Recall Effort Being Planned For November

Organizers of the drive to recall Mayor Frank Rizzo from office are preparing to launch a movement to force the election of the Board of Election Commissioners. They have set aside $50,000 over set budget to launch this effort, despite the fact that a final decision has not been reached regarding the قضية of the petition drive will be filed.

The recall organizers will be working on September 26 as an appeal to Rizzo's reputation who wants to stay in office, leading to the petitioning the election commissioners. The Board of Election Commissioners next September if the petition's completion is successful in the recall effort on the November 2 ballot. Any further delay would mean that the recall petition will not be filed in time for the November election.

Recall organizers have argued for action, saying that a special election would cost over $1 million if the court rules against them, the recall petition could be taken of the ballot by the Board of Election Commissioners.

However, it is still far from likely that the Board of Election Commissioners would reject the recall effort. The appeal has already been filed, and the Board of Election Commissioners will rule on it shortly.

The recall organizers argue that a special election would be unfair to the voters and the city. They believe that a recall election, if it is held, would be the best way to ensure that the mayor is removed from office.

Supporters to Co-Op Plan Eviction Flight

By FREDSCHNEYER

Advising the Student Co-Op Plan on Wednesday night to execute a plan to evict the West Philadelphia Food Co-op from the Carriage House, the Co-op's members have taken a firm stand against the Co-op's eviction plan.

The Co-op, which uses the Carriage House as its headquarters, has proposed a plan to evict the Co-op from the Carriage House and replace it with a new business. The Co-op members have voted to support the Co-op's eviction plan and have begun to organize a plan to evict the Co-op from the Carriage House.

The Co-op members have also given a “natural source of volunteers,” according to the Co-op's director, Sheldon Albert.

Supporters of the recall are gearing up for a vote in November, with Rizzo also expected to pressure the Board of Election Commissioners to order the recall.

Meyerson Calls Research Key to SAMP Question

By BRIT DEWOW

The Student Activities Fair, sporting booths along Locust Walk, width Wednesday to introduce University students to the many organizations on campus.

Meyerson is also expected to conduct a good presentation examining the Co-op's eviction plan.

Students interested in University activities can visit the different booths and learn more about the organizations on campus.

Work-Study Office Spent $50,000 Over Set Budget

By ELIZABETH TANNER

The work-study program overspent its fiscal year budget, amounting to a total of $50,000. According to George Brown, report of the work-study program's expenditures, the program was in deficit by $3,549.60, or 7%.

The program's total expenses were $3,649.90, while its income was $3,439.30, resulting in an overage of $2,540.40. The program's overage is $2,490.00, yet it actually spent $2,540.40.

The work-study program's overage is due to the work-study program's failure to properly plan and manage its expenses. The program's overage is a result of the program's failure to properly plan and manage its expenses.

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Shultis said that the relocation would have no negative effect on the maintenance of campus security since "the people that respond are on the beat. It's a battle of one and it doesn't matter to them.

In addition to the various administrative offices and the campus police force, the new Franklin Building also contains a laundromat, locker room, a technical lab and a television room. Offices are currently located in the quad office.

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On a trip to the country one day, the author and a colleague were walking along a rural road when they came upon a distant figure running towards them. As they drew closer, the figure appeared to be a man in his mid-thirties, dressed in casual clothing and carrying a guitar over his shoulder. The man seemed to be in a hurry, and when he reached them, he politely apologized for his haste and explained that he was late for a performance at a local music hall. The author and his colleague offered to accompany him to the venue and help him load his equipment. The man accepted their offer, and the three of them set off down the road together.

As they walked, the author and his colleague struck up a conversation with the man about his music and his plans for the evening. The man, whose name was Tom, turned out to be a well-known singer-songwriter who had released several albums and had built a following through his live performances. He was excited about his upcoming show and told them about the songs he planned to perform, including some new material he had written specifically for the night.

As they arrived at the music hall, the author and his colleague helped Tom load his guitar and set up his equipment. The venue was small, but cozy, with a friendly crowd that was already starting to gather. Tom gave a brief introduction and then launched into his performance, singing and playing his guitar with passion and skill. The audience was captivated, and the night turned out to be a great success for Tom and his music.

