UA Rejects Phase-Out For SAMP
By ELIZABETH SANGER
The University Academic Senate unanimously passed a resolution last week calling for the retention of SAMP (Students Academic and Professional).

Approximately 300 SAMP students attended the meeting and designated Elizabeth Sanger (B.S. 1974, B.A. 1975) to report to the Senate. As the only student representative, Sanger was authorized by University officials to speak on her behalf.

"It really didn't amount to much," evidenced by the Senate's decision to reject the phase-out plan. However, the decision was not unexpected as University officials had previously agreed to a proposed resolution that called for the Senate to "authorize" SAMP to continue.

Senior Vice President for Management Paul Gaddis will tell the University that the University could have a deficit of up to $2 million in the fiscal year 1978-79.

"Depending upon the open and fund balances, we could be anywhere from $3 million down to a million up in open and fund balances," Gaddis said Wednesday. The Executive Committee is expected to approve the appointment of Donald Manley as the University's controller, a position that will remain vacant until the end of the month.

Manley explained Wednesday that the Controller's Office at the University will be the 36th to pass a resolution protesting the current deficit. He said that a "near surplus" to $2 million is expected before the fiscal year ends in June. However, he noted that the University has a surplus so far for the fiscal year and that the University will continue to face "the problems that have plagued us constantly through the last several years." (Continued on page 5)

Trustees of Possible $2.5 Million Deficit
By STEPHEN SHOCKEN
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SECTION HEADERS OF the Philadelphia Redevelopment Authority stand guard in front of the published hokko Joe's.

The bar was closed for a day in dispute over rent payments.

RDA Closes Bar for 13 Hours Over Alleged Failure to Pay Rent
By CURTIS MENAGHER
Philadelphia Redevelopment Authority (RDA) spokesmen took possession of Smokey Joe's bar at 17th and Sansom Streets Wednesday afternoon as a long-planned enforcement action got underway.

The RDA has pursued licensing fees for the bar for over a year and finally decided to shut it down until the fees were paid.

Smokey Joe's was reopened after the restraining order was lifted.

The spokesman said the Authority took the major step "in hopes of an expedited settlement." However, the RDA made it clear that the bar's license would be revoked if the Authority's demands were not met.

Gaddis will Apprise Trustees of Possible $2.5 Million Deficit
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Heinz Forces Ready For Close Senate Race
By STEPHEN MARQUES
The 3rd is a foreboding race as Senator Harris Wofford, a prominent and successful candidate, early on his campaign. Just as the bar's license would be revoked if the Authority's demands were not met.

Hoskins' private lawyer, Howard Greenberg, also suggested that the city charter provisions violate Pennsylvania law.

Meeting in the council's ballot room, the seven identified yesterday that he was "in no hurry to leave Philadelphia, but my heart tells me I must go." He announced his decision to resign from the council and bequeath his seat to the next person on the ballot.

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Negligible Damage Results From English House Fire
By B. R. WIEF
This morning English house, which is located next to the nursing school on 34th and Chestnut Streets, suffered a fire.

The fire started in the basement and caused a small amount of damage. The fire was quickly extinguished, and the fire chief estimated that the damage was negligible.

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news in brief

CARTER ATTACKS FORD—Jimmy Carter said yesterday that President Ford should not have allowed the United States to strike with the American Public 'about the environment' and should have met with Ford. Carter also called for a "clean-up" of the White House, and said that he would spend "real" money on a "real" health care program.

FLY SURVEILLANCE NETWORK ORGANIZED—On the eve of a massive demonstration, organized by the National Council for Disease Control, the National Center for Disease Control yesterday revealed an unprecedented surveillance network. The center's director, Dr. Leon Blumfield, said that the surveillance will include a program aimed at detecting "the initial warning" of a virus that could spread quickly. The center has previously reported that the disease is likely to be transmitted by persons who may not show any symptoms.

CONGRESS APPROACHES ADJOURNMENT—The Senate voted to raise the national center for disease control yesterday readied an unprecedented surveillance network, and the group's director said that the surveillance would include a program aimed at detecting "the initial warning" of a virus that could spread quickly. The center has previously reported that the disease is likely to be transmitted by persons who may not show any symptoms.

SAMP Phase-Out

(Continued from page 1)

Smokey's

(Continued from page 1)

Contact Lens Specialist

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PREPARE NOW

MARGARITA MARGARITA MARGARITA

Now comes Miller time.

The Daily Pennsylvanian

Undergraduate Study Abroad

A Film: Bridge To Understanding

THURSDAY, SEPTEMBER 30, 1976

Page 2

GENERAL CINEMA CORPORATION

George Harrison

Bob Dylan

WALNUT HALL

Bangladesh

Concert For Bangladesh

222-2344

ZWADZ

Walnut of 39TH

INGMAR BERGMAN

"FACE TO FACE"

LIV ULLMANN

Mason Don Quijate

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PIER FLAMENCO FLOOR SHOWS

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15-2000

PREPARE NOW

MARGARITA MARGARITA MARGARITA

Now comes Miller time.
Letters to the Editor

SAMP Students Aren’t Sitting Down

In view of the SAMP-planned protest, we disagree with Mr. Mandel’s statement that, “reaction from students has been virtually nonexistent.” (Sept. 28th). With all due respect, the student body of this University has been very active and has not chosen to ignore the topic.

Even in the face of opposition emanating last May, when Dr. Langfitt’s book was published, many students organized active task groups. Currently, the English Department has launched with letters of protest from SAMP students, and several of these are featured in Crindy Chutorian’s report of the English faculty’s reaction.

Yes, student efforts have been long and arduous, but they are not without active results. We feel that the administration should be called on to defend its statement regarding “Merriam’s dictionary.”

The student body needs to keep up the active pressure in order to instill the realization that support is needed to students attending a multicultural meeting with the Boarding Committee later this year. Indiscretion on the part of instructors will not erase this from students’ minds.

The students’ non-response has not been due to disinterest but has been the result of constant action. What we need is support for further action.

