Panel Slams Don't Search By Security

By JOAN GREEN

Members of the right-wing National Endowment for the Arts, a major state and city political group, allegedly were denied entrance to the University for allegedly using a work permit to make changes to the Rice North storage area and sewer system.

The issue is related to the University's security policies and the possible violation of its housing regulations.

The University announced that it would not comment on the incident.

Democratic DA Candidate Rendell Discusses Writing, Bravery

By GARY BINDER

Democratic Pennsylvania Attorney General Robert P. Casey discussed police brutality, spraying clouds and other major issues at a Democratic primary debate in Philadelphia.

During the debate, Casey addressed the issue of police brutality and said that the police should be more accountable.

He also discussed the importance of writing in prison and the need for better funding for education.

Committee Investigating CILAs Will Examine Harvard Guidelines

By STEVE DREW

One of the key issues at the Harvard joint committee on administrative responsibility is the need to define limits on government agencies' actions.

The committee is expected to complete its work by the end of the month.

The joint committee was formed in response to a series of incidents involving the use of police brutality.

Faculty Allows Group to Examine University Structure

By ELIZABETH SANGER

The University released a draft report on university structure, which was prepared by a committee appointed by President Burt M. Rendell.

The report recommends changes to the University's governance structure, including the addition of a new board of trustees.

The report also offers suggestions for a new president of the University, including the need for a strong leader who can address the University's financial challenges.

Union Pickets Blamed For Employee Assaults

By RENEE JACOBS

Several University employees were allegedly assaulted by students, according to statements from the University.

One employee was allegedly hit with a baseball bat, while another was allegedly pushed.

The University said that it would not comment on the incident.

Union Solidarity on Campus Fades As U. Bargaining Power Grows

By STEVEN A. MARQUEZ

The University has been struggling to maintain its bargaining power with the University faculty association.

In an effort to improve its position, the University has begun to negotiate with the faculty association.

The University has offered to increase the faculty's salary, but the faculty association has countered with demands for a more significant increase.

In addition, the University has begun to explore the possibility of outsourcing certain services to save money.

In response, the faculty association has begun to form alliances with other unions and organizations to increase its bargaining power.

In recent years, the University has faced several labor disputes, including a strike by the University's housekeepers in 2016.

The University has also faced criticism for its handling of the incident, with some faculty members calling for a more transparent and accountable approach to labor negotiations.

However, the University has maintained that it is committed to maintaining a fair and just working environment for all employees.
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Victory in 1975 Strike Increases University Clout

(Continued from page 1)

campus strike. "Our whole relation with the unions was changing a bit," Robbins said. "I think both sides are becoming more realistic in the bargaining tables." But that was the beginning of the end. Robinson said that after 1975, "the University was really coming to grips with a deficit finance situation. Staff central control over salaries and benefits was coming."

When Robbins took over his job, he found a University with a "deficit situation. Stricter control over..." employees. "I think both sides are becoming more afraid of the unions but they know..." Robbins said. "If any union tried to close down the..." University, Robbins claimed. "But they get to their own people. They have no real..." Robbins claimed. "They can't..." Robbins said. "There can be more..." Robbins claimed. "But they get their own people. Their management..." Robbins said. "There can be more..." Robbins claimed. "There can be more..." Robbins claimed. "But they get their own people. Their management..."

"The future of campus unions is not..." Robbins said. "There can be more..." Robbins claimed. "But they get their own people. Their management..." Robbins said. "There can be more..." Robbins claimed. "But they get their own people. Their management..."

An Example Of A DP Graphics Typeset Resume

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A challenging financial position utilizing analytical and/or sales skills.

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education
WHARTON GRADUATE SCHOOL, UNIVERSITY OF PENNSYLVANIA
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Graduate studies integrate financial analysis and planning with management policy. Emphasis is on the development of personal management style, decision making, corporate financial planning, real estate finance, mergers and acquisition, financial statement analysis and control, advanced study projects in identifying potential investment candidates based on financial characteristics and onuaratoral and nonfinancial characteristics of businesses.

UNIVERSITY OF SOUTHERN CALIFORNIA
School of Science Degree, January 1976
Major in accounting; minor in economics. Dean's List every semester. GPA 3.75

relevant activities
Vice-President Wharton Marketing Club; organized student-faculty seminars, resulting in increased efficiency.

experience
Financial Control, Randi Redbird (corporate)
January 1976

Real Estate Development, Oct 1976-

Vice-President Wharton Marketing Club; organized student-faculty seminars, resulting in increased efficiency.

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Vice-President Wharton Marketing Club; organized student-faculty seminars, resulting in increased efficiency.

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Taking a Human Hand

By Bruce Greenberg

Impassioned writers have generated much heat, but little light, around the multifaceted issue of how action in progress at the University. The "market is a subtle class" that "the University" must "protect," one might say: "This is a noble endeavor in war," as the Young Socialist Alliance (YSA) have it. The administration has made some attempt to do this, its efforts "to make the necessary economy measures ready" have been well received. Nine days ago, the union sought a three-month extension "of the right to work," but the University had no economy measures ready, the union remained unresolved, major questions unresolved. In any contract negotiations, however, the press has a responsibility to "make a fatal mistake by theorizing about the 'press prints merely what the people want to be enlightened.'" The University's refusal to meet union representatives in any forum, "does not help students to resolve doubts in its favor." As economic matters progress, the University's "tactfulness" of late has been a topic of conversation in the Washington beat. The University's "caution" of late has been a topic of conversation in the Washington beat. The press, however, "made public or, more importantly, abused its power in any way not yet forgotten."

The Return of 'Sneaky-Peeky'

By Fred Schneyer

It has become a habit of late to cast aside the "big stories" in order to make a fatal mistake by theorizing about the "big stories." The University's "caution" of late has been a topic of conversation in the Washington beat. The University's "caution" of late has been a topic of conversation in the Washington beat. The press, however, "made public or, more importantly, abused its power in any way not yet forgotten."

An American Fancy for Sensational News

By Mark D. Selitzer

The Daily Pennsylvanian

The daily Pennsylvania's "Newspaper of American Life" is a student-run newspaper. It publishes news, features, editorials, and other content. The paper is known for its coverage of local news and events, as well as its reporting on national and international issues. The Daily Pennsylvanian is published five days a week, except during holidays and breaks. It is distributed to students, faculty, and staff on the University of Pennsylvania campus, as well as to alumni and friends of the University. The Daily Pennsylvanian is also available online through its website, where readers can access current and past issues. The Daily Pennsylvanian is an important source of news and information for the University community and beyond, providing a platform for voices from across the campus to be heard.
Truth About Affirmative Action

Anthony LaGuardi’s “Examining Affirmative Action” (DP, September 8) is all too typical of the dogmatic and self-righteous attitudes often demonstrated by extreme liberals in particular.

