U. Batches Loss of Appropriations; $17 Million Hangs in the Balance

By CAROL X. BUTCHER
HARRISBURG—In interviews with representatives from Pennsylvania's six state-related universities, the Pennsylvania Senate, and College Commonwealth, legislative leaders warned of a $17 million appropriation being voted down by Pennsylvania House of Representatives. If the vote passed, it could result in a loss of $17 million to the state's education system.

The Pennsylvania House of Representatives voted down the bill, which would have provided a $17 million appropriation for the state's education system. The bill was introduced by Senator David Griscom (D-Montgomery) and would have provided funding for the state's colleges and universities.

Senator Griscom said that the vote was a result of the state's continued financial struggles. "We are facing a budget crisis," he said. "We need this money to support our state's education system." He also added that the vote was a result of the state's continued budget problems.

The state's education system has faced budget cuts in recent years, and the state's college and university system has been hit hard. The state's colleges and universities have been forced to cut programs, lay off faculty, and raise tuition in order to balance their budgets.

The vote on the bill was a close one, with the vote being 27-28 in favor of the bill and 27-28 against it. The vote was along party lines, with the Republicans voting in favor of the bill and the Democrats voting against it.

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Gays, Lesbians Take Their Place In U. Community

Although it was officially founded for both gay men and women, GAP has been traditionally male-oriented. This year, initiated weekly meetings in the Christian Association building at the corner of 36th and Spruce Streets. In the beginning, the group was quite small, but it is growing rapidly by a dozen or more members each week. In recent months, however, this has increased to over 100 members. The Christian Association building at the corner of 36th and Spruce Streets is now open on Monday through Thursday. It is the center, a weekly lesbian coffee hour on Saturdays, a gay social hour on Fridays, and a gay social hour on Sundays. The Christian Association building is a meeting place for the gay community, a place where gay people can come together and enjoy each other's company.

GAY'S PENN

“Once people identify you as a gay, your personal characteristics are discarded. They stereotype you.”

Because lesbians are a minority both geographically and socially, they are often forced to be aggressive in their identity. For example, many lesbians have found it necessary to live in the Rittenhouse Square area, which is predominantly white, in order to be accepted. They have found that if they live in a predominantly black neighborhood, they will be discriminated against. This is because they are not seen as part of the community. They are seen as outsiders, and this makes it difficult for them to feel comfortable in their own community.

GARY STAMPS

“The audience, White realized for the first time that a gay person can be respectable as a straight person.”

White has not heard or seen his parents since the time he came out to them. In the six months since he came out, he has not had any contact with his family. His parents have not been very supportive of his decision. They have been shocked and they have had to adjust to the change. White has not been able to see his family since he came out, and he has not been able to talk to them about his decision.

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Playing a Different Tune

By Steve A. Marquez

The University lost a consensus--a unifying, defining principle; a loathed symbol of the things that are wrong with this University. At least, that's what the members of the campus community had been told. But it was only after the last meeting of the Assembly that one could truly understand the enormity of what had transpired here.

Mr. Schneyer captured the true spirit of the Assembly meeting, which was attended by hundreds of people at the Coliseum. He said that the Assembly was necessary to the proper governance of a large by larger student body. The meetings were a forum for student participation, a forum for representation of student concerns.

The potential of the Undergraduate Assembly

The Six Year Dental Program and the One University Concept

The University had a six year Dental Program, but guess what. You couldn't just go to school two years straight, fall, spring and summer and acquire 30 credits. The program was academically submitted to Medical or Dental School.

The fact that the University is very serious about in and out of medical and dental programs. By setting up a six year program, people can go to school two years straight, then begin the second and third years, the fourth year at the medical school and the fifth year at the dental school.

The assembly is essential to the proper representation of student concerns. It is the only thing we have to put together a group of demands that would have the power it can have the powerful effect it deserves.

The effectiveness of the University in collecting and disseminating student ideas to people who would otherwise never hear them is as important as any educational institution that the assembly can facilitate.

From the Fourth Estate

The Daily Pennsylvanian is the voice of student concerns. It is the only thing we have to put together a group of demands that would have the power it can have the powerful effect it deserves.

An Effective Student Voice

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Vance Energy Changes To Be Completed Soon

By ERIC JACOBS

A major mechanical renovation of Vance Hall, designed to cut energy consumption by 50 percent is nearly completed, according to Professor Martin Kesler of the Physics Department. The mechanical changes were made primarily during the summer months, although some work is still in progress. Staff, Engineering Services, and Physical Plant personnel were involved in the project. The work began last spring and should be completed by the end of the year.

The major renovation of Vance Hall, located in the McCombs Building, is a University-wide building-by-building energy conservation effort that was planned by the Wharton graduate center, is the first to be completed by the end of the year. The renovation is expected to result in savings of $75,000 a year, bringing the original cost within two years.

The project, which cost $100,000, is expected to reach a savings of $125,000 a year if the original cost is achieved. The renovation of the building was primarily designed by D. C. F. Spiegel, Inc., located in the Philadelphia area, and the work was handled by the University's Physical Plant department.

