Animal care proposal costly, controversial

By Lynn Westwater

Animal care regulations proposed this spring by the United States Department of Agriculture would cost the University millions of dollars, administrators said this week.

The proposed guidelines — released four years ago after Congress passed an amendment to the Animal Welfare Act to improve the treatment of animals — would place requirements on experimenting on dogs and enhancement of the "psychological well-being of non-human primates.

The USDA was charged by Congress with setting animal care standards. The organization made its proposals public in March, soliciting comment on their viability. The response period for third and most controversial part of the proposals ended in mid-July, but the agency is still processing comments and has not yet issued final regulations.

The flood of responses to the USDA during

Please see USDA, page 6 — A rhino monkey pictured at a University laboratory in 1984.

Art debate becoming political caldron

By Matthew Hill

Although many officials believe the issue is an unprecedented, and certainly unjustified infringement of artistic expression. But to conservative leaders, it is just a matter of common decency.

Whatever the cause, the political battle over federal funding for controversial artwork has repeatedly elicited similar and emotional support from Bronx historical preservation community, and bafflement among others.

The battle escalated last week when Senator Jesse Helms (R-N.C.) proposed an amendment to ban federal funding for "the dissemination, promotion or production of obscene or indecent materials or materials denigrating a particular religion."

Late last week, the Senate approved an interior appropriations bill placing a five-year ban on National Endowment for the Arts funding for the University Institute of Contemporary Art and a similar museum. Congressional sources said they expect the proposal to reach the Senate's next step, discussion in a joint conference, sometime next month.

The move came about one month after a leading Washington art gallery — under intense political heat — voluntarily withdrew a Robert Mapplethorpe photography retrospective organized by the ICA.

The retrospective includes homoerotic and sadomasochistic images which have infuriated many who believe federal money should not go toward such works.

The Senate's actions — particularly the Helms amendment — outraged members of the art community. ICA Director Judith Tannenbaum sharply criticized the move, and a

Please see Art, page 11

U. buildings may get historical designation

By Brent Mitchell

Although no official decision is expected until next month, the University will apparently accept a historical-status designation for two buildings on 34th Street, according to — Vice President for Facilities Arthur Gravina.

"I think the University would not argue [against] certification for Music and Morgan (Buildings), but it is a little less committed to certification for Smith," Gravina said.

"I believe the University will act responsibly with respect to its older buildings."

Art History professor

The designation would force the University to receive prior approval from the city before altering or demolishing the buildings.

A city preservation group proposed the historic status this spring after initial plans for a new engineering and chemistry building included possible destruction of the nearly 100-year-old structures.

But Gravina said he cannot predict how the decision could affect the new science complex because the University does not know exactly what programs it wants to house in the facility or where the facility should be built.

Original plans for the complex included space for the Engineering School and Chemistry Department, but Gravina said administrators have not examined all options. He said the University will not make plans for the Morgan, Music or Smith buildings until complex plans are finalized.

He emphasized that there are no current plans to demolish the buildings.

Additionally, Gravina said all three buildings are already included on the National Register, which gives them similar protection.

The University and the Philadelphia Preservation Coalition, which proposed the designation,

Please see Buildings, page 12

Raymond Fonseca recently assumed the helm of the University's School of Dental Medicine.

Dean plans Dental School changes

By Margaret McConnell

Comfortably seated not behind his desk but in a cushioned chair, Raymond Fonseca comes off like he's been at the University for years.

But in fact, the 41-year-old Fonseca only started at the University last month.

Although the new Dental School dean is dressed in a dark pin-striped suit, paisley tie, and white shirt, his views are anything but conservative.

"I’m not afraid to try new and different things," he said.

Fonseca came to the University to assume his first deanship after leaving the University of Michigan, where he served as a dental professor and department chairperson.

A search committee comprised of faculty from several University schools, students and Dental School alumni recommended Fonseca to President Sheldon Hackney early this year, ending a year-and-a-half search. Fonseca was selected from a pool of about 10 candidates.

"He was vigorous," said Dental School Professor Norton Taichman, who headed the search committee.

"He was intellect. He was a people person."

Please see Dean, page 12
By Lynn Westwater

With a readership of approximately 30,000, The Daily Pennsylvania (DP) substantially controls the University community's access to campus news. Because of this position, the DP has an inherent responsibility to cover, with fairness and thoroughness, issues which affect the University.

And large, the DP covers Penn, and covers it well: students, faculty, staff and administrators turn to the DP daily to keep abreast of news ranging from tuition increases to faculty dissent, from theater to sports. If the DP aims to claim the University, it fulfills its mission.

But its mission should go beyond this. As a publication for the University, the DP should not only include campus happenings, but also other events that shape the University experience.

As an integral member of West Philadelphia, the University community is affected by far more than just events within its ivy-covered walls. West Philadelphia is not only interesting; it has a great and ever-growing impact on the campus.

Living off campus, students should be as concerned about their West Philadelphia neighborhood as they are about the University. Neighbors and students both live in the same community.

Beyond crime, the pages of the DP downplay the surrounding area, making it easier for the University to ignore the community's problems and harder for it to take advantage of the area's many opportunities.

By Lynn Westwater

The DP's presidency is a highly selective process. students are chosen through thousands of dollars spent by the University on recruiting. But the DP's mission is to serve the community, not just the University.

