Hackney era

Fund drive may allow SAS faculty size to grow

For victim's brother, a pilgrimage for facts

For victim's brother, a pilgrimage for facts

Field drive may allow SAS faculty size to grow

Any Questions?

Name for new campus center under dispute

U. still sending data to gov't

Losing

Leaving

Inside

Spotlight

Women's Basketball lost to Lehigh last night, 78-60. Back Page.

Budget Director Glin Sine is resigning. Page 2.

Campaign Funds Listings (Cumulative)

Campaign TV Tonight

National News


PAUL H. MILLER/Staff Photographer

President Sheldon Hackney is inaugurated several months after he assumed his post at the University in 1983.

Please see Hackney, page 5

Please see HACKNEY, page 7

Please see REVLON, page 2

Please see PHAGE, page 7

Please see BROTHERS, page 1

Please see COMMITTEE, page 1

PHILADELPHIA, Thursday, November 20, 1980

©Copyright 1980 The Daily Pennsylvanian

©Copyright 1885 The Daily Pennsylvanian

DAVID S. KOHLER/Staff Photographer

President Sheldon Hackney fields questions from a student audience last night during the broadcast of the renamed University Television show 'Live with Hackney.' Page 4.

Name and title, which honors the corporation's contributions, have been selected for the new campus center.

The University announced last week that the campus center, which will be located in 30th and Walnut streets, will be named the Revlon Center.

Chairperson Amy Brown said yesterday that the center is being named by default.

The University has collected over 10,000 documents for the probe and has turned over some documents of those to the Justice Department, Green said, adding that the school is still collecting more information.

The general counsel also said she expects to complete its collection by the end of the year.

The request for the volunteer's cooperation, made by the Justice Department, has been "understanding" about the amount of the data the school has already collected and the deadline.

"We will abide by it as much as possible," she said last night.

President Sheldon Hackney fields questions from a student audience last night during the broadcast of the renamed University Television show 'Live with Hackney.' Page 4.

PHILADELPHIA, Thursday, November 20, 1980

©Copyright 1980 The Daily Pennsylvanian

©Copyright 1885 The Daily Pennsylvanian

DAVID S. KOHLER/Staff Photographer

President Sheldon Hackney fields questions from a student audience last night during the broadcast of the renamed University Television show 'Live with Hackney.' Page 4.

Name for new campus center under dispute

Please see REVLON, page 2

PHILADELPHIA, Thursday, November 20, 1980

©Copyright 1980 The Daily Pennsylvanian

©Copyright 1885 The Daily Pennsylvanian

DAVID S. KOHLER/Staff Photographer

President Sheldon Hackney fields questions from a student audience last night during the broadcast of the renamed University Television show 'Live with Hackney.' Page 4.

Any Questions?

Name for new campus center under dispute

Please see REVLON, page 2

PHILADELPHIA, Thursday, November 20, 1980

©Copyright 1980 The Daily Pennsylvanian

©Copyright 1885 The Daily Pennsylvanian

DAVID S. KOHLER/Staff Photographer

President Sheldon Hackney fields questions from a student audience last night during the broadcast of the renamed University Television show 'Live with Hackney.' Page 4.

Any Questions?

Name for new campus center under dispute

Please see REVLON, page 2

PHILADELPHIA, Thursday, November 20, 1980

©Copyright 1980 The Daily Pennsylvanian

©Copyright 1885 The Daily Pennsylvanian

DAVID S. KOHLER/Staff Photographer

President Sheldon Hackney fields questions from a student audience last night during the broadcast of the renamed University Television show 'Live with Hackney.' Page 4.

Any Questions?

Name for new campus center under dispute

Please see REVLON, page 2

PHILADELPHIA, Thursday, November 20, 1980

©Copyright 1980 The Daily Pennsylvanian

©Copyright 1885 The Daily Pennsylvanian

DAVID S. KOHLER/Staff Photographer

President Sheldon Hackney fields questions from a student audience last night during the broadcast of the renamed University Television show 'Live with Hackney.' Page 4.

Any Questions?

Name for new campus center under dispute

Please see REVLON, page 2

PHILADELPHIA, Thursday, November 20, 1980

©Copyright 1980 The Daily Pennsylvanian

©Copyright 1885 The Daily Pennsylvanian

DAVID S. KOHLER/Staff Photographer

President Sheldon Hackney fields questions from a student audience last night during the broadcast of the renamed University Television show 'Live with Hackney.' Page 4.

Any Questions?

Name for new campus center under dispute

Please see REVLON, page 2

PHILADELPHIA, Thursday, November 20, 1980

©Copyright 1980 The Daily Pennsylvanian

©Copyright 1885 The Daily Pennsylvanian

DAVID S. KOHLER/Staff Photographer

President Sheldon Hackney fields questions from a student audience last night during the broadcast of the renamed University Television show 'Live with Hackney.' Page 4.

Any Questions?

Name for new campus center under dispute

Please see REVLON, page 2

PHILADELPHIA, Thursday, November 20, 1980

©Copyright 1980 The Daily Pennsylvanian

©Copyright 1885 The Daily Pennsylvanian

DAVID S. KOHLER/Staff Photographer

President Sheldon Hackney fields questions from a student audience last night during the broadcast of the renamed University Television show 'Live with Hackney.' Page 4.

Any Questions?

Name for new campus center under dispute

Please see REVLON, page 2

PHILADELPHIA, Thursday, November 20, 1980

©Copyright 1980 The Daily Pennsylvanian

©Copyright 1885 The Daily Pennsylvanian

DAVID S. KOHLER/Staff Photographer

President Sheldon Hackney fields questions from a student audience last night during the broadcast of the renamed University Television show 'Live with Hackney.' Page 4.

Any Questions?

Name for new campus center under dispute

Please see REVLON, page 2

PHILADELPHIA, Thursday, November 20, 1980

©Copyright 1980 The Daily Pennsylvanian

©Copyright 1885 The Daily Pennsylvanian

DAVID S. KOHLER/Staff Photographer

President Sheldon Hackney fields questions from a student audience last night during the broadcast of the renamed University Television show 'Live with Hackney.' Page 4.

Any Questions?

Name for new campus center under dispute

Please see REVLON, page 2

PHILADELPHIA, Thursday, November 20, 1980

©Copyright 1980 The Daily Pennsylvanian

©Copyright 1885 The Daily Pennsylvanian

DAVID S. KOHLER/Staff Photographer

President Sheldon Hackney fields questions from a student audience last night during the broadcast of the renamed University Television show 'Live with Hackney.' Page 4.
Budget chief resigning to take administrative post at Colorado

By LYNN WEBWATER

Gorn Stine, who has headed the University's budget office for the past seven years, announced yesterday that he will resign by February to assume a position as chief financial officer at the University of Colorado.

Stine said that he was not interested in the Colorado job until an independent search firm identified him as a potential candidate. He will be the school's chief budget and finance officer.

President Sheldon Hackney said yesterday that Stine notified him of his decision to leave last week, adding that the budget director's resignation did not come as a complete surprise.

Stine said that a search committee had not yet been appointed, but added that he will start advertising for the position before the end of next month and expects to find a candidate by April.

Hackney also said that he did not know between Stine's departure and when the new budget director takes over, noting that Stine would remain at the University through most of the budget cycle and that the University will "find a way to patch things together and limp through the budget process."

Major budgetary decisions are approved by the Trustees Executive Committee.

Since then he enjoyed his years at Pennsylvania, but said that he will miss the "integrity" challenge of running a university budget as a "small" institution. "I am a strategic thinker," Stine said yesterday. "I am very interested in the budget planning and broad policy making, who is also experienced in strategic planning."

Stine also said that the considerations, such as the educational resou, to a job that ''isn't the job he wants to do, but the job he will do in order to take the new position."

Stine's departure comes at a time of rising costs and aggressive budget-cutting measures. Seaver said that the University is facing a "coming more as a private institution."

Stine received his undergraduate degree from Michigan State University, his master's from the University of Michigan, and his doctorate from Harvard University. Seaver added, "the University is losing one of its foremost officials, and a great friend of the University."
Review

By CAROL FEILER

Who's Afraid of Virginia Woolf?, which opened last night in the Annenberg Studio Theatre, is Edward Albee's play portrays two couples who have difficulty accepting their lives — and react to fantasy and games in order to escape their realities.

The younger couple as a tool in a game the older couple manipulates the their realities. An alcoholic older woman. Dollinger portrayal of Martha, the vulgar and her magnetic and convincing was College senior Betsy Dollinger was well done, College freshman College junior Eve Simon, and her mannerisms and giddi-A set of works by Bruce Montgomery, the associ- a set of works by Bruce Montgomery, the associ- nativity of College junior Eve Simon, and her mannerisms and giddiness of College junior Eve Simon, and her mannerisms and giddiness were thoroughly done, though her role in the structure of the play was not completely clear. Though her physical portrayal of the older, seemingly demure, man was well done, College business Anthony Byrnes was difficult to understand at times, in a difficult and enigmatic role Byrnes did, how- ever, have moments of sympathy.

As the younger man who gets caught up in the games played by his wife, the students who have difficulty accept- ing their mid-30s. The audience has

The highlight of the production was well done, College freshman College junior Lisa

The set, designed by Wharton sub- somes Fred Byrnes, was quite good for the small Studio Theatre stage. In the limited space, stew's aloofness matched well. though the play's lighting designs were not completely clear. The one night opening, went well through not, but were inconsistent. Other technical aspects of the production, such as costumes, mi-

The set, designed by Wharton sub- somes Fred Byrnes, was quite good for the small Studio Theatre stage. In the limited space, the play's lighting designs were well thought out, but were inconsistent. Other technical aspects of the production, such as costumes, mi-

The play itself is exhausting, and not completely clear. The one night opening, went well through not, but were inconsistent. Other technical aspects of the production, such as costumes, mi-

The play itself is exhausting, and not completely clear. The one night opening, went well through not, but were inconsistent. Other technical aspects of the production, such as costumes, mi-

The play itself is exhausting, and not completely clear. The one night opening, went well through not, but were inconsistent. Other technical aspects of the production, such as costumes, mi-

The play itself is exhausting, and not completely clear. The one night opening, went well through not, but were inconsistent. Other technical aspects of the production, such as costumes, mi-
Officer injured in pursuit

BY MARGARET McCOMISH
Public Safety personnel at the University took up an investigation to determine the extent of an injury sustained by an instructor who was injured in a traffic accident. The accident occurred last Wednesday, according to university police.

