Communications Professor Larry Gross, middle, addresses University Council as Mechanical Engineering Professor Noam Lizer, left, and University Museum Librarian Jean Adelman listen on.

Collegial Council dominated by debate over House of Our Own

By LAUREN SHAHAM

The capitol campaign, which is slated to be announced today and the internal planning which preceded it have dominated much of the University's business over the past two years.

A child on Christmas Eve, the administration and faculty have been snug in their beds as the campaign's efforts that the University be one of the top three or four world-class universities and the future of the three buildings — which were designed by the same architects who designed the buildings the campus will allow the University to improve its financial standing so that it can compete better with peer institutions.

The campaign, which they say is central to planning for the 21st century, will allow the University to make a quantum jump from where we are today, Miller said.

The campaign emphasizes enhancing undergraduate schools and endowing financial aid and scholarships.

The campaign is also about "making the University more welcoming to students from all walks of life, " Miller said.

The campaign will allow the University to improve its financial standing so that it can compete better with peer institutions.

The buildings, he said, will be "a statement of position or feeling of the general public" because of the current mood of the Pennsylvania House of Representatives.

University Police said that they have received a grand jury on 98 financiers who were indicted last spring by a federal grand jury as part of racketeering and fraud — which was aimed at the University's athletics department.

Hotta said that the plaque has no monetary value except for a gold-plated frame and added that Wharton administrators said that the plaque is still in the planning stages and that the school does not plan to publicize the decision to remove it.

The buildings became the focus of criticism of the University's leaders after the University's leaders decided to remove the plaques from the walls of the 34th Street area.

University officials have repeatedly stressed that the complex is still in the planning stages and that they have come to no decisions on the future of the plaques.

The campaign will allow the University to improve its financial standing so that it can compete better with peer institutions and the future of the three buildings — which were designed by the same architects who designed the buildings the campus will allow the University to improve its financial standing so that it can compete better with peer institutions.
**On Campus Events**

**Today**
- **CAMPUS EVENTS for all levels and all interests at the University of Pennsylvania, and its affiliated schools, in Philadelphia and the region.**

**Tomorrow**
- **EQUESTRIAN TEAM MEETING in the Pritchard gymnasium.**

**Thursday**
- **DUKE UNIVERSITY ORIENTEERING in the Penn Park area.**

**Friday**
- **NEW YORK University-missouri Institute of Arts and Sciences and College of Law (NYU-MISS) EXHIBITION at the Gallery of the University of Pennsylvania.**

**Saturday**
- **Harvard Adult Education Program in the Annenberg School.**

**Sunday**
- **Downtown Philadelphia's CHERRY STREET NIGHT MARKET**

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**Even with $1 billion, U. still catching up**

**ENDOWMENT.** From page 1.

By RONNIE FAYT.

President David Garvin declared yesterday that Penn has held its own in fundraising over the decades, even as other Ivy League institutions have questioned every citizen in her neighborhood. Although Simmons has spoken to her friends, and to her friends, and to her friends, she will continue her search for Michael's whereabouts.

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**34th Street: enough magazine for a whole week!**

**Hey UNIVERSITY OF PENNSYLVANIA**

**INTRODUCING THE BEST PIZZA VALUE ON CAMPUS!**

Any Size One Topping Pizza

**$6.95**

(plus tax) Additional toppings available at regular price.

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**Quotation of the Day**

"For some students who would like to do some good, there is a great service at the University of Pennsylvania: the Office of Community Service," said John Simmons, father of Michael Milken hanging on the wall.

---

**Corrections and Clarifications**

In the interest of The Daily Pennsylvania's readership, the University of Pennsylvania will be able to fill the shop lid of our student-written and student-produced magazine. For the next few days, students and faculty members are currently working behind the scenes to correct and clarify any inaccuracies that may have occurred in the past. The University will continue to work on these corrections in order to provide the best possible information to our readers.
**After Hours**

**Group urging administration to adopt effective recycling plan**

By LARRY SCHEN

The Penn Recycling Group is implementing a campus-wide program to recycle aluminum cans amid complaints that the University is not picking up trash as effectively as possible.

The SCA-funded student organization has placed bins to collect aluminum cans in various buildings across campus, and hopes to eventually have a bin in every residence hall. Co-President David Neufeld noted that the University has failed to implement a satisfactory program on its own.

"As soon as the University implements its own program, we plan to transfer resources to the Penn Environmental Group so we can focus on environmental education," Neufeld said.

Several students have already contacted the University's lack of a "comprehensive recycling plan," which would include provisions for glass bottles and plastic containers, "I would also criticize them for their speed," Neufeld said. "They're moving extremely slowly."

The group recently asked the University to purchase green housing software to help students make better decisions on recycling. Instead, the University is "moving extremely slowly," Neufeld said.

"They're moving extremely slowly," Neufeld said. "I would also criticize them for their speed," Neufeld said. "They're moving extremely slowly."

The group is also concerned with "a variety of environmental issues," Neufeld said. "We hope to increase awareness about the seriousness of environmental problems," Neufeld said. "Hopefully student support will force the administration to get involved."

"We've been able to help almost everyone whose contacted us about recycling," O'Connor said. "We plan to move more in the future. We like to see more people get recycled, and we plan to start soliciting people to recycle instead of waiting for us to ask."

Although Neufeld said that recycling computer paper on request."The group hopes to become an official University club sport so that it can compete across campus, and hopes to eventually have a bin in every residence hall," Co-president Hunter Heaney said last week.

"We hope to increase awareness about the seriousness of environmental problems," he said. "Hopefully student support will force the administration to get involved."

"They're moving extremely slowly," Neufeld said. "I would also criticize them for their speed," Neufeld said. "They're moving extremely slowly."
THE THOURON AWARD

The Thouron University of Pennsylvania Fund for British American Student Exchange invites applications for fully funded degree study in the United Kingdom

Eligibility: Seniors in the College, Nursing, SEAS, Wharton and students in any of the graduate and professional schools of the University of Pennsylvania; single; U.S. citizen; good academic standing; extra-curricular interests

Emoluments: British university fees & generous living/travel stipend

Duration of Award: one year, renewable for one additional year

Application deadlines:
For Thouron Award: November 17, 1989
For U.K. universities: variable depending upon degree sought and institution

Applications and further information now available in:
Office of International Programs
133 Bennett Hall / 6275
989-4661

General Information Meetings:
Wednesday, October 11, 3 p.m., Penniman Library
2nd floor, Bennett Hall
and Friday, October 13, 12 noon, 201 Bennett Hall

Smoke’s, others fined for health violations

In BY CRAIG LABOVITZ

Smokey Joe’s Tavern was fined $1500 for not correcting health-code violations, including roach and mouse infestation and defective plumbing, during three separate city inspections during the last six months.

Smokey Joe’s staff was cited for unclean floors, unclean food equipment, unclean food preparation, unclean restrooms and defective plumbing, according to a report filed by city Health Department officials.

Several other area restaurants were fined during three separate city inspections during the last six months. The fines were levied after the restaurants failed to meet city Health Department standards.

The restaurants that were fined included Smokey Joe’s Tavern at 1624 Spruce Street, Tuna’s Sum at 3819 Walnut Street and Tula’s at 3803 Chestnut Street.

The Health Department fined Smokey Joe’s for not correcting health-code violations, including roach and mouse infestation, unclean floors, defective plumbing and unclean food equipment.

By CRAIG LABOVITZ

Several other area restaurants were fined for not correcting health-code violations, including roach and mouse infestation, unclean floors, defective plumbing and unclean food equipment.

The Health Department fined Smokey Joe’s Tavern at 1624 Spruce Street, Tuna’s Sum at 3819 Walnut Street and Tula’s at 3803 Chestnut Street.

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Grad students to invite antitrust lawyer

The steering committee decided against co-sponsoring the visit, he added, because there is not enough time to alert faculty members.

Glasker also said that the ar-"It is their job to teach economics," Ryan said. "You don't have to torch the flag," Ryan said. "You don't have to torch the flag," Ryan said. "You don't have to torch the flag."
Meeting of the Minds

“Human beings do not live in the objective world alone, nor in the world of social activity only, but in the world of subjective reality which is made up of the community of the past.” — Edward Sapir, linguist

Tripping on Tongues

"A world without gay rights is a world in which the progress that has been made is nullified. The struggle to achieve equality is a continuous one, and we must continue to fight for it."