In order to be successful, the DP must inform University members. Because urban violence is a constant threat, it is important for the DP to cover both the University and the surrounding area.

Improved coverage will not overhaul the University's attitude toward the surrounding area. The DP can help shift the University's agenda it can help shift the University's mentality, where many at the University downplay the surrounding area, making it easier for the University to ignore the area's problems.

But a more consistent effort by the paper can overcome these limits. If the DP begins to include West Philadelphia in its news coverage, more students will be aware of the University's impact on the surrounding area. Additionally, difficult in working in West Philadelphia constrains the extent and quality of the paper's city coverage. It is always difficult for city reporters to find news stories, and because of a transient editorial staff, the DP has yet to establish enduring relationships with members of the community. Furthermore, reporters are often afraid to venture into uncharted and unfamiliar territory to cover stories.

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Practically Speaking, Pro Choice

Who cares for 1.5 million unborn 'points of light'?

By Liz Dominik

Here's a riddle for you: How many "points of light" does it take to feed, clothe, house and educate the babies that would result from the 1.5 million unwanted pregnancies which American women terminate each year? Not just the normal, healthy babies, but all the babies born HIV positive or addicted to drugs.

I fear that these 1.5 million babies will only further swamp an already overloaded system which currently allocates inadequate and sporadic resources for childcare, health care, and education.

Bush's wealth of private resources and volunteer efforts, which he assures us can cure all the ills of society (and then some!), can support only so much before its energy is drained. Even the Grand Old Party "points of light" cannot ward off a national blackout.

The myriad arguments about the basic human right to choose if and when to reproduce range from intellectual to emotional.

Fifty-two percent of aborted American fetuses are non-white.

Fifty-one percent of these women are aged 15 to 44 who annually choose to terminate their unwanted pregnancies total the 1.5 million reported abortions performed each year. If these women were legally mandated to carry their pregnancies to term, and a very conservative estimate one third of these women gave birth to viable babies, there would be over a million more unplanned children to care for each year.

That is not to say that there are not many happy, healthy, productive adults who were themselves once an unwanted, unplanned fetus. But unfortunately, there are many adults with similar beginnings whose stories are not quite so rosy.

Not all unwanted pregnancies result in healthy, white, male babies who grow up to attend Ivy League schools and become six-figure-salaried executives at Merrill Lynch.

Fifty-one percent of these mothers are non-white, which in our sexist, racist society, is strike two against their unborn children.

Sixty-two percent of these women have a combined family income under $11,000 per year. Yet again, chalk one more up for the other side in our sexist, racist, classist society, home of the American dream.

It makes no sense to mandate an involuntary means over.

With the highest percentage of women who seek abortions falling in the 16-19 age range, it seems counterproductive to force children to have children. If women are ever to achieve parity, we cannot allow politicians effectively to broaden the wage gap by thwarting many young women's educations through forced motherhood.

I do not intend to suggest that the abortion issue is merely a number crunching game. On the contrary, each figure represents the potential for a unique individual. For this reason, our societal goal should be toward the fullest and best possible life for each of these children, not condemning them to struggle with poverty.

Likewise, the individual nature of what Justice Blackmun, dissenting in the recent Webster v. Missouri case, describes as the "quintessentially intimate, personal and life-directing decision whether to carry a fetus to term" cannot be dictated by laws and politics.

As voters, we must not allow misogyny and patriarchal values to shape — or rather misshape — "public" policy. That this issue has been thrust into the public arena is lamentable and an unacceptable assault to women's integrity and freedom.

As Gloria Steinem recently wrote, we must remember that we as citizens hold the ultimate power to change the law and even the Constitution that Supreme Court justices" interpret: to identify any law we consider unjust if we're willing to bear the consequences; and that, as women, we must strive to ensure that "points of light" do not become "fire

In a "kinder and gentler America," women would not be raped by politicians of the decision which should be unconditionally theirs to make. Although we have already lost ground, the battle is by no means over.

Every person who believes that an individual decision should be left to each individual must commit to fight against this outrageous encroachment on personal liberty.

We still have time to ensure reproductive freedom for our children, but we must act now.

Liz Dominik is a College junior.
Blondell Reynolds now heads the West Philadelphia Partnership.

By Banji Iatkin

Blondell Reynolds, the new executive director of the West Philadelphia Partnership, believes that West Philadelphia has the potential to thrive.

She should know — she grew up there.

And through her work with the Partnership, Reynolds hopes to revitalize the area, working with the community which is “rich with ideas and people that are willing to help make things better.”

Reynolds said that the Partnership is able to improve the West Philadelphia community because it works effectively with the community, local businesses and the University.

The three groups established this organizational link in 1959 as the West Philadelphia Corporation, with the hopes of improving the quality of life in West Philadelphia. The group’s name, and its focus, shifted in 1981 to address issues that concern both residents and businesses.

Though she is only “six weeks old” in her new job, Reynolds says she knows where she wants the Partnership to go. She said she will “work out in the trenches,” going into the community to meet its residents, to increase awareness of what the Partnership has to offer.

She said she wants to “find the linkage between the programs and the community,” adding that she believes many of the local businesses are not aware of what her organization offers through partnerships with other parts of the community. She thinks her job is to “get the word out” about what is available.

In addition to working for a higher profile for the Partnership, Reynolds added that she will try to improve the organization from within.