LEAHAN TRACEY 36th Street Co-Editor

Homecoming

By Seth Rosen

As an editorial page columnist, I look forward to Homecoming every Thursday in The Daily Pennsylvanian.

Today, crudely put, it all didn’t match that world which was here for six or eight years ago—that crowd must have worn out all the whole concept of students with their ideas, and beliefs, and programs and demands.

And so, you come to this point of getting a question or two about them being taken seriously, and people who will probably ask you, someday somebody may bring up SAMP, but probably not have the student probably wouldn’t even know you were there, they just got in the way. They didn’t care, they didn’t want to know anything about it.

So you should get a feel for the fact that there is life before Alumni Weekend.

Seth Rosen is an editorial page editor of The Daily Pennsylvanian. You can reach him at SethRosen@daily Pennsylvanian.com.

Xenophobia: Mere Name Calling?

By Thomas Elwertowski

I have been a student of English for about 18 years and have been particularly aware of the word “xenophobia.” But the fall in use of the word in the pages of this newspaper over the last 12 years suggests that there is a growing problem in the student body of the English language as it pertains to our nation’s culture.

This year, for example, the word was used only once in an entire year. The last time it was used was in a column written by Mr. Winkin in the fall of 1995. This is a great shame, as the word is an important tool for students to use in expressing their own feelings on the issue of xenophobia in our society.

However, even more important than the word itself is the concept of xenophobia itself. Xenophobia is a term that describes a fear of people who are different from oneself. This fear can be based on a variety of factors, such as culture, religion, or race.

One of the most important aspects of xenophobia is the way it affects people. When students are afraid of people who are different from them, they may become isolated and unable to appreciate the benefits derived from working with people from different backgrounds.

I believe that it is important for students to understand the concept of xenophobia and to work to overcome it. Xenophobia is not a concept that should be neglected, as it continues to be a significant problem in our society.

Thomas Elwertowski is a graduate student in English literature.

Herblock - “You fellows think I should have sent a flurorice?”

by Thomas Elwertowski

This year's Homecoming is expected to be a huge success, with many students and alumni anticipated to attend. As a result, the administration is working hard to ensure that the event runs smoothly.

The administration has been in contact with local businesses to secure the necessary resources for the event. In addition, the administration has been working with local law enforcement to ensure the safety of all attendees.

Despite the efforts of the administration, some students remain concerned about the event. They are concerned about the cost of the event and the potential for overcrowding.

In response to these concerns, the administration has been working to address the issues. They have assured students that the event will be well-organized and that all necessary resources will be available.

In conclusion, this year's Homecoming is expected to be a huge success. The administration is working hard to ensure that the event runs smoothly, and students are encouraged to attend and enjoy the festivities.

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Harriess Miss Merrick But Life Goes On

'Gotta Believers' Set To Keep the Faith

By LUTHER JACKSON

Last fall's Penn-Penn State victory conference was capped with a brief reunion of the "Gotta Believers." But now it's back to business as the Quakers face the real thing. The Penn women's basketball team has been in a bit of a funk since the season opened, but with one win and two losses the team begins to look like it may be hitting its stride.

By DAVE BARBY

The fiveazio runner-up in the Ivy League, the Penn Quakers, has been a staple of the Ivy League for many years. But this season the Quakers find themselves in a bit of a rut. The team is currently fourth in the Ivy League, but with a few more races scheduled they may be able to climb back into contention.

The Long Distance Runner

The Quakers are ranked below Pennsylvania. These teams are lacking not in the Quaker Foes Sense

In the real league, the high point school, the Quakers hold the top position. Pennsylvania's match is off to a great start. The team will meet with even more for-

The Heptagonal league is in full swing. The Heptagonal league has traditionally been won by the Pennsylvania Quakers. In the last meet, the Quakers were able to defeat Pennsylvania, but fell to Yale.

By STEVE PETERS

The Quakers have set a lofty goal for the season. In order to be successful, the team must focus on improving their performance and staying healthy.

The Quakers have also had some key losses this season. However, the team has been able to overcome these challenges and remain competitive. The Quakers have a strong nucleus of returning athletes, including senior Mike Morris and junior Matt Miller.

The Galetta Juices Lightweight Attack

The Galetta Juices lightweight team is off to a strong start. The team has been able to compete with the top teams in the Ivy League and is looking to continue this success in the future.

The Quakers have been impressive in their lightweight class. With the loss of Merrick, the team has faced some challenges, but they have been able to adapt and remain competitive.

The Galetta Juices lightweight team will be looking for another strong performance against the Ivy League's top teams. The Quakers have shown that they are capable of challenging the best in the league and will be looking to continue this success in the future.

By David Hyman with Mark Hyman

As the Penn-Penn State rivalry continues, the teams are looking to take their game to the next level. Both teams have had their share of success against each other in the past, but this year's match will be a true test of their respective abilities.

The Quakers are looking to build on their recent success against the Penn State Nittany Lions. They have a strong nucleus of returning athletes, including senior Mike Morris and junior Matt Miller.

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The Fightin' Twenty-Seventh

By Carol Hutchinson

The Fightin' Twenty-Seventh is now deeply involved in the recall of the 27th Ward, which includes the University City area, as a militant, independent of the Rizzo political machine, and proud of it.

Until the kind of area most of the people in it would like to forget exists. Rick Reiman, a 27th Ward committee member and Pennsylvania student said: "People around here just aren't with Frank Rizzo."

That was why the area has proved to be extremely receptive to the efforts of the recall committee. The ward, dominated by a black and Hispano population, decisively voted against Rizzo in the November election and now is mostly in support of the recall, according to Ron Green, another student and committee chairman involved in the effort.

It is relatively easy to get people to sign in the area. 27th Ward Democrat leader Mary Goldstein said:

"She said she believes the ward actually demands a concerted effort. Our constituents here are opposed to Rizzo. They would recall if we didn't provide the petitions."

Cont'd on page 7.
CORRESPONDENCE

The following letter is in response to film editor Daniel Akst's review of Une Partie de Plaisir.

