Faculty examines policy on cheating

By STEVEN OCHS

The University is currently examining the eight-year-old student Code of Academic Integrity, and may revote the policy against cheating to make it simpler and more effective. The Faculty Senate Executive Committee met Wednesday morning to continue discussion of a proposal for "a major revision of the existing Code of Academic Integrity."

The revision of the Code began last spring, when the Senate Committee on Student and Educational Welfare presented a draft revision of the policy to the Senate. According to Professor Joseph Brownlee, the proposal has not left the Executive Committee.

"The Senate Executive will not be giving any further attention to the current version of the code," Brownlee said. "Recent discussion suggests that a much more thorough going revision of the Code is desirable and possible. We can do more to design a policy that is better than to linger with the old one."

The Administrative Committee, including Judicial Inquiry Officer Constance Brown, has reviewed the current policy as too complex and obscure. At Senate request, the Committee provided suggestions for improvement of the Code.

"The problem is the Code is not simple enough," Brownlee said. "I told them that our code is written in a way that I find difficult to understand. It is understandable to read, but difficult to follow."

Brownlee added that since the Senate approved the original proposal, the Committee has not made any changes in the code and should take more time to look at the present code and see how we can improve it.

According to Brownlee, the University is attempting to publicize the policy more. Faculty and students are encouraged to read the Code and ask questions. Brownlee said, "We should make sure that the commuter campus should take more time to look at the present code and see how we can improve it."
Two students seeking to cure Haitian social problems

By NFHIL S< III K

The Wharton Graduate Ad

MAC TIPS

The Wharton Graduate Ad

Week's Volunteer Profile:
Beth Arnold, senior, International Relations major
Resident Advisor, Treasurer, Phi Delta Chapter, Past President, PENPals and
volunteer at PENPals

"I've learned more from my little sister than she has learned from me. Her curiosity always amazes me. I love spending time with her."

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The Daily Pennsylvania

Fraternities

Fraternity, from page 1

I've had to infer from Haiti, if you don't try to make change, you're complicit in the horror that's going to be inflicted against them," he said. "I don't make that statement strong enough.

Quotation of the Day

"The changes are an outrage to those who have a duty to the planet," said the Natural Resources Defense Council's John Holdren, who is familiar with the negotiations between fraternal organizations over what constitutes breaches of protocol.

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Correction

A headline in yesterday's Daily Pennsylvania incorrectly stated that the Student Activity Council's use of dormitory recognition to The Arks Quarterly, the magazine of the Student Government Association, was a departure from the past when The Arks Quarterly was published in 1987. It was actually in 1985 that The Arks Quarterly was published in 1987.

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Professional service available.
By MELLENCORNBIRCH

Despite the high number of business-oriented students at the University, the Triangle editorial board has seen campus life as a highly technical engineering publication. "We're trying to keep away from politics and concentrate more on the business world," explained Weinlick.

In order to achieve this goal, the newspaper features a monthly "Forum" — a point-counterpoint discussion on campus issues. "People are trying to encourage us to write more on our campus for our campus — that's why we've been light on the Red and Blue," Weinlick said.

A recent "Forum" dealt with the legitimacy of homoeopathic praxes. The paper combined a column from the homoeopathic praxes and one from a student with an opposing view.

Weinlick explained that despite the controversy over "homoeopathy," the Red and Blue, the newspaper has been a political diverse student publication. "We want to be on how to write conservatively, but we don't want to put our business just among professors and students. We're trying to keep away from politics and concentrate more on the business world," he said.

In the past few run fall semester, Weinlick noted that the newspaper has a "phenomenal" improvement in the quality of the content and the opinions of the magazine. "It's a way of giving our views of the situation," Weinlick continued.

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The staff of the Red and Blue is an editor at the University.

Founded in 1888 as a literary magazine, the Red and Blue newspaper is seen as conservative. Weinlick said that he wants to be able to address his criticisms and advice will influence University as they stand," Sheng said. "We don't expect to lose our funding," he said.

"We've come to realize that it's much more relevant to focus on campus affairs," said Weinlick. "We're trying to keep away from politics and concentrate more on the business world," he said.

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On Campus 

Red Cross issues emergency appeal

The American Red Cross has issued an emergency ap-

peal for blood in the Philadelphia area. The Stu-
dent Center will be accepting donations from 2 to 7 p.m.
today in Hillman's East Upper East Lounge.

Donations can also be made Monday through Friday from
8 a.m. to 8 p.m. and Saturday from 8 a.m. to 2 p.m. at the Red Cross headquarters located at 201 Chestnut St. 

Inappropriate Technology roundtable discussion at 7:30 p.m.
in the Anatomy and Physiology auditorium.

Phaahla's case

The Student Court has vacated its decision in the Phaahla case. Goodman, the judicial inquiry officer, has been asked to conduct a new investigation with Staff Assistant Judge Margaret Morris.

SEC to examine academic integrity code

The Student Court has received a complaint regarding the academic integrity code. The complaint was filed by a group of students who were not satisfied with the University's decision in the Phaahla case.

In Brief

National Security Agency

Public safety arrests robbery suspect

The Philadelphia Police Department arrested a suspect in a robbery that occurred last week in the Student Center.

Civil rights group.


describes the University's policies for handling complaints of academic dishonesty. The group plans to meet with University officials to discuss the issue further.


to Leopold Reiman, the school's attorney, who said that the University was not ready to comment on the matter.
A great university.
A great newspaper.
And 6 great ways to get involved.

Want excitement? The opportunity to meet new people? The chance to learn by doing, not by watching?
Join the Daily Pennsylvanian.

The DP, the 104-year-old daily newspaper of the University of Pennsylvania, is one of the top college newspapers in the United States. In fact, the Columbia Scholastic Press Association in 1987 named the DP one of the two best college dailies in the country.

Students, faculty and administrators look to us as their main source of news and information about the University and West Philadelphia. Local businesses see us as the most cost-effective way to present their message to the lucrative Penn market.

Most importantly, the DP — a corporation independent of the University — is run and managed by students. Students just like you. Every day, we write and edit the stories, shoot and develop the photographs, lay out and put together the news pages. Every day, we sell and design the advertisements, handle customer inquiries, and develop budgets and financial statements.

As a DP staff member, you'll get the opportunity to learn in the trenches, to apply what you've learned in the classroom to the real world. From reporting to shooting photographs to selling advertisements to designing pages, you don't watch — you do.

And, in all of our departments, you'll begin doing from day one. All you need is enthusiasm, imagination, and drive — we'll teach you the rest.

EDITORIAL/REPORTING

Last spring our reporters broke a story about strippers at fraternities that resulted in the suspension of two houses and the probation of two others. Other writers reported on the campus visit of Minister Louis Farrakhan, one of the most controversial black leaders in America. We sent writers to cover the Iowa caucuses and the New Hampshire primary.

Overall, the DP generates more original stories about campus life and events than any other college newspaper in the country.

Our sportswriters travel to venues all over the country to cover 27 intercollegiate sports, including the NCAA basketball tournament, Ivy League championships, and Big Five basketball. On the home front, DP reporters get to know Penn athletes in a way nobody else does.

The DP's editorial page sparks campus debate every day. And our award-winning weekly arts and entertainment magazine, 34th Street, offers readers its offbeat perspective on life, in-depth feature stories on the city and movie/record/theatre/book reviews.

Many of our writers had never written for a newspaper before they came to the DP. Now they interview everyone from mayors to University administrators to homeless people to rock singers to presidential candidates.

PHOTOGRAPHY

Lenses, cameras and flash equipment in hand, our photographers go where the action is. In recent months, the pages of the DP have featured photographs of Philadelphia Mayor Wilson Goode, hands raised in victory following his successful re-election bid; the Penn men's basketball team, Ivy League championships, and Big Five basketball. On the home front, DP reporters get to know Penn athletes in a way nobody else does.

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ART

DP artists work nightly with editors on special page designs, graphics, and illustrations. Now you can have your drawings published instead of just showing them to your friends.

Our art staff utilizes the latest state-of-the-art equipment — such as Macintosh computers, laser printers, and digital typesetters — to get the job done.

And if you're interested in entering the advertising or graphic design fields, the DP is the best place to learn.

BUSINESS

The DP means business too. We're not just a campus newspaper — we're an independent corporation in which students call the shots.

At the DP, you won't learn about the business world by reading a textbook — you'll visit customers, develop budgets, plan marketing strategies, work with computers, formulate financial statements, and design advertisements. And you'll gain the kind of real-life business experience employers love.

The DP offers a variety of departments in which to get involved — so whether you're a people person, a number cruncher or a design wiz, we've got a place for you.

SALES/ MARKETING

As a DP representative, you'll be a key member of a wide-ranging group, from the owner of the local drugstore to the advertising director of Veterans' Stadium. But whether the client has $100 or $10,000 to spend on advertising, our salespeople help the customer produce the most effective campaign for the money. Local businesses depend on us to help them succeed in the competitive marketplace.

And DP representatives receive generous rewards: with commissions and bonuses, most earn several hundred dollars per month.

Our marketing department brainstorms for new ways to promote the paper to attract readers and advertisers. To increase community awareness, staffers conduct market research, design promotional materials, write advertising copy and cultivate new clients.

CREDIT/ FINANCE

How does $750,000 sound? The DP is big business — our advertising revenues total nearly three-quarters of a million dollars per year. You can study the theory of finance at Wharton, but the DP gives you an ideal business laboratory — and the money is real. Finance and credit staff members control the money by preparing budgets and financial statements and by handling customer service, billing and collections. Few other activities on campus offer as much independence with such real stakes.

DESIGN AND PRODUCTION

Last year, a team of DP artists won first place in a national college newspaper contest for design of a promotional advertising campaign, and several other ads also won awards. More importantly, they helped local merchants increase their business.

Every day, art staff work with the marketing and sales staffs to produce promotional materials and create exciting ads for clients. Our production department provides the perfect outlet for your creative skills and imagination. Staffers transform spreadsheets and text into finished ads, from design to typesetting to assembly in each day's paper.

Introductory Meeting
Thursday, January 26
4015 Walnut Street, 2nd floor
4 p.m. Business & Art
5 p.m. Editorial & Photo

Questions? Call Pamela at 898-6581 (days) or Matt at 898-6585 (nights)
Letters to the Editor

Here's A Toast

To the Editor,

Dear Sirs: This same argument was used by the fanatics in the Roman Empire against the Christian religion, and the result was the martyrdom of St. Paul and many others. The object of the present writers is to protest against the present-day equivalents of the Roman Empire, which have been so skillfully demonized by the government and the media.