“I want to look through the Partnership itself and see what it is missing and what its needs are,” she said.

Reynolds said she is formulating the Partnership’s “plan of action” for the next three years which she will present to the Board of Directors in October.

Reynolds is the WFP’s fourth director, and the first woman to hold the position. Reynolds said that the selection of a black woman to head the partnership enables her to “bring something to the table.”

Reynolds began work for the Partnership in June. After a one-month orientation, she took over for George Brown, who had directed the Partnership for 10 years.

Reynolds said that while she shared the same goals for the Partnership, she differs from Brown in her approach.

“He knew the history well because he was a part of it — he was able to just pick up a phone,” she said. “I, on the other hand, don’t have that kind of senority. I want my fingers and hands on all of the projects.”

Brown said in an interview before his retirement that he preferred a young replacement. Reynolds is in her mid-30s.

Reynolds was selected for the position from a pool of approximately 10 applicants. Facing an “extensive, deliberate and tough interview,” she eventually met with President Sheldon Hackney, the Partnership’s chairperson, and 15 other board members.

“THERE was a cross-section of people from the community,” Reynolds said. “They were looking for someone who would be willing to, on a professional level, beg for money, and someone who could get along with all kinds of people.”

Hackney called Reynolds in April to offer her the position, and Reynolds said she accepted the job because “it was a big challenge.”

“I wanted to work in West Philadelphia because it is my community and I have always volunteered in West Philadelphia, and now, I will get paid to do something that I enjoy doing anyway,” Reynolds said.

Assistant to the President Bill Epstein said this week that Reynolds “has a big task in front of her.”

Reynolds said that she hopes to enhance the development of such Partnership programs as the West Philadelphia Improvement Corp., which works through schools to revitalize the community. WEPIC involves West Philadelphia youth in educational activities designed not only to improve the community but to “get the children off the street corners.”

U. students travel to Va. to support striking miners

By Lynn Westwater

The support for Virginia miners and witness “history in the making,” three University students this week joined a group of eight other Philadelphians in bringing the strikers money, food, clothing and moral support.

The students said they made the 12-hour trip to show both the Pittston Coal Company and the workers that the strike has potential to thrive.

Though the students charged that Pittston was employing unfair “strike-breaking” tactics, including “gouging” and “mercenaries” to end the strike, they said the miners had adopted a non-violent approach.

Pittston officials were unavailable for comment this week.

The students said the workers were striking to prevent Pittston from replacing union operations with non-union ones.

The caravan of supporters, which left Sunday morning and returned Monday evening, gave the workers $5,000 in donations gathered in Philadelphia. They also brought the workers a van load of food and another of clothing.

The students claimed that Virginia state authorities were also trying to coerce Pittston workers into ceasing the strike.

The students were determined to see mine workers watch the work that they should be doing and not be able to do anything about it,” said Tim Bergen, a second-year Law School student who went with the caravan.

Sidewalk cafe, frosted mugs of Anchor Steam and luscious tropical fruit drinks, outdoor events with dancing, late night shopping at the Black Cat …….

Blondell Reynolds now heads the West Philadelphia Partnership.

Meet Blondell Reynolds, the new executive director of the West Philadelphia Partnership.

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Bill Haller, also a second-year law student and trip participant, said that "the amount of state repression is unprecedented."

AFSCME Local 1723 President Gary Kapanski, who also went with the group to Virginia, said that the striking miners seemed frustrated.

"The power of the state is now eroding the non-violent approach," Kapanski said. "They're taking it away as an option. I don't know where it's going to end up."

Haller said that the fact that striking Soviet workers have received more American press coverage than the Pittston workers "says something is seriously wrong in this country."

The students said that the workers are not allowed to picket in large groups and that the brief visit to the picket lines by members of the caravan could have cost the miners $500,000 fine. But they said the strikers did not seem particularly concerned.

They said Pittston strikers have amassed "astronomical" fines because of violations of special regulations set by a federal judge.

Haller said that "it has been incredible or rally support for the strikers."

"Labor is out of vogue everywhere, not just at the University of Pennsylvania," Haller said.

Members of the caravan also said they may picket against Brinks Incorporated, a Philadelphia subsidiary of Pittston.
Student attacked on 39th and Walnut

A male University student suffered minor injuries when he was attacked Friday night on the 3900 block of Walnut Street by an unidentified man brandishing a golf club.

Public Safety said that the victim reported that an unidentified assailant stole a plastic initiation or toy pistol. Police have no suspects.

—with Matthew Hilk

Crime Report

U. student victim of purse snatching

A female University student was robbed of her purse—and later recovered it—on the corner of 38th and Spruce streets Thursday night.

Public Safety said that an identified assailant stole the purse on the southwest corner of the streets and fled. The victim reported that an unidentified security guard patrolling the area chased the perpetrator and recovered the purse. Police have no suspects.

—with Matthew Hilk

U. student robbed at gunpoint

A University student was robbed at gunpoint last Saturday on the corner of 39th and Spruce streets.

Public Safety said that the students, who was walking alone, was approached by an unidentified assailant who placed what was believed to be a gun at the student's head. Nothing was reported stolen.

Police speculated that the gun was actually a plastic imitation or toy pistol. Police have no suspects.