Dear Mr. Akst,

In response to your attempt at reviewing Une Partie by Chabrol, [34th Street, September 16] I would first like to mention that it is my understanding that you are not bound by any legal document to critique something which you most obviously know nothing about—namely foreign films.

First, Esther was not married to Phillipe but just his lover. Thus, he did not have to save a marriage that never existed.

Second, Why is the plot “a feeble excuse” to create this genius of a movie? It does portray life and does so in an inner comprehension. The vagueness which you comment upon is purely a result of your inability to see beyond your personal background.

Fourth. You are again erroneous in asuming Esther’s submissiveness until Phillipe becomes physically oppressive. If you watch closely, instead of sleeping or possibly “making-out in the backrow”, then you would have noticed a subtle progression in Esther’s behavior towards liberation prior to the point in which you see it.

Fifth. Rather than the movie being intellectually flimsy, it is even more correct to note that you are intellectually flimsy.

Finally, I will no longer waste my time commenting on your poor choice of movies to review (poor as it makes you look like a fool); and instead, I will recommend that you limit your critiques to movies such as Benji.

Regrettfully,

Deborah Baskin
Graduate Fellow
Dept. of Sociology

PHILADELPHIA

Does Philadelphia
Have Room
for Another
Audio Center?

Yes. A place that sells only top-of-the-line components and tests each one completely and safely, to make sure it lives up to the manufacturer's specifications and yours. A place that delivers and sets up your equipment. A place that publishes newsletters of the latest developments in audio electronics. A place that lets you listen to components in an environment as close to your living room's as possible. In short, Philadelphia does not have a David Mann. Ltd. Audio Center at the moment. But make room, Philadelphia, because...

34th Street Magazine is a supplement to the Daily Pennsylvanian published Thursdays at Philadelphia, Pa., during the fall and spring semesters, except during vacations. Written, edited and published by student volunteers. The opinions expressed are those of the editorial staff and do not necessarily represent the editorial position of 34th Street Magazine.

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Barbara Friedman art
Gordy Schonfeld music

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TABLE OF CONTENTS

FEATURES
The Fightin’ Twenty-Seventh page 1

“You Have to Be Skeptical” page 3

REVIEWS
FILM
Shop on Main Street
Some Sex, No Smiles

THEATRE
Reviving the Rags

ARCHITECTURE
Palladio on Parade

MUSIC
Smaller Than Both of Them
Spinners Weave Same Old Pattern

SCRAPPLE
page 6

THE GUIDE
page 8
"You Have To Be Skeptical"

Pulitzer Prize-winning Inquirer cartoonist Tony Auth talks about his "lonely craft."

By Fred Schneyer

The Philadelphia Inquirer cartoonist Tony Auth leaned back in his chair and laughed a naughty laugh. "Some people are really bothered by irreverence," he said. "The world is full of people who will make fun of the President, the FBI and the CIA."

After only five years of drawing for a professional paper, Auth can afford to take irreverent pokes at much-loved institutions. At the ripe young age of 34, he has joined the ranks of such well-respected cartoonists as Herblock, Olliphant and MacNelly and has a Pulitzer Prize already under his belt.

Auth who is seen not only in the Inquirer but in 63 other papers both here and abroad, is known for his biting wit and his ability to make powerful political or social statement in a simple one frame cartoon. His sixth floor office in the Inquirer's center city building is surprisingly small but it is immediately obvious from the wall decorations which occupies what Auth calls "my closet." Past Auth glories, including a drawing done during Watergate featuring the White House with a tape mechanism on top, line the walls, along with various pictures and magazine covers which caught his eye.

A typical day in the life of the award-winning cartoonist starts before many people are even out of bed. "On an ordinary day, I'll come in not knowing what I'm going to do," Auth relates. "I usually have a few ideas from the previous day that I can work on."

Starting sometime before 8:00 a.m., Auth reads the Inquirer, New York Times and Washington Post to catch up on the latest news. Ideas for his cartoons often come from these daily perusals through the media "heavies."

He explained that news articles very often can be turned into effective cartoons. "Some things lend themselves to a more visual approach," Auth said. "Others are more verbal. But there aren't really any rules, it's whatever you can think of."

If he is struck by a particular article or decides on a new way to draw an idea from the previous day, Auth turns to his drawing board and sketches a series of 'roughs.' These preliminary sketches are designed not only to give the cartoonist a chance to judge the drawing's effectiveness but to allow editorial page editor Creed Black to choose a cartoon for the next day's paper.

Whatever he decides to do, Auth is supposed to have several rough sketches ready for a 9:30 meeting of the Inquirer editorial board. According to Auth's contract, he has sole control over the design and content of his cartoons and if Black doesn't like a particular drawing he can only reject it out of hand and not require that it be redrawn.

Once he knows which cartoon is running the following day, Auth returns to his office and prepares his final copy that is sent out to the 63 papers which buy his cartoon from the Washington Post Writers Group-a syndication service. He explained that each of his syndicate clients is guaranteed at least three cartoons of national interest each week.

An Akron, Ohio native, Auth graduated from UCLA with a degree in medical illustration, and landed his first job with a large teaching hospital outside of Los Angeles. With the start of the Vietnam War, however, Auth became convinced that he couldn't make much of an impact on the nation's social problems by drawing the internal structure of the liver. An underground paper in Los Angeles asked Auth if he would draw cartoons and he eagerly accepted. "After a year, I was really turned on and knew I wanted to do it for a living," Auth recalled.

He was introduced to a representative of the Newsday Syndicate who agreed to tell professional editors around the country of Auth's talents. "He told me I had to join a real paper," Auth said with a chuckle. "He said they have to make me legitimate."

After several years of drawing, Auth finally heard that the Inquirer was interested in talking with him. And after attending a week of editorial meetings, returning to Los Angeles to await word, Auth found out he finally made the big time.

Auth had been drawing political cartoons for some time and had become much more radical than he had been during his stint as a medical illustrator. "I don't like a particular drawing he can only reject it out of hand and not require that it be redrawn."