In Brief

Comedienne Warfield to perform Sat.
The Revolution Society will present comic Marsha Warfield in a variety of roles during an evening of satire at 8:00 p.m. in night school. The evening will conclude with a discussion of recent events and a Q&A session with the comedian.

Asian Phila. judge to speak tonight
Philadelphia Common Please Court Judge Ida Chen will deliver a speech on her experience as an Asian-American career woman tonight. The speech is scheduled for 8:00 p.m. in the School of Law. A reception will follow the lecture.

World AIDS Day December 1, 1989
ALL EVENTS TAKE PLACE AT THE CHRISTIAN ASSOCIATION

Video

"COMMON THREADS"
HBO Documentary

"A TIME FOR REMEMBRANCE, A COMMON THREAD" Followed by Discussion and Refreshments

ALL EVENTS TAKE PLACE AT THE CHRISTIAN ASSOCIATION

BECOME A RESIDENT ADVISOR,
OR
APPLICATIONS ARE AVAILABLE NOW FOR:

Academic Year 1989-90

Applications are available now in the West Campus Office, Upper Lobby, High Rise North; the East Campus Office, Upper Lobby, Harwood House; the Center Campus Office, Quadrangle, and the North Campus Office, 110 Graduate Tower B.

Tele-Dating

GALS call 976-4111
35 cents per minute

GUYS call 976-3111
65 cents per minute

ALTERNATIVE LIFESTYLES!
CALL 976-3311 AT 55 CENT MINUTES

Don't wear another man's clothes

$139 buys a gorgeous wool blend Hammonton Park tuxedo at Center City's only men's outlet store.

The Palladium

30th St. and Locust Walk
387-3463

New Dinner Menu
Effective November 5, 1989

Bay Scallop Martini 11.50
Roulade of Chicken 9.75
Cajun Liver Dumplins 11.50
Beef Filet Steak, w/brandied Shitocks 13.50
Lag of Lamb Moose 12.50
Shrimp Margarita 13.50
Pork Paquette, Facec Nolice 11.50
Beef Filet Tips Martini 12.50
Pasta Calabachita 9.25
Grilled Fish of the Day market price

WORLD AIDS DAY
DECEMBER 1, 1989
ALL EVENTS TAKE PLACE AT THE CHRISTIAN ASSOCIATION

Video

"COMMON THREADS"
HBO Documentary

"A TIME FOR REMEMBRANCE, A TIME FOR HOPE" 5:00 p.m. - CHRISTIAN ASSOCIATION CHAPEL

PRIVATE SCHOOL RESUME BOOK:
Do not be excluded!
If you want to teach in a private school next year, submit your resume by
5:00 p.m., Wednesday, December 6, 1989
See Carol in CPRS.

THE THREE THRES

SATURDAY, DECEMBER 2...

333 S. Smedley Between 16th & 17th
Proper attire required.

Body talk.

SUPER CONTINENTAL CUISINE SINCE 1928
Entrees Starting at $9.95
3601 Locust Walk

Call 976-3311

Cancel anytime. Tax & gratuity extra. No reservations necessary.

TERMS + CONDITIONS

Tequila

The Daily Pennsylvania Thursday, November 30, 1989

For more information, call 386-1530

WORLD AIDS DAY

BECOME A RESIDENT ADVISOR, SENIOR RESIDENT, OR HEAD RESIDENT

The Department of Residential Living Announces Residence Staff Applications for Academic Year 1990-91

Applications are available now in the Central Office of Residential Living, Upper Lobby, High Rise North; the West Campus Office, Upper Lobby, Harwood House; the Center Campus Office, Quadrangle, and the North Campus Office, 110 Graduate Tower B.

Information Sessions:
Thursday, November 30, 7:00 pm
High Rise North, Roofoop Lounge
Tuesday, December 5, 4:00 pm
Nichols House, Red Room
Monday, December 18, 4:30 pm
Quadrangle, McClelland Hall

The Department of Residential Living is an Equal Opportunity Employer
For victim's brother, a pilgrimage for facts justified because Hackney actually national prominence.

which they say have led the University to greater praise Hackney for positive contributions, now.

Leung said. friends their kindness and willingness by the outpouring of sympathy he worked in order to caution international student awareness of safety problems in the past year has done quite a bit of work in order to caution international students and other students on campus to be careful about safety. Leung said. A student who was feared by the-hop of sympathy is being remembered from Gregorian's friend in Philadelphia. Leung said on a trip of a life's kindness and willingness that he could identify with. Leung said.

“What makes your GMAT course so special?”

“Well, to begin with, there’s the 105% Money-Back Guarantee…”

The Princeton Review

(215) 923-2077

LIVE GUITAR MUSIC SATURDAY & SUNDAY NIGHTS

HOMEMADE ITALIAN PIZZA

+ PITCHER OF BEER AFTER 8 PM

CARNEY'S 3608 CHESTNUT ST.

THE AMERICAN DINNER

• LATE NIGHT MENU FRI. & SAT.
  TIL 2:30 A.M.
• HOME COOKED BREAKFAST, LUNCH, DINNER, DESSERT
• OPEN SEVEN DAYS • BREAKFAST SPECIAL M-F
4201 CHESTNUT ST.

387-1451

PUC Film Alliance Presents

ALL THAT JAZZ

Bob Fosse directed this semi-autobiographical, surrealistic look at a director-choreographer! Roy Scheider is haunted by his own on-the-edge lifestyle and the Angel of Death, played by Jessica Lange. This movie also reveals the sweaty, exhausting grind involved in the seeming effortlessness that is dance.

Irvine Auditorium

SAC FUNDED
Give and Take

Seniors are being a bittersweet life. As students who have watched the University's 250th anniversary celebrations, including former President Ronald Reagan, are planned for this weekend, the "Peak Week," scheduled for May 16-18, should be a fitting conclusion to the Commencement that will remember Penn. During one of its biggest celebrations ever, the University has placed itself firmly atop the national scene. And it has done so just as the university's tradition of challenges and responsibilities that a university's students offers to their seniors—some of those activities were office hours, and seniors should be happy that their graduation will become such a grand occasion.

But a University which is in the midst of a Se-nior Class Drive reads "Will we make our challenge?" Further down the page—an AP photographer shows successively larger and larger groups of Penn students—our supposed respondent to this query: "We Can." Our Class Drive is a reminder that for every graduating senior, there is a right of passage from be-}

Money to Burn

Will I donate money to the University? If I don't, I have thought much about it until now. This is an opportunity to affect the future of the University in a positive way. As a graduating senior, will I make a real difference to the University? If I do, will I need to send a message? What does President Hackney re-

Letters to the Editor

A Single Defense

To the Editor: I offer a positive response to Brian Greenspan's "Waste of Penn'sFY."

One may argue that attaching a desensitization group is not fun, but rather a realistic threat. But that would have to go in the back of one's mind. One may argue that a desensitization group is necessary to prevent violence toward women. This could be described as the mistaken notion that every be

School for Sale

A story ran on the front page of The Daily Pennsylvanian last week announcing that the College of Pharmacy and此herately, that this institution's ability to act as an academic goal with its need to act as an academic goal with its need to

sage to seniors is that they aren't more important

trialist defense. Women are vulnerable. Men are, therefore, that our ideas are not "realis-

advertising to the table for women and its profes-

normalizing our world, as well as being a trend that is creeping power of non-academic in-

unrelated to the fact that I was a member of the Women's

our society's prejudices against pre-

The Daily Pennsylvania is accepting applications for the Spring 1990 columnist positions. Applicants should include their name, affiliation with the University, campus address and telephone number. The College of Medicine's courses can carry on with minimal disturbance. If Penn had the courage to follow the example of other institutions, this department may just hold the secret for a balanced education.

Our society's prejudices against preg-

When I opened the glossy weekend, when I received my first gold-tinted brochure, 1 was

apprenticeship for the education and future outlook of students. We are told far too often, how-

The University administration of-

promised the institution as an educa-

The increasing use of University

The decision to turn the 250th

Instead, show me where Penn

the time to get together, but most seniors will

money and be prepared to put them to
to the "good old days" outrage, even as

But a University which is in the midst of a Se-

For this reason, the Undergradu-

Instead, show me where Penn

The Senior Gift Drive needs to be a money-

Only the students who are planning

I hope you enjoy your time on this
to the "good old days" outrage, even as

The decision to turn the 250th

As students who have watched the

For this reason, the Undergradu-

Instead, show me where Penn

The Senior Gift Drive needs to be a money-

Only the students who are planning

I hope you enjoy your time on this
to the "good old days" outrage, even as

The decision to turn the 250th

As students who have watched the

For this reason, the Undergradu-

Instead, show me where Penn

The Senior Gift Drive needs to be a money-

Only the students who are planning

I hope you enjoy your time on this
to the "good old days" outrage, even as

The decision to turn the 250th

As students who have watched the

For this reason, the Undergradu-

Instead, show me where Penn

The Senior Gift Drive needs to be a money-

Only the students who are planning

I hope you enjoy your time on this
to the "good old days" outrage, even as

The decision to turn the 250th

As students who have watched the
Is this a hard decision? (and we still give 10% off with student I.D.)
Czech Communists end monopoly

Free elections possible within a year

The Computer Connection in the University of Pennsylvania Bookstore
**Football '88**

1988, from page 12

For the Washingtonians — the heart and soul of the Penn team during the decade of dominance — last fall was bittersweet. And for the rest of the nation, the Quakers’ 12 showed no signs of bending out of shape.

"The defense just kind of came out of nowhere," said senior fullback Steve Johnson, who would earn a fifth in the Heisman race — the nation’s top college award — in voting announced by football magazine Sports Illustrated. "We played as a team and that’s what made the difference." Wetzel said. "We just played with each other." Last year, the Quakers continued to win big, but it was a lot of respect for each other," Zubrow said. "We played as a team and that’s what made the difference." Wetzel said. "We just played with each other."

"I am predicting a high standing in the powerful Ivy League," Wetzel said. "Our play has been overshadowed by our high scoring in games and practices." The defense just kind of came out of nowhere," said senior fullback Steve Johnson, who would earn a fifth in the Heisman race — the nation’s top college award — in voting announced by football magazine Sports Illustrated. "We played as a team and that’s what made the difference." Wetzel said. "We just played with each other." Last year, the Quakers continued to win big, but it was a lot of respect for each other," Zubrow said. "We played as a team and that’s what made the difference." Wetzel said. "We just played with each other."
ANSWER TO PREVIOUS PUZZLE

5 Pol plum ill

Classified display ads (boxed or credit card number & expiration)

4015 WALNUT ST.

BY MAIL

Closed weekends and holidays

Alba O L A H.