Affirmative Action programs would require intolerable and unreasonable acceptance, were it not that “the feet of a few intolerant reactionaries were trod upon.”

Whether or not mediocrity plans and cowboys in black and white hats! Who are these demons? What are their revelations?

Could it be the Appalachians white whittling a few posters who are actual followers of a snobbish black with a few red shoes?

Or is Mr. LaGuardi alluding to the black and white hats who could have put their noses into our shoes, but whose diplomas may be deprecatied in value because people will assume it was obtained through the use of “truth”?

Or perhaps it is the barbaric, 19th century liberal who continues to cry “more facts” and the “optimum” presupposing that the “optimum” require quotas to rise socially. It is a few intolerant reactionaries who claim that blacks are lazy, because blacks accept affirmative action programs, but “the feet of a few intolerant reactionaries were trod upon.”

It is LaGuardi who displays race prejudice, by asserting that blacks require quotas to rise socially. It is LaGuardi who displays bias of a few intolerant reactionaries were trod upon.”

As LaGuardi would have it, “more facts” wouldn’t mean that “the feet of a few intolerant reactionaries were trod upon.”

The opponents of affirmative action do not argue to the “way things were before,” but call upon the colleges to choose the best qualified potential lawyers and doctors if possible, even to the extent of taking into consideration the possible adverse effects of racial discrimination on a case by case basis.

I would like to respond to the letter by Charles A. Howard (September 30). The point of his letter seems to be that any form of affirmative action poster create an environment on campus demanding infeasible demands.

We would like to think that our poster have a large impact, but we really doubt that a few dozen posters on campus for a few days can manage to affect enough enough to create an environment on campus favoring affirmative action.

The frustration on this campus has been heightened by sponsoring these large parties open to the campus community. It is a great amount of time and effort put into planning these parties. Part of this frustration is the students who come to these parties.

The use of a “catchy” slogan for a party creates a minor issue. The publicizing these parties. Part of this frustration is the students who come to these parties.

We, as members of the Classical Archaeology Graduate Group, wish to express to our deep concern over the current labor dispute, and the manner in which they directly affect our ability to conduct research.

As you know, the Museum has already been subject to one robbery, and is now facing the possibility of another robbery, because of the chaos and the threat of violence.

The Museum employees, our study collections, are being adequately monitored by responsible personnel.

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We feel that the best solution to this problem, assuming that the current advertising for Fraternity Parties

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An Almost Perfect Person

COLLEEN DEWhurst
REX ROBBINS
GEORGE HEAR

An Almost Perfect Person is a love story for grown-ups, a comedy about politics and sex, about winning and losing, about one woman and two men. Judith Ross' rollicking comedy will star Colleen Dewhurst on Broadway. Dewhurst is the critically acclaim-
ed revival of WHO'S AFRAID OF VIRGINIA WOOLF? starring with Rex Robbins, who appeared last season in THE COMEDIANS and George Hear, who most recently appeared in Joseph Papp's Shakespeare Festival production of HAMLET. The play marks the directorial debut of actress Zoe Caldwell, who is remembered to all for her outstanding performance as the Prime Minister of England's SHIRLEY TEMPERAMENTS World premieres by Lynne Fernando. And its resplendent repertoire. In-
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First Woman Secretary

(Continued from page 1) "This is a marvelous time to be in women's education," Somerville said, "and an opportunity for women to demand a seat at the table." After two years at Simmons, Somerville did resistance work at Duke University and at Harvard in the "insurrections of education," specifically, history and philosophy.

"The foundations of education," Somerville said with enthusiasm. "The opportunities for women's education," Somerville said, "will be greatly increased in the next decade." She added that she remains as committed as ever to women's education, but she said that she feels that she has reached a point in her life where she wants to do other things.

McNamara and Somerville both agreed that the role of women's education should be expanded. McNamara said that she feels that women's education should be expanded "because it is a marvelous time to be in women's education." Somerville said that she feels that women's education should be expanded "because it is a marvelous time to be in women's education." McNamara and Somerville both agreed that the role of women's education should be expanded. McNamara said that she feels that women's education should be expanded "because it is a marvelous time to be in women's education." Somerville said that she feels that women's education should be expanded "because it is a marvelous time to be in women's education." McNamara and Somerville both agreed that the role of women's education should be expanded. McNamara said that she feels that women's education should be expanded "because it is a marvelous time to be in women's education." 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The daily Pennsylvania, Monday, October 6, 1977

Ex-Quaker finds coaching jobs a challenge.

By STUART MARON

There were as many ex-Quakers in the McMillan Cup eliminations as there were freshmen.

Two right-handed men in a left-handed league, the Penn football team was faced with an offensive designed specifically for their style of play. The effectiveness was experienced, and the Quakers' 3-3-5 record was improved to 2-3-3 as the season winds down.

"The season was a disappointment," said Cissie Collins, a former Penn player and current coach. "But we found a lot of people willing to give us the benefit of the doubt and that is a good feeling."

Collins, who was an All-American for Penn in 1974, said she was disappointed with the season. "I was hoping for a lot more," she said. "But we were just not as good as the other teams."

The season ended with a 20-14 loss to Temple in the final game of the season. "We were not ready for the game," said Collins. "We had some injuries and we were not able to practice as much as we would have liked."

Despite the loss, Collins said she was proud of the team. "They worked hard and they played their best," she said. "I am proud of the way they played."

Collins said she was looking forward to next year. "I am excited about next year," she said. "We have a lot of potential and we are ready to take the next step."
Klein's Fine Lines
See page 3

34th Street
The Magazine of The Daily Pennsylvanian

Lost in a Lost World
A Thought or Two

Drusie Menaker

Some contemplations-

This person I know has been kidnapped by the adults. They've dragged him off to suburbia and are holding him for ransom. His price is six lawn hoses and a pink flamingo. Plus a free flight to Plymouth Meeting Mall.