The major renovation of the building has been completed, according to Physical Plant personnel. The building has been designed to cut energy consumption, save money, and improve the efficiency of the building's systems.

The renovation includes the installation of sensors and controls in the building to connect with a central, computerized system in the Franklin Building. The building's systems have been reorganized to automatically turn on air and water systems off and on for maximum energy efficiency and alert an operator in an unusual or emergency situation.

Work of a similar nature, although on a much smaller scale, has been done at the Annenberg School of Communications.

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Work of a similar nature, although on a much smaller scale, has been done at the Annenberg School of Communications.
How to avoid me with confidence.

I realize that it's impossible for me to cut everyone's hair, so the least I can do is tell everyone how to get a good haircut.

How to get started.
If you're going to a hair cutting studio you're not sure of, if you feel funny about leaving your hair at a haircutter and you're not sure what you want, don't hesitate to go back and see if something can be done to your satisfaction, speak up.

If you can't relate to the haircutter what you want in hair that can make a difference.
Your hair is clean. You can get a good hair cut if your hair isn't clean and wet. I'll explain why when you see me.
This is your fail-safe technique. If your haircutter doesn't cut your hair with a razor, tell him to stop—even if you feel like a fool talking to him.

Some pointers.
Here are a few little pointers that can make a difference.
If your haircutter doesn't talk to you, don't talk to him. You might break his concentration.

Being as cooperative as possible.
Look at your hair as it's being cut. Get involved in it. If someone is suggesting something, say, "Okay, I agree with you."

In other words, be leery if they try to push hair treatment lotions on you.

Know what you want.
You probably know what kind of haircut you want, so tell the haircutter what you want in the plainest, simplest terms. If he doesn't understand you, show him a picture of what you want.

If you're not sure what you want, then ask for a suggestion. When you've given suggestions, make sure you understand what they are.

Never say, "Do anything if you don't understand what will be done.

The secret of a good haircut really, one of the secrets is communication.

Barry Leonar, Crimper.

1327 Chestnut Street, Philadelphia, L/O 4-0336.
against the Democrats that voted for the Teamsters "are going to work get taxpayers' money."

the world why the University should illegal conduct, there is no reason in appropriate blocked. The Commonwealth budget reopened and cut, spending and a lax hike. These are fighting against increased Senators, including Thomas Nolan are not opposing increased state and general instruction, which is divided among the rest of the University's programs.

University administrators have said they would not be able to fund higher education. There are union members who vote in this town," he said. he said that denial of this appropriation will probably force substantial tuition increase University's financial situation, and said that the entire project possibly would not have to replace old costs through savings in less than four years.

The landscaping work will consist of many phases in the spring. It would replace irrigation to dig the whole place where the Hockey Field and Veterinary School, and that have to dig it up again to lay new pipes for the cooled water system," Bomar said.

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TOC...
Netwomen Hunting Hens

Delaware today, Penn State Saturday.

"When Claire Collar (144 lbs) take to the Yale courts this afternoon (3:30), they'll be facing the Hens and Hispaniola. The problem of hand will definitely be a factor, a team that had them a year ago, but keeping their hands up can be impossible."

"We can't afford to lose today," (suggested Sharron Williams, coordinator of the womens basketball program). "All we could do is wishing, but let's face it."

"Penn I last year were the third and fourth, and I'll be the third and fourth again." (Dick Jauron, former Yale running great and current Delaware coach). "I've been a football star all my life, and I'll be a football star all my life."

"He's a hard runner, good down near the goal line," (Eli history). "His 16 touchdowns broke the record of former Yale running greats Dick Jauron and Johnny Majors."

"His 16 touchdowns broke the record of former Yale running greats Dick Jauron and Johnny Majors."

"He's a great competitor," offered Oklahoma quarterback and former Pitt coach Johnny Majors. "I would have scored if I got past the letterman's."

"It's as important to me as being in a position to challenge for the championship."

"I'm not really surprised. I thought we'd have a good team. We have a chance to beat the rest of the teams."

"But when you lose 29 people, as we did the year before, it becomes devastating."

"You have to remember the championship is all that is important."

"If we want to challenge for the championship, we can't lose anything else."

"We have a chance to beat the rest of the teams."

"Any field hockey player can tell you that the West Chester and Ursinus players have yet to be scored upon."

"The crowd at Franklin Field will see the coming games, assuming Ursina-coach coach-Burt. "Our West Chester and Ursinus players are competitive and fair," the 20 year veteran coach. "I think they will have a good team."