P.< 761-9906

What’s on the NEW LSAT

3* More rational

37 SI Vincent home

> 51 ■ ■ ■

FREE LAW SCHOOL INFORMATION SEMINAR

STANLEY F. KAPLAN EDUCATIONAL CENTER LTD.

TOPICS WILL INCLUDE:

What's on the NEW LSAT

How Can I Score Higher

Choosing the Right Law School

Applying to Law School

December 5th

December 6th

December 7th

Willow Grove

Bryn Mawr

Center City

6:30 pm - 8:00 pm

RESERVATIONS REQUIRED

CALL: (215) 526-9744

Who's Afraid of Virginia Woolf?

N. The University of Pennsylvania

O. A Theatre Arts Production

F.. 29 to

D.. 2

1989

VOLLEYBALL STANDINGS

through November 28, 1989

Pennsylvania Invitational

First-Games "Darby" (Philadelphia)

Second-Games "Darby" (Philadelphia)

Third-Games "Darby" (Philadelphia)

Fourth-Games "Darby" (Philadelphia)

Fifth-Games "Darby" (Philadelphia)

Sixth-Games "Darby" (Philadelphia)

Seventh-Games "Darby" (Philadelphia)

Eighth-Games "Darby" (Philadelphia)

Ninth-Games "Darby" (Philadelphia)

Tenth-Games "Darby" (Philadelphia)

Eleventh-Games "Darby" (Philadelphia)

Twelfth-Games "Darby" (Philadelphia)

Iatri-Games "Darby" (Philadelphia)

J周一-Games "Darby" (Philadelphia)

K周一-Games "Darby" (Philadelphia)

L周一-Games "Darby" (Philadelphia)

M周一-Games "Darby" (Philadelphia)

N周一-Games "Darby" (Philadelphia)

O周一-Games "Darby" (Philadelphia)

P周一-Games "Darby" (Philadelphia)

Q周一-Games "Darby" (Philadelphia)

R周一-Games "Darby" (Philadelphia)

S周一-Games "Darby" (Philadelphia)

T周一-Games "Darby" (Philadelphia)

U周一-Games "Darby" (Philadelphia)

V周一-Games "Darby" (Philadelphia)

W周一-Games "Darby" (Philadelphia)

X周一-Games "Darby" (Philadelphia)

Y周一-Games "Darby" (Philadelphia)

Z周一-Games "Darby" (Philadelphia)

Penn's Hottest

Finals

Penn's Hottest

Finals

The New York Times Crossword

Presented by

Chili's Grill & Bar

Penn's Hottest Hangout!

The Daily Pennsylvanian Thursday, November 30, 1989

Page 10

The Daily Pennsylvania!!

Thursday, November 30, 1989

989-1111

Classified Ads

BY PHONE

CALL 215-526-1111

Telephone lines open 8 a.m.-5 p.m. Monday through Friday, evenings and holidays.

BY MAIL

4015 WALNUT ST.

PHILADELPHIA, PA 19104

Enclose ad text, payment (check or credit card number & expiration date), does not apply to rent.

BY OFFICE VISIT

4015 WALNUT ST. 2ND FLOOR

Hours: 8 a.m.-5 p.m. Monday through Friday; closed weekends and holidays.

AD TYPES

Regular line ads, by the word.

Boldfaced ads, by the word.

Headlines by the word.

AD DEADLINES

CHANGES CANCELLATIONS

CLASSIFIED DISPLAY ADS

2 p.m. has deadline dates preceding publication.

REGULAR LINE AD RATES

1-2 days 30c per word per day

3 to 5 days 25c per word per day

7th day is FREE when you run 6

RATES

3 or more 25c per word per day

$1.75 per line, per day for a large.

YOUR LAW SCHOOL OPPORTUNITY

LPIL HOLIDAY CUSHIONS

FREE LAW SCHOOL INFORMATION SEMINAR

STANLEY F. KAPLAN

EDUCATIONAL CENTER LTD.

TOPICS WILL INCLUDE:

What's on the NEW LSAT

How Can I Score Higher

Choosing the Right Law School

Applying to Law School

December 5th

December 6th

December 7th

Willow Grove

Bryn Mawr

Center City

6:30 pm - 8:00 pm

RESERVATIONS REQUIRED

CALL: (215) 526-9744

Who's Afraid of Virginia Woolf?

N. The University of Pennsylvania

O. A Theatre Arts Production

F.. 29 to

D.. 2

1989

VOLLEYBALL STANDINGS

through November 28, 1989

Pennsylvania Invitational

First-Games "Darby" (Philadelphia)

Second-Games "Darby" (Philadelphia)

Third-Games "Darby" (Philadelphia)

Fourth-Games "Darby" (Philadelphia)

Fifth-Games "Darby" (Philadelphia)

Sixth-Games "Darby" (Philadelphia)

Seventh-Games "Darby" (Philadelphia)

Eighth-Games "Darby" (Philadelphia)

Ninth-Games "Darby" (Philadelphia)

Tenth-Games "Darby" (Philadelphia)

Eleventh-Games "Darby" (Philadelphia)

Twelfth-Games "Darby" (Philadelphia)

Iatri-Games "Darby" (Philadelphia)

J周一-Games "Darby" (Philadelphia)

K周一-Games "Darby" (Philadelphia)

L周一-Games "Darby" (Philadelphia)

M周一-Games "Darby" (Philadelphia)

N周一-Games "Darby" (Philadelphia)

O周一-Games "Darby" (Philadelphia)

P周一-Games "Darby" (Philadelphia)

Q周一-Games "Darby" (Philadelphia)

R周一-Games "Darby" (Philadelphia)

S周一-Games "Darby" (Philadelphia)

T周一-Games "Darby" (Philadelphia)

U周一-Games "Darby" (Philadelphia)

V周一-Games "Darby" (Philadelphia)

W周一-Games "Darby" (Philadelphia)

X周一-Games "Darby" (Philadelphia)

Y周一-Games "Darby" (Philadelphia)

Z周一-Games "Darby" (Philadelphia)

Penn's Hottest

Finals

Penn's Hottest

Finals

The New York Times Crossword

Presented by

Chili's Grill & Bar

Penn's Hottest Hangout!

The Daily Pennsylvanian Thursday, November 30, 1989

Page 10

The Daily Pennsylvania!!

Thursday, November 30, 1989

898-1111

Classified Ads
Injury cuts down Giants’ Taylor

Linebacker ‘can’t walk,’ won’t play against Eagles Sunday

EAST RUTHERFORD, N.J. — Don’t hear his brother talking for Lawrence Taylor when the New York Giants linebacker is out with a torn knee ligament Sunday, the second in two weeks.

NYT says 'can’t walk,' and Giants coach Bill Parcells and yesterday he doesn’t expect that he’ll change in the couple of days.

‘If he can’t walk,’ Parcells said after practice with the Pro Bowl linebacker.

“Next week we’ll probably have a better idea of where he’s at,” Parcells added.

Before the injury, the Giants were gunning for a 6-6 record and control of the NFC East with a win over the Eagles.

But with Taylor on the shelf, the Giants (6-7) know they’ve got their work cut out against the Philadelphia Eagles (8-5).

Leighpresses Penn, 76-69

Prior to page 17

Rose Ann Lucas returns to action from broken hand.

With the graduation of Cheryl Ruth, Penn’s all-time leading scorer and assistant leader, the Quakers are without a four-year starter. Since Penn lost Taylor on a hard-driven shot in New York three straight times, including a 12-6 margin earlier this season, and another will go with Philadelphia the teams faced dead at the end of the regular

SPORTS

QUOTE OF THE DAY

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.

“Penn State is just a point and 10 minutes away,” said Kelly Lovelock, Penn swimming.

“We handed them the street. We’re not even in the business of having an injury,” said Taylor last night.

— Kelly Lovelock, Penn swimming.
Lehigh overpowers W. Hoops
Brown and White press Penn, 76-69

BY CARTER DAUERHEIM
BETHPAGE, N.Y. — The Lehigh women's basketball team burst out of the locker room with an emphatic 30-10 run at halftime to overtake Penn last night at the Habel Center. The Quakers (6-3), who were earlier this season defeated by Harvard in overtime, were outrebounded and outscored all night as the Lions outscored them 57-56, with win in last race. Columbia 57-56, with win in last race. Harvard by the same score before

But the Lions were not done yet. They took the lead back with a 16-5 Penn run at the end of the game and won the last four seconds in front of Penn.

The enthusiasm manifested itself in a rowdy crowd, too. The Quakers' fourth-leading scorer, averaged 15.8 points and 7.6 rebounds per game in the season's first three games.

The lack of overall stability in Penn's backcourt was not through lack of effort, but due to the three-point spread of defense and offense.

The enthusiasm manifested itself in a rowdy crowd, too. The Quakers' fourth-leading scorer, averaged 15.8 points and 7.6 rebounds per game in the season's first three games.

The lack of overall stability in Penn's backcourt was not through lack of effort, but due to the three-point spread of defense and offense.

Please see SLIP, page 9

Lions slip past M. Swim, 57-56, with win in last race

By ERIC GOMBERG
There were no surprises at Sherr Pool, it would have appeared as if Sherr Pool was dominated by Columbia

Penn had victories in the next two races, Penn 1st overall, 1-2 Eastern Intercollegiate Swimming League (1-2 overall, 1-2 Eastern Intercollegiate Swimming League).

Please see PBREE, page 13

Barto flies W. Swim over Columbia, 77-73

By JOSEPH ATTARD
After setting a new Penn women's swimming team record in the 100-yard butterfly for the third meet in a row, sophomore Brenda Barto

But after, her winning time of 57.28 seconds in the 50-yard freestyle, she

Please see PBREE, page 13

Quakers' sixth title almost a perfect fit

By NOAM HAREL

Former Penn coach Ed Zubrow wears an Ivy League (1-2 overall, 1-2 Eastern Intercollegiate Swimming League) could only master one three-peat finish in the

Please see PBREE, page 13


By NOAH HAREL

For as much as I love the Ivy League, I'm not sure how much our team

But the Quakers' powerful offense — led by standout sophomore Bill

Please see PBREE, page 13

Gilliams to resume practicing

Point guard might be ready to play Monday

By CARTER MEUSELEN
Perenn Penn coach Gene

Gilliams, who has been sidelined with patellar tendinitis for the last few weeks, will return to basketball practice today and hopes to play in Monday night's Big Five game at Villanova.

