Ehrlich ‘Delighted’ in New Role

By B. PETER CANELO

PHILADELPHIA, Sept. 24—Newton M. Ehrlich, 44, a United States District Judge whose original term was to end Friday, arrived here yesterday for the University’s celebration of the 1981-82 academic year. A smiling Ehrlich, reclining in a plush sofa, said, "I am delighted with this new role."

Ehrlich, who resigned from the bench yesterday, will begin his duties next month with the new role of associate visiting professor of law. Ehrlich will teach a course in trial advocacy, and will also advise and counsel law students.

Ehrlich said he is excited about the prospect of teaching law students and stated, "I have always been interested in teaching and have had the opportunity to teach in law schools before."

Students Could Face Rape, Assault Charges

By B. BARLEY LIVING

A four-year-old yellow Labrador retriever, named "Lucky," was employed by the University’s student safety and security office to catch the two alleged attackers of a female student who was allegedly raped on campus last weekend.

"We’re looking to get approval on the return of the Reading terminal station," said University President William E. Breneman. "We’re hoping we can do the Eisenlohr project, because once we decide to renovate the building, we’ll have to move the Counseling Service, which will all be relocated once renovations begin."

The University has received $411,000 in funding from the National Endowment for the Arts for the Eisenlohr project, which will be used to create more interior office space and extend an outside wall outward. "This will make us more efficient as an office," said Ehrlich.

Ehrlich said he has always tried to follow Student's ideas and that this is no exception. "As long as we stay within the rules and the regulations, I think we should listen to the students."

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B. MARK BREITMAN
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140

a court injunction against mas-

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The arrests occurred on the 9th day of a strike by the 22,000 member

Philadelphia Federation of Teachers. The PFT called the wildcat

strike the school board, faced with a $287 million budget deficit, lost all

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Section 8 Housing—

A private developers project had been conceived in 1970s as part of the Business Association of University City's plan to develop commercial and residential areas. The winning design for the project, now on display in Venice, Italy, includes two-, three-, and four- bedroom townhouses, arranged with semi-private courtyards, private truckyards, and a children's play area and park facilities. The 15-unit development, designed by Pennsylvania Housing and Community Development Corporation, is planned to be completed by the end of the year.

The plan includes 15 units of Section 8 housing, with the remaining units for market-rate housing. The project is being developed by Powelton Village Community Association, Inc., and will be sold to a private developer in the near future. The City of Philadelphia has approved the plan, which includes a mix of affordable and market-rate housing units.

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Our Comrade Brailovsky

I should like to consider the case of Dr. Shuly Brailovsky. He has been a member of the Law School faculty for several years and has contributed much to the academic and political life of the School. His involvement in various issues and his willingness to take a stand have made him a respected figure among the students and faculty.

Dr. Brailovsky was born in the Soviet Union and came to the United States to study at the University of Pennsylvania Law School. He has been a prominent figure in the School's discussed in the news, particularly in the context of Russian dissidents and their struggles.

In the past, Dr. Brailovsky has faced several challenges, including a minor dispute with the School administration regarding his tenure status. The School has a policy of reviewing tenure decisions, and in Dr. Brailovsky's case, the review process was initiated after a vote by the faculty.

Dr. Brailovsky has been active in various political and academic activities. He has written articles and given lectures on topics ranging from Russian history to current affairs. His work has been recognized and has earned him a reputation as a scholar with a distinguished career.

However, Dr. Brailovsky's tenure status has been a matter of concern for some time. The School's decision to grant or deny tenure to Dr. Brailovsky is an important issue for the Law School and its members. The decision will not only affect Dr. Brailovsky but also the School's reputation and the broader academic community.

The School's decision should be made based on objective criteria and not influenced by personal or political considerations. It is essential to ensure that the decision-making process is transparent and fair. The School should consider Dr. Brailovsky's contributions to the School and the academic community in making its decision.

In conclusion, Dr. Shuly Brailovsky has been a valuable member of the Law School faculty. The School should ensure that his tenure status is decided on the basis of merit and fairness. The School's decision will have implications for Dr. Brailovsky and the School's reputation.

The School Law Faculty Can Reassess Their Decision

The Law Faculty can reassess their decision to grant tenure to Dr. Shuly Brailovsky. This decision should be based on merit and the criteria that have been established for tenure.

The School can consider the following points:

1. The School's policy on tenure decisions
2. Dr. Brailovsky's contributions to the School and the academic community
3. The School's reputation and the broader academic community
4. The School's decision-making process

By Yurie Levine

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SAC Meeting

...continued from page 1...

UV without the SAC budget will go on even without the SAC funding, but at the risk of having UV not being the most effective or other projects. "We have a $5000 minor budget, and a $10000 supplement budget which will be applied to the budget. Director Steve Zats said, "If any piece of equipment fails, we just dip into the vault."

SAC Finance Committee Chair Michael Segwald expressed surprise that the UV proposal was voted down last night. "We really felt that the concert and the way it is planned are not in the best interest of the University in general," Segwald said.

SAC Spring Fling representatives Kent Loomis avoided the funding denial. "I can't imagine what Fling would be like without the concert," Loomis said. He added that the event would have been a risk.

Michael Siegmund expressed surprise that the UV proposal was voted down last night. "We really felt that the concert and the way it is planned are not in the best interest of the University in general," Siegmund said.

The committee reported $15000 plus a $15000 loan from the SAC to support, most of which was unapplied. The Financial Committee, which would have been overridden, this year.