"Even my parents are more nippy than I am," he says. Do you know spatulas cost $3 each? You see, now he needs not only spatulas but bureaus, coffee tables, shower curtains and the crucial-but-often-overlooked hooks to go with them, paint remover, Spic and Span and doilies. In short, all the trappings of life that Woolworths and garage sales have to offer.

And a car. He fears, and with reason, that he will spend the rest of his life on one foot. And this is what we all have to look forward to? This is what we spend 16 or more years in a however dubious pursuit of a mind for? Apparently so.

And isn't there the slightest redeeming value to adulthood? Isn't there a certain amount of exuberance felt when starting out on one's own to conquer the world? Before you realize you can't? Apparently not.

"It's Hell," my friend says.

Another friend is also facing life crisis. She says she's undergoing "great moral dilemmas"—What should I do with my life? But apparently she's been clued in by my kidnapped friend.

Her decision? "Screw it."

And yet another person says he too has it all figured. First he's going to South America. Then he's going to law school.

Now, at this precipital stage in my moral formulations—when I desperately long for role models to show me the way to fame, glory and a job—I have to shed two long-time heroes.

First it was Lillian Hellman. As if that wasn't bad enough, and it was, now Liv Ullman has done it too.

All right, I can understand the need to spread the name and gather the money. But there are other things to advertise. Cars for example. They were good enough for Rex Harrison. Or tires. They were fine for Isaac Asimov. But furs. Mink. Killing helpless animals to adorn wealthy bodies. Not to keep them warm, mind you, but just for decoration. Not to feed them, but just to dress them.


And one of my pet causes. So now it's no more Scoundrel Times for me. And no more Changing either.

My faith in the heightened consciences of some of my male acquaintances has been greatly bolstered lately. They quickly figured out the following riddle:

A father and his child were riding in a car. There was a crash. The father was killed but the son was rushed barely alive to the emergency room. The surgeon took one look and exclaimed, "I can't operate on him. He's my son." How could this happen?

Now, do you know the answer?

But this faith was quickly shattered when this phenomenon was repeatedly observed:


Obvious conclusion: The pursuit ideology is not dead. Boy is only interested in the game. The girl herself means nothing;

What exactly was it that attracted him in the first place? And wasn't there after the boyfriend was revealed, I can only think of one thing. And there's more to life, and women, than that.
Troubadour in Los Angeles and the Cellar Door shows, records, concerts and ultimately, a following.

Robert Klein has paid his dues. First there were the testing grounds for being paid back because New York comedians are like improvisation and the Bitter End. Then came the cross country trips—to the Troubadour in Los Angeles and the Cellar Door in Washington D.C. There were the late night talk shows, records, concerts and ultimately, a following. "Robert Klein, still might not be a household word in Topeka, but it’s only a matter of time. At 35, the Bronx-bred, Alfred University alumnus is one of America’s premier comics.

"MOST COMEDIANS are the type of people who can make their friends laugh," Klein said Saturday before his sold-out Irvine Auditorium show. "It's easy to open up another thing to expand that into someone who can make everybody laugh especially for pay."

Robert Klein makes everybody laugh. He has to. That's what he gets paid for. It's his profession.

"I've done it so many times. It's my job. People say 'well gee it looks so hard', and I agree. Except that to me landing a 747 is hard.

"IT'S ME alone on the stage. I have to stand there, responsible for content and everything else. People paid money (to see me). And even if they didn't pay money, just showing up is a sign of faith in me, and I have an obligation to them. And that obligation is in my mind pretty assured of being paid back because as you might imagine, standing and dying in front of many people is a dreadful thing and that simply doesn't happen anymore."

Off stage Klein seems as relaxed and confident as he appears on stage. He talks freely and casually and moves from topic to topic in the same manner he performs his improvisation.

"THE FACT IS I am a funny person and a lot of times off stage I am funny, too. There is no question that having become a 'professional comedian' has gotten me off, off-stage a little bit. I do get creative rocks off all the time, for money. And other people the same—thousands of people enjoy it. But I don't have the need to be funny all the time."

"Clearly, there are certain rewards in stand-up comedy. Klein said that despite all his years in the business he still gets gratification by making people laugh.

"IF I THINK of a comedic concept, it's extremely satisfying to have worked that concept from an idea that I think might be funny into words. Executing it, with people laughing at it: it's the ultimate satisfaction."

Klein adds that walking away from the stage, even after 13 years, would be very difficult.

"I'd like to diversify. But I never want to lose this. There are a number of reasons why. There's a tremendous creative and ego satisfaction with with a one man show. It's personal and I think the possibilities for stand-up comedy are so glorious. It's also financially very rewarding. It keeps me financially independent so I can keep making my own (career) decisions based on what I want to do and not what the networks want me to do."

THE NETWORKS. Klein had a summer replacement series in the late 60's called Comedey Tonight. But, since then, Klein has stayed away from prime time. It's a question of content. On this point Klein and the network executives are far apart.

His new pilot for CBS is a good example. The comedian chose to title it Klein Time, a verbal jab at the prime time pap television has been tossing at the viewing public.

CBS has yet to show it.

"I'VE WAITED, I've held out—and I've been offered a number of shows—to do the show that I wanted to do. Klein said. He finally taped Klein Time, an hour long Monty Python type of comedy, last fall. It cost CBS $300,000 to make it. They had schedule it for an August showing, but decided to hold on to it. 'They chickened out. They think it's too avant garde, too sophisticated. I think they're nuts. There's nothing in it a 10 year old child wouldn't understand."

"It was sophisticated. Myself and other two people wrote it. We're intelligent people, but we weren't being snobs—we wanted to get on prime-time CBS. It's ridiculous. They wanted to cut a scene about paramecium reproducing. Their orientation is if it's not a sit-com or an hour variety show or something they haven't seen before. They don't understand it, and therefore it's strange.

"IT'S TRUE that I'm urban: I'm New York and so I am what I am and I make no attempt to hide it. But I communicate very well with Americans."

"I was on a special several weeks ago in CBS called State Fair America. I went up to Paso Robles (Calif.) to do this concert. I was a little scared. I went outside to look at the audience and I see cowboys. I see guys who were buying bulls all day in tents. I thought 'Oh my God I'm going to go into the ground here... I killed them. I did beautifully. I'd like to remind you that in the afternoon Gabe Kaplan (star of the highly rated Welcome Back Kotter) went into the ground."