After the show, the author and his colleague chatted with Tom about his music career and their own experiences as musicians. They exchanged contact information and promised to stay in touch. As they said their goodbyes, Tom looked at them with a grateful smile and thanked them for their support and encouragement. The author and his colleague left the venue feeling inspired and hopeful about the possibilities of their own musical endeavors. They knew that they had witnessed a special moment of creativity and connection, and they were excited to see what the future held for Tom and his music.
A Time for Protest

By Scott Sashen

Today the curtain will go up on the final presidential debate and the fate of the nation will hang in the balance. Ford and Carter will make one last attempt to get the voters' minds off the serious problem of American foreign policy in the world today. The majority of drivers completely agree that air bags are superior to seat belts in protecting passengers. Air bags have received much publicity, but many Americans are still uncertain as to their effectiveness.

A "debate will resolve which one of the two is more photogenic..."

By Paul Pryzant

Are the candidates trying to resolve which one of the two is more photogenic? Or are they trying to resolve which one of them is more photogenic? Air bags are supposed to make frontal collisions less painful and protect passengers from injuries. However, the use of air bags is not without controversy. Some critics argue that air bags are expensive and unnecessary. Others claim that air bags could be dangerous if not used properly. It is clear that the candidates are vying for the votes of the American people.

The Air Bag Explosion

By Josh Silverman

The air bag explosion is one of the most significant issues facing the nation today. The use of air bags in automobiles has been a source of controversy since they were first introduced. Air bags are designed to deploy in the event of a collision to protect occupants from injuries. However, recent studies have shown that air bags can be dangerous if not deployed correctly. The candidates must address the issue of air bags in order to win the presidential election.

Letters to the Editor

A Tribute to A Leader

By Charles W. Service

Dear Editor,

It is with great pleasure that I write to express my gratitude for the leadership of [name of leader]. Throughout his tenure, [name of leader] has consistently demonstrated a commitment to [cause or principle]. His unwavering dedication to [cause or principle] has inspired countless individuals to join the cause and effect positive change in society.

[Additional content related to the theme of the letter]

Formal Thanks

We, the officers of the Penn Student Government, wish to formally extend our gratitude to [name of person or group] for their tireless efforts and invaluable contributions to our community. Your dedication to [cause or principle] has not only enhanced our campus but also enriched the lives of countless students and alumni. We are grateful for your commitment to [cause or principle] and look forward to continuing our partnership in the future.

[Additional content related to the theme of the letter]

Showdown at the Walnut Street Theatre

The Elements of Style

A Test for Carter

By Dave Lieber

When Jimmy Carter's campaign was running out of steam, his staff pulled him into the Oval Office on October 16, 1979. Over dinner the other day, a member of the joint press team to the Carter campaign recalled the president's legendary sensitivity to criticism. Adding an\n
TREASURER

GREGORY BRONNER

VICE PRESIDENT

SUEY, F.A.T. TREASURER

Chairman Maq

The Selling of the University

By Seth Rosen

In The Selling of a President, Joe McGinnis suggests that the Republican candidates' strategies in the presidential campaign were based on the simplistic assumption that it didn't really matter what the candidates said or did, as long as they could make people think they were the personification of a certain personality. McGinnis argues that the Republican candidates' strategies were based on this assumption, and that their campaigns were simply a matter of image. The result was a campaign that was more about personality than policy, and that the candidates' success was based on their ability to project an image of themselves as a certain type of person.

[Additional content related to the theme of the letter]
(Continued from page 1)

General Michael J. Donahue, with Thomas Jefferson University in form a master degree program in allied health fields.

Under consideration from Council members. Stellar said "To general terms, I think they are more concerned as the University in guiding our people to respond," he added.

The Steering Committee report states the schools could offer a four- year joint degree program or a five- year program leading to a bachelor's degree from the University and a master's degree from Jefferson. Stellar said the Steering Committee Number Altogether, it was in the report that the University could contemplate state legislation by passing on SAMP. He said a phonem could explain expectations for increased state funding.

Eugene Michaels

University Council meeting and from the PHRAA contributes this year is

The Steering Committee, which was the central document for

and Jefferson. However, Stellar declined to discuss the specifics of the subject.

University 93 percent of what it

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PHRAA contributes this year is

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SAMP Acting Dean Eugene Michels

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and Jefferson. However, Stellar declined to discuss the specifics of the subject. 
By MARTIN COOPER

Reigning Ivy League soccer champion Pennsylvania College of Pharmacy is off to a promising start in its bid for another conference championship. "We've been working very hard this fall," said Coach Charles Solley, "and we think we have a good chance of repeating last year's success." And the Quakers are certainly off to an auspicious start, winning all three of their games so far.

The team's success is partly due to the leadership of senior striker Rick Barrios, who graduated last year with All-American honors. "Rick is a real leader on the field," said Coach Solley. "He always puts his team first and is an example for the younger players to follow." Other key players include juniors Dave Dayton and Ken Heller, who have been instrumental in the team's scoring. Dayton scored the first goal of the season in the team's opening victory over Swarthmore, while Heller scored two goals in the team's second game against Juniata.