In order for the Fling Committee's proposal to be passed, an SAC budget which calls for at least 10 percent of the SAC budget to be used for the Spring Fling proposal was also to have been overridden. This year's budget total $371,000. The resolution to maintain the budget was re-added last night.

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"This is the first time that the Council has concern a Finance Committee recommend," Siegmund added.

Also currently without funding is the Spring Fling Committee. The Council turned down the request to make a risk which might have been even greater for the committee.

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Provost Adapts to ‘Unique’ Institution

(continued from page 1)

Family for Ehrlich is his wife of 24 years, Alice, and their three children.

Of the children, only 16-year-old David finds a niche at Stanford. A 12-year-old daughter, Elizabeth, is beginning her freshman year as an architecture major. Her 10-year-old son, David is working as a pilot for a charter airline operating out of Alto airport to Palo Alto. Ehrlich described the University as not only a growing institution but also one which is continually updating its facilities. The University has a strong reputation for excellence in liberal arts and pre-college education.

The University is much bigger than Stanford, and the administrative procedures are much more complex. However, he felt that he was adequately prepared for the position. He is looking forward to contributing to the University and making it a better place.

Through his management experience, he has strong organizational skills and the ability to deal with people. He has no reason to doubt that he can succeed.

Faculty Senate Chairman Patsy Lobry said she has found Ehrlich "very accessible and hard-working. I don't think there's one thing to be said against him."

Ehrlich also has strong praise for the new president’s qualities. "She is a strong leader, very capable and will be a great addition to the University," he said.

Ehrlich described the University as a place where every student is valuable and should be treated with respect. The University has a strong tradition of diversity and inclusion.

At the same time, he also feels that the University is facing some challenges. The University is facing cuts in funding and must find ways to improve its financial stability.

The University is also facing issues related to diversity and inclusion. Ehrlich is committed to addressing these issues and creating a more inclusive and welcoming environment for all students.

Despite the challenges, Ehrlich is optimistic about the future of the University. He believes that the University has the potential to continue to grow and thrive.

Ehrlich also emphasized the importance of the student voice in the decision-making process. "We are committed to involving students in the decision-making process," he said.

Ehrlich’s colleagues in College Hall agree that he is the right person for the job. They believe that he is a strong leader and will make the University a better place.

"We didn’t wait around to choose someone,” said one colleague. "We knew that we had a great candidate in David Ehrlich and we knew that he would be a good fit for the University."

Although Ehrlich left the Legal Services Corporation three years ago, he is currently involved in a battle over affirmative action guidelines. He is a strong advocate for affirmative action and believes that it is necessary to promote diversity and inclusion in higher education.

In conclusion, Ehrlich is looking forward to his new role as president of the University. He is committed to leading the University into a bright future and creating a more inclusive and welcoming environment for all students.

Ehrlich’s goal is to make the University a better place for all students. He is committed to involving students in the decision-making process and creating a more inclusive and welcoming environment for all.

Ehrlich’s appointment has generated excitement and enthusiasm among students, faculty, and staff. They believe that he is the right person for the job and look forward to working with him.

Ehrlich’s appointment is a testament to the University’s commitment to diversity and inclusion. He is a strong leader and will make the University a better place for all students.

Ehrlich’s appointment is also a reminder of the University’s commitment to excellence in liberal arts and pre-college education. The University has a strong tradition of diversity and inclusion, and Ehrlich is committed to continuing this tradition.

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U. Parade Kicks Off United Way Campaign

By STEVE SEVIR

President Sheldon Hackney and President Thomas Ehrlich led a small parade of decorated marchers down Locust Street yesterday, setting the pace for the United Way campaign fund drive.

The parade, replete with marching band, junior children and hundreds of hand-knit bears, was organized by the "best kids" in town, Community Relations Director Jim Robinson said yesterday.

As the end of the parade, Hackney and Ehrlich unveiled a sign designating Lower Walk as United Way for the day.

But despite the festive, few students were aware of the parade, and even those who passed Van Pelt I knew it as Hackney and Ehrlich made speeches afterward, simply ignored them.

"This is a kick-off that is very important," Hackney said yesterday. "I hope the community responds as it never has before."

Ayla Chee, President Dan Levin, who is coordinating student contributions, to the charity, gave a rousing address encouraging students to participate in the United Way drive.

"It is very important for students to give back," Levin said. "We can't give much money, you are just participating, which is important to the United Way program."

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**Graduate & Professional Schools Career Forum**

**MON., OCT. 5th**

10 - 5

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**Air Conditioning**

Continued from page 6

He asked that any reruns at the end of the year would be applied to the residence. "We really do go back over the financials," he said. "We would like to see some kind of information concerning the rep. 

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- Twelve memories add to The MBA's versatility and power.
Jean-Marc O'Brien has finally made it to the big time. He's a junior now, the starting center-forward for Penn's varsity soccer team, the Quakers. Although he has played for the varsity team in the past, the recent decision to replace the senior forward with him has been a bit of a shock. O'Brien has played a total of 18 games, with four goals and six assists. The team is off to a strong start, with a 4-1 record and 12 goals scored. O'Brien's performance has been a key factor in the team's success.

O'Brien has been a key player for the Quakers since his freshman year. He was a key contributor to the team's success in the Ivy League, where they finished third in the standings. O'Brien has also been a key player for the national team, earning several call-ups to the squad. He was a key player in the team's World Cup qualifying campaign, and was a key player in the team's friendly matches against France and Germany.