Please see PBREE, page 13

Tomm Gintz celebrates win in '88 opener with Bryan Keys.
BERLIN
And the walls came crashing down

LILY TOMLIN
The well-known comedian brings her Tony Award-winning one-woman show to Philadelphia

HARLEM NIGHTS
With Richard Pryor and Redd Foxx at his side, Eddie Murphy
Dear History,

I suppose if's correct to address my letter to the DP in this manner seeing that you are, in a sense, the historians of this school. Anyway, I was writing to say “Thanks.” I must commend Helen Kim for her brilliant article, “The Class of ’79.” It touched a side of me that I forgot was there. My only after-thought now is, “How are the students of 1999 going to think of us?”

Penn means a lot to me. I have been coming onto this campus since 1976. My father teaches here and he used to bring me to Gimbel's Sheerr Pool to swim while he was teaching his classes. I remember seeing the last of the hippies and the first of the preppies. I remember seeing Star Wars that summer.

Through the years that I have watched Penn change, I was always wondering what kind of impact and experience I (and other students) would have. After I transferred here in '87, I got the chance to find out.

But now when I think about it, what do we, the students of today, have to be remembered for? A series of Penn-related indictments in our nation's courts. An overwhelming number of gung-ho Whartonites and Wharton-wannabes (myself included). A couple of pictures of myself in the DP protesting a keg ban?

When I think this might be how the Class of '99 will remember us, I'm a little embarrassed. I'm trying to stay away from campus as much as possible this year. Let someone else make the news.

This year is my turn to graduate and if I'm ever remembered for leaving a mark at this school, I hope it is for this letter. And for the fact that I regret being brainwashed by the immorality and the materialism of the '80s. Good luck to the next generation of Quakers.

College '90

WHO?
WHAT?
WHERE?
WHY?

Rotel. One of the oldest and most respected audio manufacturers in England.

Value. Great sounding equipment at a great price and a five year warranty to back it up.

DAVID MANN AUDIO, N.E. Corner 2nd & Lombard, Philadelphia

Cover design by Emily Culbertson

FEATURING:

BED AND BREAKFAST IN BUCKS COUNTY 8
A nearby historic region is filled with charming inns that will transport you (and maybe a significant other) to another time.

BERLIN: AND THE WALLS CAME DOWN 10
Since 1961, a mass of concrete separated East Germany from West Germany, standing as a symbol of a Europe divided. 28 years later, a former 34th Street contributing editor gives a first-hand report about the wall that finally came down.

THEATER: Lily Tomlin
The well-known comic actress brings her Tony Award-winning one-woman show to Philly.

MUSIC: Joe Satriani
The two-time Grammy nominee doesn't live up to expectations on his latest release.

FILM: Harlem Nights
It's 1938, and Eddie Murphy, Richard Pryor and Redd Foxx are doing the Harlem shuffle.

GUIDE
Your guide to Philadelphia, the universe and everything. And just in case you forgot, you'll always have a Life in Hell.

FEATURES EDITOR: Helen Kim
DESIGN DIRECTORS: Tina Cicero, Alex Sutton
MUSIC EDITORS: Jim Morgan, Stephen Severn
STREET SCENE EDITOR: Suzanne Stein
CONTRIBUTING EDITOR: David Arnold

ENTERTAINMENT ED.: Susannah Cassidy
PHOTOGRAPHY EDITOR: Carl Fey
FILM EDITOR: Larry Smith
THEATER/ARTS EDs: Marlon Rosenbaum, Ellen Umansky
EDITOR-AT-LARGE: Tim Banows

Cover Design Artist: David Boyer
Assistant Layout Artist: Emily Culbertson

Copyright 34TH STREET, The Daily Pennsylvania, Inc. No part may be reproduced in whole or in part without the express consent of the editors. All rights reserved. 34TH STREET is published by The Daily Pennsylvania, Inc., 4015 Walnut St., Philadelphia, PA 19130, every Thursday during the fall and spring semesters, except during examination and vacation periods.

Editorial: (215) 898-6585
Business: (215) 898-6581
Fax: (215) 898-6590
A 20th-Century Guide to the Galaxy

Lily Tomlin brings a Tony Award-Winning cosmic vision to Philadelphia

BY SUSANNAH CASSEDY

How do you expound on women's rights, teenage emotional turmoil, homelessness, prostitution, Howard Johnson's fried clams, pantyhose, Andy Warhol, pollution, New Age philosophy, the '70s and human insignificance all within two hours? And what single person can take on this Herculean oratorical task? Just ask Lily Tomlin.

An effort to compress the entire late 20th-century experience into a one-woman show, Jane Wagner's The Search for Signs of Intelligent Life in the Universe demands a chameleon-like performance from the actress brave enough to take on the role. The play is narrated by Trudy, a bag lady whose unexpected perceptiveness is aided by imagined visits from outerspace creatures. While this homeless social commentator emerges as the dominant spirit of the play, she is joined by other characters who flesh out Wagner's vision of an overwhelmingly complex modern world.

The second act is a little tidier and less overwhelming than the first — finally, there's a more specific theme to tie together all the vignettes. Amid a post-divorce garage sale, the middle-aged Lyn reminisces about her friends from the women's movement, her marriage to a "holistic capitalist" and her struggles to balance the heavyhanded seriousness; and lower lip thrust out, Tomlin's voice assumes the lightness of recent preoccupation, and her body an aggressive lightheartedness. In succeeding characters, she evokes diverse images of metropolitan poise, suburban stagnation, hardened street smarts and feminine acquiescence.

But Wagner's script doesn't hold together as well as Tomlin's performance. By trying to encapsulate nothing less than the universe in the tiny framework of a standard-length play and make it entertaining, the playwright has created a goal whose realization is probably impossible. There's not much doubt that Wagner tries her damndest to be both profound and funny, but her efforts often come on like a ton of bricks. During the first act, a disconnected medley of characters spout one-liners and comments on the human condition at a breakneck pace. Under such obvious unremitting pressure to laugh and think deep thoughts, it's tough not to feel so manipulated that you can do neither. It's a rare moment when you're not painfully aware of Wagner begging to be appreciated for her wit and intelligence.

The second act is a little tidier and less overwhelming than the first — finally, there's a more specific theme to tie together all the vignettes. After a few scenes with Trudy and two gum-cracking prostitutes named Brandy and Tina, Wagner narrows her focus briefly to paint an amusing and poignant portrait of women's lives during the last couple of decades.

A remarkably versatile actress, Tomlin tackles her disparate roles with the finesse of a virtuoso and the boundless energy of a marathon runner. Wagner's script requires the actress to segue seamlessly from role to role, crossing lines of age, social background and sex within a split second. Sharing the stage with only a couple of chairs and a short flight of stairs, Tomlin more than rises to the occasion, creating a quirky series of believable characters.

Tomlin is physically fluid, miming flawlessly and paying excruciatingly close attention to the tiniest details of each persona. As Trudy the bag lady, Tomlin wheels an imaginary cart of junk across the stage accompanied by perfectly coordinated screeching from the sound system. Her steps hobbled by an illusory pair of pantyhose rolled down to her ankles, shoulders hunched and lower lip thrust out, Tomlin is Trudy, a bewildering collage of contrasting psychoses and insights.

With a blinding flash of light and a leap into the air, Tomlin instantly sheds Trudy's years and assumes Agnus' voice assumes the lightness of recent preoccupation, and her body an aggressive lightheartedness. In succeeding characters, she evokes diverse images of metropolitan poise, suburban stagnation, hardened street smarts and feminine acquiescence.

But Wagner's script doesn't hold together as well as Tomlin's performance. By trying to encapsulate nothing less than the universe in the tiny framework of a standard-length play and make it entertaining, the playwright has created a goal whose realization is probably impossible. There's not much doubt that Wagner tries her damndest to be both profound and funny, but her efforts often come on like a ton of bricks. During the first act, a disconnected medley of characters spout one-liners and comments on the human condition at a breakneck pace. Under such obvious unremitting pressure to laugh and think deep thoughts, it's tough not to feel so manipulated that you can do neither. It's a rare moment when you're not painfully aware of Wagner begging to be appreciated for her wit and intelligence.

The second act is a little tidier and less overwhelming than the first — finally, there's a more specific theme to tie together all the vignettes. After a few scenes with Trudy and two gum-cracking prostitutes named Brandy and Tina, Wagner narrows her focus briefly to paint an amusing and poignant portrait of women's lives during the last couple of decades.

A remarkably versatile actress, Tomlin tackles her disparate roles with the finesse of a virtuoso and the boundless energy of a marathon runner. Wagner's script requires the actress to segue seamlessly from role to role, crossing lines of age, social background and sex within a split second. Sharing the stage with only a couple of chairs and a short flight of stairs, Tomlin more than rises to the occasion, creating a quirky series of believable characters.

Tomlin is physically fluid, miming flawlessly and paying excruciatingly close attention to the tiniest details of each persona. As Trudy the bag lady, Tomlin wheels an imaginary cart of junk across the stage accompanied by perfectly coordinated screeching from the sound system. Her steps hobbled by an illusory pair of pantyhose rolled down to her ankles, shoulders hunched and lower lip thrust out, Tomlin is Trudy, a bewildering collage of contrasting psychoses and insights.

With a blinding flash of light and a leap into the air, Tomlin instantly sheds Trudy's years and assumes Agnus' voice assumes the lightness of recent preoccupation, and her body an aggressive lightheartedness. In succeeding characters, she evokes diverse images of metropolitan poise, suburban stagnation, hardened street smarts and feminine acquiescence.

But Wagner's script doesn't hold together as well as Tomlin's performance. By trying to encapsulate nothing less than the universe in the tiny framework of a standard-length play and make it entertaining, the playwright has created a goal whose realization is probably impossible. There's not much doubt that Wagner tries her damndest to be both profound and funny, but her efforts often come on like a ton of bricks. During the first act, a disconnected medley of characters spout one-liners and comments on the human condition at a breakneck pace. Under such obvious unremitting pressure to laugh and think deep thoughts, it's tough not to feel so manipulated that you can do neither. It's a rare moment when you're not painfully aware of Wagner begging to be appreciated for her wit and intelligence.

The second act is a little tidier and less overwhelming than the first — finally, there's a more specific theme to tie together all the vignettes. After a few scenes with Trudy and two gum-cracking prostitutes named Brandy and Tina, Wagner narrows her focus briefly to paint an amusing and poignant portrait of women's lives during the last couple of decades.

A remarkably versatile actress, Tomlin tackles her disparate roles with the finesse of a virtuoso and the boundless energy of a marathon runner. Wagner's script requires the actress to segue seamlessly from role to role, crossing lines of age, social background and sex within a split second. Sharing the stage with only a couple of chairs and a short flight of stairs, Tomlin more than rises to the occasion, creating a quirky series of believable characters.