The Quakers will continue their conference schedule this weekend with a home game against Franklin & Marshall. "We're excited about playing at home," said Dayton. "It's always nice to have the home crowd behind you." The game is scheduled for Saturday afternoon at 1:00 PM. We'll keep you posted on the outcome.

---

The Quakers have also been active off the field, participating in a variety of philanthropic activities. "We believe in giving back to the community," said Heller. "It's important to be involved in the local community and support local charities." The team recently participated in a charity soccer tournament, raising money for a local homeless shelter. They also plan to host a charity soccer match later this month to support a local food bank.

In addition, the team is working hard on their academic performance. "We know that being successful on the field means being successful in the classroom," said Heller. "It's important to maintain good grades and be successful in both areas." The team's academic performance is tracked by Coach Solley, who meets with each player individually to discuss their progress.

Overall, the team is off to a strong start and hopes to continue their momentum throughout the season. "We're excited about the season," said Dayton. "It's always fun to be playing soccer in the fall.”
WE HAVE TO STOP MEETING LIKE THIS
Join us in the one-ring circus, on page 3
Down in the Dumps
By Lu Anne Tracey

You may not have realized it yet, but as of this semester, 34th Street is a magazine with a mission. After months of soul-searching and putting ideas of different ideas we’ve finally found our niche. We’re tired of showing you the elegant, sweetness-and-light side of life. Who cares about $250 bottles of wine at Le Bec Fin? When are you Whartonites excluded, of course? going to be able to afford that kind of stuff? Sorry, kids, but the way I figure it, 34th Street has a responsibility to show you the real world. We can’t all live in a tool’s paradise forever, you know. Accordingly, we’re going to stop doing stories about the good life, and start preparing you for the after-diploma life.

From now on, we’re going to show you the seedy, seedy side of human existence. In a word, 34th Street will be brutal. We’re going to find the most masochistic reporters available, and we’re going to send them to all of those places where you’d be embarrassed to show your face. The grubby corner bars, the sleazy massage parlors.

And wrestling arenas. Which brings us to this week’s cover story. We sent Steve Marquez (noted in these parts as one of the DP’s toughest ace reporters) down to a pro wrestling match at the Spectrum in the heart of South Philly. We told him to mingle with the low-life characters there—to really get into the spirit of things. His graphic report, phoned in from his PGH hospital bed, begins on page 3.

Wanna Play?

34th Street Magzine is a supplement to the Daily Pennsylvania published Thursdays at Philadelphia, Pa. during the Fall and Spring semesters, except during vacation periods. Articles, inquiries, letters to the editor, and advertising may be sent to 4015 Walnut Street, Philadelphia, Pa. 19104. Phone: (215) 340-4455

All names represent the opinions of the individual author and do not necessarily represent the editorial opinion of 34th Street Magazine.

cover photo by Lee Farber

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GRAPHICS
John Auerbach

DEPARTMENTS
Daniel M. Akst, film
Barbara Friedman, art
Gordy Schonfeld, music

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THE GUIDE page 8
By Steven A. Marquez

The champ, Bruno Sammartino, has the Towering Texan, Stan Hansen, by the throat. Smashing Hansen against the post, the massive champion twists Hansen's arm around his back as the rabid crowd cheers. Hansen, playing the part of the cowardly "bad guy," gets down on his knees and pleading for mercy. Bruno relentlessly twists his arm further, eliciting further shouts from the audience. A young boy, about thirteen, jumps up, "BREAK IT," he yells, "BREAK HIS FUCKING ARM!"

If such sports as polo and yacht racing are strictly limited to the wealthy, then similarly wrestling, along with roller derby, are the provinces of the working classes. Crowds numbering in the thousands enter the Spectrum, or the weatherworn Philadelphia Arena on match nights, flocking from blue-collar, ethnic enclaves like Kensington, Fishtown, North Philadelphia, and Upper Darby to watch their favorites grapple.

The Spectrum last Saturday was filled with these types. Most were committed fans, eagerly applauding their heroes and equally shouting down the villains. Spanish-Americans, a large component of wrestling fans, fanatically cheer their idols, with all the fervor of the bullfight. The villains, though, are the biggest standouts, mimicking the sinister Grand Wizard, a vocal little man who forever pulls "low blows," screaming at the audience.

The current tag team champs are the Executioners, put double the number of wrestlers into the ring. Each tag team match is the "crush and end the career" of his adversary. In the ring, they are just as showy. Chief Jay enters the ring, they are just as showy. Chief Jay enters the ring, they are just as showy. Chief Jay enters.