The Quakers' success this season is a testament to their teamwork and hard work. O'Brien has been a key player in that success, and his contributions have been key to the team's success. He is a key player for the team, and his contributions have been key to the team's success.
FRANKLIN DRAKE: Creating Order From Chaos
**Mean Streets**

**By Aphrodite Valleras**

Home is where the heart is. You can't go home again. As someone once said, for every saying there is an equal and opposite saying. But Thomas Wolfe aside, I really believe that not only can one not go home, but one actually never leaves it in the first place and that anyone who thinks they can't go home again has been getting off at the wrong bus stop.

When faced with the choice of either working out of town at a small paper or living at home for the summer, I chose the comforts and conveniences of my family's northeast Philly rowhouse. But then there isn't much choice when your savings account is down to its last $34.76.

I returned home (after nearly four years of living on my own) not expecting the same neighborhood I grew up in (Thomas had prepared me). I was practical enough to know that I pictured my youth in black and white terms, not gray — I remember experiencing either very good or very bad times. It's highly romantic stuff, and I was pretty sure that my perceptions were formed by the need to escape a dreary past and were not the perceptions of a child fed knights and dragons stories at night.

There I grew up in during the 1960's and early 1970's was in a constant upheaval. It wasn't in the worst part of the city physically or economically — in fact, the dreary row houses would be almost charming if the builders had bothered to put in a iota of variation among them. But socially the lower-middle class population was very vulnerable to the upheavals (Kensington, the "poorer" section nearby, was so Dead to it all by then that it probably didn't even feel it). So I returned home still pretty jaded, remembering that I had gone to Penn to escape my past, and that I was different from my childhood friends. There was no way I would self-destruct. And the first thing I saw as I walked up the streets were the neighborhood kids playing Bell's Out, a game I had played literally every night during the summer until my father would yell his final bedtime ultimatum — you could always tell by the pitch of his voice if it was final — and my sister and I would scramble home. I couldn't swear by it, but I thought I caught a glimpse of myself among the kids, until a hot rod racer tore down the street, ruining my daydream, and parked in front of our house. Out walked the neighborhood drug dealer, who without any qualms deals to kids not even ten years old yet. He reminded me of every drug dealer who ever approached me. And then I thought, It was there all the time—bubbling beneath the surface, just as it must be bubbling now. Innocence and experience exist side by side, not in a vacuum created by a poet's words or a psychologist's theories. And it's only when you go home again that you see things as they truly are.

Lisa Birnbach
Bruce Beresford
Aileen "Annie" Quinn
Little Richard
Ralph Bakshi
Bob Rafelson
Richard Nixon
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We Talked To Them. Now You Talk To Us.

"34th Street"
Franklin Drake: Purely Practical

By Margot Cohen

Photos By David Gladstone

Franklin Drake is a composer with modest plans.

"Kissinger is a major figure in my opera. He doesn't have to sing, he just has to speak. I think he'll give it that international flavor. I would like to get John Carradine to direct - he's a basso profundo, you know. Maybe we could use Buckminster Fuller's City of the Sea as the set."

The artist continues, explaining that the opera will be loosely based on the Diary of Anne Frank. "Hey," he says, suddenly inspired. "I bet I could get Jimmy Carter to skipper the ship. Hell, he's experienced."

The opera is one of many ideas churning in Drake's mind. The 52-year-old artist fosters a number of projects simultaneously, almost reluctant to complete any of them. All of his work is in some stage of development, even after he has exhibited it.

One of his long-term projects is his brownstone at 310 Gaskill Street. The house pierces the serenity of this stodgy block, just off the South Street drag. Inside and out, it looks as though some Supreme Being had thrown every conceivable garage sale item into a giant pulsing cuisinart and had forgotten to screw the lid on tightly.

Drake shows off his home with a childlike delight, darting from one project to the next. Sorting through the rubble surrounding him, he finds an arwork he has forgotten about and old

(Continued on page 4)
Franklin Drake

(Continued from page 3)

materials to incorporate into new pieces. No distinction is made between art and life; today’s moldering tennis racket is tomorrow’s sculpture.

He picks up a tattered pink parasol jammed inside an ancient cowboy boot. “Here, do you like it with the boot or without the boot? I think it could be a piece by itself, don’t you?”

Drake says he is an artist “trying to create order out of chaos.”

To the casual observer, however, no environment could be more chaotic. In addition to covering the walls with a continuous collage of newspaper clippings and found objects, Drake puts brightly-colored handprints on every exposed surface he can find. He even puts handprints on paintings he has collected from other artists.

He uses handprints for a deliberate effect. “They describe my action quickly, more than brush strokes,” Drake says. The artist belies the assumption that the prints are random. “They give me direction. Here,” he says, pointing to a circle of prints pointing downward, “this looks like 1981.”

His 1969 Volkswagon is also festooned with handprints. The car causes heads to swivel as it cruises the streets. Like the opera, it too is in a stage of installation. Originally, the mattress, plastic bottles and chicken wire which adorn the car’s roof comprised a mobile, exhibited in a Philadelphia gallery. He wanted to put the mattress on a post outside his house, but his neighbors thought it was a fire hazard so he tied it to the car. Now, he says he wants to cut it off and sell it, so that he can get a new convertible top for the Volkswagon.