Tomlin is physically fluid, miming flawlessly and paying excruciatingly close attention to the tiniest details of each persona. As Trudy the bag lady, Tomlin wheels an imaginary cart of junk across the stage accompanied by perfectly coordinated screeching from the sound system. Her steps hobbled by an illusory pair of pantyhose rolled down to her ankles, shoulders hunched and lower lip thrust out, Tomlin is Trudy, a bewildering collage of contrasting psychoses and insights.

With a blinding flash of light and a leap into the air, Tomlin instantly sheds Trudy's years and assumes Agnus' voice assumes the lightness of recent preoccupation, and her body an aggressive lightheartedness. In succeeding characters, she evokes diverse images of metropolitan poise, suburban stagnation, hardened street smarts and feminine acquiescence.

But Wagner's script doesn't hold together as well as Tomlin's performance. By trying to encapsulate nothing less than the universe in the tiny framework of a standard-length play and make it entertaining, the playwright has created a goal whose realization is probably impossible. There's not much doubt that Wagner tries her damndest to be both profound and funny, but her efforts often come on like a ton of bricks. During the first act, a disconnected medley of characters spout one-liners and comments on the human condition at a breakneck pace. Under such obvious unremitting pressure to laugh and think deep thoughts, it's tough not to feel so manipulated that you can do neither. It's a rare moment when you're not painfully aware of Wagner begging to be appreciated for her wit and intelligence.
Blithe Spirit Revisited
Noel Coward's ghost haunts retrospective
BY BETSY DOLLINGER

Noel Coward is the quintessential British playwright. His wryly humorous plays have for many years gently mocked the British upper class. Noel Coward... at the Cafe de Paris divulges information about the gentleman playwright not normally found in his works. While it would be difficult for Coward to leave his final resting place in Jamaica, Will Stutts' interpretation of the late writer comes as close to the real thing as possible.

NOEL COWARD... AT THE CAFE DE PARIS
STARRING WILL STUTTS
AT THE SECOND SPACE THEATRE AND CAFE DE PARIS AT THE SOCIETY HILL PLAYHOUSE.

Stutts developed his one-man cabaret performance from Sir Noel Coward's words and music. Accompanied by pianist Kevin Arruda, Stutts' Coward and his "Cafe de Paris" capture the essence of the 70s. The theater is reminiscent of a French piano bar an usher in black tie leads the guests to private tables adorned with a single rose. The stage is sparsely decorated with a piano, chair, microphone, and a few framed pictures, while dim lighting and the red, white and black color scheme enhance the intimate setting. This unconventional setting encourages cocktail party conversation among the audience before the show.

Stutts brings the theater scene of the Roaring Twenties alive as he recounts amusing anecdotes and songs from Coward's life. Famous performers that crop up in Coward's memories range from flapper Tallulah Bankhead and her casual attitude about her cocaine addiction to Laurence Olivier and his emergence as a great actor. On Coward's rise to fame, Stutts comments that it didn't take talent — he just stuck around long enough to be recognized.

While engaging, Coward's nostalgia is also confusing. Overestimating the audience's familiarity with the 1920s drama clique, Stutts refers to names and places that may be foreign to many of the under-forty crowd. Coward's play Private Lives and his friend Laurence Olivier are both well-known, but reminiscences of his wild times with Tallulah Bankhead, Gertie Lawrence, and Lynn Fontaine are more obscure.

Stutts' Noel Coward is confident and eloquent, and his vocals clear. But his overly-affected English accent — especially his annoying habit of rolling every single "r" both spoken and sung — is overdone.

Of the two acts, the first is stronger. Here, Stutts recounts stories about Coward's childhood, his start in the theater, and his life in England. One of his warmest memories centers around his friendship with Gertie Lawrence; he pays tribute to her in a short sentimental song. By the second act, Stutts seems to be running out of anecdotes and adds several longer songs that are not relevant to Coward's experiences. For example, he inserts a drawn-out version of "Loch Lomen" that showcases his soothing, melodious voice but doesn't add anything to the story line.

Noel Coward... at the Cafe de Paris caters to a certain clientele that can stroll with Stutts down memory lane back to the first half of the 20th century when Laurence Olivier was Larry, Oklahoma was an avant-garde musical, and Tallulah Bankhead was the ideal party girl. For anyone else who wants a night out in a cabaret setting, the Borgia Cafe and the Chestnut Cabaret might be better choices.

A new addition to the theater scene in town, The Philadelphia Drama Bookshop sells everything from scripts for monologues and scenework to recent plays and theater memorabilia. The only store of its kind in the city, it is former Temple student Madeleine Kelly's attempt to "bring a piece of New York to Philadelphia." Eventually the store will expand its stock to include all aspects of the performing arts and will also carry tapes and compact discs.

Located at 2209 Walnut St, the store is open 10-6 Sunday-Tuesday, Thursday and Saturday, and 10-8 Wednesday and Friday. Phone: 981-0777.
Joe Satriani is Back and Blue Dreaming

Guitar soars but vocals struggle on Flying In A Blue Dream

BY CALVIN HSU

After two Grammy nominations for the ground-breaking 1987 release, Surfing With The Alien, and a dazzling, vibrant "live" EP, Dreaming #11, everyone expected another wild thrust forward from Joe Satriani. But if anything, Flying In A Blue Dream is more of a sidestep. The question now for guitar maniacs everywhere is: "Has Satch, master of over-the-top six-string heroics of every kind, finally spread himself too thin? Is he now skating on thin ice instead of Surfing With The Alien?"

It's tempting to answer "yes" after a first listening. Unlike his previous purely guitar releases, Satch whips out a harmonica, a banjo and, as if that weren't enough, his voice... what there is of it.

Face it, Joe. You sound like a guitarist trying to sing. You also sound like a guitarist trying to play harmonica and banjo. And next to the guest bassist Stuart Hamm, who unfortunately plays on only one tune and the bridge of another, you even sound like a guitarist trying to play bass. Give it up and just play guitar.

JOE SATRIANI
Flying A Blue Dream
RELATIVITY RECORDS

Not that any of his forays into new regions are necessarily bad, but they all make this LP sound more like a scratchbook than a coherent effort. It's a bunch of scattered ideas that haven't had time to mature into real material.

Satriani has had a problem in the past providing interesting changes and rhythm sections to back up his fat, carousing axe. On Surfing, he covered it up with gripping, lyrical melodies that were enough to make up for a less-than-lively rhythm section. On the follow-up "live" EP, he rectified the problem by picking up Hamm and powerhouse Jonathan Mover for the tour.

But on Flying, he simply floods the soundscape with guitars that drown out everything else. Check out the guitars on the third track, "Can't Slow Down." They're thicker than Heinz ketchup! Interesting effect, but hearing the drummer would be nice, too.

Satch also screwed up by opening the album with the unremarkable title cut. How can he sit in the studio and play four chords to a mechanical rhythm for 3:20? How can he expect us to listen to it? O.K., there's some headspinning lines flying around, but there's something missing. A song, perhaps? Look on the bright side, Satch fans, at least he didn't sing on the opener.

No, his voice isn't awful — just blah. No character, no vibrato and no range. All of the vocal tunes sound like garage band demos. Only Satch fans, at least he didn't sing on the opener.

Satch also screwed up by opening the album with the unremarkable title cut. How can he sit in the studio and play four chords to a mechanical rhythm for 3:20? How can he expect us to listen to it? O.K., there's some headspinning lines flying around, but there's something missing. A song, perhaps? Look on the bright side, Satch fans, at least he didn't sing on the opener.

No, his voice isn't awful — just blah. No character, no vibrato and no range. All of the vocal tunes sound like garage band demos. Only when he's kidding around on tracks like "The Phone Call" does the singing seem to fit. He does a good ZZ Top imitation on "Big Bad Moon," but who wants to croon like Dusty Hill anyway?

Enough about songs and singing, though. There's so much meaty lead guitar here that the United States R.D.A. ought to put a "Prime Choice" sticker on it. Ignore the inappropriately shredding second solo in the balldad "I Believe" and the stupid backwards guitar ramblings of "The Bells of Lai (Part One)," and the rest stands as brilliant firework.

Dreaming #11 only hinted at the magic Satch can work with sustain. Here, the feedback control paralyzes. He can probably get it to roll over, play dead and go fetch.

The trio of solos on the grinder "Big Bad Moon" shows off his blues-rock training on straight and slide guitar and blues harp. His feel makes the tune bump and buck like a SEPTA subway train.

Tunes like "The Mystical Potato Head Groove Thing" put Satriani back into his element. This would be reminiscent of Surfing, but there's actually some good rhythm guitar going on here. And the melodicism? Pure Satch.

But by far the highlight of this turbulent collection of aural sketches is "The Bells of Lai (Part Two)." Hamm funksifies this one to the outer reaches of grooviness. And that's all Satch needs to tear it up — like so many White House memos. It's songless, but with two virtuosos riding such a luscious beat, who cares?

Take this album as Satriani's notebook of various experiments and it's a fascinating, inside look at his brain. But the material on here that's comparable to Surfing makes none of the expected leaps into outer-fretboard limits. And 52 second dabbles on a new banjo and five minute vocal songs have no place on a respectable guitar album.

Let's just hope that when Satriani is done Flying In A Blue Dream, he'll land on some solid songs, backing musicians and emergency ejection of his singing.

MUSIC CONTEST

Geez, who could this goofy guy from down under be now? Well, that's for us to know and you to find out. Be the first one to give us his name, the name of his band, the names of their first two albums and two of the hits off the second one and we'll give you free stuff. We'll take calls at 243-7871 from 5:45-5:50 (and not one minute before!) today.
Pondering Arrival
Poi Dog hits alternative scene

BY SCOTT KURASHIGE

With all the new faces currently bombarding the music scene, it's refreshing to hear a band that is truly new and innovative. Poi Dog Pondering is just such a band, or, more appropriately a post-modern orchestra. Sixteen different musicians play forty instruments, including a frying pan and a "5 gallon oil tin," to achieve a unique sound on their sparkling, self-titled debut album.

POI DOG PONDERING
Poi Dog Pondering
COLUMBIA RECORDS

With members hailing from Hawaii and Austin, Texas, Poi Dog Pondering combines the raw energy and excitement of a luau with the hearty, down-home feeling of a Southwestern campfire. The upshot of this crafty mix is an escape to paradise for anyone stuck on the East coast with blustery weather and final exams on the horizon.