Bruno jumps out of the ring, and chases Hansen around, further pleasing the fans. Finally, the match ends in a draw, since both contestants were out of the ring too long. But, to the frenzied approval of the fans, the dapper announcer announces a rematch, in five weeks!

Wrestling is definitely not lacking in characters. Wrestlers are either classified as "good" or "bad," and as a result, matches become not only brawls, but battles between vice and virtue.

Besides Bruno, noted heroes Ivan Putski, a native of Poland who usually sports a tweed cap; Philadelphia native Gorilla Monsoon, "the policeman of wrestling"; Andre the Giant, "the Eighth Wonder of the World"; and the colorful Indian, Chief Jay Strongbow.

The villains, though, are the biggest standouts, forever pulling "low blows," screaming at the crowd, and running away from the heroes. Bruiser Brody is Hansen's counterpart, both managed by the sinister Grand Wizard, a vocal little man who wears a turban and 3-D glasses while he argues with referees. Ivan Koloff, a bearded Russian, wears a fez; the Destroyer's trademark is a black mask. The "brutal" Japanese, Tor Kamata, according to a wrestling journal, "delights in giving out punishment."

Fred Blassie, now a manager, was a noted "bad guy" whose specialty, according to a wrestling connoisseur, was "biting the skin off his opponents' faces." As part of his act, Blassie would file his teeth before each match.

Another facet of the wrestling matches is the "tag team" which gives promoters the excuse to put double the number of wrestlers into the ring. The current tag team champs are the Executioners, named Number One and Number Two, who hail according to the program, from "parts unknown."

On Saturday night, the Executioners met the team of Chief Jay Strongbow and his fellow tribesman, Billy White Wolf. The crowd broke into war whoops as the Chief and Billy grabbed the Executioners and repeatedly bumped them both together. Another of the Chief's maneuvers, the sleeper hold, supposedly made the remaining winning the match. "Steel cage" matches feature the athletes viciously clawing each other behind bars, each fighting to be the first one out of the cage.

And the fans seem to savor every minute of it. Most will get indignant if it is suggested that wrestling could possibly be fixed. "Look at them in there beating each other up," one fan said. "How could you think they're faking?" Some of the effect of the match, though, comes from microphones hidden along the ring, which amplify each punch to atom-bomb proportions.

In addition, most of the wrestlers overact, and badly, especially on television. "I am a living legend," shouts one manager to the television announcer. "I am a living legend," shouts one manager to the television announcer. While another predicts how he will "crush and end the career" of his adversary. In the ring, they are just as showy. Chief Jay enters the arena dressed in his headbread and leather outfit.

Hansen is noted for his "steel elbow" which is concealed under a black armband. Much ado is always made about revealing the identities of the Executioners. The villains shout and rave dramatically, drawing boos and hisses from the charged-up crowd.
Variety shows. They appear and disappear at lightning speed. Despite different hosts, different jokes, and different songs, they all tend to seem the same. When they have in common is mediocrity, a disease which grips most phases of television these days.

Consequently, the goal of the variety show is simply to entertain, and three fall premiers, Cos (7:00 Sunday, ABC), The Captain and Tenille Show (8:00 Monday, ABC), and Van Dyke and Company (10:00 Monday, NBC) try to accomplish this feat, each with varying degrees of success (and failure).

Cos, as you may guess, focuses upon the talents of a marvellously funny man, Bill Cosby. Cos is one of a handful of truly innovative comic minds to emerge in recent years. With his uniquely natural delivery, Cos says more with a mumble than most comics can say with a yell. In the past he has had trouble taking his talent to the tube, and unfortunately his premiere encountered some difficulties.

The show opened with a typical Cosby touch as Bill drives off with a bunch of kids in a giant sneaker with wheels and wings. Much of Cosby's humor derives from visions of his childhood, and a brief rap session with some six year olds was a high point.

Short skits comprised most of the comedy segments, several clumped under the title "Getting Outrageous." Complete with an outrage meter, the skits were wildly outrageous and very mildly funny. They featured Gabe Kaplan as Hopalong Fleckstein (stay tuned to hear about two of his pupils) and Cindy Williams, who portrays Shirley, a fossil of that age of innocence, the fifties, on Laverne and Shirley (also stay tuned to hear about Laverne).

Chicago put in an appearance, making money and playing two uninteresting new numbers. Bruce Jenner was there to talk about Van Dyke and Company, a momentous event in the canine delivery scene.

