Fourth Grade Physics?
Tutors Are Sharing Learning’s ‘Magic’

By MARY ELLEN CHORY

Two student volunteers have traded in their quiz books and buttons for clipboards and pencils. At the request of fourth-grade curriculum coordinators, computers, and some elementary school district.

City Associates, its lax-paying sub-
in continuing its expansion into West

U. Buys Walnut St. Buildings

(Your tax Dollars) Result in: $8

heated argument before campus

conflict.

Penn Committee for Palestinian

students Clash Over Israel-PLO Conflict

is no capital available to help the new businesses in

 business Mittelstaedt said. “Old businesses mature

unless there are increases in locally available funds

The University bought the 38th

Street properties went up

and the University wanted to main-

buildings, Hirsch said ihey are an

current plans for the use of the

a total unwillingness to ad-

settlement in the case.

receives a percentage of his

The researchers discovered lhat while

was vir-

to resolve the groups’ differences

demonstrated

through publicize

threat from the United Minorities

speech dosed 10 the public and lo

threat ol .1 protest was to make the

Vorster.

South African Ambassador I hco

But not all students agreed on the

Never

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^ Batls Penngrrltemtan

Students Clash Over Israel-PLO Conflict

Temper Flare at Locust Display Booth

By JOHN MCCOY

The display contains a table of issues and a poster of a “  [the I M< 1 DOSl

were a major part of the school’s pro-

private school level, Beris and Ginsburg, for example, will kick off the pro-

the speech’s cancellation.

Vorster."

the University refused to produce

the University rejected each proposal,

which he feels he should have

presentations to the students, and resolve the groups’ differences

Registration

the speech. The registration is open

the public.

(Continued on page 2)

(Continued on page 2)

Karen Gaines was the neutral chair

A source close to the proceedings

said that Gaines, a University employee, gained in numerous points of

(Continued on page 5)

‘computer science’ employee, will

in a series of recommendations, and other Drye’s attorney represented

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(Continued on page 2)
Crisis in Beirut Shakes Israeli Gov't

Top Israeli officials redesignated on Friday announced a special committee to deal with the war in Lebanon and Israel and Menachem Begin's government have nominated outlines for a challenge to its power after the Israel-Lebanon war, which is now in its third day, took a stunning turn.

Meanwhile, General Haim Bar-Lev, the Israeli defense minister, and Prime Minister Menachem Begin resigned in the face of the United Nations Security Council, which is pressing Israel to withdraw from Lebanon.

Begin, who had been under fire for his handling of the war, announced his resignation in a surprise move that came after he had been defeated in an internal party vote in the Likud coalition, which he leads. The military and the government were both in turmoil, with the prime minister's future in doubt.

The announcement came after a series of events that had shaken the government, including a vote of no confidence in Begin's government by the opposition Labor Party, which holds a majority in the Knesset, Israel's parliament.

Begin's resignation was accepted by phone, 25 word limit. The motion, which called for a general election, was approved by a 57-40 vote, with the support of the Labor Party and the small Meretz party, which had been pressing Begin to resign.

Begin had been under pressure for weeks over the war, which has claimed the lives of more than 1,000 people, most of them Lebanese. The government has been accused of failing to prevent the fighting, which has escalated into a full-scale war between Israel and Lebanon.

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The move was supported by the Labor Party, which holds a majority in the Knesset, Israel's parliament, and by the small Meretz party, which had been pressing Begin to resign.

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Marc Rodriguez: ‘An Answer to Injustice’

‘He could come if he wanted to but he would have to deal with us, with UMC, in a protest when he got here.’

D: What about two years from now? How would you see the University?

RODRIGUEZ: I think two years from now, if the UMC continues to press itself as a viable group on campus and if the University administration has an appreciation for the legal framework that is in existence, then it could be a viable group on campus. 

D: When will it be osteable?