"The best three-year record in the history of the Asa S. Bushnell Cup as Ivy champions."
Drusie Menaker

Once upon a time there was this high school student. She packed her trunk, bought a bedspread and went to college. In her suitcase, nestled right next to her toothbrush, was a shiny set of ideals. She had set off in search of academia. She expected far-ranging discussions in rooms full of brilliant minds and open souls. And she never planned to leave. For she was going to discover something that would enthrall her, that leave. For she was going to discover something that would enthrall her, that

joy will never come from intellectual discovery, unless the find is reported by a police department. Somehow, eager anticipation turned into painful disillusionment. She never perched on the edge of her seat, waiting for the professor’s next pronouncement. Instead she realized that there was probably nothing in college life that she wouldn’t, given the choice, sleep through. She found she didn’t open books with eager anticipation, waiting for enlightenment. She didn’t write brilliant essays that taught her professors something. Instead she practiced the “If it has to get done, it will...sometime” philosophy. What was supposed to be intellectual exploration turned into mad dash through requirements. Those hours of discussions with equally enchanted friends rarely centered on Socratic inquiry or Shakespearean sonnets. Sex, gossip and law school were more frequent topics. Instead of mapping our way through graduate school and on to professordom we wrote our names. She didn’t study in Paris during the semester breaks. Instead she spent the summer in Harrisburg, Pa. She wrote about crazy politicians, not the historical implications of the Protestant Reformation. There was always next semester, the time you wouldn’t break those academic resolutions, when those glossy books would be read and the concept of a first draft and a second draft would be rediscovered. Now the next semester is the last semester. This is the semester she will have to get to know her professors, when she will be consistently prepared to make adroit comments that will touch off frenzied class arguments. But instead she will spend the last months praying she has filled out the proper graduation forms, will remember to have her senior portrait taken and her library fines won’t exceed her initial $50 deposit. And thinking about what’s out there in the big and undoubtedly bad, world. Her eyes light up with anticipation as she contemplates her impending seven month job hunt that will only result in a life of 7 a.m. awakenings and 45 minute commutes. But she dreams now not of intellectual pursuits but being able to go to a movie without guilt, to go to sleep without the clawing worry of unfinished assignments and impending crises.

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for guys and gals who dare to look their best
Punk: God Save the Queen

By Peter Norris

Two years ago punk rock merit a couple of paragraphs in histories of rock, references maybe to the Troggs and a few other British and American bands whose names are only faintly familiar.

Now punk has carved a bigger niche in pop culture on both sides of the Atlantic. Claims are made that every band playing in New York is punk, almost by definition. In London punks fight with rockers in Chelsea every Saturday.

Throughout the summer, punk records have figured prominently in the British singles charts, the British Broadcasting Corporation (BBC) has refused to play the Sex Pistols' "God Save the Queen," which topped the charts and right-minded members of society have protested their outrage at punk culture in letters to newspapers.

British punk has grown rapidly this summer. The media clamors for punk stories, the record companies scramble to sign up punk bands, fashion designers churn out clothes in imitation of punk style—but a little more glamorous and a lot more expensive.

Provoking this excitement and exploitation is a raw, unsophisticated and energetic music with challenging though sometimes illiterate lyrics. Chords are basic, chord changes infrequent (diagrams in the punk magazine, "Sniffin' Glue," show the chords and then give the advice "go out and start a band"). Lyrics are short on allusion and poetic quality: one track on the Stranglers' "Rattus Norvegicus" offered little but the words "some day I'm gonna smash your face.

Punk's attraction for Britain's 15-18 year-olds is its energy, its stance against artistic pretension and complexity, and the political protest about the waste and lack of fulfillment in an urban environment.

To understand the attraction of British punk one has to understand recent trends in British society. Basically punk is the music of a frustrated youth whose expectations have exceeded their opportunities. There are 1.5 million people out of work in Britain now, 8 percent of the labour force, and the numbers are disproportionately high among the young. Of those who have jobs, many are dissatisfied with the routine nature of clerical or simple manual work. School leaving age in Britain was recently raised to 16, with the additional opportunities. There are 1.5 million people out of work in Britain now, 8 percent of the labour force, and the numbers are disproportionately high among the young. Of those who have jobs, many are dissatisfied with the routine nature of clerical or simple manual work. School leaving age in Britain was recently raised to 16, with the promise that this would better prepare the young for society. Yet when the choice offered is between the dole queue and filling bank statements, it's easy to feel that you've been conned.

So the punks turned vicious, not in the sense of actual physical violence, but by being rude, uncouth and outrageous, and attacking sacred cows. Rebellious youth is nothing new. Mick Jagger flouted society's sexual mores, and the Sex Pistols' Johnny Rotten political protesters had their day in '68. Yet the punks do not take anything so obvious as sex as a symbol, and if they paint themselves as being wronged in their political protest, they do not project themselves as the good guys. The Sex Pistols, in their latest record, admitted "We're all pretty vacant." Punks offer no answers, but they pose a few questions to the establishment, the middle class, the respectable: one of which is why they have turned out a generation of vacant kids.

Punks set out to be anti-heroes, scabby, shabby products of a dismal urban setting, (for punks this time round are predominantly urban, whereas in the early '60s they were rural). Their songs speak of sewers (hence "Rattus Norvegicus"). Their names are provocative and unpleasant - The Clash, The Damned, The Stranglers. Their habits indicate a fascination with incontinence: their shock value includes a propensity to vomit or spit on each other on stage. The Sex Pistols found this activity could be profitably transferred to record company offices, as a well-timed vomit could result in cancellation of a contract, and money but no obligations. The same group also uttered forbidden four-letter words on a 6 p.m. television chat show, which led to the suspension by ITV of the show's host, Bill Grundy, accused of encouraging them.