IT IS Klein's credit that he can elicit laughs from the Paso Robles type crowds. That's the sign of a good comedian. It takes an amazing imagination and a good sense of fantasy. Klein has both these qualities and is able to incorporate them into this stage persona.

In addition to cowboys, Klein has played to middle-aged women on the Mike Douglas show and New Yorkers at Carnegie Hall. But he seems most at home and most appreciated when performing before college audiences. The comedian estimates that he will play to 55-60 colleges this year alone.

"It's a very gentlemanly type of show business. I just made it up there—with my accent and I can handle it with ease."

KLEIN ADDS that when he's performing before a college audience he's allowed 'the greatest creative freedom."

"I'm able to disheek, be tangential, just go crazy, be a little more bold," he explained. It's very satisfying.

Boldness. Occasionally Klein will let go with a cheap shot. It's an easy way to get a laugh. But most of the time he'll avoid those lines with shock value. In fact the level of comedy Klein offers is higher than that of most of his contemporaries in the business, especially the new "hot" comedic properties. He maintains, however, that real comedic comedy has been absent from the American stand-up comedy.

"THERE AREN'T many guys who are doing anything central. No one has done anything like that since Lenny Bruce. And with good reason. He was totally knock down and ruined for it. It's not a good incentive for other people to pick it up.

"I guess I'm a cerebral person comparatively. But I don't pretend I'm doing cerebral stuff. I'm an intelligent person, and I think for the most part, my observations are intelligent. I love to make a point to be opined, to have a point of view.

"But I never pretend that my job is anything more than making the people laugh. But there are ways to do it and there are levels. I'm proud of my level of comedy. A lot of my stuff is thought provoking if someone is made to think—dramatic But it's not my main mission.
Arcladia
1529 Chestnut
LO 8-0928
Solars, a foreign science fiction film which opened last week. See Review.

Buco Regency
16th and Chestnut
LO 7-3130

1. Outlaw Blues stars Peter Fonda and Susan Saint James (sans McMillan). Also a pathetic horror flick. IT's Alive, whose title critics take issue with.

2. In the Realm of the Senses, a serious Japanese film which, apparently to the distributor, is nothing but porno. It's being pushed with, Bel Ami. Harry Reams last flick which, to give it its due, has eight incredibly beautiful women to its credit.

Cinema 19
19th and Chestnut
LO 9-4175
Richard Pryor in a serious role in Great Miss Lightning, a movie about a black racing driver in the South.

Duke and Duchess
1635 Chestnut
LO 3-4861
Damn!-MacArthur, with Old Stoneface Gregory Peck. A poor man's Patton. Added on the bill is Old God, a comedy starring George Burns as The Big G. In Denver as his human spokesperson. See Review.
The Spectrum Broed and Pattison 336-3600
The Iley Brothers, one of the giants of rhythm and blues, will appear here tomorrow night. Also on tap are Whispers and Mass Production. Monday evening two of the nation's popular hard rock bands, Aerosmith and Styx, will play. This concert will feature reserved and dinner dance seating.

The Main Point 874 Lancaster Ave.
Byron Janis, LA 5-3735
Tomorrow and Saturday nights the jazz sounds of Michael Urbaniak and his wife Ursula Dudziak will come to the Point. Their group fuses jazz and electronics with their Polish heritage.

The Academy of Music Broad and Locust 627-0302
Pianist Walter Allen will join Eugene Ormandy and the Philadelphia Orchestra tonight through Saturday. They will perform a concert featuring works by Mozart and Stravinsky. Sunday night pianist singer Tony Wallis will play his famous songs with the raunchy lyrics.

The Tower Theater Upper Darby 732-3111
The Quaker City Jazz Festival will continue through this weekend. Tonight the festival picks up with Blas in Jazz featuring Hank Crawford, Eddie "Cleanhead" Vinson, and Roomful of Blues. Tomorrow evening the avant-garde will be featured with the sounds of Anthony Braxton, Sam Rivers, and Dewey Redman. Saturday evening, jazz masters Freddie Hubbard and Dexter Gordon will be joined by soul group Pleasure. The Festival will close Sunday night with a soul in jazz retrospective with Lonnie Liston Smith, Gil Scott Heron and Brian Jackson, and Paul Plain.

The Hot Club 21st and South St. 545-9370
This week, the Hot Club will host concerts of jazz, R&B, and punk. All of the groups playing are local.

The Cherry Tree Folk Club 3916 Locust Walk 386-8388
Folkman Lou Killen will appear here with Gemini Sound tonight. Shows are at 8 and 10 p.m.

The Latin Casino Cherry Hill, N.J. WA 3-5400
Comedian Buddy Hackett and singer Vic Damone will be here through Sunday. Call for showtimes and information.

The Bijou Cafe 1409 Lombard St. 735-4444
The Legend of Pilaf is revived on the Bijou Stage through Sunday in a one-woman theatrical production of Juliet Koka Sings Pilaf.

The Repertory Company 1924 Chestnut Street 963-0162
This informal theater is presenting Thornton Wilder's Our Town through October 29.

The Philadelphia Drama Guild 220 S. 17th Street KE 6791
A musical revue entitled Starting Here, Starting Now. runs through October 16. Our reviewer described it as "cathartic.

The Elfin Gallery 5th Floor Van Pelt Library
A holographic art exhibition is entitled "Dreams of railroad termini of the 19th Century." The holograms are laser produced play, Hold Me previews from October 7—17. At Zellerbach, Colleen Dewhurst stars in the woman-oriented An Almost Perfect Person.

The New Locust Theatre 1411 Locust Street PE 5-5266
James Earl Jones stars as Paul Robeson. See review.

The Hot Club 21st and South St. 545-9370
This week, the Hot Club will host concerts of jazz, R&B, and punk. All of the groups playing are local.