—with Matthew Hilk

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THE SUMMER PENNSYLVANIAN

Page 5 of 8

August 3, 1960
If you're vacationing this weekend in Univ. City
If you're not in Nag's Head or "The Vineyard",
If you're not in Sea Isle or Stone Harbor,
40th & Walnut Sis
Travel upstairs for Friday Happy Hour
the weekend.
Special and D.J. and Dancing in the
Downstairs Cabana, with just about every

Smokey Joe's
Prepare with The Best
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The Penstuntation Since 1933
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If you're not in Nag's Head or "The Vineyard",
If you're vacationing this weekend in Univ. City
Come To Smokey Joe's!
For A Real Getaway Weekend!
Travel upstairs for Friday Happy Hour
Then take a leisurely stroll for dinner in the
Dining Room, After Dinner enjoy a Mic Dry
Special and D.J. and Dancing in the
Downstairs Cabana, with just about every
other student stuck in Univ. City for the
weekend.
If you're not there, you should be here!
40th & Walnut Sts.
222-0770

USDA
From page 1
the commenting period reflects
the interest of both animal rights
activists and researchers in the
issue governmental regulation.
The USDA received more than
15,000 comments on the
proposal's first two sections, and
officials estimated that the third
attracted at least as many
responses.
The University, objecting to
most of the USDA proposals in a
10-page response, estimated that
the regulations would require $1.4
million in facility modifications
and an additional $390,000 per
year for the increased staffing.
Five University schools — the
Veterinary School, the Dental
School, the Engineering School,
the Medical School and the
School of Arts and Sciences — use
about 60,000 animals each
year in their research.
Other university and scientific
groups across the country have
joined in the protest against the
USDA proposals, which they say
would cost $2 billion to implement.
Animal researchers and
university officials say the
proposed USDA regulations go "way over-
board." They said the rules would limit
University research and inhibit
scientific advances.
They also said that the USDA has
"no scientific basis" on which to suggest
that the proposed regu-
lations would improve the wel-
loans. The 

"Without this kind of testing, it would be
absolutely working in the dark.
Harry Rozmiarek
ULAR Director
These are such meager requirements that it
shouldn't have taken an act of Congress
to produce them.

Ingrid Newkirk
PETA Director
need much more than that," Cooperman
said. "We have to balance protective
regulations for animal welfare
improvement, and has spent a
considerable amount of
money bringing in facilities up to
NIH standards.
"It's not clear to me that we

Ingrid Newkirk, co-founder
and national director of People
for the Ethical Treatment of
Animals Pennsylvania, Inc.
Please see USDA, page 13

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THE SUMMER PENNSYLVANIAN
Artists use theater to promote racial harmony

By Rebecca Goldstein

Some say life imitates art, but the organizers of the Black Theater Festival count on it. Using acting as their medium, festival coordinators are working to reverse racial polarization in the city.

Promoters also say the summer-long festival — which this year celebrates its 10th anniversary — is designed to ease black theatre into the mainstream.

Operating under the auspices of the Black Theater Festival, the Theater Center Philadelphia provides opportunities to black directors, actors and playwrights who otherwise find it difficult to break into local theater.

But the Theater Center Philadelphia — which touts its regular season programming as multi-cultural and multi-ethnic — also sponsors an annual festival to bring together theaters of different backgrounds.

Black Theater Festival founder Albert Benzwie said last week that Philadelphians were initially skeptical of the festival because they did not understand why Benzwie, who is white, would start a summer festival celebrating the black community.

"We had a lot of sneers and snickers from all kinds of people," Benzwie said. "They would say, 'Why are you doing a black festival because we're neither white nor black. We're theater people,'" Benzwie said. "They included — needed to move away from traditional productions."

"I was always so concerned that we were so lily-white," the festival founder said. "I didn't think that this was right in a city that is 45 percent or more non-white. There should be a real healthy mix. And as organic intermingling of cultural interests and creative forces." Benzwie said that the festival also allows the black community to unleash creative energies that might otherwise remain unexpressed. He said blacks are limited because they look me in my watery blue eyes and asked me, "Are you white or black?" And I said we're neither white nor black.

We're a theater that expresses the creative power that comes from the people and we just open our doors."

Festival Producer Marcia Pendleton said that the theater group is limited in the number of people it can reach but is improving the city's racial climate.

"We are really and truly attempting to expose the general public to African American culture," Pendleton said. "I believe it's our way of breaking racial polarization in the city of Philadelphia. We are living in a Northern town, but are still very much segregated.

Benzwie said that his theater is attacking the complex racial problems that plague America and are magnified in Philadelphia.

"The problem America faces is really a problem of polarization," Benzwie said. "The Theater Center Philadelphia is putting out an image of being a multi-cultural, multi-ethnic democracy which is what we should be and are trying to be, but with spotty results and spotty successes. In Philadelphia, [the successes] are even spottier because people live in separate communities. The integration of the various ethnic and cultural groups — especially between the African Americans and the white communities — is very limited. Everyone lives apart and the integration is quite strong."

Benzwie said the theater tries to strike a balance between issue-oriented material and "catching the imagination of the audience."

He said that some theater productions are "so intellectually loaded that they become just talk. You need action."

Benzwie said he started the festival because he thought the theater world, through his inclusion — needed to move away from traditional productions.

"In so many ways One Mo' Time entertains, but it also illuminates a period," Benzwie explained. "It is a very light, finger-snapping, foot-tapping, hip-swirling piece, but takes place during a period of deep and hard segregation laws."