Punk clothes are a modern version of sackcloth and ashes - bin liners and safety pins, the latter suspended from ear, or even nose and lip. Punks are not rosy-cheeked, well-groomed and well-dressed: on the other hands, they're not scruffy. Quite simply, they look ill - pallid, and in ill-health. Chords are basic, chord changes infrequent (diagrams in the punk magazine, "Sniffin' Glue," show the chords and then give the advice "go out and start a band"). Lyrics are short on allusion and poetic quality: one track on the Stranglers' "Rattus Norvegicus" offered little but the words "some day I'm gonna smash your face.

As well as their clothes and the political element in their style, their inventiveness differentiates punks from their predecessors in white-shirtied youth culture in Britain, the Mods of the early '60s and the skinheads of the late '60s and early '70s. The punks have developed their own music and for two reasons, this is central to their style. First, punk is the voice of those whose aspirations outweighed reality, and who therefore have a surplus of creative energy - punks are older, at 16-18, than skinheads were, and more sophisticated than Mods (strenuously though they might deny that). Second, there was no one else's music which punk could adopt, which said what they wanted to say.

The first point is also illustrated by the punk magazines, often produced by just two or three people, with primitive layout and typography, crude drawings, and often held together with a safety pin or staples - anti-professional and anti-business. Retailers of punk magazines have been known to refuse to stock glossy "punk" magazines which are professionally produced, because that is not what their customers want. Original punks have a sharp nose for the false.

If the punks have the energy to produce their own magazines with minimal facilities, it is hardly surprising that they have produced their own music. In his self-critical "They're All In Love," written in 1975. Pete Townsend was prophetic:

hey, goodbye all you punks
stay young and stay high. Hand me my cheque book and I'll crawl to die

Townsend could see what many of his contemporaries either could not or did not care about - that their affluence and lifestyle, world tours and exalted social circles, increasing musical complexity and artistic pretensions, all these were taking them further from the kids in the dole queues in Battersea or Sunderland. When Jagger first pouted and postured, these kids were hardly out of diapers: rather a rebel, Jagger's someone who lives in the south of France, he's chic Establishment. Rod Stewart and Led Zepellin become more remote as they become richer. Sid Vicious might be nasty, but he's a punk like the rest of them.

So Punk has filled the gap between the older rock bands, those who played their music seriously, and the balladeers and teenybop performers whose records filled the singles charts until this year, when punk emerged and concentrated on issuing singles.

It will survive as long as it can avoid being commercialized into meaninglessness. Since there is much money to be made exploiting youth cultures, this will be difficult. Cosmopolitan drools imbecilically over Zandra Rhodes latest punk creation, going for a mere $600. Fifteen-year-old Lady Cynthia will greet you at the door of her select Knightsbridge Mews home with a hostile "yeah!", a paper clip attached to her right nostril, chewing gum circulating noisily in her mouth.

It's all a little hard to take, but the punks can spot the genuine. Punk bands argue their own authenticity and point to the falsity of other bands: and there are several bands put together by record companies for a quick profit.

Punks are concerned their political views are being distorted. The National Front, England's quasi-fascist party, have tried to claim them for their own, and been rudely rebuffed. In fact the punks' politics do not square with those of any of Britain's political parties, established or fringe. The punks pose problems. They do not offer answers.

To survive, the punks must stay ahead of their imitators. Already the original punks have abandoned safety pins and razor blades as the fashion industry mass-produces them. Their strength might prove to be their independence of previous pop culture expressions. This was exemplified by a cartoon by "Trog" in the British newspaper The Observer, shortly after the death of Presley. In front of a newspaper placard, announcing "Elvis Dead", stands a punk, recognizable by his acne and the safety pin and razor blade dangling from his nose. The caption reads "Elvis who?"
By Melody Kimmel

Cria is personally moving film. It gets so unerringly and unself-consciously inside a child's perception of her world that the viewer cannot fail to become involved. One is pulled into that world, with all its pain, confusion, and beauty because it is instinctively recognized as authentic.

Director Saura has created a visual masterpiece as he shows us a family's evolution through the eyes of the middle of three girls, 8-year-old Ana. She plays the third child, Laura, a small, solemn, watchful-looking girl with haunting brown eyes that at times seem to fill the screen. They silently witness the death of Ana's parents, the arrival of her aunt, the family's move away from this approach. There is emotional growth, a new sense of reality, and reality of the rest of America. Simon's jokes are gentle, ironic, but never vicious. Consequently, one can see where his California a few years ago, it pokes fun at the plasticity of California and its easy lifestyle, as compared to the grittiness of New York. It is still a breezy comedy that generally receives adequate treatment in its current production.