The present-day equivalents of the Roman Empire are the government, the media, and the schools. These institutions are trying to control the minds of the people by imposing their own interpretation of reality upon them. This is the same tactic that the Roman Empire used to control the minds of the people in the first century.

The present-day equivalents of the Roman Empire are using the same tactics that were used by the Roman Empire. They are trying to control the minds of the people by imposing their own interpretation of reality upon them. This is the same tactic that the Roman Empire used to control the minds of the people in the first century.

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The present-day equivalents of the Rome...
Malloy to head Villanova legal office

MALLOY, from page 1

Villanova President Edmund Dobbs has announced the appointment of the first legal work and counseling center for law students, faculty and staff. Malloy will be the first director of the center.

"She will see it if we build it, they will come," Dobbs said. "If there's no place for them, they'll see it if they want to make it happen." Malloy has been promoted from her current position as assistant general counsel.

"We have looked very carefully at the positions that we have made," Dobbs said. "I'm sure her six-year tenure at the University gives us more knowledge that firms just can't process. We feel need improvement." Malloy's presence will increase the number of students who are able to have their legal needs met. Malloy's appointment to the center is a significant step forward for Villanova's legal services.

Deal calls for Drexel to fire Milken

MILKAN, from page 1

Both Milken, who has contributed millions of dollars to the University, and his brother, deny the reports. The chair also seems to know certain details about his personal wealth. Although Milken's net worth is widely thought to be imminent, he could not be reached for comment last night. According to Lerer, Milken's personal spokesperson, "Kenneth Lerer, confirmed the reports last night. According to Lerer, Drexel will fire Milken when the investigation is complete. Milken could not speculate when he expects the investigation to be over. If Richard Dowd, the under more regulations by the mid

The call for Drexel to fire Milken comes as part of a larger trend of increasing litigation and contract work at colleges and universities. The call is also a response to the growing number of alleged misdeeds by Drexel aides, including the Malloy investigation.

"The University is taking every avenue possible," Malloy said. "We feel need improvement."

The University denies that any women are called in the future. Malloy said that the University will try to base our strategies on areas we feel need improvement.

"We definitely have plans to add additional activities to the center," Malloy said. "We are looking for a way to make good judgements and develop new projects. We are looking for a way to make good judgements.

For more information, please call your campus Representative.
Israel was blowing the significance of the issue out of proportion for us publicity value...
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<th>Date</th>
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<tr>
<td>February 9, 10, 11</td>
<td>Collaborative One-Acts</td>
<td>Harold Prince Theatre</td>
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<td>February 11</td>
<td>Quaker Notes Jamboree</td>
<td>Annenberg School Theatre</td>
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<td>February 16, 17, 18</td>
<td>Arts House Dance Company, Quadramics: “Yonder Window Breaks”</td>
<td>Annenberg School Theatre</td>
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<td>Arts House Theatre: “True West” by Sam Shepard</td>
<td>Houston Hall Auditorium</td>
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<td>Theatre Arts Program: “Richard II” by Shakespeare</td>
<td>Rathskellar, HRE</td>
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<td>February 21</td>
<td>Early Music at Penn: Baroque Chamber Music</td>
<td>Studio Theatre, Annenberg</td>
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<td>February 23, 24, 25</td>
<td>Bloomers, Glee Club, Theatre Arts Program: “Richard II”</td>
<td>Van Pelt Library, Rare Book Room</td>
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<td>Houston Hall Auditorum</td>
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<td>March 17, 18</td>
<td>Mask &amp; Wig: “Pun and Crimeishment”</td>
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<td>March 28</td>
<td>Penny Loafers</td>
<td>Houston Hall Auditorum</td>
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<td>March 30, 31, April 1</td>
<td>Penn Players: “Lydie Breeze” by John Guare</td>
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<td>Van Pelt Library, Rare Book Rm</td>
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<td>Harold Prince Theatre</td>
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<td>March 31, April 1</td>
<td>Mask &amp; Wig: “Pun and Crimeishment”</td>
<td>Annenberg School Theatre</td>
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<td>March 31</td>
<td>University Symphony Orchestra: Tchaikovsky #4, “Peter and the Wolf”</td>
<td>Church of the Saviour</td>
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<td>Quadramics: “Little Shop of Horrors”</td>
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<td>April 6, 7, 8</td>
<td>Penn Singers: “H.M.S. Pinafore” by Gilbert &amp; Sullivan</td>
<td>Houston Hall Auditorum</td>
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<td>Penn Dance</td>
<td>Zellerbach Theatre, Annenberg</td>
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<td>Theatre Arts Program: Lab I One-Acts</td>
<td>Annenberg School Theatre</td>
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<td>April 7</td>
<td>University Wind Ensemble</td>
<td>Studio Theatre, Annenberg</td>
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<td>April 8</td>
<td>Off The Beat</td>
<td>Church of the Saviour</td>
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<td>April 13, 14, 15</td>
<td>Collegium Musicum: early vocal music</td>
<td>38th and Chestnut St.</td>
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<td>April 14</td>
<td>University Choir: Mozart and Monteverdi</td>
<td>St. Mary’s Church</td>
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<td>April 20, 21, 22</td>
<td>Theatre Arts Program: Intro to Directing</td>
<td>Houston Hall Auditorum</td>
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<td>April 26</td>
<td>Jazz Ensemble</td>
<td>Church of the Saviour</td>
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<td>April 27, 28, 29, 30</td>
<td>Take-Charge Theatre: “Bent” by Martin Sherman</td>
<td>Studio Theatre, Annenberg</td>
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<tr>
<td>April 28</td>
<td>Choral Society: “Messe des Trespasses” by Charpentier</td>
<td>Annenberg School Theatre</td>
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ALSO: Look for performances by the Penn Gospel Choir, Without A Net, Penn Dixie, Counterparts, Chord On Blues, Penn 6-5000, Mask & Wig will be performing every Thursday, Friday and Saturday between January 26 and April 8 at the Mask & Wig Clubhouse (210 Quince St.). For more information on Student Performing Arts Events, call 898-70358.

For more information on Music Department Events, call 898-6244.

For more information on Theatre Arts Program Events, call 898-7582.
Ivies lack centers of attention

CENTER, Page 3A
Quakers' back-up sophomore center Ray Marshall, 6-foot-9, is the key. One exception to the size cap is former Yale center Chris Dudley, who at 6-foot-11 currently plays for the Cleveland Cavaliers in the NBA. However, Dudley was not a standard recruit.

Both of Dudley's parents attended Yale, so he understood the value of an Ivy League education. Suddenly, and more importantly, he was only 6-foot-4 in high school and he was not heavily recruited.

"If I were 6-11 I might have been recruited at a different level," Kuchen said of his former star. "He showed development that really mattered. His play in college is a good example of what happens when you work hard.

Jim Turner for three years was a mediocre power forward playing center. But suddenly in his senior year he was a one- standard recruit.

The Quakers' back-up sophomore center Ray Marshall, 6-foot-9, is the key.

Pay attention to the puzzle titles. Many puzzles have themes. If the crossword is a large one, usually a title is given above the diagram. Peruse it carefully! It is a clue in itself as to the overall situation in the contest. When you have gained confidence, you may be ready for a pun or some other form of word play.

The Daily Pennsylvanian
W. Squash wants bite in play, out of Brown

By JEREMY SELBY

Aggressiveness just isn't the Penn women's squash team's style. The Quakers play a laid-back game. At times, somewhere around Love Canal, the squash team is bored to tears.

They are too near to their opponents and often don't play with much deliberate intensity. And, yes, their record stands 6-2.

The Quakers (6-1 Ivy League) will try to establish a killer instinct over the final few days of the season. They are in their league schedule wreckers, Princeton, for example.

The Quakers aren't in the tournament, Miami, 102-69. Layoff had a 19-day layoff from the previous round before taking on Brown Saturday in Princeton, Penn will have a 19-day layoff before its Ivy League weekend,_PICTURE_2

Ph.D. students...Post Docs...attend:

WO VEIN IN SCIENCE:
CHALLENGES AND CHOICES

 networking for jobs and professional development
နှစ်ရက်များများကို ကိုက်ညီမှုနှင့် သက်ဆိုင်သော အခြေစိုက်ပျိုးမှုအချက်အလက်များကို အတူတူကြည့်ရှုအားလုံးကို ပြုလုံးထားသည်။

An informal discussion with:
Dr. Marc Perenn, Associate Professor, Center for Multidisciplinary Research
Department of Chemistry, LaSalle University

Saturday, January 28
10-11:30 a.m.

Benjamin Franklin Room, Houston Hall

Please call 898-7530 to sign up in advance.
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the

PENNV OPEN HOUSE
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SportsWire

Compiled from Associated Press Dispatches

Lendl, Graf advance in Australia

MELBOURNE, Australia - Defending champion Ivan Lendl, never at a loss for a winner's after a shaky start, overcame archenemy Thomas Muster of Austria 6-4, 6-4, 6-3 at the Australian Open today to reach his eighth straight Grand Slam final.

Lendl broke Muster's serve in the third set to build a 3-0 lead and put the Austrian away in 1 hour, 45 minutes.

Muster, who had not played a match since losing to World No. 1 Lendl in the quarterfinals of the 1989 U.S. Open, lost 10 of 11 points after going ahead 2-1 in the second set.

"After the first set I think I played a really good game and I played better in the third set," said Lendl, a 10-time Grand Slam champion and the champion here in 1984 and 1987. "But not quite at the level that I was thinking.

Lendl served strongly and wasAccuracy king conference match. his fist set.

"I think I played really well." Lendl stopped a 10-game losing streak against Muster, who had beaten him in their last four meetings, and took a 9-7 lead in their head-to-head meetings.

In the women's final, seeds Steffi Graf and Natasha Zvereva met. Graf, the top seed, had already shown twice this year that she could rise to the occasion when the stakes were high.

She did it again today. Graf won 6-2, 2-6, 6-0 to become the first woman since Chris Evert to win three straight Grand Slam tournaments.

Graf, the defending champion, was a bit shaky in her first set, but she broke Zvereva's serve to take a 2-0 lead and played her best in the second set.

"I really had to do more," Graf said. "Today she played really well. She made no mistakes in the first set. She didn't make any mistakes.

The two opened with a 4-4 tie at the start of the third set. Graf, who had been struggling to find consistency, won the next six games and dominated Zvereva's serve.