"The Black Theater Festival's next production, And I Ain't Finished Yet, spotlights seven black women in their triumphs over racism from the Civil War era to the Civil Rights Movement."

"The play depicts the heroism of one woman who is repeatedly raped by the Ku Klux Klan because she owns land the Klan wants," according to Benzwie, the play "promises that we can better ourselves" and ends with a "promise of the future."

"The Black Theater Festival attracts mixed audiences and the end of the festival is marked by a symposium for theatergoers and actors alike. Last year's symposium addressed the impact of black drama on American mainstream theater. This year the seminar topic is 'The Future of the African American Theater: The Next Ten Years'."

Benzwie said the festival is designed to be "accessible to as many people as possible."

"We want to attract as wide of an audience as possible," he added. "We are here to entertain — not only to preach. So we try to entertain as well as make points."

Pendleton said that cultural diversity distinguishes the Theater Center Philadelphia from other area theaters. She added that the Black Theater Festival's message is wide-reaching.

"The African American experience is a universal one," she said. "The problems, the joys and the pain that come with living as an African American woman are things that a lot of people could understand and experience themselves. Most people wish to live happy and productive lives. I don't see that as being specific to the African American community. Wanting to live in dignity to be able to live my life as a full human being is universal. That transcends race, color or creed."
k.d. lang to appear at the Chestnut Cabaret

By Rebecca Goldstein

One of the few who has been more joyful than most family reunions, the plot of Parenthood is nonetheless as stable as your Aunt Gertrude's tangerine Jello mold. Parenthood is a very confused movie trying to cover too broad a topic — chaotic family relationships — in too little time. The movie plays like a two-hour, multicamera, Southern variant of Thirtysomething but with more laughter and less drama. Billed as a comedy, this Ron Howard film is truly nothing more or less than an amusingly feeble melodrama about a dysfunctional family. How dysfunctional are they? Gil Beckman (Steve Martin) refuses to revert to his own father's laissez-faire policy of child-rearing and instead over-whelms his children with affection.

grown country singer, whose strong, sultry voice seduces even the coldest of hearts. For those who came in late, Canadian-born lang burst out of her native Alberta and onto the country and western scene as Nathan's serenading his wife with the New York Dolls and play little more than a yuppie old man, Plimpton as a precocious teenage and Karp's established a rather impressive resume in the early 1970's. Now

's painting of Loretta Lynn (played by Phoenix, brother of River) has a gym lock on his door and pornographic videotapes in his VCR.

So, if the hot suns of August have you craving a breath of billycow winds then check this show out. Texan veteran Joe Ely will kick things off, and once lang takes center stage it'll be nothin but a night of absolute torking and twanging.

Music Snippets

By Stephen Oversev

Over the past few months, the Summer Pennsylvania's gallant music staff has been blessed, or tainted, depending on your view of albums. In an effort to keep up to date on the latest, hippest and hottest sounds, we are writing as many reviews as we can. But, space is limited, and the summer is almost over.

So in an effort to clean out our closet, get the record companies off our backs and give you a brief glimpse at some releases you may have missed during your last cruise through Sam Goody, we present "SP Sound Summertime Snippets" — an utterly haphazard collection of musical short takes.

Fish and Roses We Are Happy To Serve You (Hometown Records) — This New York title mixes propulsive rhythm changes, free-form jazz and Frank Zappa innovation into one eclectic stew. The band members clearly have the earthy ideas that may ultimately be a little too smart for their own good. Too often, the songs wind up going nowhere. Sue Garner does have a fine, expressive voice though.

Elvis Hitler Diagreased (Restless Records) — The Falks at Restless recently just released this underground "classic." Hitler proclaims himself "hell with a pom-pom"-wearing bride, and the thrash rockers here confirm it. Of course, "Green Hair" — a warped notion of "Purple Haze" and the theme from "Green Acres" — isn't exactly pretty, but then again Armageddon isn't always to be a pleasant experience.

The Faming Lips, Telepathic Surgery (Restless Records) — This Oklahoma band writes the book on bizarre. A rugged collection of grunge rock and roll and quirky humor, the Lips blend everything from dead solo piano to furs-like dissonance and split out one sprawling, intriguing mess. How can you argue with titles like "Hari- kristha Stomp Wagon (Fuck Led Zeppelin)?"

Steve Martin-as-a-father with humor and little emotional force. When the script calls for him to be pleasant and funny — which is most of the time — he is good. When it calls for him to muster up dramatic conviction, he fal-falls flat. Mary Steenburgen, who plays Gill's wife, falls prey to the screen-writers' insistence upon making her a mothers second-rate, one-dimensional character. Her characterizable ability is wasted. Meanwhile, lang well. On the new LP, she rises taller and prouder than ever before. In place of Patsy Cline and Roy Orbison — riveting stage presence, and unique e.g. e.g. e.g. style of capriciousness and the Atlantic. Always an artist who has come through strong on vinyl, lang has released three albums. For '88's Shadowdance, lang teamed up with producer Owen Bradley — a man whose work with Clene, Brenda Lee and others has come to define so much of country music.

and the experience served apparent.

70's, I'm sure you never have to hear this one. A tune like "Joan of Arc" is good enough to say "blimey" and drinking shandies.