Policy on Submissions

"In law school, my classmate said, 'if I can go to law school, my father can go to law school.' I'm not sure if that's true, but I think it's an interesting idea."
Trustees to kick off capital campaign with expected $1 billion goal

The campaign will also be a tool to facilitate the University in maintaining need-blind admissions policy. The benefits of the campaign will be widespread, including the University's ability to pump enough blood to sustain the parts of the University's operation. The funds brought in by the campaign will have a tremendous positive effect on the University only be-

The work of Nadine Gordimer, well-known novelist and short story writer, centers on her native South Africa. Her work is par-

Pennsylvania State University Press

"Aficionado Reading" by Nadine Gordimer

The faculty council, lacking the vociferous debate of past Council meetings, has been characterized by a more formal arrangement which was held in the Fumess Building. —

News and Notes

New venue brings a kinder, gentler Council — with complaints

By AMY SILVKHMAN

By LYNN WESTWATER

Night Dressing

Lingerie at Special Prices

We're known by the Companies We Keep

Wearers • Lily of France • Olga Christian Dior • And Many More

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VFA Student/Staff Personal Check

Penn State Arts & Sciences

PEN at Penn and the School of Arts and Sciences present

"Aficionado Reading" by Nadine Gordimer

The work of Nadine Gordimer, well-known novelist and short story writer, centers on her native South Africa. Her work is par-

Thursday, October 12, 1989
Room B1, Meyerson Hall, 4:00 pm

Public invited  • Admission Free

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At GTE, The Power Is On. And On Campus.

GTE has turned on the power for the 1990s. We have consolodated our educationals and formulated a spirit that is agressive, responsive and energetic.

Meet with us and you'll learn about the outstanding opportunities for people with varied backgrounds and degrees. Talk with our recruiters. Ask questions. Find out about the exciting opportunities GTE has to offer in telecommunications, lighting and precision materials.

THE DIRECTOR OF ADMISSIONS AT GEORGETOWN UNIVERSITY LAW CENTER WILL BE MEETING WITH STUDENTS WEDNESDAY, NOVEMBER 1, 1989 2:00 - 5:00 p.m.

Sign up with Sue Marshall in the Career Services Office

THE DIRECTOR OF ADMISSIONS AT GEORGETOWN UNIVERSITY LAW CENTER

WILL BE MEETING WITH STUDENTS WEDNESDAY, NOVEMBER 1, 1989

2:00 - 5:00 p.m.

SIGN UP WITH SUE MARSHALL IN THE CAREER SERVICES OFFICE

B U S I N E S S A N D T E C H N I C A L C A R E E R S

At GTE, The Power Is On. And On Campus.

GTE has turned on the power for the 1990s. We have consolidated our educationals and formulated a spirit that is aggressive, responsive and energetic.

Meet with us and you'll learn about the outstanding opportunities for people with varied backgrounds and degrees. Talk with our recruiters. Ask questions. Find out about the exciting opportunities GTE has to offer in telecommunications, lighting and precision materials.

ALL STUDENTS WELCOME!

On Campus Information Session/Reception

Date: October 15, 1989
Time: 7 - 9PM

Place: Club Room, Faculty Club

The Power Is On. An Equal Opportunity Employer

"How to Get Into Medical School" Featuring - Dr. Leonard Krivy (Dental) and Dr. Sonja E. (Medical)

DATE: Sunday October 22, 1989

1/2 PRICE 526-3217

"How to Get Into Medical School" Featuring - Dr. Leonard Krivy (Dental) and Dr. Sonja E. (Medical)

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DATE: Sunday October 22, 1989

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26 hurricane deaths reported in islands

The storm also killed 11 in Guadeloupe, 11 in Mont-

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Brown assistant Steckel has NFL coaching experience

STECKEL, from page 12

was called to Providence, R.I. on the
Rosenberg] knew this was one guy
Parry said. "(Brown coach John
opposing ends. Steckel, after all,
best match up its receivers against
delves and relies on the rotation of 16
calls a "state of the art" offense.

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April

The Stones are coming to Franklin Field!

at

300* SI

The Daily Pennsylvanian. Page 9

Brown assistant Steckel has NFL coaching experience

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FOOTBALL STANDINGS

through October 1, 1989

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NFL STANDINGS

through October 1, 1989

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SOCCER STANDINGS

through October 1, 1989

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PARADISE FOUND:
THE FINE ART OF GETTING YOURSELF HIRED
Liberal Arts graduates from the Class of '89
will talk about how they found their jobs!

Wednesday, October 18
7:00 - 9:00 p.m.
Bodek Lounge
Houston Hall

ALL WELCOME!
Sign up with Amy in CPPS.

Say It With Flowers

Open Till 11:00 p.m.   Every Day

THE FLOWER EXPERT

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Exquisite Flowers

WORLDWIDE DELIVERY

NON-TRUEs!

1) The Stones are coming to Franklin Field!
2) You own an occurence milestone!
3) U.S. News just ranked highest ranking list!
4) A buy one get one free season program
every day!
5) You can get basted having a burger and soda
at SMOKES

TRUTH

Great Lunches, Fabulous Dinners

With

Absolutely No Collusion on Prices

SMOKEY JOE'S

Walnut & 40th

OCTOBER 13, 1989

Time:
3:30 p.m.

Place:
ZELLERBACH THEATER
Annenberg Center

Introductory Remarks:
Dr. Michael Aiken, Provost

Speakers:
Dr. Walter McDougall
Alloy-Ansin Professor of International Relations
Dr. Mary Maples Dunn
President, Smith College

Penn faculty, students, and staff are cordially invited.
For further information, call 998-9732.

PARADISE FOUND:
THE FINE ART OF GETTING YOURSELF HIRED
Liberal Arts graduates from the Class of '89
will talk about how they found their jobs!

Wednesday, October 18
7:00 - 9:00 p.m.
Bodek Lounge
Houston Hall

ALL WELCOME!
Sign up with Amy in CPPS.
Quakers outshoot Tigers, 44-5, in 3-0 win

The Quakers outscored the Tigers 44-5 in a 3-0 win.

As the Quakers adopted the Tigers' defensive strategy, scoring was limited. Seven minutes later, the Quakers capitalized on their strategy, scoring on a corner kick.

With Mulhem standing at the top of the circle, Jaczun flanked left, Donohue looked lonely at her position last year. The Quakers' defensive strategy, scoring on a corner kick, worked.

"Our experience with the Giants this year was different," Jaczun said. "It didn't allow a Tigers' penalty corner, or even a shot on goal until 17:30 left to play in the game, but I had to make sure that they did, and our accuracy."

"We knew what Princeton was doing," Jaczun said. "They didn't want to leave with the seniors losing another. I wish to this day that I could have had a massage after the game."
Two candidates remain for NFL commissioner

Vikings try to convince Cowboys' Walker to accept trade; Mitchell misses Giants' practice

GRAPPVINE, Texas — What Price Bowl didn't want was the big
guest list to his last Texas Bowl (in
1989), and he didn't want opponents
to receive a check for 
$200,000 to kick
off their bowls. After
two years, Price's
efforts have
deadlocked between the Dallas Cowboys and the San Francisco 49ers.

"There wasn't enough compen-
sation to the what I want about, which is to
effect a contraction," Bowl
director Lynn Price said in
an interview from the airport hotel
near the stadium over the
telephone. "I'm not sure who will
later choose to keep
the contract." The

The owners will meet again in
San Francisco in a few weeks in
a book that is less over differ-
ences between the two conferences than between two leagues of
owners. It's the newer owners or those left
from the original owners of the
NFL that has generally been the
leagues of owners. But his election
was also a blow to the Dallas Cowboys.

The Giants were originally
pitchers by telephone to
the owners deadlocked between
the Dallas Cowboys and the San Francisco 49ers.

"I told all the reasons why he should go to Minneapolis," the
Commissioner said. "But the league is
not disinterested and the
 Colts will continue to
talk until Thursday at 4 p.m.
NFL docking deadline. There is
no urgency in the situation," Lynn
said, promising further talks.

Lynn latched onto a deal with
Cowboys officials and Walker's
agents midweek, but Walker
showed up for a team meeting
Wednesday and rejected an
offer.

The Pro Bowl running back, who
has played with reports for several
days about his departure, was
more active yesterday.

"There are a lot of issues
involved and we're listening to
what they must," he said. "We're
still working on it," Cow-


coys' owner Jerry Jones as
"And as Mr. Jones told the Dallas Cowboys' social,

inthere."

the NFL made a
draft pick at No. 15.

PARING, from page 12

On the other side of the ball, Mayhew's
season was over because of a
broken foot. Mayhew and tight end Matt Leng gave the
Quakers a number of new
eering against the
down, and Mayhew scrambled away from
many newep defenders.

"We're playing a sense defense," Quaker
\"all day long,\" defensive coordinator Ted Zazopoulos said.

"Sometimes, they just dropped back and hit
the offense in much the same manner Columbia did,"
said. "Danny Clark is dangerous. But he also
than it handled the Lions.