Lendl, who has won the Australian Open twice, won 10 of 11 points to win the first set. Muster, who had not played since losing to Lendl in the quarterfinals of the 1989 U.S. Open, won 11 of 13 points to break Lendl's serve.

Lendl's defense of his Australian Open title, which ended with his 1990 victory, was his first in 1990.

"It's a lot harder to go after the ball," said Lendl, who had been struggling with a shoulder injury. "But I was ready to do that.

Muster, who had not played a match since losing to Lendl in the quarterfinals of the 1989 U.S. Open, lost 10 of 11 points after going ahead 2-1 in the second set.

"I thought I played really well," Lendl said. "I played well when I was at my best.

But in the third set, Lendl broke Muster's serve to build a 3-0 lead and put the Austrian away in 1 hour, 45 minutes.

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M. Hoops

stuck again with layoff

BY IRA APPES

Everyone knows that Ivy League athletics, like the Lord's work, works on strange and mysterious ways. There's no room for an individual's or his team's January portion of the schedule. After playing two games in three days to in the first week against Notre Dame and Lehigh, the Quakers were off for six days and only squared off again against Lafayette, then took another six off before facing St. Joseph's last Tuesday.

In Penn's case before its goes in their previously mentioned Ivy League schedule. That's 10 days to sure you - not even a mic

Another basket is layoff on a team, especially in the Ivy League, according to head coach Jerome Schröder. "It's hard for a man to get used to the game." But for basketball team, it's

Said Senior guard and captain Walt Fraizer: "We've been shooting around with each other for a long time now. It's time for a switch, because we've been tasting of just

Of course, there's an explanation to all these scheduling disappointments: Princeton.

"Preseason evidence exists to cam-

us on the season to resemble Christmas Break." Princeton sports

Please see SCHEDULE, page 11

M. Squash faces long road trip before its showdown with Yale

BY JOHN DICKSON

Despite its annual Ivy League, as individual, Princeton

This year, the Princeton team will be in a similar tactical mission Sunday (Ratnig Squash Courts, 2 p.m.), as the Quakers will be laying

During high school, he accomplished this just to kill time, to the

Said John Dickson, "We have enough sense to

He's one of the few players who has a chance to be actively recruited by other schools - such as those in the Ivy League."

"If you doubt if a kid can play in the Ivy League, you can get away with a 6-6 or 6-7 center,‖ he said. "But for a team without a 6-10, it just won't have a chance at all.‖

M. Basketball

Notebook

ridiculous that it is hasn't been in previous years.

This became readily apparent during a short game with Penn's January portion of the schedule. After playing two games in three days to in the first week against Notre Dame and Lehigh, the Quakers were off for six days and only squared off again against Lafayette, then took another six off before facing St. Joseph's last Tuesday.

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Please see SCHEDULE, page 11

Ivy League lacks centers of attention

BY GREG BROWN

In the number one seed urchin

A graduate of Gettysburg Prep School in Muhlenberg, Brian faces five straight Ivy League squash players the Quakers will encounter this weekend. American were first seeded and

If Buckle can return the 'Punishment Shot' can give the Quakers at decisive advantage with partners Ralf and Isabella Rodri-

Buckle has taken these strategies, which at first were meant just to kill time, to the squash court. He has proven that squash is

"When you get a beard, instead of hiring a high-powered shot that you hit a low com-

Brian Buckle can return the 'Punishment Shot' can give the Quakers at decisive advantage with partners Ralf and Isabella Rodriguez. While Buckle will be on the court for Penn this weekend, he will be helpful as a coach when he's not playing.

"This is definitely the match. If we lose on Sunday and win the national championship, it would not be as sweet.‖

John Musto

Yale's number one seed

Wrestling much prepared for Swarthmore quad-meet

BY CARTER MURPHY

Wrestling head coach Roger Reina was diagnosed with the Quakers' general lack of intensity in joining games with Franklin and Marshall and American last Saturday. After a loss in the conference opener (2-1), on Mar-

Penn freshman Rich Dambro often wrestles with Reina to practice. Dambro

"I'm not that close a relationship with him. We can't put too much into it.‖

Reina hopes that the practice will not only help the Quakers rounded up Swarthmore and Swarthmore, but possibly serve as a challenge for the Ivy League coaches.

"Everybody gets something out of the practice, then you're not out of shape," Penn assistant Todd Raker said.

Besides Swarthmore, the Quakers will faceing Muhlenberg and Pennsylvania College of Technology. But for the Quakers, "Ivy league" (which has the ignominy of having the nickname "Little

Considered the limited share of talented power forwards and centers in Ivy League, it's not sur-

the different things is that if they're going to make a mistake (in recruiting), they make a big. "I've seen as many as 150 pool of good power forwards at ma-

"It is, he said. "I've seen as many as 150 player in Ivy League. They're more likely to take a chance on a 6-10, If you're a highly recruited player, you're left with a very small pool

The Ivy League doesn't enter into this conversation. Despite the Ivy League's lack

"The Ivy League lacks centers of attention. Ivy League coaches might have to adjust their results a little bit to accommodate what they're getting. I expect centers will be in the 6-7, 6-8 range someday. You get older after they're here,‖ he said.

Please see CENTER, page 10

The Penn wrestling team hopes 158-pound senior tri-captain Doug Harrold (bottom) has made a full recovery from recent shoulder surgery.

Jay Bradley/Daily Pennsylvanian

The Penn wrestling team hopes 158-pound senior tri-captain Doug Harrold (bottom) has made a full recovery from recent shoulder surgery.

"We're going to have to be at the top of our game,‖ Reina said. "And we can't afford any mistakes.‖

Muhlenberg, like many small Pennsyl-

"This sounds more like recruiting than it might just pan out because of his

"If everybody gets something out of this league, there's not a whole lot . . . take a chance on him, and

Said Yale head coach Dick Bucher, who is considered the limited share of talented power forwards and centers in Ivy League. It's a

"If you doubt if a kid can play in the Ivy League, you can get away with a 6-6 or 6-7 center," he said. "But for a team without a 6-10, it just won't have a chance at all."

"Both need to win," Penn head coach

Please see DIPLOMACY, page 10

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The Fall of the Eagle

John Wanamaker, one-time Philadelphia retailing giant, struggles to remain airborne.

PENN & TELLER
The taller, louder half of the hip comedy/magic duo blows his horn.

DURAN DURAN
A concert review delves into the image and music that keep these boys on top.
ON THE COVER

6/ The Fall of the Eagle
The once-great John Wanamaker’s finds itself in times of trouble. By Beth Reinhard. Photographs by Jay Brodsky.

FEATURES

8/ Penn and Teller
The talking half of the comedy/magic duo speaks his mind. By Rachel Clarke. Photographs by David Baratz.

11/ What Dry Is
Dry beer invades the beverage market. By Jacqueline Kiang. Illustration by Nancy Cohen.

DEPARTMENTS

3/ WORD ON THE STREET: Tube trauma
A one-time addict tells the harrowing story of his struggle to break his TV habit. By David Arnold

4/ FILM: The Lair of the White Worm
Director Ken Russell creates a hilarious spoof of that grand old American tradition — the horror movie. By Tim Barkow.

10/ TALK: Singin’ the resolution blues
Help is at hand for those facing post-New Years’ loss of will power. By Sarah Dunn.

12/ MUSIC: Self pleasure
An age-old indulgence is let out of the proverbial closet. By Stephen Severn.

14/ BOOKS: Parting the Waters
Taylor Branch’s history of the civil rights movement pays well-deserved tribute to Martin Luther King and his followers. By Michael Lipuma.

15/ THEATER: When We Are Married
J.B. Priestley’s drawing room comedy falters in the footsteps of the late Oscar Wilde. By Marion Rosenbaum.

Cover photo by Jay Brodsky.

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Editorial: (215) 988-6585
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2 / 34th Street January 26, 1989
Touch that dial!
Don't underestimate the power of television

My roommate during freshman year had a television set. One afternoon, a friend of his begged him to let her watch something important. Ever the diplomat, my roommate told her to ask me if it was okay.

“The police chief is the head of a huge organized crime syndicate,” she said as she glanced hopefully toward the blank screen. Fascinated, I readily offered my approval and volunteered to watch the TV with her. I expected to view a special news broadcast.

To my astonishment, the police chief turned out to be a real-life person but just one of the intriguing characters in the daily soap opera General Hospital. How embarrassing. After realizing my doltish error, I then politely subjected myself to a full hour of intrigue, romance, and impossibly slow-moving subplots.

Afterward, I could understand why our guest viewer was so excited by the wrongdoings of the police chief — it was probably one of the only interesting things that happened on General Hospital in the past 10 years. But sure enough, I was hooked. For some reason, I agreed to let our guest continue to visit whenever she wanted to watch General Hospital.

Despite the program’s lunkheaded direction, dizzy lighting, and hushed-whisper dialogue, I couldn’t help getting involved in the show.

I’ve since (somehow) rid myself of that particular habit, but the message of this infamous episode is clear: not only is television addictive, but you don’t even have to like a certain show to get hooked on it (at least, not in my case). Apparently, TV’s constant barrage of sound and images is so enthralling and hypnotic that it can mesmerize viewers with even the slightest or most execrable content.

Anyone who went home for winter break should know what I mean. I myself watched dozens of hours of unnecessary television during the holidays. You can always tear yourself from an overflowing magazine article, but it takes a whole lot of sheer willpower to press that “on/off” button on Mom’s old RCA. Believe me, I’ve tried. And almost everyone I’ve talked to in the past week has admitted to overdosing on television over break.

You name it; I’ve seen it. I made a habit of frantically switching through all the channels several times in a row to make sure that absolutely nothing good was on. I even watched an evangelical cable network (for sociological reasons, of course) and the Spanish-language network — proving that four and a half years of Spanish classes had indeed gone to waste.

Let’s face it, cable is heroin to TV junkies. I can see it now: “This is your brain. This is your blank TV.”

I even watched Geraldo and rationalized it by saying that I wanted to know more about the kind of people who watch that sort of tripe. I know...irony of ironies. And yes, I can now recite the lyrics to a few Poison and Bon Jovi songs, thanks to the endlessly repeating “MTV Top 20 Video Countdown.”

It was almost a relief when I got back to school and found myself once again in a TV-less dorm room. Some modern luxuries are best left back at Mom’s house in Houston. If I really want to watch a certain show, I can always find a friend who has a TV.