The diversity of songwriting and instrumentation makes Poi Dog Pondering one of the year's most interesting releases. The album opens with the high-pitched tin whistle on the joyously melodic "Living with the Dreaming Body." Throughout the song, the contagious fugue-like melody segues from the tin whistle to the bass, the banjo, and the fiddle, played by Susan Voelz (formerly teamed with John Cougar Mellencamp).

Switching scenery, "Aloha Honolulu" sends you off to the serene shores of Waikiki as the "hula steel guitar" leads a slew of other Hawaiian wind instruments.

At the outset of "Wood Guitar," lead singer Frank Orrall asks, "Oh Elizabeth/Could you come down, with your wood guitar now?" Defying his request, the band deviates from the overall acoustic sound spearheaded by Ted Cho on guitar, banjo and mandolin. The song kicks into high gear with a booming drum beat, a droning bass, and distorted guitars before resolving with the nylon-stringed, wood guitar.

The highlight of the album comes on "Postcard From a Dream (Toast and Jelly)," actually a blend of two songs. The trumped, banjo-tink piano and bluesy guitar combine with Orrall's soothing vocals to sweep you into a dream-like state. But as the trumpet winds down, the marching beat of the drums and the chant of "Breakfast, good morning everybody/The sun is up and there's lots of Toast-N-Jelly" snap you back into reality.

Amidst all the players and instruments, Orrall's vocals and Bruce Hughes' bass keep the sound tight rather than convoluted. Orrall's pleasantly relaxed voice provides a delightful dichotomy to such physically raw lyrics like "Relentlessy climbing, conquering/and swallowing fresh pain" on "Fact of Life." Only on the final cut, "Falling," does Orrall yield to Voelz's bizarre soprano, closing the album with yet another unexpected twist. Meanwhile, Hughes maintains full command of the rhythm section as it varies from the galloping beat of "Fall Upon Me" to the steady rhythm and funky jam session of "Circle Around the Sun.

Orrall's vocals combine with the acoustic music to form a comfortable blend that makes Poi Dog Pondering a true pop band. But, the group rises above most of their contemporaries. Their variety of rhythms, melodies, and harmonies provide for intriguing discoveries on each successive playing.
It Came from Up North

Milwaukee's Killdozer plows on through

BY JEFF BUCHOLTZ

S
ome people call me Lucifer; some people call me Satan. But my name is Richard, and you can call me Dick."
— Michael Gerald

Imagine the riffs of rock 'n roll. Imagine the melody of pop. Imagine the rhythm of dance music. Now forget it all and prepare to be bewildered by the atonal-psychotic assault of Killdozer.

Capturing the spirit of the Butthole Surfers and the Reverb Motherfuckers, this Wisconsin trio makes music (if you want to call it that) by slapping deadpan vocals dripping with evil against a backdrop of dense, swirling noise. The formless aural onslaught of Twelve Point Buck makes noise bands like Swans and Sonic Youth sound like catchy Top 40 masters by comparison.

In the past, Killdozer carved its bizarre musical niche by cranking out twisted covers of everything from Janet Jackson to Conway Twitty and Neil Diamond. Here, however, they devote all their energy to an equally demented assortment of original material.

Like enlightened Renaissance men of the '80s, they address the profound themes of literature, religion, and, of course, sex. In "Lupus," lead growler Michael Gerald chronicles the life of author Flannery O'Connor, who "wrote many books and then death came upon her."

And with the Christmas season fast approaching we get "The Gates of Heaven" which sensitively memorializes a friend named Jesus Mendoza. He, of course, was "named after a guy who hung on a cross."

No doubt, feminists will just love this LP. Check out the touching romantic ode, "Space: 1999": "You know when it comes/that crank in my wang, why baby doll/you're the bitch I just gotta thank."

Then, there's also the lead track, "New Pants and Shirt": "I went straight home/where I was met by my mother with her skirt up over her head/Sometimes I wonder/just why the hell I ever bother to get out of bed." Vice is nice, but incest is . . . well, you know.

Maybe that's why they turned out like this. Whatever the reason, Killdozer has a knack for sounding truly evil and hilarious at the same time.

Actually, it's only the lyrics and vocals that distinguish their irreverent and offensive slabs of demonically possessed grunge from each other. The wall of noise is always there, and if there are more than two melodies on this entire album, I'm Lester Bangs.

Michael Gerald's menacingly funny vocals make this record. As a result, songs like "Seven Thunders" and "Ted Key Beefs" fall flat because of their unfunny themes and (relatively) tame singing.

Twelve Point Buck is disgusting, abrasive, perverted and . . . thoroughly entertaining. Tie down some Paula Abdul fans and make them listen to it. Jesus Mendoza and Flannery O'Connor will love you for it.

The Mighty Lemon Drops

The Mighty Lemon Drops

Laughter

The mighty lemon drops

The Mighty Lemon Drops

Laughter

Voivod

Nothingface

Nine-Inch Nails

Pretty Hate Machine

Nine-Inch Nails

Pretty Hate Machine

Ahhh, fall . . . The ripe-apple crispness in the air, Thanksgiving and all the joy it brings, replacing the rubber sheets on your bed with flannel, trees showing their finest before their winter nudity, the warmly pungent smell of burning leaves, shorter days, heavy clothes and, last but not least, Gilberths. Pull a chair up to the fire and enjoy.

Ever wondered how R.E.M. would sound if they came from England instead of Athens? Pretty rhetorical question, huh. But the Mighty Lemon Drops will give you some kind of idea. Nothing slick, nothing fancy. Just good rock 'n roll with that distinctive British tinge. Why they haven't received greater acclaim and acceptance, we just don't know.

This French-Canadian power-metal band (need we say more?) takes a much more restrained approach on their new album, resulting in music that defies categorization. It's not heavy enough to be metal, not fast enough to be punk, and not catchy enough to be pop. It does, however, earn the distinction of being both weird and boring.

Great dark hard-edged industrial dance (five modifiers, count 'em) music from Trevor Reznor with help from genre gods Adrian Sherwood and Keith LeBlanc. The slow songs fall a bit flat, but most of this record rocks in a big, bad electronic way.

Dig if you will this picture: Miles Davis, Axl Rose and, yes, Prince come together to try their hand at Southern rock. Using second-hand drums, a few guitars and assorted body parts, they discuss death, socio-political rigidity and Hollywood-induced nausea. It's a fine gag . . . and a good supplement to your cold Sunday morning pizza.
Dusk at Barley Sheaf Farm

November 30, 1989

Nested between the gently flowing waters of the Delaware River and a historic mill dating back to the 17th century is a cozy bed-and-breakfast known as the Tattersall Inn. There, if the fragrance of freshly baked blueberry muffins wafting through the air isn't enough to rouse you in the morning, the tolling of the sleepy village's church bell at 6:30 a.m. might do the job. Or you could just spend the day snuggled in bed with a good book.

The Tattersall Inn is just one of some three-dozen bed-and-breakfast inns tucked away in pastoral Bucks County. Located less than one hour and 15 minutes from the hustle and havoc of West Philadelphia, the bed-and-breakfasts in this historic area can provide the perfect getaway, no matter what your budget or your idea of a good time. Whether you're an incurable romantic longing to whisk someone special away for a memorable weekend, or a wallet-watching businessman in a frantic need to escape the drudgery of your job. Or you could just spend the day snuggled in bed with a good book.

The Tattersall Inn has seven moderately-sized bedrooms, each with its own distinctive flair. The Laura Ashley Room, decorated in prints by the British designer, boasts an airy breakfast nook, a large cream-colored armoire, hand-stenciled designs on the walls, and an inviting queen-sized bed. It's definitely worth the $83-a-night rate.

Breakfast at the Tattersall generally consists of fresh-baked croissants, coffee cake, tea, and orange juice, which you can enjoy in the privacy of your bedroom, in the dining room, or on one of the Inn's lovely porches.

Gerry keeps a collection of menus from local restaurants which she'll gladly recommend; she'll also suggest a walk along the towpath of the Delaware canal, or glider, biplane, or hot-air balloon rides launched down the road. Nest, off to the Pineapple Hill Bed and Breakfast.

This inn boasts a rustic New England charm, its furnishings modest and spare. The foyer is small and unpretentious, suggesting the quiet and privacy you'll receive as a guest here. The common room to the left of the foyer has cupboards displaying antique pewter tableware.

On a table beside a large picture window, an inviting plate of homemade cookies and teatime snacks stand at the ready and a wooden bowl full of fresh-picked apples sits on the breakfast table. In the afternoon and evening, sippers and hot cocoa are served next to the colonial fireplace.

Inkeepers Hal and Linda Chaize serve up a breakfast of fresh, fruit salad, yogurt, and muffins as well as classic meals such as eggs benedict and huevos rancheros.

**Savoring the Season**

At sundown, we retired to the main house. With a fire blazing in the hallway, we enjoyed the company of a fellow innkeeper and are grateful to be away from the hustle and bustle of our daily lives.

The main house has a large, wide room, a petite kitchen, and a small Romanesque fireplace. The upstairs room is a cozy place to write or read. The main house has a small, private bedroom for two, a sitting room, and a small guest room.

For breakfast, we enjoy a delicious home-cooked meal at the Tattersall Inn. The food is fresh, healthy, and hearty, with plenty of choices for everyone.

As the day begins to wind down, we take a leisurely stroll around the grounds of Barley Sheaf Farm. The gardens are lush and vibrant, with flowers in full bloom. We take a seat on a bench and enjoy the peaceful surroundings.

At sunset, we gather around the fire and share stories with one another. The sky is a beautiful shade of orange as we talk about our day and plans for the coming week.

In the end, we leave Barley Sheaf Farm with a renewed sense of appreciation for the beauty of nature and the simple pleasures of life. The Tattersall Inn is a special place, a quiet sanctuary away from the noise and bustle of the city. We certainly look forward to making more memories here in the future.
music plays softly in the back-
breakfast, they might suggest a
grounds, or a jaunt to nearby
ens. In the inn, encountered a vacationing bu-
tunnel shirt and stocking feet. He
found the inn's simplicity a

an to fade, we made our way to
pacemaker called Peddler's
is Bucks County's first bed-
home of playwright and New
Anna critic George Kaufman,

by innkeepers Don and Ann
Don Junior, the inn continues
people go, as Don Senior
stairs, "receiving batteries recharged." The Mills
who make sure their guests
ested during their stay. Elabo-
breakfasts are part of
heritage. "People have gained
very happy... The breakfasts
people back."

Barley Sheaf Farm has nine
rooms, each with a private
t the Cottage, secluded from the
private patio, Mexican-tiled
some armoire in the bathroom,
worth the $116 rate.

when I asked the guests about the bedrooms,
insisted on showing theirs to us, each
insisting that hers was the most romantic. Al-
rooms were beautiful, the real
room named "The King
It was here that Master and Dorothy
Hammerstein slept, and the cream-colored can-
fireplace warranted its distinction as the most-requested
and most expensive) room.