That didn't sit well with the nor-
ter. The in-group.

In Johnson's pass-oriented of-

ticipants for 202 yards this year, a 2.9

Mitchell struck out looking yester-

day to try to persuade the Dallas

Agent's star running back to join

agents late Tuesday, but Walker

Cowboys officials and Walker's

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F. Hockey claus out 3-0 victory
Penn ousts Princeton, 44-3, during Ivy battle
BY ALEC SCHWABE

At halftime of last Saturday’s Ivy battle over Princeton last Saturday, the Penn hockey team’s chances looked slim. The Tigers led the Quakers 2-1 at the intermission, and were shutting them out on the second half. But the Quakers didn’t give up. They scored three straight goals in the second half, winning the game 3-2. The game was held at the home rink, a very important advantage for the Quakers.

Brown assistant has deep NFL roots

BY GALINA ESPINOZA

To be Les Steckel’s kid, you would think there was nothing he could do to hurt you when you were in college. After all, he had been a star receiver for the Brown football team. It doesn’t make sense if you know that he is a man whose father coached on the professional level was under Bill Walsh as receiver coach for the San Francisco 49ers. And if you knew that this is a man who has a receivers coach for the New England Patriots under Bill Belichick.

The bottom line is that even though Les Steckel didn’t know what was going on in the business, he was still a star receiver for the Brown football team.

Opponent Spotlight

Les Steckel, who was a star receiver for the Brown football team, is currently the head coach of the NFL’s Denver Broncos. He is widely regarded as one of the best coaches in the league, and his team is currently on a winning streak. He is known for his aggressive style of play and his ability to get the most out of his players. He is also known for his coaching philosophy, which he says is based on the idea of “playing to win.”

With Les Steckel, the question is what is your role as a former NFL head coach doing as an assistant coach with the Eagles? The answer is that he is doing a great job. The Eagles are currently on a winning streak, and he is widely regarded as one of the best assistants in the league. He is known for his ability to get the most out of his players, and his coaching philosophy is based on the idea of “playing to win.”

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Rebuilding Camden
What do we want? Housing!... When do we want it? Now!

It was to these resonant shouts that I marched, along with thousands of others, in the Housing Now! Rally from the Washington Monument to the Capitol last Saturday.

After rising in the pre-dawn hours and taking the bus down to D.C. with other Philadelphia residents (very few of whom were from Penn), I finally realized my desire to live that old 1960s activism I had heard so much about.

Unsure of what to expect, I approached the situation as a neophyte badly in need of a cup of coffee. My uncertainty quickly dissolved into excitement as the marchers exuded their commitment and enthusiasm. Journeying from the far reaches of the country, the protesters had come to extend a survey the crowd and catch a glimpse of the performance reaches of the country, the protesters had come to extend a their commitment and enthusiasm. Journeying from the far reaches of the country, the protesters had come to extend a survey the crowd and catch a glimpse of the performance.

As Cassanova, a homeless man, voiced his approval of the Housing Now! efforts on stage, I tried to visualize myself as a vagabond: Sitting all day on a bench at 60th and Locust while people with futures looked past me as I looked for my next meal, confronting the oncoming cold season while waiting in overcrowded soup kitchens and cramped shelters, and lacking any essential amenities that would make me feel like a human being.

I was overcome once again by the realization that we were marching to force the government to intervene so that millions of citizens would not have to call the streets home. The enormity of the problem is still haunting — we cannot really imagine what it entails. I quickly recognized that I would be hard pressed to last more than a few days in the Cassanova's tattered shoes.

After the rally, I discussed the fate of those 250 homeless marchers with the seven Penn students who rode on the Philadelphia organizer's bus. After that day, I asked, where would they go? No bus could deposit them at "home" as mine was going to do for me. The apparent sincerity of the rally provided hope that they would be aided in some way, but the lack of viable solutions made us question how.

We weren't going to solve the problem in one afternoon, but we weren't hurting the cause either.

Not every politician evoked negative sentiments, however. Delicately addressing the irony of emergency aid, Governor Richard Celeste (Ohio) reported that in the U.S. needed only one week to find $1 billion to help those left homeless in the wake of hurricane Hugo. "We need to find that same money to combat the effects of hurricane Katrina," he said. Celeste wasn't downplaying the tragedy in South Carolina; he was making a powerful message about what can be done if enough people get involved and prioritize issues.

A host of glittering Hollywood celebrities turned out as well. The crowd, myself included, was at first awed by the presence of Susan Dey, Gregory Hines, Christopher Reeve and Ally Sheedy. But as Valerie Harper plowed through a tedious list of names of painfully random stars who were supporting the movement, a general malaise spread over the crowd. Then the rumbles of a cry went forth, "the homeless don't have TV's... Introduce the homeless!"

And fortunately, the stars did share the stage with numerous less-celebrity participants from across the nation. There was even a small group from West Philadelphia who were sponsored by Penn Hunger and Homelessness Action as well as University City Hospitality Coalition. The major cluster of 250, however, had walked all the way from New York to be there. Fatigue and hunger had done little to attenuate their forces, probably because they were so used to it.

As Cassanova, a homeless man, voiced his approval of the Housing Now! efforts on stage, I tried to visualize myself as a vagabond: Sitting all day on a bench at 40th and Locust while people with futures looked past me as I looked for my next meal, confronting the oncoming cold season while waiting in overcrowded soup kitchens and cramped shelters, and lacking any essential amenities that would make me feel like a human being.

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While I had no answers for the persistent flow of questions, I did leave feeling much better about the potential for change. On that sunny Saturday, thousands of dedicated Americans joined me out of the jaded Penn-mindset. I hesitate to admit that even after attending college for three years, I was surprised by the level of commitment and purpose the marchers showed. I was impressed that they acted even though not directly affected by the issue. That is rare enough in this world, let alone on this campus.

Alyssa Senzel is a College senior and co-chairperson of Penn Hunger and Homelessness Action.
Tempting Fate
Philadelphia fortune-tellers dole out destiny

BY ERICA COPULSKY

Scurrying down South Street at 11 p.m. on a Friday night, trying to avoid the skinheads and the dope peddlers, I cannot help noticing a neon light glaring "Tarot/Palmreader/Fortuneteller." The temptation is overwhelming, and besides, I have nothing better to do for now. Like hundreds of others whose curiosity gets the better of them, I am lured into "Palm Reading by Madonna" to find my fate, or at least get a decent laugh.

All along South Street and in many areas of Philadelphia, gypsy fortune-tellers beckon from tiny niches and corners, offering to read palms for about $7 to $10, and tarot cards for $20. All too often they are hoaxes, but some fortune-tellers are so convincing, you begin to wonder if they really do have a mystical power.

Inside Madonna's loft, dim lights, low, overstuffed couches of silk mauve, and two plain angular chairs separated by a glass table furnish the room. Typical Bohemian art-deco.

But Madonna doesn't look like the typical gypsy. No turban wraps her head; no gold jewelry or funky get-up. In fact, dressed in sneakers and a trendy skirt outfit, the dark-haired Madonna looks more like a school teacher than someone who doles out destiny.

"Palm Reading by Madonna" to find my fate, or at least get a wish and keep it to myself. Next she tells me to pick any nine cards, face down, and put them in a separate pile. Now I'm getting ticked; I didn't come here to play card games.

She begins to relay her predictions, throwing out her first words as if she is reciting today's horoscope: independent-minded, whimsical, career-oriented. O.K., so a couple of vague, overblown generalities might sort of match up. So she took a good guess — so what.

But as she discloses more intimate facts about my personal life, my skepticism wanes. Her accuracy is too freaky to chalk up to coincidence. When she explains how I haven't yet adjusted to a change of residence, I ask if she is referring to my move to college. "No. Your family moved in a year ago," she replies.

Whoa. She hit it right on the nose. My family and I had moved six months ago.

Then she continues with my present experiences and how they affect my state of mind. I listen more attentively to what she has to say and notice that she speaks through two voices: one is distantly prophetic — "with hair of black and eyes of less than that" and the other very simple and mundane.

Do I really want to hear what is to come? Isn't discovery something you weren't meant to know tempting fate? Maybe I'm better off not knowing.

And that was the end of it. Madonna wasn't kidding — ten minutes or so for a not-so-bad prediction. As I exchange bills, I thank the tarot for the good reading.

A hoax? Maybe so. But at least it was better than blowing the twenty on other South Street fares.

CONTEST:
GROSS ANATOMY
Gross Anatomy, Yup, things can get pretty disgusting on the anatomy of a Street editor by the end of the week. We're all going next week to the special screening of Gross Anatomy — a new comedy with Matt Bodine about first year medical students — to try and get some pointers. If you think you look as bad at the end of the week as we do, then call 222-2272 between 6:03 and 6:12 and tell us all about it. The first ten callers with decent sob stories will win a pass for two to the October 17th sneak preview of Gross Anatomy.