Vain, No Respect (Island Records) — Combines heavy metal from one of island's newest acts. Those guys look like the New York Dolls and play like Dokken.

The churning title track makes for inspiring listening and dedicated headbangers should be able to track down a few more tasty riffs.

Various Artists Young Einstein Soundtrack (A&M Records) — Yahoo Serious has assembled a great collection of Australian music to go with his crazy new flick. Skip over the island lourhouse and go right to more rocking tracks by The Saints, The Models and The Lime Spiders. In no time, you'll be saying "blimey" and drinking shandies.

Charlie Karp & the Name Droppers Paperback Writer (Grudge Records) — As guitarist for Budd Dwyer and a member of Jim Hendrix's Band of Gypsys, Karp established a rather impressive resume in the early 1970's. Now almost twenty years later, he's back with his own group and a rather studioed debut. John Ochshorn's piano on "The Streets (A Love Story)", backtracks back to Jackson Browne's "The Low End Out." But the guitars never really catch fire and the music just slumbers along.

By David Lifshitz

Parenthood wastes the talent of its cast and crew

Music Snippets

By Stephen Oversev

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Beasties reopen shop with impressive "Paul's Boutique"

By Stephen Severe

The Beastie Boys seemed destined to go down as one of rock's great "one-shot" acts. "No Sleep Till Brooklyn" rocked with comic fury like nothing else on the radio during the summer of '87, but surely the job was done. They would fall flat the second time around. And when their quick disappearance after Licensed To Ill dropped off the charts and their subsequent split with their producer/mastermind Rick Rubin, even the most diehard fans felt continued to relegate the boys to the annals of history.

But, surprisingly — almost implausibly — the King, Mike D. and MCA have returned from the dead with Paul's Boutique, which just set sail on a cruise to New York. The scene is set for mayhem of an ocean-going variety to parody New Yorker's acceptance of new talent as they cruise by. The real attraction is.

With the possible exception of relocating the hockey-masked assailant to New York, the producers wasted a great opportunity to parody New Yorker's acceptance of new talent as they cruise by. The real attraction is.

The meek should be forewarned that this is not the same old King Ad-Rock, Mike D. and MCA present Paul's Boutique which was well worth the wait.


These days, Jason disposes of his victims so matter-of-factly that it's hard to tell what the real attraction is.


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BARTMAN
You never seen it yet! Guess.
(AAC: City College, Front & 2nd, 927-0994)
(AAC: Walnut Mall 3, 3025 Walnut St., 222-0309)
(AAC: Midtown 2, Chestnut Street at Broad, 587-7015)

COLD FEET
The tomorrow western from Robert Redford
includes Dead Rock, Morons with smartalecky voices
Juliette Lewis and Tom Waits.
(Sam's Screening Room, 2033 Sansom, 586-0114)

DEAD POETS SOCIETY
On a more serious note, Robin Williams.
(Roy. V. 21 Walnut St., 927-0995)

DO THE RIGHT THINGS
Spice Lee's latest film is an explosion
of racial tensions on a hot day in
Brooklyn's Bedford-Stuyvesant. Do the
eighty thing and catch this year's most
important film.
(El's Place, 1519-21 Chestnut St., 535-0088)
(ERIC. Three on Campus, 40th, 382-0396)

GHOSTBUSTERS II
The phantasmagoria and dem ghostly
are back, and this time they mean it
(Sam's Place, 19th and Chestnut St., 927-0068)

HEATHERS
This original black comedy about a malicious trio
of high school girls named Heather
is bright and nasty fun for the most part
and features the immortal line, "Fuck yeah, girl power!"
(Roy. Screening Room, 2023 Sansom, 586-0114)

I SHUFFLE, I SHRINK THE KIDS
When he's not cut bustin' ghosts, Rich
Moore has got plenty to do at home
with the family.
(AAC: Palace, 1912 Chestnut St., 498-0010)

INDIAN DANCES AND THE LAST CRUSADE
Do you know why Linus ph laid low against his
tougher Stanley — he's gay.
(Sam's Place, 1908 Chestnut St., 382-0396)

JULIET OF THE CAMERAS
The Rox introduces its "Take 2"
one-on-one film series, this time
we were passed over at Philadelphia box of-
flakes earlier this year. Winona Ryder and
Christian Slater have a blast in this
black comedy about a group of high
girls called Heather. It's bright and nasty fun for the most part
and features the immortal line, "Fuck yeah, girl power!"
(Roy. Screening Room, 2023 Sansom, 586-0114)

THE MONEY MACHINE
1989: The movie
Bette Midler, Alan Young and Sebastian Cabot star in this
H.G. Wells-inspired story directed by
George Pal. A young inventor constructs
a machine to enable him to travel into
the year 2027. Thursday at 7:30 p.m.
Part of the Summer Film Workshop — Special Effects Lecture Series.
(Temple Cinematheque, 1619 Walnut Street, 787-1525)

WHAT HARRY MET SALLY...
Romantic, witty look at college romance from
Rob Reiner starring Bitty Crystal and Meg Ryan.
(Eric Rittenhouse 3, 1907-11 Walnut St., 586-0010)

WALL STREET
Young, slender, beautiful, the kind of girl who is slowly losing his mind and his love.
(AAM: 1619 Walnut Street, 787-1525)