Unfortunately, those friends are often big-time TV addicts. It’s very easy to turn on the TV and veg if it’s right there in front of your bed. For those of you who have televisions with you here at school and are susceptible to addiction, I suggest the following: never turn on the TV just to pass the time — you may wind up passing a lot more time than you had originally intended. Be sure you have a reason for turning that sucker on.

I don’t mean to be condescending; but, believe me, I’ve been there. Moderation is the key. And it’s hard to be moderate when there’s a blank TV staring you in the face.

David Arnold is the Editor-in-Chief of 24th Street. He also frequently watches Late Night with David Letterman — in a friend’s room.

CONTEST

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The Nile Room at Memphis

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Illustration by Rene Kamirthan/Philadelphia Daily News.
Altered state

Hackman shines in flawed but gripping tale of racism

By Cathryn Galanter

On June 21, 1964, three civil rights workers were killed in Neshoba County, Mississippi. Mississippi Burning begins with a tense depiction of the murder of these young men and then provides a compelling account of the FBI investigation of the murders, never losing the powerful momentum established in its first scene.

The story centers on two FBI agents with different philosophies. Ward, played by Willem Dafoe, is the idealistic leader who strictly follows bureau rules. Anderson (Gene Hackman) is the agent in command who knows the ways of the South and frequently ignores bureau policy.

The difference between the two characters is apparent from the day they enter the Mississippi town. Ward confidently sits down in the black section of a lunchcounter and naively attempts to question one of the patrons. Everyone, including Anderson, silently stares. The young black man, like many of the film’s characters, is unwilling to cooperate for fear of being abused by the Ku Klux Klan. Despite his silence, however, he receives a brutal late-night beating at the hands of the Klan.

Director Alan Parker (Birdy, Angel Heart) provides a violent portrayal of the Klan’s treatment of blacks. He exposes the severity of racial hatred through frequent images of burning crosses, stoning churches and the Klan’s attacks on black men, women and children.

But this abundant violence serves another, more questionable purpose: Parker panders to the sensationalistic appetites of the viewer, thus ensuring the film’s success.

The film also distorts the facts. At the time, the FBI was far from anti-racist. But in Mississippi Burning, the agents are portrayed as heroes in the grand old American tradition. Ward admires the civil rights workers who were murdered, and, like them, he is willing to sacrifice his life in the name of racial equality.

Unfortunately, the black characters in Mississippi Burning take a subsidiary role. The black Southern activist is virtually nonexistent in this film. Many of the blacks are portrayed as people too terrified to fight back. Although this technique enables the viewer to sympathize with their severe and fear, it creates the impression that all blacks were silent except when they were singing gospel.

With such inaccuracies, the film implies that the government willingly got involved in the civil rights movement. In truth, however, the FBI was there simply because of the movement’s pressure.

Still, despite dubious alterations, the vivid images in Mississippi Burning convey an important anti-prejudice message with clarity. In choosing the espectral townspeople, Mississippi casting director Juliet Taylor used people from the area to create a realistic effect. In addition, the authentic small-town setting credibly evokes the backwoods rural Mississippi of 1964.

By shifting the focal point of the plot from the civil rights workers to the FBI agents, screenwriter Chris Gerolmo sacrifices historical detail, but his plot includes realistic characters that readily lend themselves to powerful performances. Gene Hackman skillfully brings the many sides of his character together into a cohesive whole. And the equally compelling Frances McDormand convincingly plays the suppressed Mrs. Poll, wife of the town deputy, who gets increasingly tired of the bigotry that seethes all around her.

As a history lesson, Mississippi Burning doesn’t make the grade, but its powerful performances and evocative imagery make it an intense, moving depiction of racial injustice in the not-so-distant past.
Sexual Schemes

Intricate French story of passion and deceit sizzles

By Sarah Dunn

When one woman strikes at the heart of another she seldom misses, and the wound is invariably fatal. So proclaims Glenn Close in her portrayal of an eighteenth-century Frenchwoman entangled in a sexually charged love triangle.

In a more modern context, these words would sound ridiculously melodramatic and trite. They sound remarkably appropriate, however, in Dangerous Liaisons. Stephen Frears’ masterful cinematic recreation of Choderlos de Laclos’ 1782 novel. Laclos’ messages about love and power ring as true today as they did 200 years ago.

Laclos’ story centers on an almost incestuous complicated swapping of sexual partners. The film opens as the Marquise de Merteuil (Glenn Close) asks for a rather prudish virgin - the nubile Madame de Tourvel (Michelle Pfeiffer) - to marry a diplomat and favor from her cousin, the Vicomte de Valmont (John Malkovich). The Marquise’s most recent lover. M. le Comte de Bastaide, has left her to marry a convent-educated virgin - the noble Cécile de Volanges (Uma Thurman).

The Marquise wants Valmont to deflower Cécile before her arranged marriage to Bastaide. Valmont, renowned for his sexual prowess, refuses the Marquise’s request, claiming that even an amateur could do the job. Valmont, it turns out, has set his sights on the greatest challenge of his career - the seduction of a woman who is as famed for her virtue as he is for his amorality. By charming Madame de Tourvel (Michelle Pfeiffer) into his bed, he hopes to make her lose her self-control while still retaining her faith in God and belief in the sanctity of marriage.

While the intricate plot is engaging, it is the psychological complexity of de Laclos’ characters that makes Dangerous Liaisons so powerful. Even with its numerous twists, the story never seems contrived because the characters are drawn with such skill and depth.

The most striking aspect of Dangerous Liaisons is its lavish production. Close and Pfeiffer glide about their ornately furnished homes, laced tightly into the flicker of an eye. As the manipulative but seductive Vicomte de Valmont, it turns out, has set himself to make Madame de Tourvel lose her self-control and Valmont, renowned for his sexual prowess, refuses the Marquise’s advances, adoringly complies with her demands.

Dangerous Liaisons was a masterful cinematic recreation of the French novel and play. SEE REVIEW PAGE 5.

DEEP STAR 6

Just as you thought it was safe to go back into the water. Again.

(Samuel. 1980 Cinelou. 567-004)

See Times: Fri. - 1:15. 3:00. 5:45. 8. 10 10. Wed. - 1:15. 5:45. Sat. - 1:15. 3:00. 5:45. 8. 10

DIRECTIONS SCOURNCLES

Steve Martin and Michael Caio do some comic on the Roof the French novel and play. SEE REVIEW PAGE 5.

HELLBOUND HELLRAISER II & CHILD’S PLAY

A double feature from Hall. Just when you needed one.

(Paragon. 1198 Chestnut. 567-0366)

See Times: Fri. - 1:15. 3:00. 5:45. 8. 10

Lette Lee ain’t.

Just six on The Campus. 40th and Walnut Sts. 382-0926

See Times: Fri. - 5:45. 7:10. Sat. - 1:15. 3:00. 4:15. 6:45. 9. 10 Sun. - 1:15. 3:00. 4:15. 6:45. 9. 10 Mon. - 7:45. 9:30. Wed. - 1:15. 3:00. 4:15. 6:45. 9. 10

THE JANUARY MAN

Kevin Kline’s no fish out of water in this murder/mayhem/comedy/drama/drama-drama. Plus he gets the girl.

(Samuel. 1506 Chestnut. 572-0927)

See Times: Mon. - 1:35. 3:15. 5:30. 7. 9. 10 Sun. - 1:35. 3:15. 5:30. 7, 9. 10 Tues. - 1:35. 3:15. 5:30. 7, 9. 10

THE LAND BEFORE TIME

Pleasy’’o’ dinosaurs. minus Willea and Fred.

(Samuel. 1980 Chestnut. 567-004)

See Times: Daily - 1. 3, 5, 7

MISSISSIPPI BURNING

Director Alan Parker keeps the tension high as this film about the controversy in the South. Gene Hackman and William Hurt keep the home fires burning as they play two kids who reckognize to stop the madness. SEE REVIEW PAGE 5.

(AMC Palace. 1412 Chestnut. 567-004)

See Times: Daily - 1. 3, 5, 7, 9, 11

NAKED GUN

A顾问-esque comedy that’s 1-141.

(Samuel. 1506 Chestnut. 572-0927)

See Times: Fri. - 12:30. 2:30. 4:30. 6:30. 9:30. 10 Sun. - 1:15. 3:15. 5, 7, 9. 11

PHYSICAL EVIDENCE

Burt Reynolds and Theresa Russell took up to save this comedy/drama/crime in a gritty new murder mystery.

(AMC Midtown. 1412 Chestnut. 567-004)

See Times: Daily - 1. 3, 5, 7, 9, 11

RAIN MAN

We’re definitely wearing more undergarments than Dustin Hoffman in this compelling drama about brotherly love.

(Encore 3 On The Campus. 40th and Walnut Sts. 382-0926)

See Times: Fri. - 4:30. 7. 9, 10 Mon. - 1:15. 3:00. 4:30. 7. 9, 10 Tues. - 1:15. 3:00. 4:30. 7, 9. 10 Wed. - 1:15. 3:00. 4:30. 7, 9. 10

SALAMA BOMBAY

Orphans in India REVIEW NEXT WEEK.

(Ray V. 214 Walnut. 320-7900)

Show Times: Daily - 1:15. 3, 5, 7, 9. 10

TALK RADIO

Glenn Close traced his way from Wall Street to New York and now takes over the radio waves in a story inspired by the life of radio icon host Alan Berg.

(Ray V. 214 Walnut. 320-7900)

Show Times: Daily - 1:15. 3, 5, 7, 9. 10
Mildred Schaaflein has been shopping at John Wanamaker’s for 50 years. She still visits the Center City store, but with some hesitation. “It’s not the store it used to be,” Schaaflein says, shaking her head.

The 69-year-old Philadelphia native says the store lacks the friendly salespeople and quality merchandise that once attracted her. “It’s almost like it’s dying,” she says. “I liked the old Wanamaker’s.”

Wanamaker’s symbol, the bronze eagle which stands guard at each of the chain’s stores, may be getting a bit tarnished. The flagship store in Center City, with its marble walls and white and gold terraces, is currently undergoing massive reconstruction.

The changes at Wanamaker’s are occurring not only on the physical interior. Ownership turnovers, declining sales and a lower volume of merchandise are threatening to shake the building’s steel framework from within.

“We’re building a new John Wanamaker’s to serve you better,” read the large signs plastered throughout the department store, which has been under renovation since last March. The $185 million construction project is one of the most costly historic redevelopments ever.

The renovations will convert the top seven floors of the 12-story building into office space, while the department store, whose merchandise once filled nine floors, will be condensed into five selling floors. The construction is expected to be completed in 1991.