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Pow! Sock! Oof! Shhh...  
Director Ron Mann sheds new light on comic books

BY TIMOTHY BARKOW

Admit it — you read 'em, you loved 'em. You kept a whole tattered box of 'em underneath your bed to read under the covers after Mom and Dad sent you to your bedroom about five minutes after you explained the economic fallacies behind the tooth-fairy myth to your lil' sister.

From the forties through the eighties, the comic book industry has steadily grown in readership and artistic innovation. Director Ron Mann takes a look at 22 of the faces behind the superheroes everyone has fantasized about.

Comic Book Confidential reads like the medium it examines — it's quick, concise, and action packed. From Stan Lee and his Spiderman to Sue Coe's anti-apartheid propaganda, each artist has marked a place in making comics what they are today.

This is Canadian filmmaker Ron Mann's third film in a trilogy of performance-oriented films focusing on a vanishing cultural history. Comic Book Confidential is technically a documentary, although your seventh grade biology teacher would never recognize it as such. Mann's direction is light and the film moves very quickly — perhaps too quickly for comics fans — but a ninety-minute time constraint requires only a brief romp through this rather nefarious subculture.

Comic Book Confidential is saturated with interviews and renditions of the artists' works by none other than... themselves. The combination of these two approaches gives a good introduction to the artists and their personalities. As people who have devoted their lives to creating comic books, they're an interesting lot. It's fun to sit back and try to figure out what's going on inside Bill Griffith's head. You have to wonder what drives someone to create a character like Zippy the Pinhead.

Mann has procured some hilarious footage of the Senate Subcommittee hearings that placed harsh restrictions on what comic artists were allowed to portray during the fifties. They knew way more personal artifacts and affectations. Congressmen had the straight dope. What turns Comic Book Confidential into an engaging slice of subculture lies within the minds of the geniuses that create the myriad of characters. Their subjects range from upstanding mortals like Jack Kirby's Captain America to Frank Miller's Dark Knight saga set at the end of Batman's career. Their artistic styles range from Robert Crumb's psychedelic revolution of the sixties (Mr. Natural) to Sue Coe's traumatic expressions in RAW magazine.

By the end of Comic Book Confidential, Ron Mann has served up an absorbing and eclectic history lesson about artists and their reaction to social issues. But Mann leaves you wanting more, and I'm afraid the only way to sate that craving is to hop on down to the comic book shop that just happens to lie down the block from the Roxy. Que sera, sera.

Interview with Director Ron Mann

On Mann sits in his office, hungry and tired, contemplating the fact that he probably isn't going to leave till three in the morning. Such is the life of the independent filmmaker.

Comic Book Confidential, Mann's latest foray into what may be described as unpopular pop-culture, traces the history of the comic book industry in America. The film profiles twenty-two artists, their work and their history in an industry which, in the past, has been described as "junk culture."

Mann was reintroduced to the comic book through friend and poet by Nichol Nichol's large collection of underground comics gave Mann some insights into an exciting medium with a colorful history. "What I knew about comic books was that they were for kids; they were about superheroes; you know — Richie Rich." What Mann found while interviewing these artists and writers was a one-billion-dollar industry and a very powerful, subversive art form.

Comic Book Confidential begins with the introduction of the comic book as a separately packaged Sunday funnies. From its somewhat humble origins, the comic blossomed into a medium for personal expression. The film follows the birth of superheroes and their use as World War II propaganda, through the comic book as a new form for the new generation of artists, to the invention of alternative comics.

"One of the big questions in translating comic books to film was, how do you do it?" Mann found himself among the creative artists involved in the film. "We had a screening where we invited the artists profiled to come to the screening and talk about the project. It was a huge success. They were very happy with the way the film turned out."

Mann said that he wanted to make the film about the artists and their personalities. "I wanted to make the film about people, not just about the comic book."

The animation was done using Filmograph (sort of like stop-motion animation) which allowed Mann to animate the images using the actual artwork. It seems rather crude by today's standards, but it fits the bill perfectly: "I wanted to make the images move, but keep the integrity of the work."

Ron Mann has been exploring a new style of documentary filmmaking that has recently included such heavyweights as Imagine and Erroll Morris' The Thin Blue Line. What Mann and his contemporaries have tried to achieve is a style that is unique to every application. Each of the artists profiled is interviewed in a personal environment, and while listening to their stories the audience is allowed to peruse some of the artist's more personal artifacts and affectations.

Beginning his career at the age of twelve, Mann worked his way through school and jobs. Eventually, he stumbled upon the inspiration for his first feature-length documentary about four avant-garde jazz musicians of the Sixties, Imagine the Sound. "I was working in this record store and got fed up because they were playing Pink Floyd's Dark Side of the Moon so much. So I grabbed the record and flung it across the store, and it hit someone right in the head, so they fired me. But they hired me back the next day in the jazz section." A star was later born as Imagine the Sound captured the Chicago International Film Festival's Best Documentary Award in 1981.

After the success of the film, Mann moved on to make Poetry in Motion (1983), trying to work himself out of the debts he incurred during filming. Mann had 24 poets including William S. Burroughs, Allen Ginsberg, and Tom Waits perform their work for the camera. "What I'm interested in is artists telling you what they do, and why they're doing it, which is what compels me to make documentary film, because history is vanishing."

Not having much prior knowledge on the subject, Mann found Comic Book Confidential a challenge. "I'm not a comic book person, I'm looking inside — I had a tremendous responsibility with not fooling around with their art. The main thing was not to turn it into Fritz the Cat or a Saturday morning cartoon show."

And dealing with media hype, awards and such? "We had a screening where we invited the artists, and after the film Will Eisner came up to me and said he'd been waiting for this film to be made for thirty years; it was all downhill after that."
Old Gringo first seems like a bizarre love triangle between three tortured souls who get thrown together in the midst of the Mexican Civil War. But Aida Borinick and Luis Puenzo's over-dramatic adaption of Carlos Fuentes' novel, Gringo Viejo, has a silver lining. The film's sappiness is saved by Gregory Peck's stellar performance and director Luis Puenzo's energetic depiction of Mexican culture.

Harriet Winslow (Jane Fonda) opens the film with a flowery quote from Fuentes' novel that sounds like it's stolen from a trashy romance. To make matters worse, the revolutionary setting smacks of Hollywood fantasy. An unusual father-daughter relationship develops between Fonda and Peck and the focus shifts to the unique spirit of the Mexican peasants.

The cinematography in Old Gringo seems to sway between extremes — the good is very good and the bad is painfully bad. Cinematographer Felix Monti does an outstanding job filming a battle scene. As Danilo's 10 year old son Eddie (Ian Hawken) then picks up an arrow, audiences are taken on a journey into the life of a cappuccino shop owner who must confront the realities of political turmoil.

But in spite of all the chaos, Queen of Hearts is much too coy to be unsettling — a happy ending is clearly inevitable. The Luccas are so darn nice. What's more, Barbariccia looks far too much like De Niro's (Angel Heart) Luccioni to ever win the ultimate battle of revenge on Danilo. Still, the exact when-and-how of the Lucca's triumph makes for an affecting and, well, a happy ending.

Old Gringo starts with bedlam and confusion as Puenzo crams too many long and surprisingly violent battle scenes. Too bad that Puenzo sacrifices character development for these rumbustious shoot-outs; if you don't have a quick eye, it's easy to get confused as to who's shooting whom, and who's on whose side.

But Gringo mutes up some energy once the major battle fizzles out. Somehow the characters become more believable, and you realize that this is not your typical Winds of War exercise in hackneyed wartime gibberish. An unusual father-daughter relationship develops between Fonda and Peck and the focus shifts to the unique spirit of the Mexican peasants.

As the jaded journalist looking for a dramatic ending to his life, Gregory Peck's performance is impeccable. His one-dimensional character hits the right chord with audiences.

The film opens with a highly romanticized flashback as Danilo Lucca (Joseph Long) recalls his elopement with Rosa (Anita Garza). Director Jon Amiel subtly blurs the line between reality and fiction; you're never sure if the events in the film really happened, or if they're exaggerated to the point of fantasy.

Danilo's 10 year old son Eddie (Ian Hawken) then picks up an arrow. Life rolls on in the Lucca's cappuccino shop with warm, homey lethargy until Barbariccia (Vittorio Amendola). Rosa's villainous ex-suitors, returns seeking revenge on Danilo. All at once, anarchy, Italian family style, explodes: older brother Bruno leaves the family, sister Angelica gets pregnant, Danilo's father Nonno moves in and, worst of all, the espresso machine is repossessed.