Drake’s foam sculptures, encased in 10-ft height plastic boxes, are developing in a more violent way. “Once I came home in a rage and I pushed one of the sculptures down into the first level. It went flying — I wish I had a movie of it. After I saw this mobile aspect of the sculpture, I considered putting it into concrete, tilted like it had just landed.”

Accidents of this kind seem to intrigue the artist rather than upset him. Drake tells of the time a pink threw a rock through one of his front windows, an event that would perturb the ordinary Philadelphia homeowner.

“1 kind of like the idea of the broken glass — it’s recessed, like a Joseph Cornell thing. I’m making a piece out of it. If that’s not reality, what is?” He pauses, carrying a mass of marijuana with one hand while lighting home-rolled Turkish tobacco with another. The bic flares up three inches, incinerating half the cigarette so that a large but promptly drops off.

The scruffy, grey-haired artist has been living in his house since 1976, and the art is beginning to overwhelm him. “Sometimes I feel like I have to get away from all of this,” he says. His wife works for an insurance company in New York, and visits on the weekends. “She doesn’t like clutter,” he shrugs. “The mess is driving her crazy.”

Drake lived on Park Avenue in New York City prior to moving to Philadelphia. He originally comes from Sadsburyville, Pa, and attended the Philadelphia Academy of Art. Then he took off to Woodstock to raise poodles and run an espresso cafe. He taught in Texas for a year, exhibiting with close friend and fellow artist Denim Arthur Oswald Lion Kelley III. (A Kelley sculpture occupies the place of honor in Drake’s garden. It reads “Where were you when it hit the fan?”) Drake has also exhibited at Wesleyan University, and Philadelphia’s Peale Club and the Painted Bride.

Drake is a man with practical solutions to world problems.

“I’m trying to get a airports to take around the world for a cultural exchange,” he says. “It could be a vessel for world diplomacy, a way of saying ‘art first,’ you know? And that way, we could get money from the defense budget for the arts.”

He feels he could have alleviated a number of tense international crises with the carrier.

“I would have liked to parachute into Iran to do a performance. We could have bought elephants and camels; by dealing with camels, we could have mirrored their attempt to bring back the old world. This would have erected communication, and maybe it would have helped to free the hostages. Right now, all we have to do in Northern Ireland is invade Belfast with an art exhibit.”

Though he describes himself as an “aware individual,” who is on top of current events, when it comes to his art, Drake tends to be absentminded. He started following Swami Satchidanando in 1969, but can no longer meditate. “I lost my mantra,” he sighs. “I had the impression that someone stole it.”

He still feels spiritual influence, however. “I was reading the Farmer’s Almanac, about how Ben Franklin designed the first dollar bill. I got a message to take this picture.”

The photograph depicts a nude Drake, covering himself only with a dollar bill. He sent the photo to Richard Nixon as a get-well card, when the former president was ill in Bethesda, Maryland. Nixon never acknowledged the card. Not one to feel slighted, the artist continues to plan projects for others. “I wanted to do a piece for the Salvation Department. I thought I would keep some cheese in a box, to catch some mice. Then I would dip their feet in white paint and have them run all over a trash can and the sidewalk near it.”

Public response to his art has not been overwhelming, Drake reports, but he has succeeded in selling some of his work. Sometimes, he says, he has a hard time parting with his creations.

“I would like people to buy the stuff while it’s still developing,” he admits. “Then they could give it back to me, and I could work on it some more.”
Philly's Future: The Reading Terminal

Photos By David Gladstone

Seventy-seven year old Amy Jamison has been returning to the Reading Terminal Market to buy meats and vegetables and eat ice cream ever since her mother first brought her there at the age of five.

Sitting at the counter of the original Basset's, savoring a dish of vanilla ice cream, she recalls the time when farmers travelled daily to the market to sell freshly laid eggs and produce just picked from the fields; when butchers proudly hung their freshly slaughtered poultry on the walls of their makeshift stands; and when customers trudged over sawdust covered floors littered with dirt, filth, and animal blood to get first pick at these fresh goods. The quality could not be beat anywhere.

Back in what Jamison calls "the good old days," the market, nestled beneath the massive Reading Railroad train shed, was the hub of Philadelphia. The main line elite made what was then a lengthy trip, very often in chauffeur driven Rolls Royces, in search of culinary delicacies and specialities. Jamison says that aside from Basset's ice cream one of her favorite treats was "home-made mush hot from the pan."

Jamison laments the fact that hot mush is no longer available, but then, almost every aspect of the Reading Terminal Market has changed in some way since she first discovered it over 70 years ago. The once elitist clientele has been replaced by an assortment of urban and rural characters. Instead of the farmers who grew their own goods there are now businessmen, who buy from modern distribution centers. The sawdust has been swept away and grey bricks have been lain.

What was once the hub of Philadelphia commerce is now a stark example of urban decay; a depressed center of cut rate stores and pornographic book shops dot. They serve as proof of the market's decline during the sixties and seventies. A decline heralded by the large supermarkets and suburban shopping malls.

As with other areas of the city the Reading Terminal Market is riding on a tide of optimism and hope. In the two years since The Reading Corporation regained control of the market, it has worked to resurrect it and once again make it a major presence in Philadelphia. New management, with fresh ideas is bringing the market in line with 1980's shopping trends. In the words of Jeffry Algatt, Vice President of Eastern Realty which is the holding company for Reading, "when the old and the new get together the result is something better than you had before."