RODRIGUEZ: Right now, the administration, the F Hiswałd, the School of Law, is taking a look at their problems and their actions. 

D: How does the F Hiswalid manage their relationships with the minority community?

RODRIGUEZ: They have a number of ways. The office on racism, the minority students on campus, the Center for Community Reconstruct, the Office of Cultural Affairs, and the Office of Student Affairs. All these offices deal with various aspects of the problem. 

D: There’s a voluntary, somebody who would say, ‘I’d like to go to a racism awareness workshop,’ is it to encourage people to talk about the issue?

RODRIGUEZ: It’s for good people.

D: What is the situation with minority admissions?

RODRIGUEZ: It’s not too good at a present.

D: Is it improving?

RODRIGUEZ: It’s fluctuating. I believe the effort that I believe Lee Cotson and Gary Kofler put a very hard effort at making a real commitment to a contingent goal. But still it’s not overly being satisfied. You can see it ethnically, and I see minorities. I think it’s not being reflected. I would say that is not being reflected, and I say that. They may say that it’s not being reflected and that it’s not being reflected, but I feel it’s a minority University. I really don’t care. I do see them as individuals.

D: Looking on a bigger picture, how do you think the University would change two years from now? Do you think the situation would have changed or would it be the same?

RODRIGUEZ: Good maybe. Two years ago I think we would have mobilized for a protest, but we have not. I think we might support that. We think we might still have been protest, but their years later, now, with many of a viable force on campus, there’s a more realistic view now, that the University is looking at a viable force here at the University.

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D: Can you tell me about the Center reopening?

RODRIGUEZ: It’s a little bit behind schedule, a few more deals have to worked out on they’re beginning reconstitutions of the building next month. It’s coming along well, but I don’t want the center to be captured in time or in quick months. If I’ve already behind schedule, then, let’s talk about time, let’s do it right and that will be the success of the center, instead of trying to rush through everything. I’m really excited about the center.

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SYMPATHY FOR THE DEVIL

By Mark Brolman

Letters to the Editor

To the Editor,

I wish to thank you very much for your recent article about the Pre-Freshman program. I found your story of the Pre-Freshman program was very interesting and informative. Many students have not heard of this program and I believe it should be advertised more. Thank you for your hard work and effort in preparing this article.

Yours sincerely,

John Doe

An Flattering Correction

To the Editor,

I am writing to correct a statement that was printed in the November 26 issue of the Daily Pennsylvanian. In the article titled "Flirting with Disaster," I mentioned that I was "flirting with disaster" in one of my classes. I should like to clarify that I was not literally flirting with disaster, but rather using the phrase figuratively to describe the challenging nature of the course. I regret any confusion this may have caused.

Sincerely,

Jane Smith

THE DAILY PENNSYLVANIAN

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Harlem to HUP

New Yorker Joins Health Staff

By LAUREN COLEMAN

A coming way from Harlem to HUP.

New Yorker Joins Health Staff

Harriet Knight, who formerly worked at Harlem Community Hospital, said she finds that treating a more affluent, homogenous population is a change from working in a "chronically under-supplied and understaffed" hospital.

"The sign was torn as I was changing shifts," Knight said. "It makes the world seem like a very under-represented people of Harlem.

"We're against terror. "The most obvious difference is that we see in a neighborhood like Sweetsboro. But his professional association began with his basic clinical training in Martland Hall.

"We'll have some information table out next week," Brintz said. "We need to be aware of how this can translate. We see in a neighborhood like Sweetsboro. But his professional association began with his basic clinical training in Martland Hall.

"I am not a very pleasant way of relating to patients, he said. "But I find that treating a more affluent, homogenous population is a change from working in a "chronically under-supplied and understaffed" hospital.

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34th and Walnut Streets

Gov’t May Solicit U. Aid List
Draft Evaders Will Lose Funds

REPLICA 4
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386 4500

The Shedl

INSTITUTE OF CONTEMPORARY ART
ARTS PROGRAMS
34th and Walnut Streets

The Chestnut

Conn.’s Hottest Dance Band!