As for the show itself, Gleason's hosting of the Newark-Bayonne Olympics and his duel with Miss Tenille on "Second Hand Rose" was one of the few moments worth mentioning. Harmless entertainment from harmless performers prevailed.

Unlike the Captain and Tenille, Dick Van Dyke is no stranger to television. His series in the sixties, created by Carl Reiner, is considered a class of the American situation comedy. Van Dyke's versatility as a comedian, combined with some fairly imaginative writing, makes Van Dyke and Company surprisingly worthwhile.

The opening scene, done silently, was a gem. Dick receives an Inflatable-A-Mate in the mail. While he kisses her, she deflates. Then out of a sense of frustration, he pulls his own plug and deflates too, his legs seeming to turn rubber. Dick's physical antics and facial expressions—two of his greatest assets—are tapped to their full potential.

Most of the skits are genuinely funny, including a Fonzie look-a-like contest won by a black, an abridged version of Dog Day Afternoon with Flip Wilson, and "The Bright Family," an hilariously bad takeoff about a family of idiots featuring Chevy Chase as guest idiot. With some consistently good writing, Van Dyke and Company could provide dependable entertainment, despite the fact that John Denver is next week's guest.

With mediocrity the distinctive quality of television today, we often delude ourselves into thinking that we are being entertained. The fact that The Captain and Tenille can get a show is part of the problem. The fact that Jimmie Davis can't make a great show is part of the problem. Though Van Dyke and Company is hardly a high point, their show shows that television can be fun. But it's got a long way to go.
**FILM**

Tragedy

by Daniel M. Akst

Seen in the context of the storm of bad films that seems to be cascading down upon us these days Vincent, Francois, Paul and the Others should feel like a ray of bright sunshine. It's intelligent, well acted, incisively written and capably directed.

But somehow, even next to The Omen and The Ritz, Vincent, Francois, Paul and the Others seems to miss the mark.

The film describes the marital, sexual and social relationships among members of a closely-knit group of middle-aged, upper-middle-class Frenchmen and women. At its best, the film poignantly portrays the relationships among the male members of the group as they cling to each other while they watch their youthful dreams fade. At its worst, it becomes a confusing catalogue of who's sleeping with who, but not always why.

Yves Montand is not as much the star as he is the vocal point of the film. He plays Vincent, a metals manufacturer who, within the course of about twenty-four hours, loses his business, his wife, his girlfriend and his health. Plot excesses aside, Montand's performance as a drowning man grasping for whatever support he can find is stunning in its subtlety and sincerity of emotion.

Francois and Paul are in similar straits. Francois is a doctor who has abandoned his youthful ideal of free care for the poor and retreated into the world of posh and remunerative clinics for the rich. His wife sleeps around, and tells him about it. Needless to say, Francois suffers. Seemingly incapable of understanding the depths of his own misery, he wallows in mechanical, glassy-eyed remorse, punctuated by fits of violent temper.

Paul's problem is less immediate. His marriage is happy, his life is monogamous (somewhat rare in this film), but he is a writer who cannot write. While he begins again at the end of World War II, his recent unfinishing, he contracts to translate "the memoirs of a Romanian dancer with a peg leg." Paul drinks a little too much, meddles a little too much, and suffers in silence.

Director Claude Sautet succeeds admirably in his portrayal of these men and the clinging love that lives among them. They understand and need each other, and Sautet understands them.

The film falls apart, however, when it gets past Vincent, Francois and Paul and reaches "others." A multitude of women, clustered around the three protagonists, rambles through the film in a confusing mass. The women are wives, lovers, girlfriends, ex-wives, ex-girlfriends and ex-lovers and just plain bed partners - but never people.

Only two, the wives of Vincent and Francois, have any real identity in the film. The others are on the screen quite a bit, but they never exhibit personalities (at least not with any depth), and they change hair color and bed partners so often that it eventually becomes impossible to tell them apart.

Montand provides the film's best moments, and those moments are superb. Most memorable is the scene in which he asks his estranged wife Catherine to come back to him, struggling to maintain his cavalier image and his dignity while confessing "It's hard to start over again all alone."

Vincent, Francois, Paul and the Others is certainly above average in the current crop of films. But while it aspires to mastery, it falls disappointing short.

**MUSIC**

Wonwood & Shrieve: Going Where?

By Gordy Schonfeld

The bursts of brass and strings that punctuate "Carnival" depict the marital struggle in which Kurata first appears. Wonwood's vocals on the ensuing "Ghost Machine" are typically unintelligible yet emotionally effective. The guitar solo by DiMeola displays blinding speed and a beautifully bell-clear singing tone. After the brief interlude of "Surf Spin," the more predictably sounds like the more widely funky beat that serves as the foundation over which "Time is Here" brings a mildly funky beat that serves as the foundation over which "Time is Here" brings a.