Auth said. "I wasn't going to give anybody any false impressions. I don't want to be anybody else's fool to show ideas artifically."

He did get the Inquirer job and was given complete freedom except for two stipulations. The paper had the right to publish the Auth cartoons before any of Auth's syndicate clients and that Creed Black had veto power-the privilege of picking and choosing over a range of Auth cartoons.

While relating the history of his rise to fame in the satirical world of political cartooning, Auth was constantly on the move. His conversations are frequently punctuated with smiles and boyish laughter and he uses a great deal of hand movement to emphasize what he is saying.

Auth acts like he truly enjoys the role of the satirist and has clearly defined notions of what that role should be. "The role of the satirist is to stand back and remind people that you have to be skeptical and keep watching...and laughing," he added after a pause.

According to the cartoonist, he is only really proud of a few of his cartoons which he feels are effective and have the needed "twist" which makes a cartoon powerful and not simply adequate. "The best cartoons are the ones that can cut through some sort of fog and spotlight an essential truth," Auth said.

He stated that he and the other major political cartoonists keep in contact, often exchanging ideas for cartoons and sometimes even critiques. "We all admire each other a lot and respect each other's work." Auth said. "But it is still a lonely craft."

The most prominent wall-hanging in Auth's office—which peers ominously over his shoulder as he works at his desk—is a large black and white photo of the members of the House Un-American Activities committee. Richard Nixon's claim to fame. Dressed in the long, heavy overcoats popular in the 1950's, the committee members look exactly like hit men in the mob.

Auth points it with pride, 'Isn't it great,' he exclaims. 'I love it!' He throws back his head and laughs.
Some Sex, No Smiles

By Steven A. Marquez

If the ad for Sex With A Smile, starring Marty Feldman, suggest to you the Mel Brooks madness of Young Frankenstein or Blazing Saddles, then you've been had. In reality Sex With A Smile bears closer resemblance to the recent rock-bottom dogs by Brooks or Brox. Believe me, the preview of the Japanese Bionic Man movie were more worthy of the $3.50 admission.

First of all, let me make a few clarifications. Sex With A Smile is not one full-length film; and as for Marty Feldman, he is only on screen for a few minutes. And when it comes to Slovakia and Tono, the warm-hearted, simple-minded carpenter the film centers on, we get a glimpse of the war not through its battles, not through its campaigns, but through its effects on the human being. Through its emphasis on the heart-rending dilemma of this one good-natured peasant; the film war is stripped of all glamour, of all dignity of all meaning, and in a most

The sketch in which Feldman appears is entitled "The Bodyguard." He appears throughout in his usual pop-eyed manner as a soap-and-carrot-eating bodyguard for a rich young heiress who is always getting kidnapped. Feldman is rather overzealous in his work, even accompanying the girl to the bath (here his eyes are almost in 3-D).

Most of the sketch is not sex though, but comedy somewhat resembling late Three Stooges, the climax coming when a kidnapper cements Feldman inside a statue, thinking him dead. Feldman escapes using a well-placed buzzsaw and covered with white dust confronts the kidnapper. "Are you a ghost come to haunt me?" he asks. "Ghost my ass!" says Feldman. All the sublity of a Times Square peep show. While there is not that much nudity, the film does consist of a lot of grabbing and sweating. The sketch in which Feldman appears is entitled "The Bodyguard." He appears throughout in his usual pop-eyed manner as a soap-and-carrot-eating bodyguard for a rich young heiress who is always getting kidnapped. Feldman is rather overzealous in his work, even accompanying the girl to the bath (here his eyes are almost in 3-D). But war, given enough time, lets none elude its misery. And when it comes to Slovakia and Tono, the warm-hearted, simple-minded carpenter the film centers on, we get a glimpse of the war not through its battles, not through its campaigns, but through its effects on the human being. Through its emphasis on the heart-rending dilemma of this one good-natured peasant; the film war is stripped of all glamour, of all dignity of all meaning, and in a most

FILM

Shop on Main Street

By Peter Grant

It was in 1918 that Hitler's troops stormed into Czechoslovakia in the wake of the Munich agreement. But for the small town in Slovakia in which The Shop on Main Street is set, it was not until 1942 that the tentacles of war swept around it.

Until that time life proceeded as it probably had the past 100 years of Slovakia's peasant existence. But in the town's inhabitants paraded back and forth through the streets. The bargaining continued in its frenzied fashion. Tony Brikto, in the film's opening scene, pulls his cart home after witnessing a trainload of armour on its way to the eastern front and tells his wife, "Do you know how many ships the Germans have sunk? Or was it the British?"

But war, given enough time, lets none elude its misery. And when it comes to Slovakia and Tono, the warm-hearted, simple-minded carpenter the film centers on, we get a glimpse of the war not through its battles, not through its campaigns, but through its effects on the human being. Through its emphasis on the heart-rending dilemma of this one good-natured peasant; the film war is stripped of all glamour, of all dignity of all meaning, and in a most

Some Sex, No Smiles

By Steven A. Marquez

If the ad for Sex With A Smile, starring Marty Feldman, suggest to you the Mel Brooks madness of Young Frankenstein or Blazing Saddles, then you've been had. In reality Sex With A Smile bears closer resemblance to the recent rock-bottom dogs by Brooks or Brox. Believe me, the preview of the Japanese Bionic Man movie were more worthy of the $3.50 admission.

First of all, let me make a few clarifications. Sex With A Smile is not one full-length film; and as for Marty Feldman, he is only on screen for about fifteen minutes. Moreover, the film was made in Italy, and it is badly dubbed.