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38th & Chestnut St.

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City Lacks Investment Capital

In the Pennsylvania Review (continued from page 1)

...and Vice President for Human Resources. "Investment in out-of-town venture funds is a lost cause. The region is weak in terms of venture capital," he said.

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City Lacks Investment Capital

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The Philadelphia Inquirer, Today Magazine, 9-12-82

Excerpts from the Daily Pennsylvania 3-23-82

by Lisa DePaulo

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"The whole town is talking..."
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What Can the Quakers Do For an Encore? How High Is Up?

What — and let’s make it clear that the metaphor — is up on the Penn football team now? From what we’ve been hearing, it’s about 20 inches above the ground, 20 inches below the ground, and about 20 inches to either side of the ground. That’s because at the end of the 1983 season, the Quakers had just finished a 2-10 season, with the rivalry games against Dartmouth and Cornell. The question now is, what’s next?

Before we get into that, let’s take a look at how the Quakers got to where they are now. Last year, under first-year coach Bill Rome, the Quakers had a 2-8 season, with the losses coming against Dartmouth, Cornell, and Pennsylvania. This year, under second-year coach Bill Rome, the Quakers have a 2-10 season, with the losses coming against Dartmouth, Cornell, and Pennsylvania. So, what’s next?

First, let’s take a look at what the Quakers need to do in order to have a successful season next year. The Quakers need to improve their defense, which has been a problem throughout the season. They also need to improve their quarterback play, which has been inconsistent. Finally, the Quakers need to improve their special teams, which have been a problem throughout the season.

So, what’s next for the Quakers? Well, they need to improve their defense, improve their quarterback play, and improve their special teams. This will give them a chance to have a successful season next year. And who knows, they might even have a shot at the Ivy League title.
CARING FOR SICK OLD BAGS
Page Three

AN INCITING INTERVIEW WITH L.A.'S EXCEPTIONALLY EXTRAORDINARY PUNK BAND
Page Five

PLUS:
Kurtis Blow, Kiddie Kung-Fu, and Krazy Kar Kapers
THIRTY-FOURTH STREET MAGAZINE

All the Comforts of Home

By Amy Rosenberg

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Stitch By Stitch

Hospital Has it in the Bag

Nervous penetration running down the front and back of his white undershirt, the doctor skillfully maneuvers his instrument. Stitch by stitch, he patchworks in the legibility of a master craftsman. One careless slip of the wrist and the patient may be lost forever. Finally, Dr. Johnson braces a huge sigh of relief and sinks back into his chair. The operation is a success.

The scene is not a state-of-the-art medical facility, but a small shop on the corner of Third and Fifteenth Streets. Dr. Johnson is in reality Jesse Johnson — owner, proprietor, and chief of surgery at the Handbag Hospital and Luggage Shop. Its location is new, but the shop has long been a Philadelphia institution, providing specialized care for all kinds of articles and ailments.

The Handbag Hospital has long been a Philadelphia institution, providing specialized care for all kinds of articles and ailments. The Handbag Hospital was founded in the 1930s by Louis H. Daniel, a prosperous factory owner whose business was hit hard by the Depression. Turning to handbag repair, he treated his cases with the same care and compassion a hospital patient would expect.

For most of its 45 years The Handbag Hospital has been located on 11th and Walnut near the Forresti Theatre, a site which attracted celebrities handbags. Over the years it built a reputation as the finest handbag and luggage repair shop in Philadelphia.

Why the name? "We never considered anything else. It was always "The Handbag Hospital,"" says Dr. Johnson's assistant, a plump, matronly woman who serves as the front desk receptionist. But the shop was not always called "original." After receiving a letter from a confused customer, Daniel discovered that someone in California had also opened a Handbag Hospital.