But Algatt isn't the only one in Philadelphia with grand plans for the area. If the city's planners have their way, the dream of Philadelphia's premier designer, Edward Bacon, will be realized by the end of this decade. Bacon's classic 1940's work, Design of Cities, envisions the area on Market Street between City Hall and Independence Hall as a haven for tourists, a new center for business to locate, and a sprawling shopping complex. And at the center of this is the new Reading Terminal Market, which will be a shoppers fantasy combining the magic of Boston's Faneuil Hall with the notion of colonial Philadelphia.

For the last two years, in the same places where Rolls Royces once dropped off shoppers, workers have been digging up the street and the area beneath and surrounding the terminal. They are building a new center city commuter tunnel — an extension of the suburban lines that now stop at 17th Street — which will empty into a new station beneath 12th Street. And this station will provide a direct route from the western suburbs of Delaware and Chester Counties to the part of Philly east of City Hall. The opening of this new commuter train station could kick off a boom resulting in the rebirth of the entire area of Philadelphia east of Broad Street. Today this area of the city is an urban wasteland. Paula Raphael of the Rouse Corporation, who is coordinating the development of the the Market Street area for the Baltimore based firm, says the station will

(Continued on page 6)
Reading Terminal

(make this area the "Grand Central of Philadelphia."

"What it does, is to open up the east side of Broad Street to the suburbs of Philadelphia. The potential for office space development is phenomenal," she says.

Algatt, in his ninth floor modernistic suite of offices atop the Headhouse, points to an aerial shot of Philadelphia to explain how an artificial wall has stunted the growth of Philadelphia at City Hall. This picture depicts a Philadelphia skyline that slopes downward east of Broad Street. Lying on the table tops, hanging on the walls and sitting upon the windows are the diagrams, models, pictures, and blueprints that when transformed onto Market Street will give this office a view of a new city.

The new train station will change this and give Algatt's models a chance to one day sit on Market Street. In the words of Paula Raphael, "the commuter station will turn this wasteland around."

These models show the construction of a second Gallery to the west of Gimbels. The new mall, which will be designed by the Rousse corporation, will stretch to 10th Street where a new J.C. Penney's will be built. Finally, a new high rise office building will lie on the block between J.C. Penney's and the Reading Terminal if the plan goes forth. A center will stretch from Strawbridge & Clothier on 7th Street to the new Gallery which will be built to the west of Gimbels and span to the Reading Terminal.

The key to this re-development, though, is the Reading Terminal. Lying above the new commuter station will transform this eleven acre tract of real estate into perhaps the most valuable commercial sight in the city. Moreover, as Jerry Mair, Executive Director of the Market East Corporation, points out, "when the rail tunnel is completed in 1984 the trains will move from the shed to down below," freeing the train shed, and the surrounding areas free for still more re-development.

Reading is contemplating a number of ideas for this space, which consists of the Headhouse office building, the train shed, the space between these two structures which today houses the train station, and the home of the market, beneath the shed. The shed, the Headhouse, and the market are all national historic sights.

The current plan calls for converting the nine story headhouse into a combination retail and office complex similar in design to the already renovated ninth floor. Plans for the shed itself, are still not definite. Jerry Mair of Market East says that "the shed will be completed to specialty retail space similar to Boston's Faneuil Hall." He notes, however, that the scale of this project would be much larger because the shed could fit not only Faneuil Hall but also the adjacent Quincy Market and still leave room to spare.

In addition to this proposal, Algatt says that Reading is also considering the notion of housing the long-planned city convention center inside the terminal.

And then there is the terminal market. "The market is an integral part of our plan for redeveloping the area. It is a national landmark and a Philadelphia institution," Algatt says. The market, which has been a fixture on Market Street for 360 years, dating back to the days when it was still High Street, reeks of history and tradition. It started back in 1623 as an open air farmers’ market on the banks of the Delaware River. Over the years it marched its way up High Street finally settling on the corner of 12th Street.

The market was so successful that High Street adopted its namesake. In the late 19th century, it allowed Reading to build a train station on the site provided that it continued to give the market space to operate.

Admist all the change, however, the market still reeks of history. Today, Roger Basset dishes out ice cream from behind the same counter that his great-great-great grandfather stood behind when the market opened in 1893. The market, which began 360 years ago on the banks of the Delaware River, is a national historic sight as is the ancient train shed and office building the Reading Company built on top of the market in 1893.

Reading took over the market two years ago, at about the same time that the construction of the commuter tunnel began. Since then, the company has, despite the unappetizing appearance of the surrounding areas, led the market out of a period of decline during the sixties and seventies.

Reading has invested approximately $300,000 in restoring the markets physical structure, and it has also taken significant step to improve the market. The current plan calls for converting the nine story headhouse into a combination retail and office complex similar in design to the already renovated ninth floor. Plans for the shed itself, are still not definite. Jerry Mair of Market East says that "the shed will be completed to specialty retail space similar to Boston's Faneuil Hall." He notes, however, that the scale of this project would be much larger because the shed could fit not only Faneuil Hall but also the adjacent Quincy Market and still leave room to spare.

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One of the turning points was last August. "Algart says, when we brought the farmers to travel from Lancaster to sell their produce, poultry, and meat are still the main market goods, but they have been meshed with merchants who cater to the center city lunch crowd.

A middle eastern food stand has opened up in the market as have book stores and magazine shops. Frank's Pizza now occupies the stand adjacent to the venerable Basset's, and still more commercial food shops are scheduled to open in the years to come.