The movie is actually a set of five shorts in a format similar to the TV show Love American Style, supposedly showing the funny side of sex. Most of the jokes in the film are pretty idiotic and the film's all-around attitude about sex has

reviving the rags

by david share

pass the word. the ragtime piano player, once thought to have gone the way of prohibition and rumble seats, is making a comeback. in scott joplin and friends, which had its second opening last week at grendel's lair, pianist don kawash and two co-stars dazzle the audience with turn-of-the-century skits, stories, and good-ol'-time ragtime. it is a performance that satisfies the nostalgic yearnings of all ages.

co-star gordon stanley is excellent in the two-man, one-woman show. his smooth, deep voice, and infectious joie de vivre blends beautifully to produce a well-polished performance. stanley easily plays many roles, from an irish bartender befuddled by the death throes of pre-industrial america, to a well-groomed suitor impishly watching his lady slowly lift her long dress to seductively (and uproariously) show off her sexy ankles.

karen saillant, a recent addition to the previously all-male show, seems better suited to her true vocation, opera, than to turn-of-the-century music. like "alexander's ragtime band" and "a bicycle built for two," her acting ability and charming gay-nineties appearance, however, overshadow her slightly miscast voice.

but it is kawash, the former temple faculty member turned piano player, who steals the show. though the only easily-recognized joplin tunes in the show are "maple leaf rag" and "pineapple rag," kawash plays all of the rags with heart and soul. once regarded by joplin as the black man's classical music, ragtime comes to life on stage—conjuring up images of the bars and cathouses joplin first played in before ragtime became a craze.

originated by kawash and early co-star fred jakes in germantown's cosmic kitchen almost two years ago, scott joplin and friends seems to have found a home at grendel's lair after intermediate stops at the painted bride, the main point, and the foxhole cafe.

so gather up the crowd in your horse and buggy and take a ride down yonder a little ways to grendel's lair after home at grendel's lair after intermediate stops at the painted bride, the main point, and the foxhole cafe. so gather up the crowd in your horse and buggy and take a ride down yonder a little ways to grendel's lair after intermediate stops at the painted bride, the main point, and the foxhole cafe. so gather up the crowd in your horse and buggy and take a ride down yonder a little ways to grendel's lair after intermediate stops at the painted bride, the main point, and the foxhole cafe.
ARCHITECTURE

Palladio on Parade

By Brian T. Watson

Frederick Doveton Nichols calls him, "the most influential single architect who ever lived." Rudolph Wittkower honors him as, "the last of the great humanist architects."

They are speaking not of Frank Lloyd Wright, LeCorbusier, or another name more familiar to us, but of Andrea Palladio, a sixteenth-century architect whose ideas and buildings are being paid tribute now at an exhibition at the First Bank of the United States here in Philadelphia.

Opened September 14 and running daily through October 22, the exhibit features detailed wooden models, photos, plans, sections, elevations, and text on samples of Palladio's works. The models, one thirty-third life-size, were built by Italian cabinet-makers in 1973, and are touring the United States as a Bicentennial gift, courtesy of the Italian government. They were shown in Vicenza, Italy, Vienna, Paris, and London before being exhibited this summer at the University of Virginia and the Corcoran Gallery in Washington, D.C. They will travel to the Peabody Museum in Boston and the West Coast before being returned to Italy.

The exhibit is revealing of how one man embraced, and in turn reinforced, a whole school of thought and way of building. A product of the Renaissance dedication toward classical studies, Palladio was preoccupied with the remains of antiquity they were his inspiration. Reading greatness and virtue into the symmetry, proportionate relationships, and clarity of the very ordered architecture of the Romans, he labored to give his work the same qualities. The result was scholarly, dignified, and perhaps dogmatic, but above all, it was comprehensible. Palladio was conscientious; good architecture was a moral obligation.

Whether or not one agrees with the superlatives of Professors Nichols and Wittkower above, Palladio was undeniably a master of his craft. His influence is felt in modern architecture. Modern architecture is a product of the Renaissance, and acts the foil for the exhibition. Whether or not one agrees with the superlatives of Professors Nichols and Wittkower above, Palladio was undeniably a master of his craft. His influence is felt in modern architecture. Modern architecture is a product of the Renaissance, and acts the foil for the exhibition. Whether or not one agrees with the superlatives of Professors Nichols and Wittkower above, Palladio was undeniably a master of his craft. His influence is felt in modern architecture. Modern architecture is a product of the Renaissance, and acts the foil for the exhibition. Whether or not one agrees with the superlatives of Professors Nichols and Wittkower above, Palladio was undeniably a master of his craft. His influence is felt in modern architecture. Modern architecture is a product of the Renaissance, and acts the foil for the exhibition. Whether or not one agrees with the superlatives of Professors Nichols and Wittkower above, Palladio was undeniably a master of his craft. His influence is felt in modern architecture. Modern architecture is a product of the Renaissance, and acts the foil for the exhibition. Whether or not one agrees with the superlatives of Professors Nichols and Wittkower above, Palladio was undeniably a master of his craft.

ARCHITECTURE

Palladio on Parade

By Brian T. Watson

Smaller Than Both of Them

By Madonna Archer

Bigger Than Both of Us

Daryl Hall and John Oates

RCA APL 1467

Artistic relevance may provide personal fulfillment but commercial success is much more profitable. So goes the saga of Daryl Hall and John Oates, two local boys finally making good after years of hit-bound obscurity. Bigger Than Both of Us, their latest and already biggest selling LP, is so full of hit songs they won't have to make another album for at least a year.

Yet Hall and Oates weren't always so commercially oriented. There were the days of folk and Philly soul on their Whole Oats album, the days of the funkier, pop-flavored sound of War Babies.

As the electronic element has been added to their act, Daryl Hall and John Oates have continued to walk the line between the pop world's soft and their own harder, more blues-oriented side. The album reflects this two-sided appeal.

Happiness Is Being With The Spinners

Atlantic SD 18181

Happiness Is Being With The Spinners is an album which finds the five-member soul group from the streets of Detroit in much the same predicament as on their previous two albums—lack of a fresh sound. Nearly every song sounds strangely the same. Each starts off with a small instrumental and leads into similar-sounding vocal combinations, making for a fairly boring time for anyone concerned. This is the type of an album to put on just before going to sleep, because it should induce drowsiness with almost no trouble whatsoever.