Aural Audits
Rainbow On Stage
Oyster OY-2-1801
Perhaps I'm conventional, but I have never liked hard heavy metal rock. The demise of Deep Purple did not bring tears to my eyes. I don't regret missing the Led Zeppelin tour this summer. And Rainbow on Stage has not made me change my opinion. Rainbow sounds like every other rock group of this genre—a steady beat, blaring, incomprehensible vocals, and guitars played through heavy distortion. For example, lead guitarist Ritchie Blackmore (formerly of Deep Purple) may very well be a musical giant, but his style seems indistinguishable from that of any other heavy metal guitarist. Hence, as this live album comes to a close, the audience chants, "we want Rainbow, we want Rainbow." They can have 'em.—Stuart Keil

Charlie Mariano Reflections Catalyst—7915
Charlie Mariano—a veteran of the Stan Kenton Big Band and an experienced saxophone who has toured with Shelly Manne, Herb Pomroy, and Toshiko Akimoto—joins a group of young jazz artists from Finland in this unique international album. Although lacking the creative dynamism that one comes to expect in contemporary American jazz albums, the Finnish musicians are highly competent as they show their individual and collective talents in standards (by John Coltrane and Miles Davis) and originals. Scandinavia's cultural isolation from American jazz has severely hindered its musical growth, but perhaps with the aid of experienced American women like Mariano and the increased recording opportunities for foreign jazz musicians this deficiency will be remedied.—Brian Kardon

Robin Trower City Dreams
Chrysalis CHR-1148
With this album, Robin Trower has at last begun to fulfill the promise of his first two LPs, Twice Removed From Yesterday and Bridge of Sighs. The post-Sighs reliance on over-extended guitar solos and recycled themes has wisely been replaced by an increasing use of Trower's guitar as a moodsetter. His solos are no longer the most anxiously awaited parts of his songs, and when he does solo, it is with a sure sense of taste and economy that he hasn't revealed for several years. James Dewar, too, has changed his functions, thankfully leaving his unimaginitive bass playing to concentrate on singing. The band is rounded out by the ex-Sly Stone team of drummer Bill Rodland and bassist Rudolf Allen.—Gordy Schoenfeld

Jean-Luc Ponty
Enigmatic Ocean
Atlantic SD 1910
Jean-Luc Ponty's music may best be described by a word he shuns: fusion. Passion in the literal sense, rather than in the currently popular jazz-rock context, lies at the heart of the French violinist's compositions. Somehow, threads of jazz, classical, and European folk music intertwine with the flash and electronics of rock to create an entirely new musical cloth. Like its predecessor Imaginary Voyage, Enigmatic Ocean captures Ponty and his band in new musical territory. The addition of Allan Holdsworth on guitar adds an extra element of harmony and tone to the music. The album's harmonies, by the way, are beautiful, vibrant and many strong solos for the listener's attention This is an excellent LP for fans of Ponty's music.
By Steven Carbo

The Revolution of 1917 hasn't wiped out all traces of the old order. Andrei Tarkovsky, in his film *Solaris*, proves that a Communist is just as capable of boring someone as any man.

With the recent importation into Philadelphia of the Soviet director Tarkovsky attempts to infuse modern cinematic science fiction, alla 2001, with the penetrating moral and philosophical discourses prevalent in 19th century Russian literature. What results, though, is two hours of cosmic hot air.

Kris Kelvin is a respected psychiatrist, recruited to study strange occurrences aboard a Soviet space station orbiting the planet Solaris. The craft's team of scientists, conducting tests on the satellite, are plagued by a series of unnerving hallucinations projected by Solaris itself. Painful memories and characters from the Soviets' past materialize on the ship, reawakening old emotional wounds.

Solaris' actions are not without cause. The crisis began when, in the course of an experiment, high energy X-rays were directed onto the planet's surface. Angered by their intrusion, the extraterrestrial body counters with a scan of its own, probing the deep recesses of the Earthmen's subconscious. It dredges their currents of thought, arming itself with particularly sensitive images. At will, the orb flashes these pictures before the explorers' eyes, whistling at their sanity.

Indulging himself far beyond the limits of the moviegoer's patience, Tarkovsky unravels science fiction writer Stanislaw Lem's tale at a snail's pace. The long, slow shots of the first half hour, reminiscent of an unsophisticated Kubrick or Antonioni, all the viewer into a drowsiness similar to the flick's duration.

Would He Approve?

By Geoff Little

George Burns as God! And not smoking a cigar? John Denver on screen for over an hour without once singing or saying "far-out"!

The premises of these two box office draws is a movie called Oh, God!, which opens today at the Duke Theatre. It is directed by Carl Reiner, if that makes any difference. It doesn't. The supporting cast is a dimly recognizable group from mediocre sit-coms and movies of the past.

The people responsible for this movie would have us believe that John Denver is a wholesome, middle-class assistant grocery store manager in suburban L.A. (All L.A. is suburban, but that's another movie.) Life is routine for John until he receives an epistle (a well typed office memo, actually) inviting him for an interview with the Almighty. "Why me?" he asks his moon-faced wife (Terri Garr). You may ask yourself a similar question at this point.

John, after much thought, finally decides he will meet the man upstairs in his downtown L.A. office (bet you didn't know that God had an office in L.A.) In the office, he hears the disembodied voice of George Burns over the intercom. John feigns disbelief (badly), and walks out.

God's voice, however, follows him wherever he goes. God tells John that he has chosen him as his messenger on earth. God wants to let everyone know that "it" can work, but it is up to us. "It" is the human situation, over which Burns claims he has no control (ah, the watch-maker theory). John remains a doubter until, while shaving, he actually sees The Big Guy. (I could say something about Rocky Mountain high, but...) God wears blue deck shoes, a flannel shirt, and a fishing cap. And glasses. John now believes George Burns is God (admittedly not an easy thing to do) and attempts to spread the word. Unfortunately, the word is that of a Hollywood industrial screenwriter.
A Mother Lode of Talent

By Steve Fried

Two years ago, Kenny Loggins and a group called Fleetwood Mac played the Spectrum. The tickets read "Loggins and Messina with special guest Fleetwood Mac."

Although the opening group got two long ovations from the appreciative Philadelphia crowd, the 18,000 plus mass chanted and lit matches in a frenzy when, after Loggins and Messina's third encore, they did not return to the stage to perform one of their most popular tunes, "Vahevala." I recall a crazed college student sitting next to me screaming, "If they don't come back and play "Vahevala," I'm going to kill myself!"

Last week, Kenny Loggins and the same group returned to the Spectrum. The huge billboards screamed "Fleetwood Mac with special guest Kenny Loggins."

Just as the cover of their immortal album Sittin' In reads "Kenny Loggins with Jim Messina," Loggins, now the opener, appeared before the 19,000 plus crowd and drew raucous approval for the few songs, all from the Loggins and Messina years, which the fans recognized, some cheers for a few songs from his new album, and some impatience for the rest of his set. He was working hard, harder than I'd ever seen him work before, to try to get the crowd to clap along with the songs

to which 18,000 fans sang all the words in 1975.