A loving, light-hearted tone piece, Queen of Hearts brings with you-te-hugged-your-child-today middle class values and leaves profundity out of the picture. Amiel celebrates family, religion and cappuccino by painting the family in warm browns and gold. Rosa wears only white and is constantly illuminated by incandescent light. The family unit emerges as the ultimate good.

Editor's pick: A DRY WHITE SEASON

Since A Dry White Season's message comes via a white hero's point of view, it may at first seem to be guilty of the same sins as Mengers' A World Apart and Altenborough's Cry Freedom. But Euzhan Palcy — the first black female director to have a major apartheid film released — presents a point of view that is nothing less than unique. Despite Hollywood's stiffing influence, Palcy creates a powerful and painful depiction of South Africa. Her hero doesn't try to play the guilt-ridden white liberal suddenly saving the day, nor do the blacks see him as their answer. Marion Brando's cameo has received more hype than it deserves, but he's still extraordinary. If you don't already know what a disgustingly bunch of murderers run South Africa, then your head must be in a broom basket. Even if you do know a little something about inhumanity, however, go see A Dry White Season and you'll probably learn a little bit more.

— Larry Smith
While the superbly funny and romantic The Fabulous Baker Boys rides a crescent moon of disillusionment, comedy and catharsis, the two cocktail-lounge piano players who call themselves The Baker Boys could use some sophistication. Literally brothers in arms, Frank and Jack (Beau and Jeff Bridges) of Seattle are more like Vegas-rejects, sentenced to an entertainment underworld of hotel dining rooms and shlocky watering holes. If they had an agent — older brother Frank handles the business side — he would be close in kind to Woody Allen's Fabulous Baker Boys and the Sensational Suzie Diamond. Start to finish, the film's characters live in a time warp, replete with fake palm plants and drinks in huge pineapple glasses. Clad in Hawaiian shirts, they sit at white grand pianos, jack in a constant fit of resentment while Frank tries to woo an imaginary audience with tales about the brothers' emotional ties and longstanding history.

Suzie's presence adds some bewitchment to the Bakers' disenchanting act. After a few successful shows, the new troup gets a New Year's booking at an upper-crust hideaway in the country. Eventually, Frank leaves for a family emergency and Jack and Suzie, who have been swallowing the sparks, loosen up. On New Year's night, Suzie, swathed in a form-fitting red dress, sings the classic "Makin' Whoppee" while slithering on top of Jack's piano. The scene would make a slab of beef in deep-freeze sweat like a soccer player.

While the film's plot is minimal — almost run-of-the-mill — Kloves' compelling use of atmosphere and attitude give The Fabulous Baker Boys a hypnotic charm. As the tormented artist who only occasionally reveals his singular talent, Jack cowers from his dreams. (He sneaks away to a tiny jazz club to pound those keys.) At home, he nurses a sick dog and allows a girl from the imaginary audience with tales about the brothers' emotional ties and longstanding history.

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Kloves has a tenacious hold on his sensibilities. Nothing — neither a scene, a point, nor an emotional jist, is ever overstated. Dialogue hits hard and fast. His writing radiates romantic person-ality. The quick-draw exchanges between Jack and Suzie are full of sweet and sour emotion, heart-stomping honesty and zestful sexuality.

At times, the film can also be ghastly sweet and teasingly lovable — it runs the emotional gamut. The principle actors inhabit their roles. Broadly brilliant, Jeff Bridges commands the movie but doesn't wrest attention from brother Beau or Pfeiffer. He's brilliant and broods a lot. His Jack may act quiescent but in reality his inaction is eating him whole. Pfeiffer plays her tough cookie role with warmth and sophistication. Beau looks like a middle-aged accountant; his pudge is perfect for the nagging quidnunc Frank feels he's compelled to be.

Technical credit must go to cinematographer Michael Ballhaus, who has one of the best eyes in the business and who brings to the film the love of nighttime milieu he so handily exhibited in Martin Scorsese's After Hours. Dave Grusin's jazzy score brightens.

The film could be construed as a warning against hybernation of the spirit. Jack is the film's centerpiece. His emotional education dictates the film's rhythm and current. Using him, Kloves proclaims a bit about not hiding from love and friendship and yourself. Yes, it's a tad too kitschy. But all brilliantly laid bare. The Fabulous Baker Boys envelops you in a fireside glow of nostalgic melodrama.

THE FABULOUS BAKER BOYS
DIRECTED BY STEVE KLOVES
AT THE ERIC RITTENHOUSE
WRITTEN BY STEVE KLOVES. STARRING JEFF BRIDGES, BEAU BRIDGES AND MICHELLE PFIEFFER.
Women of Pennsylvania, it is a time to rejoice. Just when you thought you’d never get to the head of the bathroom line, a Pennsylvania assemblyman wants to eliminate your problems. So raise your arms and uncross your legs.

Potty Parity will relieve you.

Sometime this fall, state legislators will put aside their budget battles and tax talks to debate an issue which really hits Pennsylvanians below the belt. Rep. Bruce Smith (R-York) is proposing a bill which calls for all government-built and leased buildings to have more women’s toilets than men’s. The bill has already followed the legislative pipe to the house State Government Committee for review.

That’s right, the proposal, also known in the state capital as “potty parity,” if passed, will mean no more trying to look cool while being stalled in a hallway line. And no more feeling like your bladder is going to burst into a splattering mess as 20 women wait for two toilets.

Smith says a constituent’s complaint, where she called potty discrimination a 30-year pet peeve, first drew his attention to the matter. After researching statistical studies, he became convinced of the urgency of the matter and started his commode crusade.

“In the past we’ve taken it for granted,” Smith says. “I do believe it’s a unique situation and since introducing the bill I have learned that number one, it is a women’s issue. And number two, all women agree with the issue and agree that it’s a problem and are strongly supportive of the bill.”

Many legislators point to a Cornell study, which documents that women spend more time in the john than your average John. Cornell engineering senior Anh Tran used Washington state lavatories as laboratories two years ago, concluding that women take an average of 79 seconds while men spend approximately 45 seconds.

“It was purely bathroom time,” Tran says about the study. “It was not any of the extraneous stuff.”

Who would’ve thought that a college sophomore’s summer job could result in state legislation? Certainly not Tran. She says she never dreamed that her survey which counted cars and timed tinkling would not only be published, but used as the basis for legislation in several states.

“It’s pretty surprising. I can’t believe this is still going on,” she says. “It’s just clear, black and white. The data’s there, there’s no argument about it. I don’t see why it’s taking so long for the other 47 states.”

Tran is modest about her work, citing that one student from Virginia Polytechnic Institute received a doctorate for a similar study.

Smith is business-as-usual when talking about women doing their business, but he does admit that he’s gotten a lot of ribbing from his colleagues since he flushed out the first draft.

But the representatives who are wiping his nose in the legislation are also the ones who are agreeing to co-sponsor it, the York assemblyman says. Forty-two legislators have added their names to the assembly paper’s roll.

“It’s making headway,” Smith says. “I’ve received congratulations simply for introducing it from all over the state. I’m very encouraged.”

Potty parity is picking up steam throughout the nation. New York, California and Virginia have already moved on bills, and builders for at least two sporting arenas — one in Minnesota and the other in Orlando, Fla. — have decided to allot women 60 percent of the facilities, hoping the increased proportion will even out the flow in Johns during half time.

“I would rather have a national equal rights amendment or abortion rights, but I don’t mind not having to wait in line so long.”

- Kathy Miller, president of the local NOW chapter

Despite a few chuckles and smirks, Queen Assemblywoman Helen Marshall says she was able to push her bill through the state legislature and to the governor. Nobody tried to void the bill, she says. One assemblyman even wanted to require more women’s toilets than men’s.

Marshall says a newspaper article about Tran’s study as well as personal knowledge of the potty inequity predicament moved her to sponsor the New York legislation.

“Being a woman it struck a nerve immediately,” she says. Despite the puns and jokes, potty parity has its heart in the right place. Or the right restroom, if you will. So when you get off the line for the bathroom (where you’re probably reading this article to pass the time), get on the phone to your local assemblyman. It could mean one less wait later on.

Lauren Shaham is a College junior and a beat reporter for The Daily Pennsylvanian.
REBUILDING CAMDEN

The boarded-up and crumbling landscape of Camden, New Jersey looks more like the site of a war than urban decay. Entire neighborhoods, mostly burnt-out shells, have been abandoned to crack dealers, homeless drug addicts and mounds of rotting garbage. Once the jewel of the Delaware, Camden now ranks as one of the most impoverished cities in the nation. Yet, despite the blight, many Camden residents remain optimistic about the future of their city. Some even say a new age is dawning for Camden.