A large share of the problem could very well be explained by the production work of Thom Bell. Bell has produced each of the four previous Spinners albums on Atlantic and has been the guiding light behind such masterpieces as "Could It Be I'm Falling In Love," "Mighty Love," and "Games People Play" but this latest album is clearly the low water mark in Bell's association with the group. Perhaps it is time for the group to find a new producer.

The major difficulty, though, is really found in the lack of quality material. And here is where the spinners have always been a group which conveyed a strong feeling of participation and involvement, but on Happiness, they give a powerful impression of sluggishness. The old sense of energy just doesn't seem to be there.

Of the eight songs found here, there are only two or three which bear mentioning. "Four Hands In The Fire" is probably the best in that it does not suffer from overproduction. The instrumentation is in the background, where it should be, and the Spinners are given the opportunity to do what they do best—sing.

Abandoned Luncheonette, and the days of the Todd Rundgren-dominated, synthesized rock on War Babies.

Even the album that gave them their hit "Sara Smile" contained a blend of all their past influences, but one new element, slow disco, put them over the top. With their latest release, Hall and Oates, once a duo capable of working in almost any musical mode and always interested in broadening their horizons, have apparently deserted a great part of their artistically relevant past for a world of hit records and commercial success.

Daryl Hall and John Oates' greatest asset has [Continued on page 7]
Scrapple

Wild Goose Chase

Looking for something to give a little class to your bedroom? Well, I’m busy tonight, but I’ve got another suggestion.

The Brass Goose, at 261 S. 20th St. in center city, specializes in brass beds. Whether you’re after single, double, king, or queen size, four-post or canopy, the Brass Goose should be able to satisfy your whims.

But why brass beds? “They’re all the rage now,” store manager Nini Ohana stated. “I guess people get tired of their wooden beds (was that a pun, Nini?) and just trade them in for the brass ones.”

Owner Gloria Leibovitz must have realized this trend towards brass when she opened the Goose three years ago. The small shop also features a variety of other “elderly things” (as the storefront sign refers to the Goose’s merchandise)—beautiful stained glass lamps (“all new, all handmade and handset,” according to Nini), solid oak bureaus, mahogany Cheval mirror, a brass samovar (“used by the Russians to boil water for tea”), an oak ice chest (“this would make a great liquor cabinet”)—the list goes on.

But the beds dominate the store. A choice of styles—Victorian or Edwardian, antique or new—is available, and all the brass is solid, not the cheaper brass plate found in department stores. “People spend $100 less, buy a brass plated bed, and find their sheets turning green about a year later,” Nini related.

Speaking of money...brass beds don’t come cheap. The average bed, with headboard and footboard, runs $650 to $700, the antique beds about $100 higher. But these are “the lowest prices in the city,” Nini claimed.

Oh well. Tell Dad if you’re interested. Or if you’re in the area, stop in and look around. The Goose deserves a gander.

The Brass Goose, 261 S. 20th St., Ki 5-1155 Open Mon-Sat 10-6, Wed 10-5.

Golden Oldies

Do you know where the oldest record store in the country is located? Of course it’s here in Philly, namely the H. Royer Smith Record Store at 2019 Walnut St.

From looking at the front of the store one can see only a small part of the selection of over 100,000 different records. Although 90 percent of the records are classical, Royer Smith Co. also carries modern instrumental, older easy listening, ethnic, and foreign music.

Mr. Smith proudly brags on probably having the largest selection of records in the country. Because of this selection, Royer Smith Co. does a booming mail order business nationwide and in several foreign countries. Also enhancing its reputation is “The New Records.”

This record review, published by Royer Smith Co., is the oldest in the country and the second oldest in the world.

“Having the records a person wants or being able to get them quickly” is Mr. Smith’s motto. With its 90,000 classical records, Royer Smith has become the country’s supply house for hard-to-get records. Smith’s reputation attracts such famous people as Eugene Ormandy and Erem Zimbalist, Jr.

Royer Smith Music Store was founded in or before 1907 (the exact date is not known) by Joseph Drew as Drew’s Music Store. After Drew’s death, his widow sold the store to Royer Smith, Sr. in 1919. The senior Royer Smith remained as president of the company until 1955 when his son took over the business. After 65 years in their old location at 10th and Walnut, urban renewal forced the company to move to its present location.


September 30, 1976

The Book
All America
Is Talking About

What’s old in new books? Try paging through The Great American Cliche by Lawrence Paros and find out. The book is an artistic treatment of our national experience, replete with photographs and composed entirely of those old familiar sayings we’ve all come to know, if not love.

In less than 200 pages, the author manages to include a large array of topics, with everything from sports to the dating game to politics. A large segment of the population also finds its way into the book’s photographs, not to mention such celebrities as Shirley Temple, Smokey the Bear, and Richard M. Nixon.

It may seem that with such a broad scope of material, this book would be difficult to organize. Yet the author divides it neatly and cleverly into fourteen chronologically ordered parts. He starts out in chapter one with “America’s childhood”, and incorporates such sections as those entitled “America comes of age.”

“America works and succeeds (Parts 1 and 2)” and “Station Identification.”

In doing so, he moves through a huge amount of our country’s history. Since every hackneyed phrase echoes a way of life uniquely American, the book is overflowing with nostalgia. We can all enjoy the book because we can all relate to its contents.

But The Great American Cliche goes beyond our heritage. In the final chapter, entitled “Whither America?”, Paros dares to go a step further and explore the question of the nation’s future. Thus his book has a relevant message, showing not only where we’ve been, but commenting as well on where we’re going. It is, so to speak, a work of art as tasteful as apple pie.

—Larry Frohman

—Susan Comer

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—Larry Frohman

—Susan Comer
Fightin' Twenty-Seventh

[Continued from page 1]

The 27th Ward unquestionably did a brisk recall business. Goldman even remembers one recall worker who solicited his watch while collecting signatures. "If he didn't get at least one signature a minute he moved on to another place," she remarked.

University students in particular have openly expressed their anti-Rizzo sentiments. "The people here on campus tend to be ideological and don't think of the pragmatic consequences of the recall campaign," the mayor has no influence here," Dunham said.