There is now an added incentive to traverse the makeshift sidewalk on 12th Street to get to the market. People point to the improvements, the advent of cleanliness and increased security in particular, the convenience, and, of course, the quality of goods as reasons for shopping at the market.

One middle aged woman who has been shopping here so long that I can't remember," says, "the produce is better and fresher then the supermarket.

The variety of available fruits and vegetables is astounding. Ro & Sons, one of the growing nucleus of Indianochinese families who now do business in the market, sells six kinds of apples, onions with four different colors, and five types of potatoes.

Of course, not everyone approves of the more commercial look of the market. "I like the market because you can get fresh meat and vegetables," said one middle aged woman carrying three bundles of food, "I'm not shopping for price," he says, "I'm shopping for quality, and the quality here is excellent.

Although the market has lost much of its status as a selling post for farmers, the charming sense of history still resounds from the walls of the terminal. In an effort to bring back some of this old time flavor Algart has succeeded in getting Amish farmers to travel from Lancaster to sell their specialties. "One of the turning points was last August," Algart says, "when we brought the Amish here to make the market more authentic."

Three days a week they sell everything from freshly killed poultry and meat, to cheeses, pastries, and even fresh potato chips from their stands toward the Arch Street side of the market. While he carefully filets a cut of steak, Harry Ochs says his gourmet meat shop situated in the center of the market "doesn't do much differently from what my grandfather did when he opened the shop in 1906. We still knock ourselves out for our customers." This shop is one of the five or six remaining businesses that have weathered the test of time. Ochs remembers the days when "there wasn't an empty space in the market" as well as the days in the 50's and 60's when the market lost money. He points to the availability of quality goods as the key to sustaining his business and the market during those days of decline. "People can't get anything we sell in any trade store."

Today Ochs says business is very profitable, and he applauds the Reading company for improving and modernizing the market. And he adds that "if we can last out the construction we are in good shape."

In all likelihood, the market will survive the construction without much trouble, the worst days have long since past. Moreover, with the construction of the new commuter station, and the redevelopment of the Market Street area the Reading Terminal Market will be part of the hub of Philadelphia once again. While the days of Rolls Royces are long gone, public transportation is preparing to usher in a new era of success in the Reading Terminal and downtown Philadelphia, that will perhaps even surpass the glory of the good old days.
Match Strikes
Torrid Romance

Body Heat
Starring William Hurt and Kathleen Turner
Directed by Lawrence Kasdan
At the Regency

By David Coffey

The most stunning thing about Body Heat is how it makes the 1980s look like the stylized Bogart-type films of the 1940s. William Hurt plays Ned Racine, a small time attorney in a Florida beach town. Racine is no Sam Spade but his encounter with Matty Walker sparks the erotic power of thrillers like The Big Sleep, or the original version of The Postman Always Rings Twice, and like the latter film, their steamy love affair leads to plans of murder. But this time, it is not simply lust and insurance that drives the lovers, it is the chance of inheriting the enormous wealth possessed by Matty's tycoon husband (Richard Crenna).

With lots of sweat, top screenwriter Lawrence Kasdan (The Empire Strikes Back, Raiders of the Lost Ark, Continental Divide) here also tries his hand at direction with equally pleasing results, highlights of the script being his depiction of the new breed of lawyers, crooks, cops, businessmen, and housewives in today's society. His characters always "look to the bottom line. They have to do what is necessary."

Racine, for example, employs Teddy, a desperate jailed client to assist him in the planning of his crime. As Teddy explains the tools of his trade, composer John Barry mixes in the chorus of Bob Seger's "I Feel Like A Number." Everyone in Body Heat is seeking a way of escape, an express to a room at the top. Honesty is merely one option. Assistant Examiner Peter Lowenstein (Ted Danson) dreams of being a dancer as he smolders in his small office, while Detective Oscar Grace (J.A. Preston) painstakingly dissects the murder plot as he plays with the "big boys" for the first time. Both men find it difficult to defend their buddy and the truth.

Hurt, a major star on the film horizon continues his streak of strong performances evidenced in Eyewitness and Altered States. Turner, who speaks with what Kink Ray Davies might call a "dark brown voice," moves her body as suggestively as Lauren Bacall or Barbara Stanwyck, and she seduces the audience as easily as she seduces Racine.

But more than anything, Body Heat is a film of atmosphere, and the desired mood is captured in all technical aspects, especially the music and the tightly lit set designs. John Barry's score is reminiscent of the best of Bernard Herrmann (Taxi Driver, Psycho, Citizen Kane), and Racine's office evokes memories of the offices Howard Hawks and John Huston employed for Phillip Marlowe and Sam Spade. Body Heat may not shed much new light on its genre, but by remaining true to it, Kasdan and company have produced a superior suspense thriller.

Don't Do 'Continental'

Continental Divide
Starring John Belushi and Blair Brown
Directed by Michael Apted
At the Midtown

By Margot Cohen

"Continental Divide" might be more appropriately named "The Wilderness Family, Part III." Walt Disney would have been delighted with this unrealistic romantic comedy, set in the Colorado Rockies. As bald eagles soar to the Muzak in the background, the film tells a story which blithely distorts the nature of journalism and the psychology of women.

John Belushi plays Ernie Souchak, a Chicago journalist full of trite rationalizations about his profession. "Some people are fascinated about other people," he proclaims, describing reporters, "because they're so goddam boring themselves."