WHERE HAVE YOU BEEN...
Romantic, weird independent film from Rob Reiner starring Billy Crystal and Meg Ryan.
(ERIC. Three on Campus, 40th, 382-0396)

BROWNS MEET VIZCO
Hot roots music cajun style. These guys
have got a name for themselves thanks to a fine
new album out and his jump-
ing light should up the Tower.
(Tower Theater, 69th & Ludlow, 382-0919)

I AM KENNETH HOWE
A political mystery about a university
student professor who is shot in the head by
a machine to enable him to travel into
the year 2027. Thursday at 7:30 p.m.
Part of the Summer Film Workshop — Special Effects Lecture Series.
(Temple Cinematheque, 1619 Walnut Street, 787-1525)

WHEN HARRY MET SALLY...
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YOUNG EINSTEIN
A young inventor constructs a
time machine to enable him to travel into
the year 2027. Thursday at 7:30 p.m.
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(Temple Cinematheque, 1619 Walnut Street, 787-1525)

BATS & BIONIC FRIENDS
A Russian rock and roll star? Well,
plotters is turning into a real strange
frightening man who has been
beaten by Boris
are caught Boris
"Boris Rebel and Friends"
(born "Boris Lomov"
and is based on his own experience
in the movies. Friday.
(Tower Theater, 69th & Ludlow, 382-0919)

BOB SAGET
A young, slender, beautiful, the kind of girl who is slowly losing his mind and his love.
(AAM: 1619 Walnut Street, 787-1525)

THE BEES GEES
Whether you're a mother or whether
you're a lover, you're stayin' alive.
(ABC Music Center, 52nd & Parkside, 876-7707)

THE ROBE MOVIE
Steve Martin handles the kids well, the parentade.
(Tower Theater, 69th & Ludlow, 382-0919)

JOE JACKSON
Are you really going out with this one?
Of course you are! Jackson has got an
expansive new album out and his jump-
ing light should up the Tower.
(Tower Theater, 69th & Ludlow, 382-0919)

BIRDIE GIRLS
These two Atlanta folksters are making a
tour to better America thanks to a fine
new album out and his jump-
ing light should up the Tower.
(Tower Theater, 69th & Ludlow, 382-0919)

ADRIAN DOOZ
An all ages metal Sunday night
(The Empire, Roosevelt and Princeton, 382-0919)

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One country music's newest shooting stars hits the Chestnut. Bee this
WEEK'S CONCERT PREVIEW.
(Chestnut Cabaret, 36th & Chestnut, 382-1015)

INOCULTEE LASSON
This singer's artistic peak came when
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credible Rust
This singer's artistic peak came when
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(Tower Theater, 69th & Ludlow, 382-0919)

DADS OF ACES
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(Broadway Pub, 54 South 2nd St, 440-0450)

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Steele

From page 16

— great. If you give it your best shot and fall a little short, like we did that year against Cornell, then you can wake up the next morn-
ing, look in the mirror and know that you gave it your best effort.

I'm not allowing myself to feel a lot of pressure. I'm not going to get caught up with what people are saying. I'm going to enjoy what I do for a living. I'm going to work hard at it.

We're going to work hard, have a good time and let the chips fall.

SP: What do you see as your role with the team? Although you named Ted Zazopoulos as your new defensive coordinator, how much of a hand will you continue to have with Ed's footsteps?

Steele: I'm still going to be involved with the defense. Ted's taking care of the day-to-day operations of defense, and he will call the defenses Saturday. I'm still going to coach the inside linebackers. I'm still going to be involved in game planning. I'm still going to be involved in consultation with Ted on the defensive decisions on Saturday.

Ted has been with me since I came here at Penn. So that's been seven years now. Just as my philosophy of the team has evolved, so has Ed's. Ted's philosophy is pretty cohesive with that philosophy, so the defenses are not going to be different from what we have been doing.

Opponent-wise, Dick Moloney is the offensive coordinator. We have the whole offensive staff coming back, so I feel pretty confident about that. I try not to understand what we do on offense — which I understand better, but I have a better understanding of the why — the why we've done what we've done. I'm not going to go over there and start telling them that we've got to run such-and-such a play, at such and such a down and distance. What I'm go-
ing to try to do is bring some defensive perspective to their side of the ball. I'll tell them things that we have noticed which give us an advantage for defense trouble from other teams.

SP: How will you deal with athletes who seem to have attitude, drug, or steroid problems?

Steele: When the kids come back in August, first thing we do is have a meeting with them. We give them a set of standards and expectations: 'For you to be a member of the University of Penn-
sylvania football team, these are our expectations of you.' That covers a wide range of different subjects — everything from prac-
tice attendance, being on time for meetings, to the larger issues, campus conduct, drug usage — those type of things. It is spelled out to our kids know that [misdemeanor] drug is not going to be ac-
cepted. It's not going to be tolerated.

I'm not going to be naive enough to say that we've never had any kids utilize steroids for example. The way I feel that you combat the drug issue and the steroid issue is you can't just say 'Don't do it.' That doesn't get it done. What you have to do is educate the kids. You have to be honest with them about the dangers of it: if you take steroids you are going to get big grams. But there is a downside to it. Charlie Packman, our strength coach, has done an effective job getting the information out to the kids about the hazards of steroid use. It's a touchy subject. Until you get the head coach to say 'Don't do steroids,' you can't perceive somebody on hearsay. What we've done in the past, if we've had somebody say to us he thinks he's so-and-so may be utilizing drugs or steroids, we have confronted the individual. We let him know if it's the case, and it can be proven, he will be suspended from the pro-
gram. We've been fortunate over the last couple of years that it hasn't been a major problem for us.