John Kusnielsky, the California real estate developer who paid $49.7 million for the Center City building in October, has said he will invest $125 million to refurbish the store’s Italian facade, replace windows and elevators, and create a new entrance and plaza on Juniper Street.

Kusnielsky’s strategy is to create prestigious office space leased at lower-than-market prices while preserving the building’s original, distinctive architectural features.

Woodward & Lohbrot, Wanamaker’s Washington-based patent, said last year that it will spend $60 million to renovate the five floors it leases for the department store. The store’s historic features — the bronze eagle, the renovated pipe organ and the Grand Court — will remain intact while the rest of the store receives a facelift. In the three-level basement, Woodies will build an 11-screen movie theater and a 400-car parking garage.

According to Rita Eisenberg, Wanamaker’s director of publicity and special events, many city buildings are becoming multi-purposeful in order to be self-sustaining.

“This is a sign of the times,” Eisenberg says. “Environmentally, this is what’s happening. The idea is to make the space more efficient.”

In 1985, combined sales of the chain exceeded $950 million.

The following year, sales plummeted to about $450 million. Sales now run at about $100 million a year.

Other Philadelphia shopping centers have taken similar steps toward mixed-use development. The Bourse, which originally housed a commodities exchange, was renovated eight years ago, creating three levels of retail stores and five office floors. Gina DeMasi, a Bourse marketing assistant, says the offices add to the retail shops’ business and the rent payments increase capital.

“You can only have so much successful retail,” DeMasi says. “It works better when it is more condensed.”

Elizabeth Kozart, a city economic development planner, explains that Wanamaker’s anchors the westernmost portion of the Market Street East corridor, an area targeted as part of a Center City revitalization plan begun last spring.

Rehabilitating a major building in east Center City is something we would favor,” Kozart says. “Wanamaker’s had a lot of wasted space.”

The jury is still out on whether or not the renovations on the second largest department store in the country will be beneficial to consumers.

Herman Schwartz, who has worked at Wanamaker’s since 1951, says that he thinks the remodeling will hurt sales. He pointed out that during the reconstruction many elevators have been temporarily closed, several departments have been eliminated, and merchandise is being “squeezed in” to accommodate the loss of floor space.

He also predicts that the store will lose customers because of the closing of the Crystal Tea Room restaurant, a Philadelphia institution in itself with its paneled walls, thick carpeting and panoramic view of the city.

“The atmosphere has changed for the worse,” Schwartz says. “But hopefully in a few years [the renovations] will be for the best.”

The physical restructuring of the department store reflects a reorganization of the ownership of the chain. The mid-1980s was a period of turmoil in the store’s executive offices, cracking the solid Wanamaker family foundation.

The retail chain, which has stores in Pennsylvania, New Jersey, Delaware and New York, along with fourteen suburban branches, was sold to Carter Hawley Hale in 1978 for $60 million cash. A department store retailer headquartered in Los Angeles, CHH put the straining business on the selling block eight years...
The Fall of the Eagle

by Beth Reinhard
photos by Jay Brodsky

later.

Alfred Taubman bought Wanamaker's after a successful merger with another department store chain, Woodward & Lothrop.

Woodies purchased the 16 Philadelphia-based John Wanamaker department stores for $177,500,000. The companies completed the merger by December 31, 1986, and the new owner said it planned to spend $100 million over the next five years remodeling each of the Wanamaker branches.

Many in the retail business criticized CHI for selling the merchandise operation to a land developer, arguing that Taubman was investing in the chain only to sell it later for a profit.

Monroe Milstein, chairman of the board of the Burlington Coat Factory, was one of the most vocal critics. Milstein claims that he was the highest bidder for Wanamaker's in 1986. He was told that he was outbid, but he asserts that the purchase price was less than his bid.

"Real estate people are not interested in merchandise," Milstein says. "All they are interested in is a buck."

"Wanamaker's had a great tradition," he laments. "Now the store looks shabby, the selection of merchandise has deteriorated, and the value to the consumer is poorer. I would have given people better values and selection."

Milstein says that he feels a sentimental attraction to the store that was inspired by a tour of the office of the original John Wanamaker, who died in 1922.

"After spending an hour in that room I thought I knew him," Milstein says. "The store was a beautiful store. I was just in awe of it."

A "for sale" sign is planted on the Roman-Doric department store once again, Taubman put the chain on the market about six months ago, and the bidding process is still under wraps. A spokesman in Taubman's office says the owner is looking to sell as soon as possible.

The New York Times reported in December that Kevin Donohoe, a Philadelphia real estate developer, had won the bidding war for the retail chain and that other contenders had withdrawn.

The final results of the bidding have not been confirmed by either side, although a spokesman from Donohoe's office says that the developer is still involved in negotiations.

Meanwhile, the loss of hundreds of employees has also weakened the store's foundation.

"From the president on down, many good people have left," says Schwartz, a salesman in the men's clothing department. He also remarks that the new owners do not treat their employees as well as the Wanamaker family did.

Fred Mazda, a former Wanamaker's vice president who worked at the store for almost 30 years, says that when the store was family owned and operated, the employees were instilled with the quality standards John Wanamaker himself insisted on.

"They had pride in their job," Mazda says. "They knew that the customer comes first. We tried to give good value for the money."

According to Mazda, selling the store to Carter Hawley Hale was "the biggest mistake."

"They were a highly leveraged company," he explains. "I got the feeling that they wanted to pump up the business just so they could sell it in a few years. Quick profits were the idea. They were concerned so much with profits that the basics were ignored."

The Taubman buyout of Woodies and Wanamaker's affected other mainstays of the store's operations in addition to its physical interior. Wanamaker's executive and buying/merchandising staff were consolidated and relocated to Woodies' headquarters in Washington, D.C.

Eisenberg, who has been at Wanamaker's since 1983, maintains that the move has not negatively affected the management of the store.

"The same principles apply, and there are some corporate people here," she says.

But declining sales are weakening the base of the shaky Wanamaker structure.

In 1985, combined sales of the chain exceeded $950 million. The following year, sales plummeted to about $450 million. Sales now run at about $100 million a year. Low returns on investments have been a scanty financial supplement to this dwindling income.

While Wanamaker's physically overshadows the city's landscape by covering the block between Juniper, Market, Chestnut and 13th Streets, it has also traditionally dominated Philadelphia's retail market. But its current state of vulnerability may allow its competitors to gain ground.

Wanamaker's main rival in the City of Brotherly Love is another old-timer in Philadelphia, Strawbridge and Clothier, which has been around for more than 120 years.

William Timmons, Strawbridge and Clothier's vice president for sales promotion, will not comment on how his store currently ranks against Wanamaker's. But he says that, corporately, Strawbridge's is the largest volume retailer in the Delaware Valley and that sales over the past ten years have consistently increased.

Timmons also says that his store's independent retail operation stands out in today's market. The Strawbridge and Clothier families are still the operation's primary shareholders, and they take an active role in its management.

"We do not have an absentee management," Timmons emphasizes. "John Wanamaker's is in Washington. Our management is in Philadelphia."

For many Philadelphians, Wanamaker's was the store in the city — an unparalleled, shopping experience. Entire families would trek to the second largest department store in the country to get the best selection and bargains in the store's elegant environment.

College junior Marisa Silberstein says that when she was growing up, she and her mother shopped on all nine floors and lunched at the Crystal Tea Room.

"The restaurant was really fancy," Silberstein says. "It seemed like somewhere that you wouldn't just go for lunch. As a little kid you're really overwhelmed."

"My mom loved Wanamaker's because of the nice atmosphere, convenient location and helpful salespeople," she adds.

Many feel that Wanamaker's needs to return to the principles upon which it was founded in 1861: quality merchandise, fair prices and good rapport between merchant and customer.

Chiseled into a pillar in the Grand Court of the Center City store is John Wanamaker's credo: "Let those who follow me continue to build with the plumb of honor, the level of truth, and the square of integrity, education, courtesy and mutualty."

Beth Reinhard is a College junior and a former Special Projects editor of The Daily Pennsylvanian.
When Penn Jillette walks into a room, it is virtually impossible to ignore him. At six feet, six inches, 230 pounds and a set of vocal chords that would have rivaled Ethel Merman's, Penn dominates a room as soon as he enters it. According to the 23-year-old performer, known to the world as the "talking half" of the swindling comic duo Penn and Teller, his immense physique has warped the way that people judge both him and the act itself, which opened at the Schubert Theater on Monday.

"I am fucking huge, so everyone thinks that Teller is a midget," he belts out with a sardonic grin. "But that is one of the two myths about Teller. He's not small, he's five-ten and 144 pounds. It's just that next to me, anyone would look small.

"For God's sake, Teller is only two inches shorter than Art Garfunkel," he added. "Think of me standing next to Paul Simon!"

"We are two eccentric guys who have learned how to do a few cool things.""

Penn Jillette and Teller have been working together since the early '70s. Penn bails from Greenfield, Mass., and Teller is a native Philadelphian. The two formulated their act as street performers in Head House Square in Society Hill. They then transferred to the Walnut Street Theater's Theater 5, now known as Studio Theater 5, where they appeared with musicologist Weir Cresmer as the Asparagus Valley Cultural Society.

Penn and Teller became national "sub-stars" as the more vociferous partner puts it, in 1985 with their self-titled off-Broadway show. The two have become even more popular with regular appearances on Saturday Night Live and Late Night with David Letterman.

On one of their more memorable appearances on Letterman's show, the duo dumped a box of cockroaches on the host's desk in an unscheduled "Stupid Pet Trick" that left Dave squirming. It's an interesting concept: one loud-mouthed, mega-giant paired with an almost silent partner. Even ventriloquists like Edgar Bergen had the wooden Charlie McCarthy to relate to, or at least to share a dialogue. What could be the advantage of having a partner who seldom speaks?

"Basically, it eliminates all of the maintenance bullshit," Penn explained. "If Teller spoke a lot, we'd have to do a bit, like, 'Good evening, Penn! Well, good evening, Teller!' Should we go to a commercial now, Penn?' 'Sounds like a good idea, Teller!'

"We can go faster because everything doesn't turn into a bit. I can just say, 'Penn and Teller will be right back.'"

Penn believes that Teller communicates more through his silence than he could by chatting incessantly.

"If you stand still and don't say anything, people think that you're thinking," Penn said, quoting Jack Benny to prove his point, waving his red nail-polish-coated middle finger in the air. "It's as simple as that.