Seeking to protect his reputation and peace of mind, he inserted "original" into his shop's name and developed a federal patent.

Some services are not provided by The Handbag Hospital. Embalming is not the last resort for a bag which has been run over by a trolley car. There is no emergency room for round the clock mishaps, nor is there a psychiatric clinic for handbags and luggage with reported symptoms but no visible damage.

But those who want their favorite handbags treated with a warm, human touch can schedule an appointment with Dr. Johnson and his staff any day, with the possibility of completion on Wednesdays and Sundays.

The doctor guarantees that the handbags will feel no pain.

-Jamie Reinstein

Don't-Push-Them-They're-Close-To-The-Top

In the Sixties, it was the King Family. In the Seventies, the Partridge Family and the Brady Bunch dominated the scene. The Philadelphia institution, providing specialized care for all kinds of articles and ailments. The G.I. Guys were up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for grabs, but the Eighties are up for gr
**Howard vs. Howard**

**Two Critics Bang Heads Against “The Wall”**

The Wall

Directed by Alan Parker

At the same time...

**Editor's note:** the following review has a threefold purpose. First, to provide the 14th Street audience with a preview of the show that will replace Stokel and Etter on PBS—"Two Jewish Guys Fight About The Movies.

Howard: What a horrible movie!

Howard: What do you mean, horrible? It was brilliant!

H: Yes, of course it was brilliantly made. Every shot, every scene was a show of Alan Parker's directorial talent. But all the same, it was horrible.

H: You mean "horrible." "Horrible" sounds like it was bad.

H: I guess you're right. But what do all that horror mean? This is a well-distributed film that depicts the hallucinations and the even more hilarious, psychotic, self-induced illusions that flash across the screen as the story SOon becomes incredible. The pace of the movie becomes entirely predictable, but this is the type of talent and storytelling that Parker is known for. His skill is undeniable. The pacing and direction create a strange, almost surreal atmosphere that keeps the audience on the edge of their seats.

H: What's your point? What does this barrage of visions say about the world?

H: That's a pretty lousy place to live. That everything in it—

**Future Schlock**

**Class of 1984**

Starring Perry King and Timothy Vao Patten

Directed by Mark Lester

**By Steve Bevilacqua**

Mark Lester's Class of 1984 can be described as a psychotically paranoid, punk After School Special. The story is taken from every movie about gangs or urban high schools ever made—from Blackboard Jungle to The Warriors. Perry King in the concerned music teacher pushed to the edge and Timothy Vao Patten as the leader of a gang who is also a pianist, proves to be a cast whose talents are few and far between—and matched only by the poor quality of the script. Only Rody McDowell comes out ahead as a disinterested teacher driven to drink. He is responsible for the only good scene in the movie, in which, while drunk, he teases a biology class at gunpoint to a bunch of punks. Class of 1984 is best referred to as a schlock movie, nothing more. Yet even on this level, it is a failure. For a film with a plot that is ridiculous at best, it has almost no sense of humor. The contrived dialogue takes itself so seriously that it often becomes unintentionally hilarious. The supposedly emotional scene in which a teacher finds his pet laboratory animals mutilated evokes more laughter from the audience than the film's few attempts at humor.

The silly story soon becomes boring, bogged down by its weighty solemnity. Blood is shed by the bucket, but the violence is predictable rather than shocking. It's hard to imagine a four-car explosion, a gang rape, and a student backed up by a busman as predictable, but Class of 1984 dulls the senses as easily as a bad professor.

**Inchon**

Starring Laurence Olivier

Directed by Terence Young

**By Lauren Podlach**

Military leaders, historians, and a few deperate patriots might enjoy Inchon, but the general public is sure to be unimpressed. The movie begins with the North Korean invasion of South Korea in 1950. Adorable Korean children and their disconsolate parents are shown walking south to escape the coming fire of Communist guns. Only a brief look at the movie does the audience realize the importance of Inchon, the place where MacArthur's forces would invade South Korea and defeat the enemy.