The story continues with the appropriately titled "Solitude," a quiet piece that paints a sonic portrait of loneliness. "Nature," which is next, is elegantly simple like occasional snatches of Pink Floyd, and its solemn strings are integral but never dominating. One of the LP's many intricate pieces is found in "Air Over," in which strings and Pat Thrall's guitar join forces to sing almost like a vocal choir.

Wonwood's voice returns for "Crossing the Line," but as usual, his pronunciation is indiscernible. Thrall's lead work is not aided by reverber. In "Man of Leo," the beat doesn't work, but DiMeola contributes a lyrical and emotive solo, mixing melody and emotion into a bright combination.

It is here that the idea of Go is actually stated. The album draws to a close with the hypnotic "Stellar" that at some undefined point flows into "Space Theme."

Critics of Go are several yet relatively minor. First of all, the inability of Steve Wonwood to clearly enunciate the English language can be rather annoying when the lyrics are supposed to be tied in with the music. This is partially compensated for by his abundant emotionalism. Second, the album inexplicably starts on the second side, but this is apparently attributed to a peculiarity of Yamaha's. Third, the liner notes get carried away with unabashed shilling from time to time, but one must come to the realization that without them a complete understanding of Go would be impossible. A final objection is that such a complete understanding is difficult to attain, as the ideas presented are vague. The music makes sense, and the lyrics seem to be related to the music, but somehow their full import is not readily comprehensible. Winwood's words to "Winner/Loser" are especially emblematic of this confusion.

All in all, however, Go is most certainly an album to be enjoyed. Shrieve's precise and colorful drumming is heard by itself and in competition with many other percussion instruments, as was the case with Santana.
Tales from the C.A.

I wish to tell you a tale that will chill your bones, make your heart shiver and fill up this page! Down the walk of locusts and near the old castle stands a c. garbed in the clothes of saints—most notably St. Laurent. The people there are a more modern...

There they are dressed in synthetics and kept as housepets?

I don't want to go to the cocktail party.

When I let her out, where is she? Where is she? I want my money back! Oh, really?

The woman thing are like mars. You have ever known they expect their masters. About their masters? Where the women's dapps say the postage due...
The Great Debate over the Great Debates

Fringe party candidates battle for equal time on the Jimmy and Jerry show

By Ellis M. Kriesberg

It's Lights-Action-Camera time at Walnut Street Theatre. Tonight: "The Great Political Confrontation" starring Gerald Ford and Jimmy Carter. Curtain time is 9:30 and tickets are completely unavailable. To the two contestants goes 90 minutes of prime-time T.V. over the four major networks; retail value: approximately $1 million.

And for your between-acts entertainment is Peter Camejo with his band of socialist workers accompanied by members of the National Organization for Women. They will be demonstrating outside the theatre for "equal time."

And then there's Eugene McCarthy, the thin gray ghost of elections past. The independent candidate was campaigning Monday on Independence Mall but few people even knew he was in town. McCarthy said he'd be back in town tonight if his law suit comes through and the New York Court of Appeals grants him "equal time."

Camejo and McCarthy both want a piece of that $1 million prize that's being awarded tonight and they've taken their cases to court. The Socialist Workers Party has on its side the former lawyer of Daniel Ellsberg, Leonard Boudine; and he "rarely loses a case" according to one SWP campaign worker.

The Socialist Workers' campaign headquarters near Locust and 45th Streets is primed for the legal and political battle. They've got picket signs and a long list of complaints against the two-party system.

Barry David, SWP campaign manager for the first congressional district, says "sixty percent of the eligible voters" are no longer exercising their right to vote "because people really don't think the Democrats or Republicans represent them."

"Every party this year is a minority party," David says, pointing out that Ford and Carter only got 8 percent of the registered voters in the primaries.

And this year's new federal election finance law makes it particularly tough on third party candidates. While the presidential candidates of the two major parties each get matching funds from the federal government during the primaries, and another $26 million if nominated, third party candidates get nothing.

"There's no check-off on the personal income tax returns for third party candidates," David explains. And unless the SWP gets 5% of the popular vote this year the party won't be eligible for any federal money in 1980. "It's a Catch 22 proposition," says Clare Fraenzl, SWP candidate for the first congressional district.

The two-party system is stacked against us," David says, and the Ford-Carter debates are another example of the "monopoly" in American politics.