He left the stage after a new version of the classic Loggins and Messina tune "Angry Eyes" and awaited the reaction of the Spectrum. There was a murmur, some lit matches, and soon some clapping. Moments later, to an applause which could hardly be described as tumultuous, he returned to the stage. As Jon Clarke (ex-L&M saxophonist) began the familiar twin-recorder intro to "Vahevala," a high schooler next to me grunted, "I can't believe he came back. This is such bubble-gum shit!"

After the show, while the crowd prepared for an hour or two of ecstasy watching Stevie Nicks (Fleetwood's beautiful female lead vocalist) taunt them with an outfit illegal in many areas of the United States, we spoke with Kenny Loggins. He talked about his successful past, his prospects-filled future, and his trying-but-happy present.

"It's been a little strange being an opening act," he explained, "especially since 50 percent of the

Philadelphia's got a lot of horny little boys. I looked at one guy and he's kinda watching the whole show with his arms crossed and I looked down at him and I said 'I don't look much like Stevie, do I?' He kinda laughed. He was patient."

We talked about Loggins and Messina and the problems of a young performer who, six years ago, joined with his producer to become one of America's biggest musical groups.

"We always kept it on the level of friends," he explained, "where two people work together and their fusion brings more out of a tune. The best albums are when two people come together and somehow some magic happens and the music becomes more important than the individual. There were times when we'd veer off in separate directions and then be very tight. The tightest musical moments for L&M were the Sittin' In album and Motherlode and the least tight was Native Sons, where I practically produced my own cuts myself and Jimmy produces his. It shows."

There had been speculation that one Loggins and Messina album, So Fine, a collection of old rock 'n' roll tunes, had simply been recorded to fulfill contract obligations. "No, we made that album because we wanted to, fools that we were."

[Continued on page 10]
A Voith in the Darkness
By Steve Dubow

ick Voith, 1976 graduate from the Main Line's Haverford College, has been scoring on Doctor J., dribbling by George Mc Ginnis, and driving on 7 foot, 250 pound Darryl Dawkins. He has come oh so close to making the Best Damn Team Money Can Buy--the Philadelphia 76'ers.

But Dick Voith is unhappy.

"A basketball player's lifestyle is weird," explains Voith, who at 6'7" and 140 pounds looks like he's been to the beach and had sand kicked in his face before."They live in hotels. They get physically and mentally beat. They are cushioned from reality. It's hard to be real people," he says of those in the society he wants to join, the National Basketball Association.

GETTING AN invitation to the 76'ers tryout surprised Voith. Preppy Haverford college, Voith's alma mater, is not known for its basketball team just as UCLA is not known for producing the intelligentsia of tomorrow. But Voith did zip apart his conference his senior year, averaging 27 points a game. He also was voted second team All-American status for NCAA Division III, he was elected the MVP from his division, and he was named first team in the ECAC third division.

But the 76'ers played in the NBA last year, not in the gentlemanly third division. The 76'ers elec-
tified crowd after crowd while charging to the NBA finals. The Sixers played the Boston Celtics, the Los Angeles Lakers, the Portland Trailblazers: Dick Voith and his Haverford squad won 18 of 26 games last year against teams like Johns Hopkins, Widener, and Swarthmore.

WHY DO the Sixers want Voith?
Originally, 76ers General Manager Pat Williams needed bodies, bodies that could shoot and dribble a basketball. He wanted bodies so Doctor J. and the other illustrious Sixers could practice before the new hoop season opened. And Dick Voith was a body that could dribble and shoot and make some 76'ers sweat. But that is all Voith was--a body. No one expected him to fight for a spot on this team, a millionaires club.

He had been recommended to Pat Williams by Sonny Hill, commissioner of the Baker League, a summer basketball league for ex-high school and college stars that could not play in the NBA, along with a few that could.

Meeting the Man

I love watching Doctor J. play basketball. Nothing in sport can match his skysward ascent to the hoop and his mesmerizing slam dunk descent. The Doctor J. myths, like those about Hercules, are told and retold by basketball lovers. There is the one about how he scored 124 points in 123 minutes of the last ABA final to lead the New York Nets to a championship. There is the one about how he led the Sixers through the NBA playoffs and almost carried them to the championship single-handedly.

Doctor J. is the most exciting player ever.
And last week I had my chance to meet him when I was assigned a piece on a Haverford graduate trying out for the 76'ers.
But the day before I met him, the Doctor had collided with the Sixers version of Jonathan Swift's Gulliver, Darryl Dawkins, and fell to earth. As he hobbled on the ground, the Sixers looked on apprehensively; their season may perhaps be ruined before it started. The Doctor, however, only sprained his knee and would be sidelined for a couple of weeks.

When I met the Doctor, he was hobbling around on crutches, wearing a blue sweatsuit with red stripes and a white visor.

But the Man looked thin and pallid. It was not the figure I had seen flying over all other NBA ballplayers.

All the spectators at the Sixers' practice crowded around the Doctor as he moved slowly on his crutches to a bench. They all wanted Julius Erving's autograph: they wanted a piece of the Man. And the Sixers rookies asked Doctor J. for advice and asked how he felt. Even while the Sixers practiced plays, the focus of attention was on the Man.

My photographer also wanted the Doctor's autograph, but I told him the media did not ask people for autographs. Inside I died; I had lost my chance to get the Man's autograph.

So I walked over to Julius Erving and sat down to ask him about Dick Voith, the subject of my story.

Erving measured his words about Voith and spoke briefly. As I was asking my final question, the Doctor picked up his crutches and moved over to sit next to a beautiful black woman.

So much for great men.

HOEVEVER, come rookie and free agent camp, the first step in making the Philadelphia 76'ers, Voith was scoring on everyone. Shot after shot after shot that left Dick Voith's hand swished cleanly through the basketball net.

His shooting ability catapulted him and only five other rookies to the Sixers veterans' training camp. He had beaten out Sixer prospects like Arnold Dugger, a high-flying star from Oral Roberts University, and fourth and fifth round draft picks Jeff Jonas of Utah and Teke Wynder of Tulsa.

The "Haverford kid," as one Sixer official dubbed Voith, had made the first round of cuts. Now he would face players like Doctor J., the most dynamic player in the game, George McGinnis, and Darryl Dawkins. He would compete against Sixer returnees Mike Dunleavy and Terry Pufow for the last guard spot on the team.

