time magazine. John Ferrugia. Meredith Vieira

9:30 pm ▶️ MOVIE: Sherlock Holmes and the Secret Weapon
- Holmes tries to stop Professor Moriarty from stealing a bomb. Basil Rathbone, Nigel Bruce. (1:58)
- Love Your Skin
- News

10:00 pm ▶️ Are Your Kids Making the Grade?
- Texi
- Rolle Massimo
- News
- Romeo for Sale
- Benny Hill
- WWF Wrestling

11:15 pm ▶️ Monty Python's Flying Circus

11:30 pm ▶️ Saturday Night Live
- NCAA Wrap-up Final Four Review
- Solid Gold (1:09)
- Friday the 13th

11:45 pm ▶️ Secret Agent Battle of the Cameras

12:00 am ▶️ MOVIE: Cry Panic (1974) After a man accidentally kills a pedestrian, the body disappears. John Forsythe, Anne Francis. (1:59)

12:30 am ▶️ Blake's 7 The Way Back
- TBS
- My Favorite Martian

1:00 am ▶️ Movie
- Ebony Jet Showcase
- TBS

1:30 am ▶️ Comedy Club
- Sign Off
- Keys to Success
- TBS

2:00 am ▶️ MOVIE: The President's

BIG BAND DANCE PARTY
with the Paul Mann Orchestra

- A One-Hour Open Bar
- Sumptuous Hors d'Oeuvres
- Dance Until 2:00 a.m.
- $5.00 Donation

ALL NET DOOR PROCEEDS DONATED TO PCHA

SUMMER 1988
- Expanded dance facilities
- NEW! VIP lounge
- New state-of-the-art light show
### SUNDAY
#### April 3

<table>
<thead>
<tr>
<th>Time</th>
<th>Channel</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:00 am</td>
<td>72</td>
<td>Laurel and Hardy Laugh a Lot</td>
</tr>
<tr>
<td>5:30 am</td>
<td>72</td>
<td>Gilligan’s Island</td>
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<tr>
<td>6:00 am</td>
<td>9</td>
<td>Wild Kingdom</td>
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<tr>
<td>7:00 am</td>
<td>33</td>
<td>Perspective</td>
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<tr>
<td>7:10 am</td>
<td>36</td>
<td>Credo</td>
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<tr>
<td>7:30 am</td>
<td>47</td>
<td>Jim Whittington</td>
</tr>
<tr>
<td>8:00 am</td>
<td>47</td>
<td>Man to Man</td>
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<tr>
<td>8:30 am</td>
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<td>Wall Street Journal Report</td>
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<tr>
<td>9:00 am</td>
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<td>Jimmy Swaggart</td>
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<tr>
<td>9:30 am</td>
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<td>71 Connections</td>
</tr>
<tr>
<td>10:00 am</td>
<td></td>
<td>The Greatest Mystery of the Sacred Shroud (1979)</td>
</tr>
<tr>
<td>10:30 am</td>
<td></td>
<td>1988 Disney World’s Happy Easter Parade</td>
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<tr>
<td>11:30 am</td>
<td></td>
<td>SB Wanderworks</td>
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<tr>
<td></td>
<td></td>
<td>Dr. D. James Kennedy</td>
</tr>
<tr>
<td>12:00 pm</td>
<td></td>
<td>1988 Easter from Rome</td>
</tr>
<tr>
<td>12:30 pm</td>
<td></td>
<td>CBS Sunday Morning</td>
</tr>
<tr>
<td>1:00 pm</td>
<td></td>
<td>Same Time Same Place: Mysteries of World Tomorrow</td>
</tr>
<tr>
<td>2:00 pm</td>
<td></td>
<td>Larry Jones</td>
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<tr>
<td>3:00 pm</td>
<td></td>
<td>Sunday Today</td>
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<tr>
<td>3:30 pm</td>
<td></td>
<td>Jerry Falwell</td>
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<tr>
<td>4:00 pm</td>
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<td>Kidsonic</td>
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<tr>
<td>4:30 pm</td>
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<td>Comic Strip</td>
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<tr>
<td>5:30 pm</td>
<td></td>
<td>Siskel &amp; Ebert &amp; the Movies</td>
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<tr>
<td>6:00 pm</td>
<td></td>
<td>60th Anniversary of the NBC Kids: Easter in Rome (1939)</td>
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<tr>
<td>6:30 pm</td>
<td></td>
<td>Family Ties</td>
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<tr>
<td>7:00 pm</td>
<td></td>
<td>Promises of the Fortunate Fighter Pilot, Part 2 NBC Sunday Night Movie (1988) Superman battles the Manhunter from his own planet. Christopher Reeve, Margot Kidder (2:07)</td>
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<tr>
<td>7:30 pm</td>
<td></td>
<td>Family Reel</td>
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<tr>
<td>8:00 pm</td>
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<td>Family Double Dare</td>
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<tr>
<td>8:30 pm</td>
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<td>Full House</td>
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<td>9:00 pm</td>
<td></td>
<td>Family Ties</td>
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<tr>
<td>9:30 pm</td>
<td></td>
<td>CBS Special Event (1988)</td>
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<tr>
<td>11:00 pm</td>
<td></td>
<td>Masterpiece Theatre David’s work to put right a warehouse, alone and friendless. It’s Garry Shandling’s Show (3:03)</td>
</tr>
<tr>
<td>11:30 pm</td>
<td></td>
<td>The 1988 St. John’s Church Women’s Soup Kitchen (1988)</td>
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<tr>
<td>12:00 am</td>
<td></td>
<td>SB Masters of Wrestling</td>
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<tr>
<td>11:30 am</td>
<td></td>
<td>This Week with David Brinkley</td>
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### MONDAY
#### April 4