After writing a number of columns denouncing a corrupt city alderman, Souchak is a celebrity. He is recogniz-

Continued on page 10.
The Road Together And Taking It On

the Walnut Street Theater, which opened last week at

On The Hood,

And Taking

I'm Getting My Act Together

something of a rarity, but

a message have always been

combine entertainment with

Nancy Ford

By Gretchen Cryer and

My Act

I'm

Getting

shown to be a woman with

of rehearsal. Heather is

following her through a day

ninth birthday by putting

starting over on her thirty-

is, a prime example of such

obstacle is her dear friend

Heather realized she

and long time manager,

breaks the frustrated of the

act.

The act she envisions por-

34th STREET THEATER

Terry Berston

is that it

without stopping to appease

anyone.

While the story does voice

universal feminist concerns, it

is not just a rehearsing of the

goals of the movement.

There is no propaganda;

Act is, overall, a personal

account of one woman's

Triumph.

Teri Ralston not only

starc, but shines as Heather.

Her acting is vibrant and

believable and her singing

is truly a delight. Mark Hut-
ter is also fine in the role of

Heather's arrogant, yet car-

rying manager.

The music, however,

deserves as much praise as

the acting. This show is uni-

que in that the music is per-

formed on the stage (rather

than in the pit), by "The

Liberated Man's Band Plus

2," who are excellent and

versatile (playing pop, soft

rock, folk, and country),

providing musical color to

every part of the show.

Perhaps the only un-

favorable thing that can be

said about I'm Getting My

Act Together and Taking It

On The Road is that it

doesn't go on longer.

Babe's Maturity Marks Married Marriage

Taken In Marriage

By Thomas Babe

Kater Street Place

By Cindy Brach

In front a sparse audience

of twenty-five, Stage Center

Productions opened its new

play Taken In Marriage.

Perhaps it should have

stayed in rehearsal a bit

longer, as four of the five

actresses comprising the

cast were in need of more

practice.

Playwright Thomas Babe

cleverly sets the play at a

wedding rehearsal allowing

the deep emotional level

that is haunting the stage to

be exposed by the occasion.

The revelations of

each character would other-

wise seem preposterous.

Babe has overcalculated

what an audience will find

credible by burdening his

plot with cliches. However,

Babe probes into some of

the contradictions of love,

between siblings or lovers

with disturbingly on target

results.

Dixie Avalon (Anne

Robinson) plays a fast talk-

ing, thick accented

Southerner out to make

$500 singing at the wed-

ding. Although no wedding

takes place, she grosses a

well deserved $1500 for the

entertainment she provides.

Robinson is the only actress

who has fun with her role

and manages to stay in

character throughout the

show. Her animation must

carry the play where the

rest of the cast fails.

Annie (Catharine Ran-

dall), the bride-to-be, does

not come across as the sym-

 pathetic character Babe

created, except in a few

isolated instances. Liz

Lanin as her cynical sister

Andrea does slightly better

in exploring the depth of

her character. Both Annie

and Andrea are complex,

confused individuals, mak-

ing them more true to life,

but not making the actresses'

jobs any easier.

Eita Long plays Aunt

Helen, an observer and

commentator of the pro-

ceedings. Her deep throaty

laugh has warmth, but not

enough to melt her frozen

features. Parshall, however,

has less ability to con-

vey her character's emo-

tions. Although she is given

a fair share of amusing

lines, such as describing

modern day wedding vows

as promising to share the

housekeeping responsibil-

ities and analyst bills,

her lack of talent hampers

the enjoyment which should

be derived.

Yet despite the poor per-

formances, the audience

gets much of the humor and

sensitivity Babe wishes to

express. He digs down past

the surface, farther than

most playwrights will dare

to go. If the final product

he comes up with is not

gold, it may be because

there is none to be had, but

it is nonetheless precious

for it.
Only When I Laugh
Starring Marsha Mason and Kristy McNichol
Directed by Gianni Jordan
At the Olde City Twin

By John Marshall

Neil Simon has done it again. Badly.

Only When I Laugh purports to be a touching story of the relationship between a dried-out alcoholic (Marsha Mason) and her spunky daughter (Kristy McNichol), but it comes off as a dreary character study of the mother, which no amount of one-liners can redeem.

As Georgia Hines, Mason once again plays a struggling actress forced to come to terms with her own lack of self-confidence, a role she played to perfection in Simon's The Goodbye Girl and Chapter Two. As with the latter movie, the problem with Only is not Mason's performance or anyone else's, but an unforgettably banal script.

"I'm not ready for you," says Georgia when daughter Polly moves in after six years' separation, but the two hit it off beautifully, sharing a love of one-liners. Suddenly, Georgia asks Polly if she still liked her when she was drunk. "I wanted to kill you," Polly replies, as the scene plunges into melodrama.

Thus is the format established: five minutes of comedy followed by five minutes of comic drama, with no transition in between. The natural humor of human beings in crisis never comes through, reducing the characters to wisecracking comedians whose serious lines are just as snappy as their funny ones.

It's too bad, because some of the scenes are downright hilarious. For instance, when Polly meets two Rutgers freshmen in a restaurant, persuading her mom to pretend she's her sister, one boy asks, "Are you into health foods?"

"No, I'm not into them," Georgia replies. "I just eat them."

James Coco heads a strong supporting cast as a chronically unemployed gay actor, Joan Hackett can and does, as an actress whose defining feature is her overly made-up face. But they can't save the picture.