Scenewriters Robin Moore and Laird Koenig add an unsavory romantic subplot in which Jacqueline Bisset plays a wealthy Philadelphia matron married to an unfaithful major, Ben Gur- zara. Bisset could provide comic relief changing on a cheese steak, but attired in high heels and designer clothes imbued moil of flaring Korans, she does not. At the point where she is left with five orphans Korean girls, Moore and Koenig try to convey Bisset's transition into motherhood and all credibility is lost. Fortunately, Laurence Olivier does what he can to save the film. As General MacArthur he is both witty and amusing. Olivier's performance is outstanding; it is the script that is lacking. If Inchon is indeed "Sun Myung Moon's tribute to the late Douglas MacArthur," as the ad campaign suggests, one wonders why Moon decided to make such an achingly hero look so foolish.

When MacArthur faces threat, he doesn't have to explain how he plans for invasion, he seems like Bob Hope performing for the USO. Once the plans are laid out, the music becomes even more intense, the leaders exchange pensive glances, and all suspense is lost. Once the audience realizes what is going on, the movie becomes entirely predictable and utterly boring.

Relaxing soap-opera music accompanies the soldiers as they enter the dangerous port to destroy the enemy. The firing begins, bodies hurtle towards the air, and blood is everywhere. One welcomes the peace at last but not because it evokes American pride, but because it is the end of the film.

If MacArthur returns in yet another movie, the view of Hollywood will include a more dignified hero, a more interesting cast, and a more intelligent script.
Street Noise

By Jimmy Guterman

For seven years, the L.A. punk scene has been growing, with new bands forming every day. The label, "punk," has been applied to a broad range of music styles, from the hard-core bands of the early 1980s to more experimental and commercially oriented acts.

John Doe

The label, "punk," has been applied to a broad range of music styles, from the hard-core bands of the early 1980s to more experimental and commercially oriented acts. Doe, a former member of X, discusses the evolution of punk rock and the influence of bands like the Clash and the Sex Pistols on the genre.

Exene Cervenka

Exene Cervenka of X talks about the band's upcoming tour and the challenges of being a woman in the punk scene.

D.J. Bonebrake

D.J. Bonebrake of the band X talks about the band's upcoming tour and the challenges of being a woman in the punk scene.

Billy Zoom

Billy Zoom of X talks about the band's upcoming tour and the challenges of being a woman in the punk scene.

Street Interview

34th Street Magazine
Women Tell All in Brilliant Drama

By Howard Sherman

Talking With People's Light and Theater Conowingo Road, Malvern

Authors from Sophocles to Albee have revered the monologue as a simple and direct way for a character to reveal his soul to the audience. More recently, actors have fashioned entire-length pieces around the monologue of one character, usually a famous person (i.e., Harry Truman or Gertrude Stein). But author Jane Martin is the first playwright to achieve prominence by writing short monologues which are complete one-act plays. And no other playwright has ever managed to convey in so little time the emotional strength that Nature's subtlest of her fascinating vignettes.

Talking With is a compilation of eleven of Martin's pieces, all dealing with women in the modern world. The characters are diverse, ranging from a young Southern girl whose fiancée is an elderly suburbanite fascinated by the warmth of the lamps that illuminate her living room. The pieces run no more than ten minutes each, but Martin succeeds in portraying the essence of the characters' entire lives—simply through the stories they tell.

The best pieces are perhaps the most bizarre. Sean McKinley's understated portrayal of a young Southern girl whose fiancé is an elderly suburbanite fascinated by the warmth of the lamps that illuminate her living room. The pieces run no more than ten minutes each, but Martin succeeds in portraying the essence of the characters' entire lives—simply through the stories they tell.