The changes are small and subtle. A mural depicting African American leaders rises over a graffiti-covered wall. A weather-beaten church receives a new coat of paint. A sign boldly proclaims a neighborhood a “drug free zone.” Throughout Camden, residents are regaining something the city hasn’t known since World War II — civic pride.

Long ago, Camden was a thriving middle-class industrial city. A city of pretty houses, white picket fences and friendly neighborhood stores. But then the industry left, and the people began moving away. Over time, the ugly monster of urban decay hungrily devoured the picturesque Camden of the 1930s, leaving only the skeleton of a city behind.

But residents refuse to believe that Camden is down for the count.

“I really think it is coming back,” says Vivian Clary, sporting a “I’ve been to the new Camden waterfront” button. “There is a new attitude — people are taking care of their homes. I can now say with pride, for the first time in years, that I live in Camden.”

At the heart of Camden’s transformation rests a $42 million waterfront aquarium now under construction. If the dreams of state and local officials come true, the New Jersey State Aquarium will serve as the centerpiece for a proposed $250 million office and retail development on the Delaware shore.

For now, the aquarium exists only as hills of earth and rubble rising beside the river. But Planning Director Arijit De believes that the aquarium, when completed in 1991, will lure over one million visitors a year. Officials also expect the aquarium to act as an economic lightning rod — attracting new business, generating hundreds of jobs and restoring Camden’s long-beleaguered public image.

In fact, Camden, long in the shadows of big-brother Philadelphia, is going after the crown jewels of the City of Brotherly Love. Daily negotiations are currently underway to lure the Philadelphia 76ers and Flyers — the city’s two most successful sports franchises — to a proposed arena in Camden.

City leaders hope that moving the sports teams across the river can put Camden on the map much in the same way as North Jersey’s Meadowlands gained fame after they stole New York City’s two football teams, as well as a basketball team and a hockey franchise.

Camden’s future also may hold the construction of two office towers, a 250-room hotel and conference center, Campbell Soups’ world headquarters, 1200 new housing units and a 100,000 square foot trade center.

Officials look toward a day when steamship-like ferries will carry thousands of passengers daily from Penn’s Landing across the Delaware. Old-fashioned trolleys will

TODAY AND TOMORROW: A water tower proclaims Camden’s name above a desolate street, contrasting new and old.
After decades of poverty, residents hope development brings the city into the ’90s.

“There are two MAC machines in a city of 80,000. What does that tell you?”

—official in the Economic Development office

Perhaps the biggest obstacle for Camden to overcome is its poor public image. Before welcoming new investors and residents, the city must first dispel the world’s view of Camden as a crime-ridden and dying city.

Like many American cities, Camden faces the horrors of a thriving illicit drug economy. Last summer, a contingent of state police joined the city in a futile attempt to slow the rising tide of drug-related crimes.

One law student at Rutgers University’s Camden satellite reported being chased by several youths in North Camden after he declined to purchase drugs from them. The law student says he only escaped his aggressors after ducking into a neighborhood school.

As a result of Camden’s poor image, major banks have shown a reluctance to finance projects in the area.

“But Public Relations Officer Thomas Hinkle feels Camden’s crime and social problems are exaggerated. “There is a perception, more than a reality, that Camden is an unsafe city,” says Hinkle. “We have a lot of crime, but it is car thefts and drugs, not murders.”

Developer Jack Shannon, a deputy director for Cooper’s Ferry Development Corporation, which is spearheading the waterfront projects, admits that improving Camden’s image won’t be easy. But Shannon blames the media for sensationalizing Camden’s problems.

Although newspapers and television haven’t caused Camden’s ills, they certainly haven’t helped. Philadelphia Inquirer editorial page editor Donald Kimelman commented last year: “The mayor of Camden gave me a tour of his city not long ago. Parts of it look a lot like Philadelphia. What’s missing are the nice parts.”

City leaders, however, believe that Camden’s image is changing for the better. The last five years have been a flood of new building developments, including a $17 million transportation center, a $28 million county jail, a $31 million river-front correctional facility and a $22 million office building. In addition, several new businesses have opened downtown.

Camden also boasts three major medical centers, four universities and a world-renowned cancer research institute.

As a result of all these developments, Camden’s tax base has substantially increased and employment prospects for city residents have improved.

“Every new building adds to the image,” observes Shannon.

City officials hope that Camden’s future may one day be as bright as its past. In the “glory years” of the ’20s and ’30s, Camden was the industrial and transportation hub of South Jersey. Trains, loaded with produce, filled the freight yards, and ships from throughout New England crowded the docks.

RCA Records, New York Ship Building Company, Campbell Soup and Esterbrook Pen Company employed thousands in the bustling economy.

But near the end of the ’30s, the construction of the Benjamin Franklin Bridge drove a concrete spike through the heart of Camden’s wealthiest neighborhoods — razing the elegant mansions in its path and dividing the city in two. The bridge laid the seeds for the “white flight” that would devastate the city in later years.

Through World War II, Camden continued to prosper. But as the war ended, so did the wartime contracts for the New York Ship Building Company. Soon after, the shipyard closed its doors — leaving 10,000 workers without jobs.

As Camden stumbled into the ’50s and ’60s, its neighborhoods underwent a drastic transition. White middle-class residents fled the city for the cheaper and more attractive lands of suburbia. Many simply abandoned their inner-city homes, not even bothering to lock the doors. This mass exodus left behind a largely poor and minority population.

As the white population left, so did many of Camden’s businesses. The city limped into the ’60s with a devas-
YESTERYEAR: An American flag waves above the Campbell soup factory, one of the city's former great industries and the first Campbell's factory in the country.

An undated economy and worsening racial tensions. The Camden of 1965 saw large-scale riots and looting which leveled entire neighborhoods.

Press Officer Hinkle calls the riots the death blow for the city.

"A lot of people view the riots as the straw that broke the camel's back," he says. "The city hit rock bottom."

After the riots, Camden's population dwindled from a high of 120,000 to the current 80,000 residents.

Although Camden may never return to its heyday of the '30s, Planning Director De believes Camden is headed in the right direction. But De cautions that significant changes will take time.

"Nobody believes changes will happen overnight," De says. "It's a tremendous task. Economic development has to be looked at as the corner lot. Yes, it is a task, but it is time now."

The largest step toward Camden's revival came in 1988 when the New Jersey State legislature approved a 69-7 vote the spending for the new aquarium. The legislature's decision displayed confidence in Camden's economic redevelopment and opened the door to private investment.

But even with the aquarium, Camden remains a long-shot for investors. Public Relations Officer Hinkle compares private investment in Camden to "going off the diving board with the State of New Jersey." He adds that no business would have invested in Camden without the aquarium's infusion of public dollars.

Although the aquarium may not be the cure for Camden's problems, most residents and officials agree that it can't hurt. After decades of neglect, any investment in Camden's economy is a godsend.

"Camden is in a desperate, desperate situation," says Ted Hershberg, director of the Center for Greater Philadelphia and urban studies professor at Penn.

But some residents say the city must first overcome its numerous social problems before tackling economic development.

Many residents talk of a growing pride and faith in their city. Last month, hundreds of residents and business leaders attended a market festival in the city's downtown — an event unthinkable even a few years ago. In addition, some owners, many of whom have come in from outside the city, have begun renovating their dilapidated homes.

Hinkle believes Camden is a city in the process of saving itself. "Camden, rightly or wrongly, has been a punching bag for a number of years," he says. "The people are getting tired of getting beat up. There is no place to go but up."

"Camden, rightly or wrongly, has been a punching bag for years... There's no place (for Camden) to go but up."

— Thomas Hinkle, Public Relations official

"The crime is just too much," says one resident. "If they really want to change, the first thing they have to do is push out the drug dealers."

De emphasizes that the aquarium poses only a piece of the puzzle. He adds that the city is also trying to attract new industry and redevelop housing through Camden.

Beneath the glitter and publicity of the new aquarium, many people feel that significant changes will happen overnight, says De. "The crime is just too much," says one resident. "If they really want to change, the first thing they have to do is push out the drug dealers."

De emphasizes that the aquarium poses only a piece of the puzzle. He adds that the city is also trying to attract new industry and redevelop housing throughout Camden.

Beneath the glitter and publicity of the major construction projects, Camden is also experiencing a "grassroots" restoration.

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Camden's long-term solution may have come in the form of Mayor Melvin Primas, elected in 1980. Primas took the helm of a city spiraling toward anarchy: the population had reached an all-time low, downtown businesses were closing, and residents lacked faith in their city government. The previous administration of Angelo Errichetti had been riddled with corruption — Errichetti was later indicted for accepting bribes in the Abscam investigation.

In the past decade, Primas has restored people's faith in the city. More importantly, residents and businesses trust Primas — a life-time resident and the first black mayor in Camden's history.