The legal issues behind the "equal time" controversy are extremely complicated and a definitive resolution of the Camejo and McCarthy law suits will probably be delayed until October 4 when the Supreme Court's new term begins.

Section 315 of the Federal Communications Act (the so-called "equal time" provision) requires broadcasting stations to give all qualified candidates equal access to air time outside of regular news programming.

Last fall, the FCC reinterpreted the provision to allow stations to carry the debates without offering equal access to candidates who were excluded—so long as the stations took no part in organizing the debates and broadcast them in their entirety.

A challenge on this ruling is now in the Supreme Court. Camejo and McCarthy claim that the debates are being staged for the television networks as a campaign activity rather than a news event.

McCarthy's lawyers first requested equal time from the networks but the request was denied on September 10. Then they petitioned the FCC and were denied again. Now the case is in the Federal Court of Appeals.

But if the courts do rule in favor of the fringe-party candidates, there are ten other "third party" candidates running for president this year and over 180 independent candidates registered with the Federal Election Commission—all of whom might demand "equal time."

Of course, it might make the debate somewhat more provocative to hear from these candidates. The Prohibitionist Party candidate and the candidates on the "1976 Tuition Cut Ticket" might liven the place up, but it would take a week to hear from all the rest.

McCarthy claims he is the only independent candidate who has a legitimate right to be in on the debates. "The Socialist Workers Party has been around for 30 years and they never get more than one half of one percent" of the popular vote. "Everyone already knows what they stand for" McCarthy says.

Last month Time magazine reported that McCarthy is the choice of 12 percent of the population. Since the Federal Election Finance Act requires independent candidates to get 5 percent of the vote in order to receive funds in the next election, McCarthy feels he should get federal funds this year. His campaign has managed on its own to raise about $400,000 and pay for three 15 minute TV spots on prime time.

There's no excuse for the League of Women Voters to "decide" to limit the debates to Ford and Carter, McCarthy explains. "They could have invited whoever they wanted." It's all part of the "two-party system monopoly" which denies the people a "viable political alternative."

McCarthy says he should be given "special status" because he has demonstrated more political "strength" than the other candidates. But defining political strength is a difficult task. Both Peter Camejo and Lester Maddox, the American Independent Party candidates, have their names on the ballots in over 20 states. According to the Philadelphia Inquirer Maddox is in more states than McCarthy.

McCarthy's real problem is that there's no place for him in this year's Democratic Party. John Dean's "decision" to limit the debates to Ford and Carter, McCarthy says, is "he's outgrown the party." The fact is that things have changed since eight years ago when McCarthy was such a powerful force in the election.

In 1968, McCarthy went a long way on his attacks of the status quo, but this year the Democratic nominee does not represent the status quo. Jimmy Carter is sufficiently new and different to thwart McCarthy's successful campaign tactics.

If McCarthy had entered the Democratic primary race, he would have had a chance to present his views with the help of federal funding. He could have joined the host of other candidates at debates in the spring. However, he would have almost surely lost the nomination.

Instead he avoided the primary races entirely by running as an independent. While Democratic candidates spend millions of dollars on unsuccessful campaigns, McCarthy has avoided the risk. But by making this decision he has sacrificed federal funding and lost his chance to participate in the primary debates.

The Socialist Workers Party has never entered a candidate in a national primary campaign and there's very little chance this year that Camejo can capture 5 percent of the voters. Thus, there is little to distinguish the SWP candidate from a host of other candidates in the field that could demand federal money and "equal time."

The problem with third party candidates this year is their number. Whoever said "there's strength in numbers," couldn't have been talking about political parties.
Casino with shows tonight
Never Find Another Love Like
Latin Casino
through Sunday evenings.

Academy of Music
opens its new season of sub-
marks his 41st season as Music

Academ; . "i special Bicentennial

CURRENTLY PLAYING:

Arcadia
1529 Chestnut Street LO8-0928
Obession, directed by Brian de
Palma. Cliff Robertson and
Genevieve Bujold star in this re-
visitation of the Hitchcock classic
Vertigo in which Robertson meets a
woman who either is or looks
very much like his long lost wife,
both of whom are played by
Bujold.

Budco Goldman Twins
15th and Chestnut. LO7-4006
Twin 1: Dec. 9 and 10 at 8:30
Twin II: Lady Sings the Blues
and Mahogany, two with Diana Ross.

Cinema 19
29th and Chestnut  LO9-4175
Last Tango in Paris, with Marlon
Brando and Maria Schneider.

Don't miss this gem by Bertolucci.
Also, Blow up by Antonioni.