"There's always one person who everyone says they're relating to, like Groucho Marx, Mick Jagger, or Oliver Hardy," he added. "You got to admit though, the people who we really relate to are Harpo, Keith Richards, and Stan Laurel. Stan Laurel never said shit, but he was everyone's real favorite."

Penn balks, however, when comparing Teller to Harpo, insisting that while Harpo was an unwilling partner, Teller eagerly volunteers for the duo's tricks.

By playing the role of the volunteer, Teller has subjected himself to such dangers as eating needles and staying submerged in a tank of water for up to almost six minutes. While these tricks seem torturous and dreadful to the average audience, Teller obviously enjoys his duties, judging by the 18 years he and Penn have been performing together.

So they dump cockroaches, eat needles and do other strange things. But what exactly would you call them? Comedians? Magicians?

Today, their press releases describe Penn and Teller as "two eccentric guys who have learned how to do a few cool things."

In the days when Penn used to drop his own press releases off at the Philadelphia Daily News, he was
always sure to remind reporters that he was "not the loser on the unicycle," referring to his shorter partner.

Penn is reluctant to label himself as a magician.

"If you call me a magician like Houdini, I'd be very proud," he explains in a serious tone. "But don't confuse me to any self-described magicians after 1945. David Copperfield is good at what he does, but we do something entirely different. You would go to see David Copperfield with your family and have a good time, but you'd come see us with your friends for an equally good time."

"I mean, you couldn't really compare Lou Reed to Sammy Davis Jr. just because they're both singers, could you?"

Penn also says that there are strong political undertones in the way magic is performed, undertones to which he and Teller do not subscribe.

"Women used to do all of the work, and they were never really referred to as anything but 'My lovely assistant Rita,' " Penn explained. "They were put in the same category as animals. Teller and I don't use an assistant, it's just us. Hey, it's egocentric, but it's the way art is done."

He also is proud that he and his partner take their audiences seriously.

"Magicians tend to draw battle lines between themselves and their audiences, saying, 'Ha ha, you don't know where this rabbit came from, do you?' We believe that our audiences are at least as smart as we are," Penn said, referring to the duo's controversial practice of revealing their magical secrets. "We try to be on the same side as they are."

Would Penn prefer to be called a comedian?

"Aghh!" he screams, and you feel that he's really going to do what his neon blue tee-shirt says: RITE BACK. "Today's comedians are rallying behind the flag of Lenny Bruce. These days, comedy consists of 'Hey cocaine — my dick — good night!' People think that they're being radical by doing coke, but they're just joining the middle class conservatives."

"Doing drugs is a middle class pig thing to do. This is a sad time we're in. Hip performers like Sam Kinison are influencing the status quo with their racism and sexism."

Penn says his friend and idol Lou Reed describes today's society best on his new album New York when Reed sings, "Give me your poor and tired and hungry and I'll piss on them."

So how does someone who abhors sexism and racism and has never had a sip of alcohol in his life deal with Howard Stern, the guru of shock radio, with whom he had an interview just last week?

"Believe it or not, Howard is strangely very good-hearted, a skilled person and a nice guy. By this time, I know that Howard is going to ask me if Teller and I sleep together. I tell him that we don't. He then asks me if I have ever thought about sleeping with him. I tell him that I haven't. It would be strangely incestuous, almost like sleeping with an uncle or brother."

"Besides, the thought of it puts me off my food and I don't find Teller attractive. Once you tell Howard what he wants to know, he's fine."

Penn isn't at all offended by Stern?

"Not really," he says with a smile, sipping his beloved Diet Coke. "You can really, really enjoy sex and not be a pig. It's okay to say that you like fucking your wife or girlfriend. It's just when you say that they're out to get you in bed that they're just there to have babies that gets you in trouble. There's a big difference between sexual and sexist."

If Penn had to be called a comedian, he'd like to be compared to either Bobcat Goldthwait or Albert Brooks, whom he considers to be "the funniest man alive." He also aspires to learn calculus and be a "competent performer in Optimum C, an advanced computer program."

When asked to pick a favorite quotation, he turns again to his revered friend Reed.

"As Lou would say," Penn repeats with apparent glee, "'Like my friend Donald Painter says, stick a fork in them and turn them over, they're done.'"

Rachel Clarke is a College junior. Daily Pennsylvanian beat reporter Lauren Shabnam contributed to this article.
New Year's blues

Talkin' about her resolutions

By Sarah Dunn

This is the year that I finally give up cigarettes. Come to think of it, my drinking problem has gotten way out of hand. Maybe I'll even start studying. Call my mother on her birthday. Curb my recreational drug use. Forswear my unprovoked vandalism of the Ronald McDonald House.

But then again, I wouldn't be much fun without my little idiosyncracies, would I?

Did you keep your New Year's resolutions? Did you bother to make any? Or are you one of those people who always "resolves to stop making New Year's resolutions"?

And why does every news program end its segment about New Year's resolutions with a dork who "resolves to stop making resolutions" like it's the most original idea since the pet rock?

Over vacation I had the occasion to watch five, maybe six hundred hours worth of cable television. It got to the point where I could flip through all 67 channels in less than a minute and remember what was showing on each one (We'll add you to our list — Ed.). I found that with a little practice I could follow six soap operas simultaneously, three of which originated in non-English speaking countries.

Proof, I contend, for my longstanding claim that television sharpens the mind.

It was during an afternoon TV binge that I flipped across one of those "new wave" programs that are local television's answer to really bad radio talk shows. The guest was a perky female psychologist, all smiley and fidgety, like a chihuahua on amphetamines. She was discussing New Year's resolutions and remarking on the unhealthy effects of failure.

She suggested that instead of resolving to stop some negative activity, why not resolve to engage in something that makes you feel good — something fun, like crocheting, for example.

Boy, I thought. Fun is hardly the word.

Imagine someone who would actually resolve to crochet, who would, say, set aside an hour each day to perfect the craft of crocheting-as-art. Undoubtedly the kind of person who routinely eats foods out of all four food groups and buys comfortable shoes.

But I have to admit that the idea has some merit. Like, if I learned how to crochet, I would always have a sharp stick around to poke people who annoyed me. I could amaze and astound my friends with my handiwork, maybe even start my own cottage industry, crocheting ornamental coasters and personalized yarmulkes in my spare time.

At any rate, the shrink was right about failure. Life is hard enough without beginning every year with a monumental defeat.

But I used to do it anyhow. Every January I would pledge to overhaul my body, a decision which usually involved the purchase of: (1) at least one expensive lifetime membership to a health club run by very thin sadists and (2) several fashionable leotard-type outfits worn by the hip-lesser women who patronize such establishments. Sometimes I would throw in a few magazines like Self, Me, New Body, and Me, Myself and I — just to get in the right frame of mind.

It wasn't long before I resigned myself to mediocrity. The digital high-tech exercise bikes are always overrun by obese housewives reading Harlequin Romances and monitoring their vital signs.

The weight room quite simply frightens me, and I have never been able to understand what those huge leather belts are for (my guess is that they keep the guts from slopping out whenever someone accidentally drops a barbell on his chest). And ever since they started letting men in the aerobics classes, the back row has been filled with sightseers, and I have nowhere to stand.

So I'm left sitting in the sauna, sweating until I faint or my mascara finds its way to my chin, whichever comes first. This often occurs before I even have a chance to get a run in my new tights.

Not this year though. I didn't make a single resolution. You can say I've lost hope. Perhaps I've thrown in the proverbial towel. I prefer to look at it as a burgeoning sense of self-knowledge. January first doesn't have some magical power that will make my weak resolve last for the entire year. Usually it doesn't last more than a week.

So as the month of January draws to a close, let me give you some words to live by — an anti-resolution for 1989:

If you've got time to jog, you've got time to take a nap.
In the beginning there was beer, and it was good. 

Then came the inevitable quest for a better brew. Thus the light beer was born, followed by the dark beer and all of the various shades in between. But for the unsuspecting beer drinker, the choices have increased manifold (place ominous music here).

Here's the scenario: you walk into Kelly & Cohen, a local restaurant by day, beer bar by night. Innocently you pick out a stool in the hopes of ordering a tall, cold, frosty one. Little do you know that the decision you now face may well be one of the most challenging of your life. This small tavern offers 110 different beers — 11 of which are on draft — from over 25 different countries.

So, what's it all about, you ask?

Well, to start with, for all you teetotalers out there who "drink it for the taste," you now have the choice of non-alcoholic beer. For those on a budget, we have the Elgrand line of beers who advertise, "Hey, it's O.K. to drink cheap beer, and hell, you probably can't even taste the difference." (Yeah, right, just make sure you drink them at about 20 degrees Fahrenheit.)

There are also beers in "velvets," Japanese beers in big bottles. American beers in those cute little bottles called ponies, beers whose only gimmick is that you can't pronounce the name, Mexican beers to be drunk with lime, Mexican beers to be quaffed with lime and salt, beers with nice, picturesque scenery on the label, beers with buxom women on the label, the champagne of beers, malt beers, lagers, ales, beers in clear bottles, beers in green bottles, beers in brown bottles, and many, many more.

As if the situation isn't bad enough already, you now have yet another choice: dry beer.

You've probably seen the commercials that claim that they're going to change your perception of "dry" altogether. But is it working?

Engineering sophomore Brian McNamara says that the ad "... make you want to try it," but when he did, his only comment was, "I didn't think it was anything special. Actually it was kind of bland and watery."

Dry beer, familiar to most under the Michelob brand, was actually first distributed in America as a Japanese import by Asahi Breweries of California. One popular misconception is that all dry beers follow suit with the Japanese method of dry brewing for a higher alcohol content. Actually, the distinguishing characteristic of dry beer is its lower sugar content.

Michelob touts its product as having a "distinct, clean taste" with a "fresh aroma, less-sweet flavor and fleeting aftertaste" resulting from its unique method of brewing. This method is a longer natural process which leads to a more efficient consumption of sugar by the yeast, which in turn accounts for its decreased amounts of residual sugar.

Wharton sophomore Gayle Jennings comments, "[Michelob Dry] starts off with a bite, but I still thought it was light. When I heard the name, I thought it was going to be like a tart, dry wine, but it was actually refreshing enough so that you could drink more than one."

When asked if she would drink it again, she replied, "Yeah, it's a good alternative to the usual heavy beers that are really filling."

So, what's the verdict?

Are dry beers the wave of the future?

Dry seems to have worked well for wines, and you know the age-old adage that says, "If it worked once..." (You know the rest).