"For the first time, the city has unveiled and is implementing a development plan that has a realistic chance of being successful," Hinkle says. "All of this has come on line under the administration of a black mayor and a member of a long-time Camden family. We're turning ourselves around with one of our own."

Under Primas' administration, the city government has developed large-scale plans for social and economic improvements in Camden. It has also formed a redevelopment agency to encourage growth and coordinate projects. Slick brochures and several newsletters woo potential investors by portraying Camden as a city on the rise. In addition, low-cost loans, special tax exemptions and other incentives lure prospective businesses.

Residents say Primas has rekindled a sense of excitement about the city's future. "His presence, his personality have gone a long way," says Kevin Waters, a counselor at Camden Community College. "Primas has infused a little of his enthusiasm into the city."

Standing in the center of downtown, Primas smiles as he gestures at the glittering new transportation center and
talks of the many ongoing projects. Melvin Primas, known to his friends as Randy, is a stocky, self-assured “people’s man,” a man who’s been known to ask residents for advice. As he moves through the crowd during last month’s festival, he’s a man at ease with his constituents.

“Camden is coming back,” the mayor explains. “It is going to be a vibrant city.”

But not everyone is convinced. Residents have heard promises of economic redevelopment before. Twenty years ago, the city promised to build major housing complexes and jumpstart the failing economy. Nothing ever happened.

Other residents view the city’s redevelopment plans as a band-aid for more serious problems. They believe the building developments will help only small sections of the city and not the areas in most need of assistance.

“I approve of what’s being done, but I haven’t seen a plan for the whole city,” says Walters. “Overall, I don’t think the entire city will benefit. Only select areas, only parts of it can come back.”

Many of Camden’s poor also fear being displaced by the redevelopment projects. Lawyer David Mapp notes that speculative home buying in the last few years by non-residents has artificially raised home prices. And several housing complexes are planned for moderate and upper-level incomes.

“There’s definitely a potential for conflict at the neighborhood level,” says Malik Chaka, a resident of Bergen Lanning, the proposed site of a new housing development. “The project is being developed as a yuppie enclave, and I think the rest of the neighborhood people are going to be very, very resentful of that.”

But city officials remain undisturbed by the criticism. Redevelopment aide Dougal Hewitt says residents will regain confidence in the city once they see the tangible results of the investments.

“If you’ve seen nothing but decline for 30 years, you’re going to be cynical,” says Hewitt. “When they see the effects of things, they will begin to believe the politicians more.”

Craig Labovitz is an Engineering sophomore.
Soaring High
Bluebird re-releases jazz favorites

BY CALVIN HSU

Remembrance of Things Past
Squeeze can’t seem to live up to its old successes

BY AARON BATISTA

Like any other once-serious Squeeze fan, I try not to get my hopes up about a new release from the group. The band with the ever-changing lineup has continually dashed hopes for material that would equal the caliber of their pre-Singles stuff. While their latest effort, Frank, isn’t a total disappointment, it still doesn’t quite measure up to their previous accomplishments.

You can’t shake the feeling that old-timers Difford and Tilbrook threw in a few songs to extend the album a bit. The chain of formulaized pop tunes that begins Frank sounds soft and generally pleasant, but lacks originality or substance. Particularly tiresome is Julian Holland’s omnipresent and often useless piano.

Not a moment too soon, “Slaughtered, Gutted, and Heartbroken” steps in to ease the monotony. Slick and appealing, the track calls to mind the rhythm from The Beatles’ “When I’m Sixty-four.” Provided mainly by Chris Difford’s guitar, the strong blues sound in “Slaughtered” is a welcome change from the processed pop that pervades earlier tunes. Unfortunately, Frank then layers back into its formula of repeated lyric phrases and unremarkable instrumentation for the remainder of the first side.

Things begin to perk up a little with the first two cuts on the second side. Providing a much-needed change in the vocals, Glenn Tilbrook sings lead on “Love Circles.” While most of Frank drags, “Melody Mote” benefits from a more up-tempo beat. Even the piano, usually redundant and dull, grooves here.

Only when Squeeze departs from the formula of this album do they approach their former glory. Despite its utterly stupid lyrics, the catchy “Dr. Jazz” boasts a mixture of bouncy New Orleans rhythm and Holland’s somewhat livelier keyboards.

Unfortunately, just as things start to pick up, the album closes on a low note. The last track, “Is It Too Late,” starts off with a cute 1950s guitar riff, but then drags on far too long.

Frank doesn’t leave a strong impression, one way or another. While generally pleasant, the tunes are so wimpy and unremarkable that the few truly good songs can’t carry the weight of the rest of the album. Occasional Squeeze fans, let Singles form your impressions of the band. Diehards, take heart — Frank eclipses other recent efforts, but still falls short of classic Squeeze.

Squeeze proves that your best work can be your worst enemy.
Although we've currently called a moratorium on R.E.M. references, we have to say here at the Gilberts that "it's the end of the world as we know it and, and we feel fine." For the second week in a row, we've got some decent stuff for ya. No big names this time, but some up-'n'-comers who should be checked out. Two weeks in a row, though, ...is it the end of the world as we know it, or are the great gods of music just teasing?

**THE CALL**
*Let the Day Begin*

"It's the same old story" with every song on this heavily promoted album. Someone obviously tried here, but although each song begins with some promise, you wind up waiting for it to end. Too long, too monotonous, and far too slick. Too bad donning black leather jackets doesn't make a rock band good.

**DARLING CRUEL**
*Passion Crimes*

This multiracial band incorporates everything from a full orchestra to metallic fuzz guitar. Clearly, they have loads of talent — including the ability to write catchy pop tunes that don't sound trite. An exceptional and interesting debut.

**MICHAEL PENN**
*March*

The former guitarist from Droll Congress has teamed up with partner Patrick Warren to craft a meticulous album of breezy acoustic pop. These guys are probably too clever for their own good. But "No Myth" is so damn catchy that the record really grows on you anyway.

**HEIR APPARENT**
*One Small Voice*

These Seattle rockers combine soaring operatic vocals, intricate arrangements, intelligent lyrics and solid guitar riffs. Thankfully, the energy and feeling don't get eclipsed by finesse and technical prowess. The deserved heirs in the Queensryche tradition of progressive metal.

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**THE BEATLES:**
**25 YEARS REMEMBERED**

The 25th Anniversary of the Beatles Philadelphia Civic Center Concert

**CONCERT**
**EXPO**

Don't miss "1964... As The Beatles" recreate the sights and sounds of the Fab Four in concert at the Philadelphia Civic Center! Visit the **Beatles Expo**, presented by Liverpool Productions. From records to posters and games, Beatles memorabilia from over 50 exhibitors will be on display to buy, trade or just browse through. Also, see special guest stars!

The concert and expo are Sunday, October 29th. Expo is from 12 noon to 7 PM. Concert begins at 2 PM. Ticket prices: $12.50, $10 and $5.50 include admission to the concert and expo. Tickets available at Ticketmaster outlets or charge by phone at (215) 336-2000 and (609) 665-2500. For information call (215) 885-0154

**MEET FLESH FOR LULU**

**FRIDAY, OCTOBER 13TH - 4:00 PM**

**APPEARING OCT. 13TH AT THE TOWER THEATER**

**34TH STREET**
Down to the Bare Bone
INXS' Michael Hutchence's solo effort is minimal

The voice drowns lyrics in pretension, wrenching gratuitous emotion from standard buzzword lines. Like an overreaching method actor, INXS' Michael Hutchence has a knack for turning empty phrases into bloated monuments to "poetic" expression. On that band's best work, muscular instrumentation compensates for Hutchence's indulgence.

But Max Q, a side project that unites Hutchence with fellow Aussie Ollie Olsen, sorely lacks such relief. Joined by a ragtag group of helpers, Hutchence and Olsen have created some of the least exciting "funk" ever made. Instead of beating Prince and George Clinton at their own game, Max Q offers a low-tech impersonation of the worst of Dead or Alive and Nu Shooz.

The album-opening "Sometimes" provides a grim synopsis of all that follows. A bare-bones rhythmic riff repeats incessantly while Hutchence bleats a grating chorus over and over. The string section provides the only reprieve, emerging toward the end with a cheesy evocation of "Fly Robin Fly" and all those other '70s disco hits we love so much.

And Max Q's underwhelming rhythms aren't strong enough to make up for the drab material. Olsen's catchy "Way of the World" emerges as the only winner on both the rhythmic and melodic fronts.

Despite an admirable (if nostalgic) reliance on acoustic instruments, the expressionless playing here has none of the fire emanating from the '70s soul that Max Q seems so eager to imitate. And the scattered attempts to add way-out vocal distortion and heavy-metal guitar sound forced and silly. Only the instrumental "Zero-2-0" scrapes up enough muscle to sound forceful.