SP: What do you think a Penn-
sylvania football player's priorities should be during the season?

Steele: Not just during the season, but I think through the whole year. We tell each kid we'll number one, you're a student. The bottom line is you're here for the degree and what the degree can do for you help you do down the road.

Secondly, the best way we expect you to wear is that of a football player. We tell them there's a lot of things on campus, but it's not going to be involved with: fraternities, social groups, and other organiza-
tions. But we expect them throughout the year to keep their priorities straight, in terms of — number one, I'm a student here. Second, I'm a football player here. And if they can keep those priorities in line, budget and balance their time, and schedule their time around those things first, then I think it's going to get them to get out and do other things.

But we expect them not only during the season, but basically also with weight training and off-season running through the winter and spring, to always look at things like we're going to run the offense. We have to be honest with them about the dangers of it: if you take steroids you are going to get big grams. We've been fortunate over the past seven years to keep our kids well in shape.

The bottom line is you're here for the degree and what the degree can do for you. And that has to be —

We're fortunate that we've had enough kids who over the years have done that — who have those priorities and maintained those priorities. They have worked through the off-season to bet-

I think the main reason we've been so successful is our kids have outworked the other kids for the most part around the longs. And as long as we can maintain that same kind of work ethic, if we are able to push the kids to continue to push themselves to excel both in the classroom and on the foot-

field, then we have a shot at being successful.

Gold

From page 16

18, they will depart for the World University Games in Duisburg, West Germany. The games, held every other year, are sponsored by the United States Olympic Committee.

The Summer Pennsylvanian last week incorrectly reported Al Carter as the only Penn fencer at the United States Olympic Festival. Competing at Festival along with Carter were several other current and former fencers who com-

erted in five events — Salver: David Stoffman '90; Men's foil: Al Carter '93, Jack Tickwies '78, Alan Weber '81; Men's Epee: Tamir Bloom '80; Chris O'Loughlin '88; Women's Foil: June Hall '89, Ken Chapman, Kerry Armstrong, Al Carter as the only Penn fencer. Last week incorrectly reported Men's Epee: Jennifer Goold '90. Penn head coach Dave Mitchell was also pre-

sent for the events. The SP regrets the error.

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SP Sports

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In the coach's office

Gary Steele

With the success of the Pennsylvania program in the past decade under former head coach Jerry Berndt and Ed Zubrow, the new head coach Gary Steele is placed in a position in which success will be expected. But Steele, who has worked his way up through the ranks of the Pennsylvania program, is no stranger to the organization. He has played a major role in the success of Penn fencing in the past seven years. And he also has expectations of his own.

In the first part of a two-part interview conducted by the Summer Pennsylvanian's John Di Paolo and Tiffany Sparks, Steele outlines the changes he plans to make in the football program, the philosophies guiding his style of coaching, and the expectations he has of his players, the program, and himself.

The Summer Pennsylvanian: What attributes will make a Gary Steele team different from an Ed Zubrow team? In other words, what is going to change about the Pennsylvania program?

Gary Steele: One of the first questions I was asked after the coaching change occurred in March was by a high school student. We were recruiting. He asked, "Coach, how are you going to leave your fingerprints on the program?" I thought it was a good question and said, "If you look at it, you can see my fingerprints are already on it." I've been here for seven years, and I don't see us making a bunch of wholesale changes. Obviously, my personality may be a little different from Coach Zubrow's just as Coach Zubrow's is different from Coach Berndt's, and mine is different from Coach Berndt's. But one of the reasons why I've been here for seven years and one of the reasons why I came back from Rice to be with Ed is because we were pretty much on the same page in terms of our approaches.

The changes that will be made will be made as part of the natural course of things, as it is in any business based upon the personnel you have coming back, the strengths and weaknesses of your squad, and the opponents.

There will be some changes schematically offensively and defensively. But it won't be something that will jump out at the average fan sitting in the stands -- like "They're running a wildhose, or all of a sudden they've gone to no-back." It's not going to be anything like that.

With the success of the football program in the 1980's, both under Jerry Berndt and Ed Zubrow, what forms of pressure does that place on you as the new head coach?

Steele: The only pressure I feel is what I would allow to be put on myself. I am not going to come in and try to be Jerry Berndt. I am not going to come in and try to be Ed Zubrow.

I understand the program. I think I understand how we get where we are. I know our kids, I know our coaches. I know both the strengths and the limitations of the University in terms of putting a football team on the field. What we simply are going to try to do is work hard at it, put the best team on the field that we can, and put the best effort forth. I'm confident that we'll get that from our kids and that we'll play hard. I care that we play hard on Saturday. I think if we continue to do that, then the wins and losses take care of themselves.

All I want to be able to do is, at the end of the year, look back and see that we got the most that we could out of the squad -- that we didn't cheat ourselves, that we didn't sell ourselves short. Hopefully, in November, we will be playing for the championships, and when we get to a chance for that, and for those last couple of games with Harvard, Dartmouth, and Cornell, the title is on the line. That's where we want to be. And if you're in that situation, you go out and make it happen on that given Saturday. If you're successful...