Jacqueline Kiang is a Wharton sophomore and a new addition to the 34th Street staff. She has also quaffed a beer or two.
Behind closed doors

Relieve those academic tensions with raunchy rock and roll recreation

By Stephen Severn

With the coming of puberty, young men and women first discover that secret act of which release that everyone speaks of and no one admits to.

As the adolescent years begin, strange noises, bizarro body motions and twisted facial expressions start to form behind the privacy of locked bedroom and bathroom doors. Various objects such as tennis rackets and broom sticks are often employed for maximum authenticity.

The righteous have long stilled discussion of this phenomenon by labeling it vile and sinful. But now, in the true spirit of Geraldo, it is time to address this concern and investigate the effects it has on campus life.

That's right; don't think that enjoyment of this ritual stops when the zits disappear. Many continue the practice here at Penn and on into adulthood. Yes, you or someone you know is probably a closet AIR GUITARIST.

Underground pickers need not be ashamed any longer. Hey, amid gigs of hardcore academic stress, everyone has slipped on the headphones and stepped into the shoes of Richards, Clapton and Springsteen.

But if you're going to do it, you gotta go all out. And for that you must have the right tunes. So here are the ten greatest air guitar albums of all time. Put 'em on, crank 'em up, and let yourself go!

AC/DC: Back in Black — just ask 34th Street alumni Mark Fernich, the Young brothers kick ass. Put on "Hell's Bells" to get the party going. Later, at the frenzied moment when the climax nears, hit that killer G chord on "You Shook Me All Night Long" and watch the women jump up.

The Cars: The Cars — Elliot Easton a guitar god? Well...no; but he's got a great pop/rock sensibility that Eddie Van Halen would kill for. His simple licks on radio classics like "Good Times Roll" and "You're All I've Got Tonight" provide a perfect training ground for the novice player. And "Best Friend's Girl" shows what great things you can do with just three shifty chords.

The Clash: The Clash — 15 (count 'em) red-hot political raves-up dripping with crashing guitar, Joe Strummer and Mick Jones mix everything from Peter Tosh to Pete Townshend into one frantic mess. The angry thrash of "Complete Control" makes Metallica seem like pansies, and "White Man In Hammersmith Palais" shows what a truly great RAND these guys were.

CCR: Green River — John Fogerty mixed three parts Buddy Holly, two parts Booker T and one part Hank Williams to come up with the greatest American rock record of the late '60s. The laid-back chords of the title track or "Lodi" make perfect listening for a late summer cookout or baseball game. And there's more great picking in the three minutes of "Bad Moon Rising" than in Yngwie Malmsstein's entire catalog.

Deep Purple: Machine Head — Forget Steve Vai, forget Richie Sambora, forget Joe Satriani; in fact, forget 'em all. Heavy metal guitar means one thing only: Ritchie Blackmore. 17 years after the opening chords of "Smoke on the Water" first shook the world, this record still blows lightsights like Poison and Motley Crue right out of the sky. From "Highway Star" through "Space Truckin'", it's a mind-numbing experience no one should miss.

Derek and the Dominos: Layla — After Eric Clapton fell in love with George Harrison's wife, he teamed up with Duane Allman for the greatest guitar album of all time. From the achingly cry of "Bell Bottom Blues" to the bra-vado of "Little Wing" to the fire of "Layla" itself, these guys never waste a note. Within a year, however, Allman was dead and Clapton had discovered the horrors of heroin — with Michelob commercials to follow.

REM: Life's Rich Pageant — For the picker with distinctly modern tastes, REM is the '80s greatest band bar none. Though not spectacular on lead, Peter Buck plays a mean rhythm guitar. Get together with an air vocalist for the rich harmonies in "Fall On Me," and let loose with a rousing rendition of "Believe," the perfect ending to any jam session.

The Rolling Stones: Sticky Fingers — Keith Richards defies all biological laws. How can any one man look so pale and still walk? Answer: he really is the anti-Christ. His satanic majesty has cranked out some wicked playing over the years, and this LP showcases his best work. He and Mick Taylor romp on "Bitch" and "Brown Sugar," only to turn mellow on "Wild Horses" and "Moonlight Mile." It's the best Stones record ever. Enough said.

Bruce Springsteen: Darkness on the Edge of Town — The Boss didn't play a single solo on his debut album, but he cuts loose with a bunch here. From "Candy's Room" to the upbeat "Prove It All Night," this record makes for a great mainstream rock workout. Just watch out for floormates and various articles of furniture when practicing the infamous "Springsteen Slide" in the hallway.

The Who: Who's Next — Pete Townshend has achieved legendary status among air guitarists for his onstage antics. Windmill strumming and leaping from the air amps to the stage have become integral parts of any good jam. Just make sure you're not "all wasted" when you lay into the power chords and primal scream on "Won't Get Fooled Again." Valuable things will get broken.

The next generation

National Velvet makes an impressive debut album

National Velvet
EMI
On LP, CD, Cassette

Sugarcubes). Her range encompasses everything from glass-shattering primal screaming to a husky male-baritone.

Round out the group's sound, Mark Storm's bass and Garry Flint's drums provide solid backing to Crossley's [last name only] innovative guitars. Storm especially shines on a powerful semi-thrash tune called "Equus.

National Velvet describes itself as "garage-gothic." This odd pairing of musical styles produces one of the most original sounds in recent years. Just think, you a song is headed in a certain direction, the band engineers a surprising lyrical or musical twist.

One of the best tracks here is "Flesh Under Skin," a growling tune with deranged lyrics: "Back in the dark ages when love meant children and nothing was sacred except flesh." Other standout include the disjointed "Change My Mind," the toned-down punk "68 Hrs." and "Bang Bang," whose title provides the clearest description of the album.

For those of you tired of the prettified White Lion/Def Leppard rock scene, the fresh new sounds of National Velvet provide a welcome alternative.

— Sean Porter

National Velvet vocalist Maria Del Mar ranks with the '80s best

The early-'70s Who provided inspiring accompaniment

National Velvet vocalists Maria Del Mar ranks with the '80s best
by Mike Handler

I’ve got the problems of an adult on my head and my shoulders/I’m an adult now.

So I’m singing the latest single by The Pursuit of Happyness in a conspicuously loud voice on a half-full Orange Line Luxury Train as it speeds inevitably South to the demonic temple known to many as the Spectrum. Perhaps this display of vocal prowess will convince my fellow travelers that I am about to engage in the ultra-hip and reckless endeavor of going to a major concert just to check out the opening act.

The T-shirt salesman who just entered my car from the nearest sliding door is not fooled, and within seconds a tremendously multicolored “BIG THING” fills my field of vision. “Duran Duran shirts!” this new menace queries in a tone of voice which suggests that the clothing which has been thrust in my face is not an ad for a Vietnamese restaurant. Side-long glances from the other commuters tell me that my destination and shame have been exposed. Gonna be a long night.

“Hash...Coke?” I turn from a conversation with my friend and partner-in-crime to see a young but slightly demented female face offering me some mind-expanding goodies. Met with polite refusal, she decides to press the issue by describing her high-quality doses of acid and how the show will be so much better with their assistance. Did I end up at the wrong show, or have the bubblegum-chomping “Duranies” I remember from high school turned to lives of crime during the lean years between their heroes’ hits?

Actually, the crowds at these concerts haven’t changed much since DD’s 1984 heyday...the same salt-and-pepper mix of two hair colors, blond and jet black, usually on one head. The fashion color of the day is still black, whether for fedoras or face-hiding trench coats, with or without spider-web patterns. And, of course, about an inch of make-up makes the lips and eyes in despair, as long as it blends with the yellow, magenta and orange “color-coded ambiguity” that bathes the entire coliseum throughout the show.

These generalizations are grossly unfair to the few mostly dressed college folks who regard DD’s early hits with nostalgia and whose presence raises the average age at the Spectrum this Thursday night from 14.5 to around 16.

The authoritative drumming of Stirling Campbell kicks off the show with the title track from the new Big Thing album, one of nine new songs that will be played before the hour-and-three-quarters-long show is over. The best thing about the new songs is that during them the five “screamers chicks” in the row behind us don’t unleash their vocal daggers, which cause me to spend the entirety of “Hungry Like the Wolf” bent over, clawing at my ears.

Half of the new songs, including “Drug,” “I Don’t Want Your Love” and the latest single “All She Wants To” provide some of the show’s musical and visual highlights, with the latter song taking on the consistency of a Vegas show number as backup vocalist Jaqui Copland and Melanie Redmond fondle each of the other seven band members in turn. The pair also flesh out every teenager’s fantasy of hanging onto another’s costumes in an onstage shadow box during the ostensibly anti-pornography song “Skin Trade.”

After the show, I walk into a room somewhere in the bowels of the Spectrum hoping to meet the band backstage for a few words and find a room filled with high school girls in freshly dyed hair. They mistake me for guitarist Warren Cuccurullo, whose scrunching kicks have Andy Taylor unleashed throughout the show. As they close in, I have visions of jail cells.

Oh. Sorry. I must have dossed off there for a minute. The last thing I remember is contemplating how the new album’s “Do You Believe in Shame?” (dedicated tonight to outgoing President Reagan) sounds like “Suzy Q.”

During the show, lead singer Simon Lebon tries his best to be personable, greeting us with, “How y’all bad ass doing?” and looking like Axl Rose in his black leather and blue bandana. But his clumsy dancing and ill-thought but slick visuals make him come across like a cut-rate Michael Hutchence.

And whatever happened to John Taylor, who used to be one of the best and funkiest bass players around? He gets lost under the unend Nick Rhodes’ programmed lines and never stretches out musically.

Maybe I’m being too harsh. The music itself is still consummately danceable, with fresh arrangements provided by two horn players and good power from Campbell on drums. There’s a certain unavoidable gu-ru level rush you get from the old hits “Girls on Film” or “The Reflex.” By golly, if you don’t get all misty during the band swaying of “Save a Prayer,” then you must have been a real loser in ninth grade.

Many experiences at a Duran concert are best left to the imagination, such as my discovery that no complimentary back stages passes await this writer. So I have to sit near some freaks, but I find it oddly reassuring to see that the swirling girl in the next row with purple hair and lip stick has her 11-year-old brother beside her, munching happily on Mike and Ike’s. 

Duran Duran brought its Big Thing to the Spectrum last week.