Looking out at the fiery red sunset, my
friends and I concurred that the exquisite evening in
Bucks County probably outdoes the dawn in

The Tattersall Inn is located in Pt. Pleasant,
PA. on Cafferty and River Roads. Phone:
1-297-8233. Rates: $75-$95 weekends and holi-
days; $65-$85 Mon-Thurs.

Pineapple Hill Bed and Breakfast is located in
New Hope, PA. at 1324 River Road. Phone:
1-862-9608. Rates: $65-$90 weekends; $60-$90
Mon-Thurs.

Barley Sheaf Farm is located in Holicong, PA.
just off Route 202. Phone: 1-794-5104. Rates:
$111-$159 weekends; $85-$125 Mon-Thurs.

Highland Farms is located in Doylestown, PA.
on 70 East Road. Phone: 1-340-1354. Rates:
$98-$140 every night.
Editor's Note: On November 9, the Iron Curtain was effectively raised by the Berlin Wall hundreds of thousands of East Germans poured into West Berlin to touch what they could only look at for 28 years. Meanwhile, a smaller contingent from across the U.S. and Europe flew to Berlin to look at what they only could have imagined even a year ago. The Cold War is over. Among those witnessing history was Sarah Dunn, a Penn junior and 34th Street staff writer spending the year studying in London. On Friday, November 17, the author and two friends left London's Heathrow Airport for West Berlin on a fact-finding mission. Sarah Dunn is no Edward R. Murrow — but we love her anyway. This is her report.

WEST BERLIN — It was eight days after Egon Krenz lifted the travel restrictions for East Germans and the media was predicting that hundreds of thousands of people would be flooding into West Berlin for the weekend. I was going to be among them.

My junket to Berlin was the brainchild of Chris, a University of Southern California student who, like me, is allegedly studying in London. He convinced my roommate Nancy and I to join him on a four-day expedition. Foreign study being what it is, class did not hold us back.

Not all were as enthusiastic as we were. En route to the airport, our London cab driver complained that the reunification of Germany meant they would start a war. But this prognostication did not phase us from going onward to sit in a Mercedes Benz taxi. He scoffed at the idea of a trip to the Fatherland, as he opted for warmer climes. The scrappy, bearded cabdriver prefers Disney World in Florida; he'd been there several times and is going again this summer.

A man at the British Airlines ticket counter asked why we were going to Berlin, and Nancy casually mentioned history. “What’s history?”

“The Berlin Wall is coming down.”

“Yeah, so what?”

The passport control man summed it up eloquently, “Beats staying at home.”

It wasn’t until we landed in West Berlin that we realized our inability to speak German might hinder us.

After getting on the wrong bus three times we grabbed a taxi. The taxi driver, whose English was infinitely better than our German, was not happy about the opening of the Wall. Because it makes his job much more difficult. He taught us how to spot an East German, which is easier than we thought. His face was painted with Gorbachev’s face painted on the body of a bat. Late Friday night we popped into a club called “Flashdance,” a cheesy dance place overrun by college students and soldiers. The West German students we met were unanimously cautious about the prospect of a reunified Germany. They all said the same thing, that East and West Germans “are very different people.” Everyone was enthusiastic about the travel reforms, but unemployment and a strain on the economy were frequently mentioned as reasons to take change slowly.

A man at the British Airlines ticket counter asked why we were going to Berlin, and Nancy casually summed it up eloquently, “Beats staying at home.”

A man at the British Airlines ticket counter asked why we were going to Berlin, and Nancy casually mentioned history.

“Berlin Wall is coming down.”

“Yeah, so what?”

The passport control man summed it up eloquently, “Beats staying at home.”

It wasn’t until we landed in West Berlin that we realized our inability to speak German might hinder us.

Concrete located at what was once the center of Berlin. The Gate is still blocked by East German guards but East and West Berliners gather daily waiting for it to open.

About 300 people had assembled in front of the Gate this night, and their movements were largely determined by whichever television camera had turned on its lights. The crowd cheered and waved on command, but people spent most of their time just shuffling around, taking pictures of each other and savoring their small place in history.

23rd of June Street, the road leading up to the Gate, was covered with satellite dishes, trailers, tents, and temporary platforms for the media. Chris’s hope, and the hope of every news agency maintaining a crew in Berlin, was that the portion of the Wall positioned in front of the Gate would be taken down during the weekend and people would be busy with their hammers, chisels, and pick-axes chipping away and gathering souvenirs. The Wall is officially the property of East Germany, and we saw a few East German soldiers confiscating tools and telling people to stop. Sizeable holes had been carved out, and people would toss flowers through to the East. At night, candles could be seen placed in the cracks.

Everyone wanted a piece of the Wall. Tales about a “rich American” who spent 450 deutschmarks (about $250) for a large segment of the Wall ran rampant in West Berlin. He was heartily ridiculed by three East German students we met in a club until we explained a few concepts of good old American free enterprise.

One passage through the Wall was open at Potsdamer Platz, which is situated in the British sector between Brandenburg and Checkpoint Charlie. A steady stream of people flowed from East Berlin through Potsdamer Platz, most of them walking just a few steps beyond the border before turning to look back at the graffiti that covers the Wall on the West German side. The visitors were offered newspapers and maps of West Berlin as well as free tea from the British army.

The souvenir stands had a bit of everything. My favorite T-shirt was “Gor-Bat-chev,” a Batman takeoff with Gorbachev’s face painted on the body of a bat.

Please see Berlin, page 12
Story by Sarah Dunn
Photos by Chris Blanchard
Perhaps the most noteworthy experience during our four-day trip was our chance to speak to two East German soldiers, Rolph and Ewol, through a crack in the Wall which they had been guarding. Despite the opening of East Germany, soldiers are still very reluctant to talk to westerners. Nonetheless, making use of our standing as American women, we managed to engage in a conversation around those areas agreed was indeed rare. Even more rare was the fact that the soldiers allowed us to tape record it. Bystanders were so surprised that guards were actually talking to us through the Wall, that the conversation became something of a photo opportunity:

Q: Do you speak English? A: A little.
Q: Have you ever wanted to go to America? A: Yes, when I have enough money I will go.
Q: Will you be allowed to leave? Are you allowed to travel? A: Yes. Yes. Two or five years.
Q: Do you think the Wall will come down? A: The Wall. Never.
Q: Where did you learn to speak English? A: In my school.
Q: Do they teach English in East Germany? A: Yes. Five years.
Q: Are you specifically here to guard this crack? Is that why you are here? Or do you just like to talk to people? A: I don't understand. Q: Why are you here, right here? A: It is our job. We paid money for this job.
Q: You can buy girls? East Germany sounds like a wonderful place to be. A: You can laugh, but the girls in East Germany are the best in all the world.
Q: I thought that California girls were the best. A: No, no, no.
Q: You're talking to a California girl. A: The girls are old in California. Q: Oh! How old are you? A: I'm 20 years old.
Q: What is your name? A: That's top secret.
Q: Just your first name. A: Top secret.
Q: But, sir, it would help us so much? A: For German eyes only.
Q: What about for American ears? My eyes don't want to know your name, just my ears. A: What's your name? Q: My name is Sarah. And I'm Nancy.
Q: How long have you been a guard? A: How I'm in the army? Oh, never guns. At this hole we don't need guns. Bystander: The guys in the tower have guns. Used to be they never had guns down here, just in the towers.
Q: Do you have brothers and sisters? A: Yeah. Thousands. (Laughing) Q: Not comrades. Brothers and sisters. Have you been a communist your whole life? A: Yes. It's nice. Q: Why do you like communism? A: Come to DDR and look. Q: We are coming tomorrow. A: You will see that communism is the best in all the world.
Q: Why is it the best job in the world? A: Because we can stand here, and you must stand there. And on this side of the wall are very nice.
Q: That side is clean, at least. A: This side is very white, and very nice, and very good. Q: But are you free on that side? A: Oh, yes. Q: Why is it good to stay on this side? A: Because you can look through the Wall. Q: What are you going to see when you come to West Berlin? A: Oh, the Ku'damm. Q: Are you going to buy things here? A: Oh, yes. Q: What kind of things? Women? A: Women!
Q: Oh, I thought East German women were the best. Can you guys get in trouble for talking to us? A: No. No trouble. Q: You seem to think that you are very powerful. Do you have guns? A: No. Never guns. Bystander: The guards in the tower have guns. Used to be they never had guns down here, just in the towers.
Q: Do you have brothers and sisters? A: Yeah. Thousands. (Laughing)

On Monday, we returned to the crack to discover that Rolph and Ewol had stood us up.

In the streets — literally. The biggest attraction on the Ku'damm was Woolworth's, which remained packed with East Germans until late into the night.

On Sunday we took a bus tour of East Berlin. We had a perky tour guide named Heidi who sprinkled East Berlin. We had a perky tour guide named Heidi who sprinkled references to East German reforms.

"Which maybe you might have heard about some very good things have been happening here," Heidi intoned in her broken English, "which we think are very good." She then quickly changed the subject back to Lenin's stone bust or monument to Soviet soldiers.

By the time Monday night rolled around, we realized that only one thing could get a chunk of the Wall was running out. Nancy had brought along her silver-plated Sharpie. The hammer expressly for this purpose. This emasculated hammer has trouble coaxing tacks into a cork bulletin board, so expecting it to do serious damage to the Berlin Wall was irrationally optimistic.

At 1 a.m. Chris began his assault on the monumental symbol of oppression with Nancy's hammer. Twenty minutes later, the hammer had cracked the Wall. Details of the freak accident are a bit fuzzy (it was dark and cold and Chris was wearing ski gloves) but suffice it to say that we were left standing on the other side more than a bit frustrated and, alas, souvenir-less.

Today some East German soldiers are probably unscrewing the hammer's handle and showing its comradely the tiny screwdriver and nail clippers and bottle opener and solar-powered calculator that are neatly packed inside.

It was just Nancy's small contribution to glasnost.