Then there's the voice. As if trying to garner an Oscar nomination for a performance in a deodorant commercial, Hutchence tries everything from an insinuating raspy whisper ("Ghost of the Year") to a dramatic basso profundo ("Buckethead"). These excesses make the album at least a little bit more interesting. But Max Q doesn't need the ravings of an overly theatrical vocalist; it needs a songwriter.
MUSIC

CITIZENS OF SOUL CITY
Penn's own hot R&B band rocks its bi-weekly gig. So, hold on... I'm coming. Today.
(Chestnut Street Bar & Grill, 3942 Chestnut, 222-4520)

DUMPRUCK
w/AGITPOP
Ex-Thls, That, and The Other Thing members drive in from Boston to dish out some scruffy tunes. Today.
(J.C Dobbs, 304 South St., 928-1943)

PUBLIC IMAGE LTD.
w/FLESH FOR LULU
Fresh off the "Monsters of College Rock" tour, PiL returns to wow kids too young to remember Sid Vicious (Sid and Nancy notwithstanding.) Worth sticking around over fall break for this one. Friday.
(Tower Theater, 69th and Ludlow, 352-0313)

THE BULLETS
The Bullets shoot their rockabilly sound into Philadelphia on their current regional tour. Friday.
(J.C. Dobbs, 304 South St., 928-1943)

LUBRICATED GOAT
w/NAKED TWISTER
Whatever turns ewe on. How was it for you dear?... Not baaaaahd. Saturday.
(Khyber Pass, 56 South 2nd St, 440-9683)

ROYAL CRESCENT MOB
Who says midwesterners can't play funk? Hail, hail Dayton, Ohio!! Sunday.
(J.C. Dobbs, 304 South St., 928-1943)

LOS ANGELES GUITAR QUARTET
All the way from L.A. thanks to the Philadelphia Classical Guitar Society. Free, one-time, secure parking. Sunday.
(Settlement Music School, 416 Queen St., 259-3767)

ROB DYLAN
Often imitated, often covered. Come out and see the original. God, he's been around for a long time. Sunday and Monday.
(Tower Theater, 69th and Ludlow, 352-0313)

MEATLOAF
How could you possibly say no to the motorcycle dude in Rocky Horror? Monday.
(Chestnut Cabaret, 38th and Chestnut, 382-1201)

EXENE
Not Exson's new brand of gasoline but the ex-lead singer of X. Tuesday.
(Chestnut Cabaret, 38th and Chestnut, 382-1202)

THANKS LORI . . .
for helping us edit!
MUSIC

GUIDE, continued

SONS OF ACE
Reggae, Again, Tuesday.
(Beecherland, 1320 South St., 545-6983)

URBAN BLIGHT
Escape from reality (or just from studying
for that last midterm) with hip-hop-happenin' ska boys from
NYC. Wednesday.
(Chesnut Cabinet, 30th and Chestnut, 382-1202)

THE GRATEFUL DEAD
If you don't have tickets, just go hang in the parking lot. The show out there is just as good. Wednesday.
(The Spectrum, Broad and Patterson, 336-0600)

Copious thanks to Elaine Beebe for help with
the music guide.

FILM

Guide listings are effective Friday

BLACK RAIN
Michael Douglas plays an American
werewolf in Japan in Ridley Scott's at-
mospheric case of xenophobia.
(AMC Walnut Mall, 3925 Walnut St, 222-2344.
Show times: Fri.—5:15, 9, 11:15; Sat.—1:15, 4:15, 7:30, 10:15; Sun.—5:30, 8, 10; Mon.—Thurs.—5:30, 8, 10:30; Fri.—1:15, 4, 7:45, 10:45)

BREAKING IN
The quietly comic Bill Forsyth (Local Hero, Gregory's Girl) directs this film about cracking safes and such. But Renn
Boltdy puts on 25 pounds and plays his first non-"Burt" character role.
(First V, 214 Walnut St, 925-7900. Show times: Daily — 1:15, 4, 6:15, 9:15)

DAMNED RIVER
Either a dugged up body of water, or a river cursed by the gods.
(Elric's Place, 15th and Chestnut, 363-3066. Show times: Daily — 1:30, 3:30, 7, 9)

A DRY WHITE SEASON
Donald Sutherland plays a white Afri-
can who takes off his blenders and tries to fight apartheid. Marken Brando's first role in 9 years is a brilliant cameo as a
cynical lawyer who tries to help.
(Elric Rittenhouse 3, 1907-11 Walnut, 567-0250. Show times: Daily — 12:30, 3, 7, 9:30)

THE FABULOUS BAKER BOYS
Michelle Pfeiffer helps brothers Bean and Jeff bridge clean up their act. REVIEW next issue.
(Elric Rittenhouse 3, 1907-11 Walnut, 567-0250. Show times: Daily — 10, 2, 4, 6, 8)

IN COUNTRY
Norman Jewison does the the Vietnam
thing with sappy results.
(AMC Old City 2, Front & 2nd, 627-5966 Show times: Fri—1:15, 3:45, 5:15, 7:30; Sat — 2, 4:30, 7:30, 9:45; Sun.—8:30, 10:45, 1:30; Mon.—Thurs.—7:30, 10; Fri.—8:30, 10:45; Sat.—7:30, 10:45, 1:30)

HALLOWEEN 5
It just isn't a year for sex, lies and videotape and Canans.
(Elric's Place, 15th and Chestnut, 363-3066. Show times: Fri.—8, 10:15, Sat.—1:15, 3, 5, 8, 10:15; Sun.—1:15, 3, 5, 8, 10:15)

JOHNNY HANDSOME
Mickey Rourke gets ugly.
(Sameric 4, 1980 Chestnut St, 567-0404. Show times: Daily — 1, 3:25, 5, 8, 10:15)

LETHAL WEAPON II
It's like 57 degrees out, aren't all the
summer movies supposed to be gone by now?
(AMC Palace, 1912 Chestnut St, 496-0222. Show times: Daily — 1, 3:20, 7, 9:45)

THE BEATLES
Ah, those French keep the pre-pubescent
fans happy.
(Elric Rittenhouse 3, 1907-11 Walnut, 567-0250. Show times: Daily — 1, 3:20, 7, 9:45)

SHOW TIMES

URBAN BLIGHT

THE ROAD TO MECCA
South African playwright Athol Fugard has
created a moving drama about a woman's journey to self-discovery.
Through Nov. 12.
(Wilma Theater, 2630 Sansom Street, 963-0345. Tickets $10-22)

SISTERS IN CRIME
Two one-act psychological thrillers based on detective short stories.
Through Oct. 28.
(Second Space Theater, Society Hill Playhouse, 507 S. 8th St., 923-0215. Tickets $10-22)

CLOUDS
A fictional look at a group of journalists
on assignment in Cuba.
(Off-Berkshire Theatre, Annenberg Center, 3650 Walnut St., 899-2471. Tickets $17.50-$29.50)

THEATER

THE ROAD TO MECCA
South African playwright Athol Fugard has
created a moving drama about a woman's journey to self-discovery.
Through Nov. 12.
(Wilma Theater, 2630 Sansom Street, 963-0345. Tickets $10-22)

BUILDING THE CITY BEAUTIFUL: THE
BENJAMIN FRANKLIN PARKWAY AND THE
PHILADELPHIA MUSEUM OF ART
Penn's History of Art professor David Brownlee has organized an exhibit doc-
umenting the use of watercolors and architectural drawings. Through Nov. 26.
(Philadelphia Museum of Art, 26th and Parkway, 763-8100. Student tickets $5.25)

MARCUS GARVEY: THE CENTENNIAL
EXHIBITION
This exhibit features over 300 prints, photographs, manuscripts and other
memorabilia commemorating the social activist's 100th birthday.
(Philadelphia Museum of Art, 26th and Parkway, 763-8100. Student tickets $5.25)

HARMONY
Vegetarian Restaurant
Fine Dining Atmosphere
Strictly Vegetarian
Banquet Facility Available
135 North 9th Street
Philadelphia, PA 19107
627-4520

THE MIDDLE OF NOWHERE
Presented in mixed show format, this musical highlights the social divisions in
America using Randy Newman's music as its starting point. Through Nov. 5.
(The Philadelphia Theatre Company, 17th and De-
lonary St., 440-4282. Tickets $14.50-$24.50)

THE BEATLES

THE ROAD TO MECCA
South African playwright Athol Fugard has
created a moving drama about a woman's journey to self-discovery.
Through Nov. 12.
(Wilma Theater, 2630 Sansom Street, 963-0345. Tickets $10-22)