<table>
<thead>
<tr>
<th>Time</th>
<th>Channel</th>
<th>Program</th>
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<tbody>
<tr>
<td>12:00 pm</td>
<td></td>
<td>Newsbreak</td>
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<tr>
<td>12:15 pm</td>
<td></td>
<td>CBS Evening News (1987)</td>
</tr>
<tr>
<td>12:30 pm</td>
<td></td>
<td>People’s Court</td>
</tr>
<tr>
<td>1:00 am</td>
<td></td>
<td>1988 CBS Late Night Green Lantern’s put on the stand in front of a dead (R)</td>
</tr>
<tr>
<td>1:30 pm</td>
<td></td>
<td>Diffused Strokes</td>
</tr>
<tr>
<td>2:00 am</td>
<td></td>
<td>1988 Miami Vice: A Woman’s Face (1984) Woman, on trial for murder, relives her past in the beautiful city of Miami, Miami, Dade County, (1:30)</td>
</tr>
<tr>
<td>2:30 am</td>
<td></td>
<td>Perspective</td>
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<tr>
<td>3:00 am</td>
<td></td>
<td>Movie</td>
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<tr>
<td>3:30 am</td>
<td></td>
<td>Mission Impossible</td>
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</table>

### TUESDAY
#### April 5

<table>
<thead>
<tr>
<th>Time</th>
<th>Channel</th>
<th>Program</th>
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<tbody>
<tr>
<td>5:00 pm</td>
<td></td>
<td>The People’s Court</td>
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<tr>
<td>5:30 pm</td>
<td></td>
<td>Jeopardy!</td>
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<tr>
<td>6:00 pm</td>
<td></td>
<td>Wheel of Fortune</td>
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<tr>
<td>7:00 pm</td>
<td></td>
<td>MacGyver Minute and M<em>A</em>S*H</td>
</tr>
<tr>
<td>7:30 pm</td>
<td></td>
<td>Evening Magazine</td>
</tr>
<tr>
<td>8:00 pm</td>
<td></td>
<td>The Wheel of the Universe Charged (1988) The series closes with a review of the scientific bases of belief (1:39)</td>
</tr>
<tr>
<td>8:30 pm</td>
<td></td>
<td>Taxi</td>
</tr>
<tr>
<td>9:00 pm</td>
<td></td>
<td>1988 CBS Special Event (1988)</td>
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<td>9:30 pm</td>
<td></td>
<td>Family Ties</td>
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<tr>
<td>10:00 pm</td>
<td></td>
<td>CBS Special Event (1988)</td>
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<tr>
<td>10:30 pm</td>
<td></td>
<td>Nightline</td>
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<tr>
<td>11:00 pm</td>
<td></td>
<td>1988 CBS Special Event (1988)</td>
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<td>11:30 pm</td>
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<td></td>
<td>Late Night with David Letterman</td>
</tr>
<tr>
<td>1:00 am</td>
<td></td>
<td>1988 CBS Late Night Green Lantern’s put on the stand in front of a dead (R)</td>
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<td>3:30 am</td>
<td></td>
<td>Mission Impossible</td>
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### WEDNESDAY
#### April 7

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<td></td>
<td>Movie</td>
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<td>3:30 am</td>
<td></td>
<td>Mission Impossible</td>
</tr>
</tbody>
</table>

Complete weekday morning and afternoon listings can be found on page 18.