Sarah Dunn is a College junior and former 34th Street contributing editor. She's in London these days.
Jasmine Guy wants to do the Harlem Shuffle with Eddie Murphy the stickmonster

Murphy’s Law Strikes
Murphy, Pryor and Foxx blunder together

BY LARRY SMITH

Hanging out in the background, Bennie (Foxx) is the club’s “Grandaddy,” helping Sugar Ray and Quick run the show. Praught with hustling and hokilary, cigars and swing, Harlem Nights never lacks style. Once Murphy sets the scene with a kickin’ score, big boy matofos, shiny Cadillacs and stylish ‘30s tuxedos, he lets his actors go. Pryor, Fox and Della Reese get to strut their stuff — Murphy knows better than to put his own idols on a leash. But despite all the good actors and all the hope in the world for success, this atmospheric flick bumbles around in mob war hoop-dee-doo much too long and gets too damm silly for its own good.

Murphy’s phenomenal success has earned him a carte blanche from Paramount Pictures. In the credits in his new film, Harlem Nights, Murphy’s name appears no less than five times. As writer, director, star and producer, he brings together three generations of foul-mouthed black humor, filling coveted roles with his own idols, Pryor and Foxx. Murphy may be an egomaniac, but at least he shares the wealth.

Set in 1938, Harlem Nights concerns the gambling and liquor trades of Harlem’s hippity-hop after-hours scene. White mobster Bugsy Calhoune (Michael Lemer) wants a piece of Sugar Ray’s (Pryor) lucrative speakeasy. While Sugar Ray is too old to fight the mob, his cocky son “Quick” (Murphy) won’t go down easy. For better or for worse, Murphy’s phenomenal success has earned him a carte blanche from Paramount Pictures. In the credits in his new film, Harlem Nights, Murphy’s name appears no less than five times. As writer, director, star and producer, he brings together three generations of foul-mouthed black humor, filling coveted roles with his own idols, Pryor and Foxx. Murphy may be an egomaniac, but at least he shares the wealth.

Still, Murphy’s doing his own thing. As a comic with no apparent agenda in a time when Keenan Ivory Wayans, Spike Lee and Robert Townsend rattle their socio-political sabres, Murphy ignores the times. He’s content to be the entertainer. But no one seems to care, much less mind. He’s just too damn funny.

With Harlem Nights, Eddie Murphy tries to do too much at once. What could have been a great showcase of black stars, ends up too much Murphy and too much nonsense.
On a Road to Nowhere
Michael J. Fox shouldn’t have gone back

BY TIMOTHY BARKOW

A wise man once said, “Sequels tend to suck, but they really rake in the bucks.”

Robert Zemeckis’s Back to the Future, Part II brings Michael J. back to the box-office once again. This film can only be described as one of Hollywood’s most disappointing attempts at a sequel yet.

Part two? What the hell is that? Were they running so short on time they had to just call it Part II? Yuck! Come on, you guys more intelligent than that... or are you? Even something like Back to the Future, Again would have been better.

BACK TO THE FUTURE
PART II
DIRECTED BY ROBERT ZEMECKIS
AT SAM’S PLACE
WRITTEN BY BOB GALE AND ROBERT ZEMECKIS, STARRING MICHAEL J. FOX AND CHRISTOPHER LOYD

This whole bag of worms spills open right where the first film left off. You remember: the Professor comes back in the time machine (which flies now) and urges Marty (Michael J.) to come to the future and save the world. Or was it to stay the same. If you hate someone now, you know your grandfather hated his grandfather too.

So it seems that Marty saves the future, but Biff (the bad guy) steals the time machine. Biff does some bad stuff and everything’s the same, only upgraded. Skateboards are now hoverboards, cars are cars... that fly.

But, if they were to meet herself, she’d either pass out or the whole universe would explode. Well, having the whole universe explode on cue is a pretty big order, not to mention expensive, so Jennifer just passes out. But why doesn’t anything happen when Marty and the Professor see themselves? So much for consistency.

As the credits are rolling, scenes from Part III flash into our annual theme issue.

This is due out next summer, so the wait won’t be that long. The secret of Zemeckis’ success doesn’t work this time around, and it’s a shame. 1985’s Back to the Future was a fresh idea smoothly executed, a science fiction comedy light enough for the general public to consume. Part II is merely a recycling of the old plot and its jokes.

The big idea behind Part II is the time travel paradox of meeting yourself. The Prof and Marty return to 1955 where they already are (the first movie, remember?) and Marty’s wife, Jennifer (Elizabeth Shue) ends up meeting her future self. At one point, the Professor tells Marty that if Jennifer were to meet herself, she’d either pass out or the whole universe would explode. Well, having the whole universe explode on cue is a pretty big order, not to mention expensive, so Jennifer just passes out. But why doesn’t anything happen when Marty and the Professor see themselves? So much for consistency.

The movie concludes with Marty stranded in 1955 without any way of getting back to the present. This is what you might call a cliff-hanger. Now two-part sit-coms are bad enough and they only run for 30 minutes, but sitting through an hour and a half — “To Be Continued” — that’s asking too much. Plus, it cost five more bucks.

The Back to the Future trio has all the feel of a cheap series of children’s books. As the author travels through time, all the characters stay the same and their relationships stay the same. If you hate someone now, you know your grandfather hated his grandfather too.

As the credits are rolling, scenes from Part III flash seductively across the screen. This one’s going to be set in the old West — Yippee! And all the characters are the same, only dirtier.

Save your money, because luckily, Back to the Future Part II is due out next summer, so the wait won’t be that long.

Four out of five dentists surveyed have no clue what 34th Street is. But, if they did and you could chew it, we feel confident that they would recommend us over any other gum. Street: more fun than tooth extraction, without the Novocane.

XEROX
YOUR)
BLUEPRINTS
UP TO 36"
BY ANY LENGTH
OFFER EXPIRES DECEMBER 9, 1989

Get To Know Us! 10% off with this ad.
(cotters expires 12/21)

Offer expires December 9, 1989

STUDENT DISCOUNTS
FROM TAWS ARTISTS MATERIALS
1527 WALNUT STREET PHILADELPHIA, PA 19102
MAIL ORDERS PROMPTLY FILLED
Ask About Our Delivery Service
Hours: Mon.-Fri. 9-6:20 Sat. 9-4:50
Wed. evenings until 6:30

XEROX
CANON LASER
COPIES
8½ x 11 & 11 x 17

FULL COLOR
CANON LASER
COPIES

Coming next week to a 34th Street near you, it’s the ’80s revisited as we plunge headlong into our annual theme issue. 34th Street — one step ahead of the competition.
FILM

Guide listings are effective Friday

ALL DOGS GO TO HEAVEN
Burt Reynolds and Don DeLuise get hungry for Steazages.
(First on Campus, 40th and Walnut, 382-6296. Show times: Daily — 1:30, 4, 4:30, 7, 9:15, 11:30. Mon-Thurs — 1:30, 4, 4:30, 7, 9:15, 11:30.)

THE BROWN SUGAR BROTHERS
Matt Dillon plays a rib-stickin' cow boy in this often comic look at drug culture.
(Ritz V, 214 Walnut St., 925-7900. Show times: Daily — 11:30, 2:30, 5:30, 9:30.)

RICHARD PRINCE
The life and times of Richard Simmons.
(AMC Parkway, 1912 Chestnut St., 465-0222. Show Time: Daily — 2, 4, 6, 8, 10.)

LOVE ME, LOVE MY STYLE
Daryl Hannah makes another splash.
(AMC Rittenhouse, 2000 Walnut St., 222-2344. Show times: Fri. — 1:30, 4, 4:30, 7, 10, 10:30, 11:30. Mon-Thurs — 1:30, 4, 4:30, 7, 10, 10:30, 11:30.)

THE LITTLE MERMAID
Walt Disney makes another splash.
(AMC Midtown, 1412 Chestnut St., 567-7021. Show times: Daily — 11:30, 2:30, 5:30, 9:30.)

LOOK WHO'S TALKING
Don't look now — he's taking a dump. Maybe, can't he teach London to control himself?
(Ritz V, 214 Walnut St., 925-7900. Show times: Daily — 1:30, 4, 4:30, 7, 10, 10:30, 11:30.)

DAD
Just put him in a home and be done with it.
(Ritz V, 214 Walnut St., 925-7900. Show times: Daily — 1:30, 4, 4:30, 7, 10, 10:30, 11:30.)

NATIONAL LAMPOON'S CHRISTMAS VACATION
Who's the meanest mouse you know? Chevy Chase and Beverly D'Angelo do it again.
(AMC Rittenhouse, 1912 Chestnut St., 465-0222. Show times: Daily — 1:30, 4, 4:30, 7, 10, 10:30, 11:30.)

MUSIC

NAPALM SUNDAY
"I love the smell of napalm in the morning. It smells of... victory." Tonight.
(J.C. Dobbs, 304 South Street, 925-6035)

THEATRE OF LIVING ARTS

SAT 12PM • 2 PM • 5PM • 8PM
TREVOR RABIN

INCIDENTAL MUSIC

SUN 15TH & 16TH
JEAN-LUC PONTY

TICKETS: BOX OFFICE, TICKETRON
CHARGE & INFO 922-1011
334 SOUTH STREET

VIDEO LIBRARY

IN THE WAREHOUSE
4040 LOCUST STREET
387-5440

SPICE UP YOUR NEXT PARTY WITH A TOUCH OF VIDEO!
MORE FORBIDDEN WORDS
OF THE 1990s

FACE A FACE
Facial puppet troupe Bulu brings their unique blend of mime and magic to the Philadelphia stage. Through Dec. 24. (Walnut Street Theatre, Studio 5, 9th and Walnut Sts., 574-3586. Tickets $17.50-25. Student discount available.)

THE GLASS MENAGERIE
Will Stutts as Noel Coward reminisces about life in the '20s in this musical one-man show. Through Dec. 17. (Forrest Theatre, 1114 Walnut St., 923-1515. Tickets $10-30.)

NUNSENSE
Possibly the best of their breed, these singing nuns just won't quit. (Society Hill Playhouse, 507 S. 8th St., 923-0210. Tickets $12-15.)

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE
This one-woman show is Lily Tomlin at her best. Through Dec. 10. (SEI REVIEW P.3)

TONY N’ TINA’S WEDDING
Uncle Lou will be there, and so will cousin Marie. Don’t miss the festivities at this stereotypical South Philly wedding. (Tomato’s Restaurant, 6th and Christian Sts., 947-6400. Tickets $5.)

WISHES" by Noël Coward
Explore the hit musical show that has captivated audiences for over 50 years. Through Dec. 31. (Theater Center Philadelphia, 622 S. 4th St., 923-0210. Tickets $19.50-24.50.)

THE TAMING OF THE SHREW
See Shakespeare’s comedy as it’s never been done before. An updated, edited version of one of Will’s best-known works. Through Dec. 9. (Temple University, Tomlinson Theater, 130 and Norris Sts., 787-1122. Student tickets $7.)

THEATER