Concert review

Pretty boys return

By Mike Handler

One of Philly’s best plays some mean rhythm and blues Thursday

(BEAVERHILL, 1530 South St, 445-6103)

SCRAM, McRAID, DR. AT TREE, and THE TRACE

TheseAfrican-American acts will be open to the under-21 crowd Thursday

(2252 Third St, 672-4925)

THE TOLL

The Columbus Ohio club favorite opens up with heavy rock with a theatrical beat. Friday

(Chelsea Cabaret, 30th and Chelsea Sts, 397-1291)

BEN VAUGHN

w/GO TO BLAZES

The personal Philly bar-band favorite brings out some new “ ’Trashpickers.” Friday

(UC Dudles, Third and South Sts, 928-1943)

THE BENSONS

w/THE GARDENS

The three-moman local band supports their new album Go for the Cheese Saturday

(Phillips Place, 55 S 2nd St, 440-9903)

CHEAP TRICK

w/HOUSE OF LORDS

They still want you to want ‘em as they follow up their mega hit “The Flame” Saturday

(Tower Theater, 60th and Ludlow Sts, 903-0313)

COBALT BLUES BAND

One of Philly’s best plays some mean rhythm and blues Thursday

(Market Hall, 1303 South St, 646-6983)

BATTLE AND IRON

No, it is not a new band that’s trying to cash in on Bon Jovi and the B-52’s... it’s an encore presentation of last fall’s U2 concert/documentary flick Saturday and Sunday

(Theater of Living Arts, Third and South Sts) 502-7109)

THE WINDMILLS

w/FLIGHT OF MAVIS

Those Krautrock & Country guitar-poppers continue to grace the local scene. Don’t miss this time Wednesday

(Troca, 25th S 10th St, 928-1943)

JOHN KUZZA

w/ZOO’S PETALS

An original member of the Hosters, Kuzza is preparing to hit the streets to record his major-label debut album Sunday

(UC Dudles, Third and South Sts, 928-1943)

BILL STAINES

The singer, songwriter and yodeller performs material spanning his eleven album career Sunday

(St. Mary’s Church, 3916 Locust Way, 596-1645)

NEW EDITION

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and ROBBY BROWN

Three hot acts team up for an un precedentd evening of chart-topping tunes Tuesday

(Episcopal, Broad and Pattison Sts, 530-8840)

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More Than Just

The Facts

SUNDAY, JANUARY 26, 1986 / 13

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34th Street - January 26, 1989 / 13

1608 Sansom St., Philadelphia, PA 19103
Dreams of glory
Taylor Branch captures the spirit of MLK and the civil rights movement

By Michael LiPuma

Passion, righteousness and a hunger for justice — those were the traits associated with activists during the heyday of the civil rights movement. Capturing this spirit in the written word presents a challenge. The first volume of his comprehensive history of the civil rights movement, however, Taylor Branch more than rises to the occasion. Parting the Waters: America in the Civil Rights Years 1954-1963 chronicles a tumultuous era with accuracy and grace.

Intertwining history with a biography of the Reverend Dr. Martin Luther King, Jr., Branch combines academic objectivity with revealing intimacy. In fact, the author sees King's life as a metaphor for the entire civil rights movement. Using simple, straightforward prose, Branch thus allows the compelling story of the blacks' struggle to tell itself.

The author begins by tracing the forces that would motivate King and countless blacks to organize. He extensively and vividly describes the history of the black Baptist Church, the development of the NAACP, and the rise of leaders like W.E.B. DuBois and Rosa Parks. Such close attention to detail not only reveals the depth of Branch's research but provides invaluable insight into the feelings of the time.

With similar precision, Branch discusses the personal influences that shaped King's career. The author concentrates in particular on King's continual struggle with his libido. After King carried on a number of affairs while completing his graduate work at Boston University, the young preacher formulated an intellectual solution to this problem: "Evil is not driven out, but crowded out. Sensuality is not mastered by saying 'I will not sin,' but through the explosive power of something good."

While he devotes approximately half of his work to such in-depth discussion of background, Branch also deals extensively with the events of the civil rights movement itself, with particular emphasis on King's influence. In describing the famous Montgomery bus boycott, Branch provides direct quotes from King's speeches and offers his own scholarly interpretations. For example, Branch includes an excerpt from a sermon in which King implored black citizens to participate in the boycott: "And you know, my friends, there comes a time when people get tired of being trampled over by the iron feet of oppression."

Branch elaborates, "A flock of ‘Yeses’ was coming back at him when suddenly the individual responses dissolved into a rising cheer and applause exploded beneath the cheer — all within the space of a second. One sentence had set it loose somehow, pushing the call-and-response of the Negro church service past the din of a political rally and on to something else that King had never known before."

Branch also confronts the myth of harmony between President John F. Kennedy and King. While more conservative historians have tended to glorify JFK's commitment to liberal ideals, Branch explains that the President and Attorney General Robert F. Kennedy actually impeded the black cause and exacerbated the racial tensions that King fought to destroy. He argues that the Kennedys were caught in "the paradox of race" — they tried to offer enough reforms to blacks without alienating the critical white Southern vote.

In discussing the administration's appointment of several segregationist federal judges and its reluctance to intervene on James Meredith's behalf at Ole Miss, Branch provides evidence of the Kennedys' politically showed but socially negligent maneuvering. The author explains that the administration's policies motivated King to "a bleak assessment of 1962 as the year civil rights lost ground in national politics."

In the final section of Parting the Waters, Branch demonstrates how nonviolent demonstrations led by King in Birmingham and the March on Washington [at which King delivered his famous "I Have a Dream" speech] forced the President to promote the comprehensive civil rights legislation that King and others had been demanding since the time of the Eisenhower administration.

Although King's national political success was temporarily overshadowed by the shock of Kennedy's assassination, Branch moves over the well-known details of the President's untimely death in favor of a discussion of its impact on the civil rights movement in general and, specifically, on King.

Parting the Waters is impressive for its profusion of vivid detail and compelling analysis. Although the book's unwieldy length might make it unattractive to many potential readers, its cleanly separated sections make it a manageable read.

At any rate, the story that Branch tells — of a people and their struggle for freedom and justice as led by a modern Moses (hence the book's title) — clearly merits voluminous discussion.
Irreconcilable differences

Priestley’s marital comedy of manners lacks invention and finesse

By Marion Rosenbaum

Any drawing room comedy invites comparisons to the master of the genre, Oscar Wilde. Echoing Wilde’s farce The Importance of Being Earnest, all of the action of J.B. Priestley’s When We Are Married centers on one evening in a parlor in turn-of-the-century Clecklewyke, North England.

But Priestley is no Oscar Wilde. Although director Malcolm Black and his cast have struggled valiantly with Priestley’s 1938 script, there’s no getting around one basic problem: it’s not funny. There are a few good one-liners, but When We Are Married fails miserably as a comedy of manners.

The basic premise of the play fits the mold of a standard situation comedy. Three socially prominent, proper couples who married on the same day twenty-five years ago discover that their marriages are illegitimate. The pastor who married Joseph and Maria Hellwell, Albert and Annie Parker, and Herbert and Clara Soppitt was (gasp!) a fake.

No one must know about this scandal, but (of course) several people find out; the bulk of the play concerns the men’s attempts to conceal their shame from their wives and the townfolk. Once they discover their inability to prevent the news from spreading, they try to save themselves from the social stigma of “living in sin.”

Several extraneous characters save the play from complete tedium. The drunk, lecherous photographer Henry Ormonroyd (Gerard Parkes) appears on the scene to recapture the couples on film a quarter of a century after their weddings. And Lottie Grady (Marlene Bryan), a “loose” woman from Joe’s past, wreaks havoc at the Hellwells’

Given Priestley’s boring plot, sparkling dialogue would provide hope for salvation. But funny lines are few and far between here. Clara Soppitt’s (Hazel Weinberg) domination of her husband Herbert (Ian Trigger) is entertaining, but his character doesn’t really come alive until the end of Act II. At this point, it’s really too late to salvage the play; the audience has been fedbegging too long to appreciate the humor of this meek man’s outburst against his overpowering wife.

To make matters worse, most of the cast has trouble producing the credible British accents that are essential to this sort of comedy. Actors Sharisse Baker and Greg Wood (playing Joseph Hellwell’s niece and her fiancé) have particular difficulty with the Yorkshire dialect; luckily for the audience, they are not on stage for very long. Not surprisingly, the British Ian Trigger has no trouble with the accent.

Given the material, Donald Ewer and Paddy Cott provide competent portrayals of the Hellwells. In addition, Weinberg’s Clara Soppitt, Marcia Mahon’s Annie Parker and Douglas Wing’s Albert Parker are also acceptable, despite Mahon’s weak delivery.

Still, even virtuous performances would not compensate for Priestley’s fundamentally flawed material. The play has the slow pace of two especially bad hours of Trew’s Company.

The wonderfully elaborate Victorian set and costumes provide one of the play’s few highights. Too bad the script didn’t receive such attention and care. For his part, director Black lives things up by keeping the actors in motion.

As a one-act play, When We Are Married might have been somewhat humorous, but three acts of such dull drivel tests the endurance of even the most forgiving spectator.

Greg Wood and Sharisse Baker share a moment of flirtatious banter

THEATER GUIDE

BESSIE SMITH, EMPRESS OF THE BLUES

In celebration of Black History Month, Theater Center Philadelphia presents this tribute to the career of famed blues singer Bessie Smith, a recent inductee into the Rock and Roll Hall of Fame. (Theater Center Philadelphia, 622 S. Fourth Street, 262-2682. Weekday tickets $8-$12, weekend tickets $15)

FRANKIE AND JOHNNY IN THE CLAIRE DE LUNE


LES MISERABLES

Broadway’s most popular musical, based on the novel by Victor Hugo, makes its Philly debut. (Forrest Theatre, 1114 Walnut St, 823-1515. Tickets $25, $33, $46)

THE MYSTERY OF IRMA VEP

A spoof of the cheap novel of the Victorian Era weaves the tale of an English lady haunted by the ghost of her husband’s first wife. (Wilton Theatre, 2030 Sansom, 823-0345. Tickets $16-$21)

PENN AND TELLER

The wacky comedy duo of Lettermans fame returns to the Philadelphia area. (Shubert Theater, 250 S. Broad St, 732-5444. Tickets $24.50-$34.50)

WHEN WE ARE MARRIED

The oh—so—long, oh—so—boring tale of marriage wile in Victorian England. SEE REVIEW THIS PAGE. (Walden Street Theatre, 9th & Walnut Streets, 744-355. Tickets $12-$28 and, $5 on the day of performance subj ect to availability)

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To Robin and Nancy: thanks for joining the fun!