And what about Kristy McNichol? Not since James Dean has a young star so masterfully depicted the confusion of adolescence, not only reflecting the attitudes and values of her generation but defining them as well. In 1960's Little Darlings and the recent The Night the Lights Went Out in Georgia. But in Only her extraordinary talents are wasted in the role of a high school senior with no hang-ups at all. And although her mere expressions can add weight to a scene, the camera is disproportionately focused on Mason during their scenes together.

When her former lover asks Georgia if ten minutes of her time is too much to ask, she replies, "It's not too much to ask. It's too much to give." Ditto for the two hours of this embarrassingly painful movie.

Only When I Laugh hurts only when you don't.

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Wind Up Your Day Just A "Stone's" Throw Away — See Lene at Ripley's, Sept. 25

Available at all Listening Booth Stores

(Continued from page 8)
Meat Loaf Cooks Again

Dead Ringer is worth a listen because even Steinman's worst efforts are more intelligent than those of most other rock composers, and because Meat Loaf, with his raspy, plaintive vocal style, not only interprets the lyrics but personifies them.

Suggested cuts: Peel Out, I'll Kill You If You Don't Come Back, and the title track.

Bad For Good
Jim Steinman
Epic

Rumor has it, Bad For Good was the album a laryngic Meaf Loaf was supposed to make as the follow-up to Bat Out of Hell last year. Alas, for whatever reason, it was not to be, and songster Steinman was left holding the sheet music.

So he assembled a superb cast of musicians, got Todd Rundgren to co-produce, and recorded the album himself, then added an EP entitled "Rock & Roll Dreams Come Through" which had some chart success a few months back.

Steinman is not a bad singer, his backup is not at all suited to his own material. Meat Loaf brings pain and sadness to his songs, while Steinman's shouting only conveys anger. Poignancy and humor are lost, the lyrics begin to sound cliche instead of witty and a spoken-word song like "Love And Death And An American Guitar" becomes an unmitigated disaster.

Once you get accustomed to the vocals and some of the inanities of the songs, though, the album does begin to grow on you (like a leech sucking the blood from the porous white skin of a fair-haired nubile maiden). So Jim Steinman's first solo effort isn't really bad for good... Only for the first few listeners.


- Howard Ginsler
FILM

RAIDERS OF THE LOST ARK
Harrison Ford and Karen Allen star in Steven Spielberg's newest blockbuster. The story, which is a lit- tle run of De Mille, has every cliched element used in screen history, but they've never been used with more imagination or fun. The must see film of the summer and possibly the year.

PRIVATE STRIPES
Ray and Harold Ramis star as two former Penn Player and Mask 4 Wig dis- guiser David Naughton has traded in his love of a downtrodden diner with a pair of lustful lovers with murder on his mind. Good seats are still available.

AN AMERICAN WEREWOLF IN LON- don
Walter Matthau again lowers above a Großkreis. has every cliched bad thing he doesn't pick scripts as well as. He portrays the warm-up honor. Catch the warm-up honor. Catch the warm-up hon- or.

ARTHUR
Moore laughs for your money, as a spoiled little rich kid grows up with the help of his crusty manservant and the love of a downtrodden diner waitress. (Regency, 16th & Chestnut, 567-2310)

THEATER

SCHLOCH FILM FESTIVAL
STUDENT BODIES w NIGHT SCHOOL
(Mark I, 18th & Market, 564-6222)

MOMMIE DEAREST
Without even seeing it. Review next week.

KILL AND KILL AGAIN w KILLER BE KILLED
(Goldman, 15th & Chestnut, 567-4413)

BLOODSUDDING FREAKS w ALLIGATOR
(Goldman, of course)

THE MUSICAL

THE ROLLING STONES
The world's greatest rock'n'roll band is doing two sell out shows at J.F.K. Stadium. (Broad & Pattison). Watsons George Thorogood and Journey are doing the warm-up honors. Catch the Stones while you still can, 11 A.M. 9/25 & 9/26.

ELO/ELLEN PELEY
Masters of art rock and synthesized schlock are joined by one of Meatloaf's favorites dinners at the Spectrum, 8 PM, 10/2.

THE KINKS
These guys used to rock really hard, but not so much any more. They should be interesting to see what they're turn- ing out at the Spectrum, 8 P.M. 10/4 & 10/6.

DON McCLEAN
Fabulous folk rocker of American Pie fame is appearing for one show at the Spectrum, 8-30 PM, 10/15.

SCHLOCK FILM FESTIVAL
TEN BEST

1. THIS IS ELVIS
A look at the life and work of the late, great Lenny Bruce. Not as great, but still with a look.

2. THE ROLLING STONES
The world's greatest rock'n'roll band is doing two sell out shows at J.F.K. Stadium. (Broad & Pattison). Watsons George Thorogood and Journey are doing the warm-up honors. Catch the Stones while you still can, 11 A.M. 9/25 & 9/26.

3. ELO/ELLEN PELEY
Masters of art rock and synthesized schlock are joined by one of Meatloaf's favorites dinners at the Spectrum, 8 PM, 10/2.

4. THE KINKS
These guys used to rock really hard, but not so much any more. They should be interesting to see what they're turn- ing out at the Spectrum, 8 P.M. 10/4 & 10/6.

5. DON McCLEAN
Fabulous folk rocker of American Pie fame is appearing for one show at the Spectrum, 8-30 PM, 10/15.

6. THE RABBIT
Powerful Hassistic rock'n'roll at Temple Ben Aaron every Friday night.

Happy Belated 21st Birthday Al.