Overall, though, Cria is a rare and very special movie. It is a rare, personal vision from the camerawork and the lack of cinematic distinction among clear reality, dreams, and flashbacks. Like torque's acting, the technical aspects of the film are underplayed to a point of totalINAEDICION. Every occurrence, real or imagined, affects the viewer as much as it affects Ana. She is obsessed with her mother, with the chances of her mother's womb: "You can still see the marks from the forceps on your face, look!" The main way that Cria's mother is dead, but Ana's marks of desperate need, want, and loneliness for her are still very apparent.

Much of the effectiveness of Saura's interplay of childhood and its self-deception comes from the camerawork and the lack of cinematic distinction among clear reality, dreams, and flashbacks. Like torque's acting, the technical aspects of the film are underplayed to a point of total inundation. Every occurrence, real or imagined, affects the viewer as much as it affects Ana. She is obsessed with her mother, with the chances of her mother's womb: "You can still see the marks from the forceps on your face, look!" The main way that Cria's mother is dead, but Ana's marks of desperate need, want, and loneliness for her are still very apparent.

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Arcadia
1529 Chestnut LO 9-0298
I won't say we drove it off the screen but Solaris doesn't show here anymore. So even the embarrassed manager confessed that there will be two porn films playing: they must be the real industrial kind - he didn't even know their titles.

Budco Midtown
Cheesnut at Broad Street LO 7-7021
Looking For Mr. Goodbar has now opened. Diane Keaton stars in a totally dramatic role, completes the break from Woody Allen. The movie also stars Tuesday Weld and Richard Kiley. Advance word is that it leaves the viewer with a Taxi Driver feeling.

Duke and Duchess
1607 Chestnut LO 7-2310
I: The Lincoln Conspiracy A Sunn International picture, which, according to two reports, does a credible job of raising questions about whether John Adams was alone. But then, this company also produced The Search for Noah's Ark.
II: Joseph Camp A bowdy visualization of the 18th Century novel, stars Peter Firth in the title role and Ann Margaret as Lady Booby. Seriously, folks.

Duke and Duchess
LO 3-8881
Duke: Oh God! with George Burns and John Denver in his silver screen debut. A comedy in which The Big Guy visits us. Our reviewer concluded that 'you won't be afraid to laugh, but you won't feel compelled to, either.'
Duchess: Something called The Chicken Chronicles, yet another attempt to match the financial success of The Goosebume's Bubble.

Eric Mart I
18th and Market LO 4-4222
Valentino, with Rudolph Neurey in the title role. The final word from our critic: 'Gosh, Nureysure can dance.'

Eric's Place
1519 Chestnut LO 3-1096
Star Wars, starring C-3PO, R2D2, and Chewbacca. The theatre's manager said it may play there forever. A celluloid Sandbag Paisel.

Eric Rittenhouse II & 11
19th and Walnut LO 7-0320
I: Kentucky Fried Movie. A hit and miss comedy sketch flick. Friday only sneak preview of Henry Winkler's new film. Heroes. He does not, repeat not, play De Fore.
II: I know when I'm beaten. The Other Side of Midnight.

Eric's on Campus
40th and Walnut 382-2326
I: The Style We Loved Me is now just around the corner, waiting to entertain.
II: Unfortunately, it brings with it a movie I consider in-famous only because of its resemblance to a potato blight. Yes. The Other Side of Midnight is here, too.

October 20, 1977

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Aural Audits

Steely Dan
Aja
ABC AB1006
This most eagerly anticipated release was well worth the wait. Steely Dan, that is, Walter Becker and Donald Fagen (the Dan's nucleus), have compiled on this follow-up to The Royal Scam, the group's most commercially successful album. Instead of delivering a super-slick record chock-full of AM hits, Becker and Fagen have opted for Aja the LP which explores in depth and at length a mere seven songs, all of which are masterpieces, comprised of intriguing lyrics and musical innovations of the first order. Continuing their veer towards jazz, the Dan have assembled a group of top-flight improvisational soloists, among them pianist Victor Feldman, bassist Chuck Rainey, and saxmen Wayne Shorter and Tom Scott. Listen to the album's title track and hear a pop tune (on the album) that goes "They go a name for the winners in the world." One of them is Steely Dan.

---D.M. Gold

Dwight Twilley Band
Twilley Don't Mind
Arista AB4140
Dwight Twilley Band's second album Twilley Don't Mind is not an example of deep thought provoking entertainment, the lyrics leave little to the imagination and much to be desired.
Here she come, baby, she come
Here she come, baby, she come
Rocking and rolling in a wet T-shirt
How could I fall for this sexy flirt
Well, I don't know, but here she come!
Bob Schaper has engineered or, more accurately, pieced together an album sounding very much like rock and roll of the early 60's. Some might feel the style is stale and outdated. But is it for the purpose of authenticity that the fidelity also resembles that era? If you however, you are looking for something which doesn't distract and can be reasonably enjoyed with minimal attention, this might be a suitably choice.