DICK VOITH was playing against the best in the game. People who had played their college ball at UCLA, Michigan, and Arizona.

For Dick Voith, who the year before had been scoring on Johns Hopkins pre-meds, it was a strange world.

(Continued on page 9)
Voith

(Continued from page 8)

I'm not very happy," Voith says for the second time in 10 minutes. "It is five times worse than being a freshman in college." He notes about his experience at the Sixers veteran camp.

Dick Voith is unhappy about playing with the Sixers because he is different. He is a Haverford graduate. He had a 3.5 average as an economics major and won an NCAA post-graduate scholarship.

WHAT MAKES Voith's story interesting is his rise from small-time college ball to the pinnacle of the basketball world. But his interesting background, a background steeped in intellectual curiosity and criticism, is also the reason he would never be happy with the Sixers.

"I could play in the NBA," Voith claims. He realizes the benefits—money and adulation. "Getting to sign autographs is neat," he adds as a smile crosses his face.

But the words that Dick Voith repeats most often come forth again. "I just want to be happy."

WATCHING VOITH practice plays with the Sixers, one can see he is unhappy. He is playing with George McGinnis, Steve Mix, Henry Bibby, and Joe Bryant, and these Sixers are laughing and clowning around; Voith is silent.

Steve Mix jams the ball into the hoop after a pass from Bibby; Voith watches. Doug Collins double pumps, does a 360 degree turn and then flips the ball in the hoop; Voith stares. A pause in the action and McGinnis elevate his 6'8" Her-culean body higher and higher, a smile broadens as he begins to descend earthward, and then he stuffs the ball into the net; Voith stares.

NEXT TO the Sixer ballplayers, Voith looks like someone's little brother trying to keep up with his older peers. He has a 6'3", 160 pound frame that does not compare to the well-developed Sixers bodies that get battered through an 82 game season.

But the Sixer stars respect Dick Voith.

"Doctor J. hobbling around the gym on crutches after injuring his knee, says of Voith, "He is quite a shooter. He is holding his own. I didn't see him take too many bad shots, and that is the key.""

And the Doctor adds, when asked if Voith could shoot as well as NBA players, "Oh yeah." This is Doctor J., the Man, talking. If he says Dick Voith of Haverford can shoot in the NBA, Dick Voith can shoot in the NBA.

DOUG COLLINS, the Sixers' All-Star guard and resident court jester, becomes serious when asked about Voith's ability. "He is an excellent shooter and a good hustler," says Collins. "He is a tough kid."

Neither Erving nor Collins would speculate on Voith's chances of making the squad. Only Fitz Dixon, the Sixers owner, who paid six of his millions to buy Erving, was willing to say that Dick Voith would probably be cut. "He is a good little player. If he were six inches taller..." Dixon says as his voice trails off. And as Dixon's voice trails off, one knew Voith will not be wearing a Sixers uniform this year.

FITZ DIXON proved correct. Dick Voith was cut last Saturday along with third round draft pick Herm Harris of Arizona.

Voith's 76'er career ended the day after the Sixers played their first pre-season game; Voith played one minute, scored no points, grabbed no rebounds, and had no assists. The Sixers lost that game 109-107 to the Houston Rockets.

That is how the official record on Dick Voith's career reads. He now plans to work on a Baltimore Chevrolet plant assembly line, then enroll in a Masters Degree program in energy conservation at his University.

FOR DICK VOITH that route may be best. "I want to be happy," Voith repeated again and again. "I want to go where I'll be accepted."

Dick Voith will probably be happy the rest of his life that he did not make the Best Damn Team Money Can Buy.

It's a weird life.

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Loggins explained, "It went—about as badly as you could hope an album would. It took us two albums to recover out gold status. I think the album hurt us in the long run."

"My new album, Celebrate Me Home, was probably the easiest album I ever made in my life, but the hardest."

The new album is certainly much different than anything Loggins has done before. Although CBS records ads have explained that "this is the solo album which Kenny Loggins set out to make when producer Phil Ramone—who is best known for his produce and play on the album, lones, and co-overproduced and arranged) many of CTI who produced and arranged (many would say countrified. To assist in his change of musical role, I think the last years of Loggins were needed for a comeback involves more than gold records. Encores are just as important."

"I brought in James to have a keyboardist interpret what I had written on the guitar. Instead of showing the band the songs on guitar, Bob would play and I would sing. The musicians interpret the song completely differently than if I played it on the guitar. Because of my hand, the album was structured on me not being a player, but a singer and a writer. But the next album I'll have the hand back, I couldn't be happy just being a writer and a singer."

"These days, Loggins is singing harmonies with ex-Loggins and Messina bassist George Hawkins. Hawkins also sings on the older songs in Kenny's set. "George can sound. If he wants to, God knows why he would," Loggins jokingly noted, "just like Jimmy. Some of our harmonies sound exactly like Loggins and Messina, except they're on key."

Loggins mentioned that he had been keeping in touch with his former partner/producer. "Jimmy, seems to be doing pretty well," he explained, "but I have to make an album first."

"I couldn't physically play on the last album, 'cause I was on tour and had surgery. I had to make an album first."

When asked about his future, Kenny pretty much typified his mood during the whole interview. "I'm planning on killing myself publicly," he exclaimed, "but I have to make an album first."

"Boy, it's been a long tour. You caught me at a bad time. I'm being too sarcastic. That stuff never prints good."

"Loggins' new album is in the process of being written and he will go to the studio with it in January. CBS Records has verified that an album recorded during the last year of Loggins and Messina tours, a double record set to be called finale, will be released in a few weeks."

"I think the last years of Loggins and Messina, turned him on so much that now he wants to be a performer. So now that he wants to be a performer, he'll probably end up being a producer."

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"Loggins' new album is in the process of being written and he will go to the studio with it in January. CBS Records has verified that an album recorded during the last year of Loggins and Messina tours, a double record set to be called finale, will be released in a few weeks." Loggins told us that he had "a few more dates with Fleetwood and then about 30 coming up with Dave Mason."

"However, Loggins is tired. He's been working extra hard trying to break out of the past and into a rewarding solo career. So far, he's exceeding most people's expectations in this quest. Celebrate Me Home went gold two weeks ago, and is selling at a pace which is as good as, if not better than, any Loggins and Messina album."