The same generalization is not applicable to other members of the community. Recall workers say that unmistakable apprehensions of retaliation were expressed by many citizens who considered signing the recall petitions.

"People who worked for the city because they didn't want to lose their jobs," Menahem Prywes, another student who worked on the campaign, said. "I tried to reassure them that if the recall failed, we would burn the petitions so no record would exist. I think Rizzo intimidates a lot of people."

"People were afraid their taxes would be raised or that Licensure and Inspections would come into their shops. They actually feared anything the city could do," Dunham added. "But that's why we want to get rid of Rizzo--because he would do these things."

Goldman agreed that fear was a major element pervading the recall campaign. "Not too many people want a question on the issue. People feel either love, strong dislike, or fear for Rizzo."

Goldman said she has never met Rizzo. "He's never approached me or tried to scare me personally. But people like (recall chairman) Shelly Yanoff have been threatened, they've had dreadful letters. It's absolutely nauseating and blatantly dishonest."

Shop on Main Street

[Continued from page 4]

Tono of whether to hide the woman and endanger himself or turn her in. We see the man trampled by the impossibility of his situation as he desperately tries to communicate what is happening to the helpless woman as the loud-roller, but the others have that all-too-

Spiners

[Continued from page 5]

expressively. "Wake Up Susan" is the last song on the album, and this is the one piece which best displays the old power of the group. One can finally feel the infectious spirit which is the Spinners' trademark. It's a pity that one has to wait until the LP's end to find a truly-solid song. Hopefully the mediocrity of Happiness is something that can be ameliorated on future albums. The Spinners have given a lot of joy to a large number of people with their past songs, and the belief here is that all that is needed are some good songs with which to work.

Happiness might be found in being with the Spinners but for one piece as far as the Spinners are concerned is listening to their first and second Atlantic albums. Since those, they have come up with nothing equivalent and that's said, because their natural talents are far from exhausted.

Prywes said many of the students on Locust Walk who signed the petition "expressed violent opinions and said things like, 'Rizzo's a Fascist.'" Students here aren't afraid of the mayor," Dunham added. "After all, what can he do, recall the Mayor's Scholarships?"

Dunham said the campus Young Republicans and Young Democrats have worked together for the recall movement, "much in the same way that Charles Bowser's and Yanoff's people have."

Dunham said that internal disagreements within the groups "never interfered with the ultimate goal."

"The recall movement made strange bedfellows," Dunham said, referring to the recall movement partied held at the Hilton Hotel in June when the signature period ended. "All the liberal politicians were getting together and celebrating--people who had hated each other were embracing."

Dunham pointed to the current surge of voter registration as a direct result of the significance of the recall movement. "People are registering to vote against Rizzo, not to vote for Jimmy Carter," he said.

However, numerous sections of the city do not receive all recall petitioeners with the enthusiasm of the 27th Ward. One student, Patrick Starr, experienced the frustration of soliciting signatures in Southwest Philadelphia.

"I felt embarrassed carrying Recall Rizzo literature in Rizzo territory," Starr said. "Rizzo's most fervent support comes from South Philadelphia."

Starr said he stood in front of a large discount store whose owner 'wouldn't let us stand on the property itself. He was afraid of being associated with us.'

"I met a lot of people who were afraid to sign the petitions so I'd tell them that if they were afraid of retaliation that was all the more reason to sign."

Starr also solicited in Center City, where he said "people would shout obscenities out the windows of cars when they heard what we were doing."

"One man yelled at us that we belonged on the Main Line, as if he thought we were some upper class Republican sort. I just told him I lived in Philadelphia too.

"But most people were cooperative and were happy to sign. I remember one man said he had judged for the fifth time and he thought it was just great. I didn't even cross it out."

Prywes was one of the ninety recall petitioners randomly subpoenaed by the city commissioners. "All ninety of us refused to go," he said. An additional irony occurred when the city employee delivering Prywes' subpoena could not locate his house. "He had to call me and ask for directions. I gave him to a renter."

Dunham, who was also subpoenaed, said he felt the selection was "not completely random. The commissioners saw we had a lot of signatures and that we were strong people and they figured it would be easier to harass us. But we were better organized than they were."

Several petitioners predicted that even more people will vote against Rizzo in the election than signed the petitions because of the frequent fear or hesitation which kept some citizens from signing.

"The letters in the newspapers are so amusing--they talk as if we're some tiny faction. But 150,000 names is no small faction," Starr said.

Goldman noted that the 27th Ward voted twenty-four to one against Rizzo in favor of Bowser in the November election. Bowser received 3200 votes as compared to Rizzo's 836, while Thomas Foglietta came in third with 585 votes.

Rizzo's tax tactics were frequently condemned by the recall workers. "He played fancy footwork with the facts," Goldman said, "but if the city commissioners are square with the voters, they would be easier to harass us. But we were better organized than they were."

"At the beginning people were reluctant to sign but after a while they weren't. I don't really think the city's that bad off. It's going to be a tight race."

Hall & Oates

[Continued from page 5]

always been their incredible vocal harmonies. It seems a shame to waste such beautiful voices on the formulized, artistically-sterile disco form that has done so much damage to American music."

Hall's vocals are upfront where they belong, and "Kerry," "Rich Girl," "Crazy Eyes" and "Room to Breathe" are four songs bound for every top forty radio station's play list. "Room to Breathe" is a rock and roller, but the others have that all-too-familiar disco-dance sound. Yet this isn't a totally worthless album. There are a few diversions that keep old Hall and Oates fans hopeful that better things will follow. "Falling" is perhaps the best song on this record. Hall's vocals are upfront where they belong, and there's a nice twang in the melody. The background along with a subtle synthesizer. "London, Luck and Love" offers a nice change of pace with its acoustic guitar. "Do What You Want, Be What You Are" is a better "Rich Girl."

There's an unmistakable Diamond Dogs - Young Americans era Bowie influence obvious in the two remaining songs, "You'll Never Learn" and "Back Together Again."