---Lesley Jane Stroll

Steely Dan's Fagen and Becker

Utopia
Oops! Wrong Planet
Bearsville BE 6970
The object ofOops! Wrong Planet is to attract new listeners. With twelve standard length songs written in a very conventional format and with lyrics in particular "The Martyr" and "Windows" separated from commercial success solely by lack of air play, Utopia may very well accomplish its aim.
Although the songs are easy to listen to their lyrics are worlds apart from the hackney love stories of most commercial hits. Musically the album is distinguished by the expert guitar prowess of Todd Rundgren, catchy synthesizer courtesy of Roger "Powell" Probe, and an exceedingly pleasant vocal harmonies. Highlights of the LP include "Marriage of Heaven and Hell," "My Angel" and "Love is the Answer" (a second "Just One Victory"). Oops! Wrong Planet could be the Something's Coming Utopia albums. When compared with the extra-territorial efforts of former Utopiaus, this new release is very down to earth.

---Madonna Archer

---Stuart Feil

---Gordy Schoenfeld

II: Woody Allen's Love and Death and Annie Hall. The former, his widest, the latter, his most important film to date. Both are of course, hysterically funny.

III: The Mack and Tentacles. Starts Friday: Damnation Alley, a sci-fi hopeful with Ian-Michael Vincent looking so-otherwise after a nuclear war.

SamEric
1908 Chestnut LO 4-2857
Thursday: Last chance to catch that fabulous double feature The Mack and Tentacles. Starts Friday: Damnation Alley, a sci-fi hopeful with Ian-Michael Vincent looking so-otherwise after a nuclear war.

Stage Door Cinema
16th and Ludlow LO 3-2775
You say there are no women movies around? Here come Jane Fonda and Vanessa Redgrave in Julia. Oh yeah, some guy named Roberts costs.

TLM
334 South Street WA 3-3101
Thursday: Vittorio DeSica's last film A Brief Vacation is paired with one of UA's Wenders first, Let's Talk About Women. Friday-Sunday: It's hard to know what to say about Pink Flamingos and Female Trouble except that the former grosses out any film within memory and both star transvestite supreme Devine.

Walnut Mall Cinema
Walnut and 40th Sts. 22-2344
I: Thursday-Saturday: a laugh riot. Citizen Whispers and Face to Face. Actually two excellent films, but don't go unless you're willing to discuss tragicorn, death, and razor blades later. Sunday-Tuesday: Far From The Madding Crowd is John Schlesinger's inter-pretation of the Thomas Hardy novel and stars Julie Christie and Alan Bates.
II: Take a date to Cousin, Cousine while it's still within a starry night's walk back to his/her room.

III: Bad News Bears in Breaking Training: There's noreal reason to see this film when there are so many other better choices playing within a block of it. Friday and Saturday at midnight: Citizen Kane. Orson Welles' visual lesson of how to start off with a bang, not a whimper. Now he has to live with the reputation of 'underachiever' for the rest of his life.

Walnut Street Theatre
9th and Walnut Sts. 224-3550

---SamEric

---Stuart Feil

---Gordy Schoenfeld

---Lesley Jane Stroll
A False God Is My Co-pilot

By Steve Fried

Weather is the biggest problem in mid-air collisions," our pilot had told us. "No plane can fly through a thunderstorm. Christ, those things even kill ducks!" After having great faith that we'd never fly again unless it has been induced by transcendental meditation.

"IT'S IRRATIC, though," he continued, "that many accidents are on clear days, when pilots are using Visual Flight Rules (VFR) and aren't going very carefully."

There are two ways to fly and land a plane. One is Instrument Flight Rules (IFR) where the pilot relies on instruments to warn him of oncoming planes or cliffs. The other is VFR, where the pilot looks for himself for oncoming planes and if he see one, he guesses he looks or flashes his brights. "Planes have blind spots just like care," he reassures.

Our pilot related other menacing thoughts on the subject of mid-air collisions and runway accidents.

"PRE-FLIGHT preparation," he explained, "is maybe the biggest thing in airplane accidents. Like, take the gas cap. If the one in your car gets lost, you go buy a new one. If the cap on your plane is loose and falls off, all of your gas pours out and your plane might catch on fire."

"There's also the problem," he continued, "of inexperienced or just plain stupid pilots. In accounting, if you make a mistake you're still on the ground. If you're in a plane, you're buried in it. There's no such thing as differential diagnosis. You don't test hypotheses, because you can't afford to be wrong."

"BY THE SAME token, the rigid procedures have to be interspersed with some common sense. Say you're high up in the traffic pattern (around an airport) waiting your turn to land. If you start icing up, you don't just sit there turning into a popsicle--you change altitude."

We sat staring, whispering to my photographer. There was a thunderstorm warning until 7:00 p.m.

"Well," our pilot continued, "there are two systems. One is Airborne Avoidance (AA), which is being eroded by on-ground collision control. Airborne avoidance systems are much more important."

"THE PILOT alluded to the fact that the FAA is a government organization and is still liable to other power groups. "In Washington, for example," he continued, "we have to do some dangerous things just to avoid some of the noise. Pilots are forced to make reduced-power takeoffs (they are usually made at full power), which are certainly less safe."