But last week the Philadelphia fans reminded him of a comeback involves more than gold records. Encores are just as important."
October 6, 1977

By Stu Feil

It's Fun to be Sick

Harvey Shapiro is just finishing setting up his pedal steel guitar, while brother Tex S., the lead guitarist, is plugging in. Suddenly there is a black-out and a voice comes over the loudspeaker, "Ladies and Gentlemen, Miss Goldie Oldie and the Oldies." Dressed in black, Goldie croons, and in a voice familiar to us from the Driver Training Institute ads, tells us about Vito and Vinnie's school of drug dealing. "Yes," he says, "I'm that diverse an individual that I can dilute the music too much. I want it to be as intense as I can make it. I can't go off and use my energy in a lot of ways...at least not while I'm working." Shapiro always searches for a song. "If I don't have new material, I don't really care about anything else." He incorporates himself and his surroundings into his music. "Finding the right idea is 50% of writing a good song. I sort of made it my goal to try to add as many off-the-wall concepts as I could from just my own writing instead of locking myself into writing a pretty love song.

The conception of "Vincent" ("Starry, Starry Night") typifies this outlook. "I was more interested in him (Van Gogh) than I was in art. I thought his life was a good idea for a song." His art sets the path for his life. "Do art well and live life well and they feed each other." McLean is very intent on keeping in touch with himself. But how does one draw from society to relate a message to others without succumbing to the bureaucracy and hypocrisy of the business world.

"You have to work at keeping the important parts of you isolated from all that, so you can remain sane and keep in touch with your emotions." McLean feels society as a whole is in "real big trouble." There is a "false sense of business as usual...we're headed for some ecological and economic catastrophe...people aren't willing to endure enough, suffer....they want it like that—you don't get anything like that." He sees this decay in the art of today, from music to television. "What's the input we have? It's garbage. People aren't disciplined enough." In spite of all this, he thinks America is "still the greatest—the people are great—I think they've been betrayed, however."

McLean does not delude himself about his fame. "I'm not a great star, though I have a nice career." He does believe in himself as an artist, however. "An artist is compulsively driven. You're commanded to do it by something inside of you, and you make the opportunity to do it regardless of what else you may or may not do."

By Sandra Brett

The Day the Music Died

What makes an artist an artist? Though his fame has diminished since "American Pie" made an impact several years ago, Don McLean is still very active. And he is still an artist.

McLean has very strong convictions about his music. When he made "American Pie" in 1971, he was "trying to catch hold of an idea that was complex, trying to make a good record." The conception of "American Pie" brought problems. "Now, (after "American Pie") you're not on the outside looking in, you're in the inside, and you struggle to maintain other perspectives so that you can write meaningful songs and not write songs that revolve around the music business which has no meaning for almost anyone.

Many people have not been able to disassociate McLean from "American Pie." "It's hard to grow, especially after big hits. It took me two or three years of plodding along before people were willing to admit that I actually was capable of performing music and was a good artist, before they understood the phenomenon that was that song was really me."

McLean's career has actually been quite extensive. He got his real start in 1968 when he started singing with Pete Seeger and found a manager. He released his first album, Tapestry, in 1972. He's toured in colleges and nightclubs in the U.S. and around the world. Locally, he has recently performed at the Philadelphia Folk Festival, Temple Music Festival, and Drexel University. His seventh album, Prime Time, will be released soon and a "Greatest Hits" album will be out in February. He wrote the music score for a new movie, Fraternity Row which may get him an Academy Award nomination.

McLean's main stimulation for all this activity seems to be a simple love of music. "About the only thing I'm really into is music...that's what I want to make my contribution in. I don't think that I'm that diverse an individual that I can dilute the music too much. I want it to be as intense as I can make it. I can't go off and use my energy in a lot of ways...at least not while I'm working."

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It's All Greek

Oh, you lucky readers. For this article on Greek restaurants, we have imported an indispensable expert—a native of Astoria, the little Athens of New York City. With her indispensable guidance, we surveyed a few of the Hellenic dining establishments in the area.

For the uninitiated, Greek food should not be a particularly awesome challenge; it's not that hot or spicy, and doesn't use bizarre ingredients which you may or may not have second thoughts about eating. Generally speaking, Greek dishes often contain lamb, cheese and sometimes leaves (grape, cabbage, etc.)

For example, the chef’s special at Dionysis (611 South 2nd)—a dish called “Pasha Dava”—consists of eggplant filled with lamb cubes and topped with cheese.

At Dionysis, you can sample Greek culture as well as food: every night (except Monday, when the restaurant is closed) a Greek band leads the patronage in singing and dancing.

The restaurant is large, has a small dance floor, and is simply decorated; the entertainment is of the melt-in-you-mouth variety. Veal is well pointed by mediocre food, restaurant, one is soon disappointed by public transportation. They vary in price and ambience over the whole range of possible combinations.

At the upper end of the scale is Gaetano’s (727 Walnut St.) about which everybody raves and which is well worth the money ($20-25) if you have the money.

Dante and Luigi’s (726 S. 10th St.) is somewhat less expensive, but not exceptional. For some reason, this restaurant enjoys a good reputation and caters to a well-dressed crowd. Yet, the scarcity of native South Philly Italians among its clientele is probably a clue to its mediocrity.

There are also numerous no-frills restaurants, some adjacent to neighborhood bars, which offer good food (especially seafood) at low prices ($4-8). The South Philly Grill (12th and Mercy Sts.) is probably the best known of this type.

In general, ambience is directly proportional to price, but beware of restaurant proprietors who are well aware of the susceptibility of the hungry public to attractive gimmicks. Thus, visitors to New Market Square are sure to be charmed by the patio tables and red and blue “Cinzano” umbrellas at Ristorante Fococles (2nd and Lombard Sts.). Unfortunately, having entered this simulation of an European cafe-restaurant, one is soon disappointed by mediocre food, poor service and touriste-trade prices. The entertainment is of variable style and inconsistent quality. Focalore’s may be romantic enough to warrant sharing some wine there with friends (in nice weather), but the food should be avoided.

Many Italian restaurants are family-run businesses. In fact, one such place is the Spaghetti Factory (528 S. 9th St.). It’s the melt-in-you-mouth variety that turns eating into a luxery experience instead of merely an enjoyable habit. This place is a must for a special occasion.

The cost of eating at an Italian restaurant is usually compounded by having to pay inflated prices for wine, which is, of course, an essential with Italian cuisine. One way to combat this is to patronize restaurants without liquor licenses and bring your own One such place is the Spaghetti Factory.