Daryl Hall and John Oates are responsible for penning all the sweet lyric love songs and danceable, forever hummable melodies on this disc. Stephen Dees is partially to blame for "Kerry" and Sara Allen helped out on two other tracks. In addition to vocals, Hall plays some keyboards, mandola and synthesizer while Oates contributes guitar and harmonica.

This album isn't worthy of the Hall and Oates we've seen in the past. Let's just hope Bigger Than Both of Us isn't the shape of all things to come.
Norton Fight Film
15th and Chestnut
LO 9-4040
Budco Goldman Twins

Robertson meets a woman who revisitation of the Hitchcock Genevieve Bujold star in this Palma. Cliff Robertson and 3701 Chestnut St.

program of works by Berlioz, 13th and Norris Sts. 787-7476

Tomlinson Theater
Stair Hall.

Renaissance music will be its filth annual concert series 1529 Chestnut

LO 8-0928

923-5559

500 South St

Innocents, an adaptation of BMLg

1114 Walnut St.

of the Screw.

With lose Ferrer anguish of a Rag. concerning the Rag conundrum. 3680 Walnut St.

Annenberg Center

Scott Joplin and Friends,

Josephine Baker starring in this genuinely silent film stars in this关于 an attempt to make a silent film. Dom DeLuise and Marty Feldman also star.

Eric III on the Campus

40th and Locust

382-0296

Eric I: Silent Movie, Mel Brooks' latest. Director Brooks in this genuinely silent film about an attempt to make a silent film. Dom DeLuise and Marty Feldman also star.

Bicentennial exhibition featuring 90 artist-illustrators. Some of America's greatest illustrators are represented. Pennsylvania Academy of Fine Arts

Pearl House Gallery

1811 Chestnut St.

"Symbols of Peace: William Penn's Treaty with the Indians."

The Print Club

1614 Latimer St.


The University Museum

33rd and Spruce Sts. EV6-7400

Through December: "North American Indians." This exhibit includes rare artifacts and photos by Edward S. Curtis. Open Tues.-Sat., 10-5; Sun. 1-5.

Brandywine River Museum

Chadds Ford, Pa. 388-7601

Through Nov. 21: A

complete with a new cast, captures the aura of ragtime until October 17. See review inside.

Players and Plays

1714 Delancy St. PE 5-0630

Move Over, Mrs. Markham, supposedly a hit on the London stage, starts on Wednesday. There's no critical data on this one yet, so let the play goer beware.

New Locust Theatre

Broad and Locust Sts. PE 5-5074

The magnificent Julie Harris opens in The Belle of Amherst on October 11. This is a one-woman show based on the life of the illustrious Emily Dickinson, and it should be fantastic. Special student discounts for the first four evening performances: a dollar off on all tickets.

Shubert Theatre

2505 Broad St. 735-4768

Raisin, the musical inspired by Lorraine Hansberry's classic A Raisin in the Sun closes October 3. There's too little time left to see this excellent production featuring the impressive Virginia Capers.

Philadelphia College of Art

Broad and Pine Sts. 546-0454

"PCA is sponsoring a homecoming for Alexander Calder—world-renowned creator of the mobile. Calder will be arriving in Philadelphia on Oct. 5. He will be meeting with students at PCA. For schedule call the number above.

Moore College of Art

20th and Race Sts. LO 8-4515

Oct. 1 through Nov. 12: "John Sloan/Robert Henri: Their Philadelphia Years.", Sloan and Henri together with the rest of the "Philadelphia Eight" were the cornerstones of contemporary American realism. The exhibit includes 40 paintings and a number of photo murals, drawings, watercolors and prints.

Philadelphia Museum of Art

26th and The Parkway 732-3370

The Philadelphia Singers opens its fifth annual concert series tomorrow at the Art Museum at 8. A sound spectacular of Venetian Renaissance music will be performed in the Museum's Great Stair Hall.

Tomlinson Theater

13th and Norris Sts. 787-7476

The Temple University Symphony Orchestra will play a program of works by Berlioz, Brahms, and Ulysses Kay at 7:30 tomorrow.

International House

701 Chestnut St. 787-7476

[Temple News Bureau]

Undaunted, the Temple University Symphony Orchestra will continue its massive program of public exposure with a West Philly show on Sunday afternoon at 2.

Brandywine River Museum

Route 1, West of Route 100 Chadds Ford, Pa. 388-7601

The Brandywine Concert Series opens its season at 8 with the renowned Philharmonic Quartet.

Academy of Music

1420 Locust Street

893-1914

Night through Saturday, as well as next Tuesday, Eugene Ormandy and the Philadelphia Orchestra will be joined by guest piano soloist Eugene Istomin in a program featuring works by Bales, Mozart, and Dvorak. In a musical change of pace, the Orchestra will perform tomorrow night at 8 (The Orchestra's performance tomorrow will be at 2 PM).

Holiday Pines Campground

U.S. Rt. 40 and Festiville Road Indian Springs, MD (703) 450-4845, 521-6431

Robert Breithaupt, Doc & Merle Watson, Vassar Clements, Sea Level, Eric Weissburg & Deliverance, Byron Berlin & Sundance, and many others. The show will go on, rain or shine.

Biju Cafe

1409 Lombard St. 735-4444

Singer Al Jarreau appears tonight through Saturday, two shows each night. Also on the bill will be saxophonist David Sanborn, who leads his own band.

Christian Association

3601 Locust Walk EV 6-1530

Our very own C.A. will present "The Golden Voice of the Southwest," Bruce U. "Utah" Phillips, next Tuesday at 7:30 PM. Opening for Phillips will be singer Priscilla Herdman.

New Foxtale Cafe

3910 Locust Walk 386-8308

Khan Jamal Quartet, featuring jalal on vibes, Ted Daniels on trumpet, Joe Kearney on bass, Hakim Emmanuel on drums.

Temple University Stage Three

1619 Walnut St. 787-8393


Princeton Stage Project

3601 Locust Walk 382-0334

Don Kamin commences the four-week Second Annual Mime Festival on Thursday. The Wilma Project has changed its name and its policy; there is now an admission fee.