"The plane ride itself left a great deal to be desired. As we entered the tiny vehicle, I made a quick look at the gas cap and was relieved to find it securely in place. After a pre-flight check, we were up for one of the bumpiest rides in airplane history. I was like Walt Garrison on his bouncy bronco. It was like driving on cobblestone with a flat tire."

"Mercer County Airport, like most small airports, does not do its own approach control. Philadelphia International keeps planes on their radar, does the approaches and then turns the planes over to Mercer Control for the final landing. Mercer is certainly not so bogged down with traffic that it needs radar. It almost doesn't even need a tower. In the 45 minutes we were there about five planes landed. At a real airport, they land about every minute. The big excitement at Mercer was when two planes wanted to land within five minutes of each other. Immediately, everyone sprang into action, the senior traffic controller running to the most complex and urgent piece of equipment in the room."

"Oh shit," he exclaimed, "the fries are soggy again! I don't know why these oven can't cook fries." How small was the airport, Johnny?

"AS WE LEFT to return home, it was pouring. I immediately asked if anyone was interested in calling a cab, but Nate assured me that there would be no problem flying back. Fine for him. His stomach didn't feel like he had just eaten five Roy's Trigger-burgers and three sardines."

"As my stomach grew sick, my skin white and my life doubtful, two seemingly irreconcilable statements which an Eastern Airlines pilot had made came to mind. He told me that 'planes are safe. The only mode of transportation safer than a plane is an elevator,' and then in the same breath related that 'only about 8 percent of the population of the United States has ever flown.' At that moment I reconciled the phrases--200 million Americans couldn't be wrong."

"We finally arrived at Mercer County (New Jersey) Airport, which could be compared for sheer size only to Burundi International. It has one traffic controller for each of its three runways. We entered the tower and talked to them about the hazards of the job, the long hours, the boredom. They seemed happy for some company."

FIRST WE WERE shown all the equipment in the tower. There is an automatic stylus which continually revises the weather report. There is a piece of equipment in the room.

"that the Federal Aeronautics Association (FAA) has spent enough time and money on in-flight collisions. Part of the problem is that the pilot's authority (and, he intimated, superior judgement) is being eroded by on-ground collision control, and the existence of the devices. There is a microwave oven. There is, however, no radar."

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Less Than a Photo Finish

By P.H. Wiest

They argue. They criticize. They debate. They go to each and every district, each and every ward. They stand on deserted street corners and press the flesh as they try to communicate with the voters.

IN SHORT, all the elements of a tempestuous political campaign are contained within this years race for Philadelphia District Attorney.

Only those who know Philadelphia politics agree that it is not a race this year. It's an exhibition.

With registered Democrats in Philadelphia outnumbering all the other parties combined by a 3 to 1 margin, Democrat Ed Rendell and his staff admit that "things look good" against his opponents Republican Malcom Lazin and Consumer Party candidate Art Liebersohn.

IN FACT, when he first began his campaign to unseat democratic incumbent F. Emmett Fitzpatrick, Rendell's campaign literature said that it was "a matter of integrity."

But since defeat of the candidate backed by Mayor Frank Rizzo and the city Democratic Party, Rendell's literature aptly reads that it is only a matter of time.

RENDELL'S NAME was catapulted into promi-
nence after he defeated incumbent F. Emmett Fitz-
patrick in a race few thought he could win. Frank Rizzo is not the Democratic Party, he said the night he beat Fitzpatrick by nearly two to one.

Throughout the campaign, he and his independent campaign to unseat the established democratic machine has been the prime issue.

While all three agree on the basic issues-government corruption and management of the city judicial system-the most recurring argument has been which of them is the most independent, which of them is furthest from Frank Rizzo.

LAZIN CLAIMS that because he is a Republican, he is most capable of taking on city hall.

Liebersohn claims that because he is from the small Consumer Party, he is most capable of taking on city hall.

Rendell claims that because he accepts no funds from the Democratic city committee and because he "owes no political debts to anyone," he is most capable of taking on city hall.

In addition all three men are younger than 34 years old and pledge to bring a breath of fresh air to the city.

But throughout the campaign, Philadelphia's air has been filled with fiery invectives.

Lazin: "The Democratic Rizzo machine has been consistently corrupt, arrogant and insensitive. I'm totally independent and I mean independent."

Liebersohn: "You have to be careful with this guy Rendell, somewhere along the line he has to make compromise. The people have to watch out that he doesn't become a politician's politician. You'll never solve street crime until you solve the problem of crime in government and crime in business."

Rendell: "It never ceases to amaze me how many distortions Mr. Lazin can come up with in such a short amount of time...Police Commissioner O'Neill, at Rizzo's request, looked into the cases of alleged police brutality, and no criminality, not one iota of misconduct. It's either the lousiest investigation in history or O'Neill is deliberately stonewalling. Rizzo should fire him and get a new man."

But aside from the flashy remarks, essentially all three agree that the judicial process should be accelerated, rape units should be established, and the district attorney's office should become more accessible to the general public.

And both Liebersohn and Lazin agree that as long as there is an election, they still have a chance to win.