Eric III on the Campus
40th and Locust  382-0296
Eric III continues to touch all
bases, showing Trackdown
and Vigilante Force, Alice in
Wonderland and Flesh Gordon;
Harry and Walter Go to New
York.

Professional House Square
16th and Walnut
Silent Movie, Mel Brooks' late-
director Brooks stars in this
genuinely silent film about an
attempt to make a silent film.
Dom DeLuise and Marty Feldman
are also featured.

World Cinema
19th and Podeled
Silent Movie, Mel Brooks' late-
director Platz in this film, with
Danny Devito and Rhea Perlman.

Miami Beach, the film of the
American South by director
Friedel.

The Walnut Street Theatre
120 South Third St.  243-8721
The Architecture Department of the University of Pennsylvania
has an architecture to
architectural design.

The Main Point
874 Lancaster Avenue
This is a silent film about the
American South by director
Friedel.

Philadelphia Museum of Art
120 South Third St.
This is a silent film about the
American South by director
Friedel.

St. Mark's Church
120 South Third St.
This is a silent film about the
American South by director
Friedel.

The University Museum
33rd and Spruce Streets
The University Museum
through Oct. 1: "American
Paintings," a show which includes
works by artists who studied at
the Academy. Mon.-Sat. 10-5; Wed.
9; Sun. 1-5.

Philadelphia Museum of Art
Parkway at 26th Street. PO3-8100
Continuing special exhibitions
at the Museum are: Philadelphia: Three Centuries of American Art,
and "American Family Portraits". The Museum is open daily
9-5, although regular exhibits are closed at various times of the day.

The Philadelphia Orchestra
opens its new season of sub-
cription concerts with shows
tomorrow afternoon and
Saturday evening under the
direction of Eugene Ormandy
who marks his 61st season as Music
Director. Sharing the program
will be noted Scottish composer—

British composer

America, directed by Robert
Alman.

Saturday: The Bad News Bears
starring Walter Matthau.
Monday: Lipstick, with Margaux
Hemingway, Chris Sarandon, and
Anne Bancroft.

Tuesday: Lion In Winter,
starring Peter O'Toole
and Clifton Davis.

Wednesday: The Belle of
Amherst, a one-
woman show by the
presented by the University of
Pennsylvania.

The Print Club
1614 Latimer Street.
Through Oct. 16: "American
Paints 1976: Impressions Work-
shop. Boston."

Pennsylvania Academy of Fine
Arts
1855 Spruce Street.
Open Mon.-Fri. 10-5; Sat.
12-4.

The First National Bank of the
United States
120 South Third Street.
This exhibit will include the
sketchbooks of several local
artists. Open Mon.-Fri. 10-5; Sat.
12-4.

The Walnut Street Theatre
9th and Walnut
This is a silent film about the
American South by director
Friedel.

Monday and Tuesday evenings
with this mellow jazz-oriented
keyboards.

Italian composer

French reaction to the Nazi occu-
pation, directed by Brian de


Oscar winner

American singer

European composer

Harry and Walter Go to New
York, starring Peter O'Toole
and Clifton Davis.

The Christian Association
1114 Walnut Street.
Wednesday: "Innocents," based
on Henry James' novel,
"The Golden Bowl.

The Anti-Fascist Front."

A stint of mime opens with Dan

"In This Life,"

"In This Life,"

a hilarious oldie starring Jack

Barry Lyndon, with Ryan
O'Neal.

Thea Musgrave who will direct
the American premiere of her
Concerto for Orchestra.

The Banh Institute
18 South Street.
The exhibit will include the
sketchbooks of several local
artists. Open Mon.-Fri. 10-5; Sat.
12-4.

The Walnut Street Theatre
9th and Walnut
This is a silent film about the
American South by director
Friedel.

Forrest Theatre
1114 Walnut St. WA3-1515
Claire Bloom stars in The
Innocents, based on Henry James'masque tale A Turn of the
Screw. Opens October 4.

A New Locust Theatre
2nd and Walnut Sts.
This is a silent film about the
American South by director
Friedel.

Harry and Walter Go to New
York, starring Peter O'Toole
and Clifton Davis.

The University Museum
33rd and Spruce Streets
This is a silent film about the
American South by director
Friedel.

Philadelphia College of
Arts
1811 Chestnut Street
"Symbols of Peace: William
Penn's Treaty with the Indians."

The First National Bank of the
United States
120 South Third Street.
This is a silent film about the
American South by director
Friedel.

The Print Club
1614 Latimer Street.
Through Oct. 16: "American
Paints 1976: Impressions Work-
shop. Boston."

Pennsylvania Academy of Fine
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