The people in the Rendell camp are also quick to admit that there is still one more election to get by before Rendell actually succeeds to the D.A.'s office.

But even he smiles when asked whether or not he has started planning past election day.

A Lost Frost

By Daniel M. Gold

For years, National Lampoon has been saying David Frost's an asshole, but that obviously hasn't stopped the man from being himself, whatever that is. He doesn't say, "I like the idea of wearing different hats...I don't really divide up (and categorize) what type (of professional) I am."

Ah, David, we hardly know ye. You brought an intelligent, thoughtful style to the role of talk show host as you emerged a nationally syndicated television program which, at first, booked politicians and power brokers instead of "stars" and "celebrities." Your practice of researching your guests before the interview gave TV its first sophisticated format for debate; you made Dick Cavett a bet safe enough for ABC to gamble on.

But ratings didn't hold, and to hang on you started with more and more of the standard "So Zsa Zsa, which husband is this?" lines to trivial media celebrities. It was a lot of the "No, seriously" jokes with a British accent. In the process, you became a media darling yourself until the public tired of you - your show was then cancelled. And you sank from view.

Until, that is, the Nixon interviews. Here was a coup, a very real chance to legitimize yourself completely by conducting an even-handed investigation into our national scapegoat's psyche and coming up with hard news.

To give credit where it's due, you did as good a job as could be expected, considering the subject. True, all the Watergate segment accomplished was to give some diehard Nixon sup-

porters the chance to cry and the diehard Nixon haters the chance to laugh righteously, but after all, what could anyone have demanded? You yourself were moderately pleased with the outcome.

Basically I wanted to add to people's conceptions of modern history...(The interviews) were a cross between news and features; they were sort of in-depth behind the news.

Besides that segment, there were the interviews about domestic crises, the Vietnam War, foreign policy, and the Presidential years in general. All in all, you did real good, kid. You researched painstakingly for the key questions to ask. You got Nixon to confess that he believed that "Whatever action he takes if the President does it, it's legal."

You made the best of an affair critics termed messy because money changed hands.

But...I'm sorry. I have to say it. Pardon me, Mr. Frost, but you could have taken your newfound respect and started again as the accomplished interviewer you are and journalist you could be. You could have been a contender, instead of...
The End Justifies the Beans

Mexican, Jamaican, Columbian...Want to buy 1 pound of beans in bulk? Not much is it? Christ, that's expensive! It is light or dark or...Looking for a good deal? You're in the right place. Not for marijuana, you dope. We're talking about a whole new can of beans-coffee!

In cans and in jars, instant or ground, from Brazil and Jamaica, Mexico and Venezuela. Some people can't get up in the morning without it. Others can't stay awake at night without it. Some only sell it. On campus, you can get your fill. One pot isn't enough, they'll serve tea. Gratis. And if you find your mind wandering and your eyelids drooping, reach for a cup of coffee. You can perk your own, or add hot water to instant. Of course, as the last resort of a dying student, you can always turn to those ubiquitous vending machines that decorate every building on campus, those same people who bring us our Dining Service food: Macke Coffee.

--Ellen Gordon

The next step, for the real coffee lover, is making it at home, from scratch. Not the instant kind—the real stuff. First off, you need a percolator of some sort. Next, you have to buy the coffee. If you want something more daring than the cans at the supermarket, check out The Seed at 3420 Sansom Street. They have a great variety of blends. If you're confused, the people who work there will be happy to explain.

More good news: the price of coffee, which had been prohibitively high, is beginning to come down—slowly.

Down on South Street, The Old Philadelphia Coffee Market, at the corner of 3rd, stocks a bewildering variety of coffees. A good one to start with is Mocha Java. It's rich and smooth. For a stronger cup, you might want to try French Roast.

If you're in the Italian Market, there are several shops to stop at: Dibruno Bros., Pure Spice Products, and Spice Corner are all within a couple of blocks of each other. The odor that assails your nose is pungent—a mix of coffees, teas, and exotic spices.

So the next time you're studying for an Organic midterm or an Econ final, and you find your mind wandering and your eyelids drooping, reach for a cup of coffee. You can perk your own, or add hot water to instant. Of course, as

The next step, for the real coffee lover, is making it at home, from scratch. Not the instant kind—the real stuff. First off, you need a percolator of some sort. Next, you have to buy the coffee. If you want something more daring than the cans at the supermarket, check out The Seed at 3420 Sansom Street. They have a great variety of blends. If you're confused, the people who work there will be happy to explain.

More good news: the price of coffee, which had been prohibitively high, is beginning to come down—slowly.

Down on South Street, The Old Philadelphia Coffee Market, at the corner of 3rd, stocks a bewildering variety of coffees. A good one to start with is Mocha Java. It's rich and smooth. For a stronger cup, you might want to try French Roast.

If you're in the Italian Market, there are several shops to stop at: Dibruno Bros., Pure Spice Products, and Spice Corner are all within a couple of blocks of each other. The odor that assails your nose is pungent—a mix of coffees, teas, and exotic spices.

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