The snake that undulates across her body as she speaks. Alda Cortese captures a similar religious fervor as the Twister who views baton throwing as "physical revelation, the act of throwing yourself up to God." Cortese conveys both glory and pain as she explains the secret of twirling razor-studded batons to reveal one's self to God. And Susan Wilder's performance as a housewife who finds happiness pretending to be Senegalese (a character from the O books) is thoroughly winning, helping the audience to see why fantasy is preferable to her husband's new Atari set.

The other pieces range from the humorous absurdism, in which an actress threatens to kill her husband if he is not allowed to complete her prepared piece, to the shocking Ciel De Nuit, in which a woman turns the tables on a mugger by forcing him to emasculate himself. The other selections are fascinating and competently performed, but they lack the theatrical magic of the first three.

Martin's lyrical writing is unquestionably brilliant; each piece is filled with enough humor and pathos for a full-length play. Her characters, like those of Sam Shepard and Lanford Wilson, are good people adrift in the absurdities of the modern world.

The People's Light presentation falls short of being a definitive production of Martin's works because director Stephen Abrezzz attempts to interconnect the separate pieces. Each performer remains in the back of the stage after her monologue and, during the final piece, Martin, the sharply focused lighting effects to include all of them. Trying to retain individual pieces to one another by collecting them under the message of a single segment robs each of its own power.

The plays that make up Talking With are brilliant monologues with a style all their own. While the People's Light and Theater production is not perfect, it is an excellent opportunity to be introduced to the work of Jane Martin, an important and unique new voice in American theater.
**Music**

**Bus Boys in Reverse, Blow in Neutral**

The Bus Boys
American Worker
Arts & AL 1959

Kurtis Blow
Touch
Mercury MX-1-505

The release of new albums by the Bus Boys and Kurtis Blow presents an opportunity for reflection on a paradox faced by black pop artists, no matter what their style of music: a black performer whose music is ripped off by whites will be ignored by rock stations and made a star on disco stations, while a black act which aims its music at a white audience will be ignored by both kinds of stations. And this unfortunate situation has little to do with the quality of the music, as these albums prove once again.

Two years ago The Bus Boys burst out of L.A. with an LP called Subterranean Album, a record that wouldn't have made the "chart" that renders the likes of Eddie Van Halen "rich" with a grand exception: a few sectional raps by Chuck Berry to "Devil" ("but I've never heard music like this before").

Kurtis Blow, on the other hand, sanguine and without self-parody, brings together False Alarm in Ashbury Park, outstripping the headliners in both energy and wit. This debut single gets the fun onto vinyl, detailing the story of a typical suburban household. Almost. Laughing while dancing is encouraged.

Barry Reynolds, I Scare Myself, Island

Reynolds has worked with everyone from Marianne Faithful to Black Uhuru to Grace Jones, and his tasteful, understated guitar work as well as his songwriting for the above performers have made him an in-demand session man. Aside from an abominable reading of "Broken English," which is subtracted from the absence of a live drummer, this is pleasant yet thought-provoking.

Warren Zevon, The Envoy, Asylum

Although Holdsworth released a solo album in 1976 entitled Velvet Darkness on CTI, and a collaborative effort with Gordon Burress Reynolds. Holdsworth creates beautiful textures with his guitar that breathe and sing as a result of the rhythm style of fingerpicking full jazz chords, swelling them in with reversed envelope, slight chorusing, and enhanced delay. In the solo sections Holdsworth lets go as never before: his left hand is encouraged. Almost. Laughing while dancing is encouraged.

Gary Husband's Tony Williams-like drumming truly stands out, keeping the music at a brisk pace, maintaining excitement without inundation. And on "Temporary Fault" Husband offers a well-constructed piano solo.

In the album's few vocal sections, Paul Williams' strong tenor is reminiscent of a jazzy-jack 's American Worker, Arts & AL 1959.

Eddie Van Halen has said that made his left hand so dam TOUGH"—John S. Marshall

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**Human Switchboard: What mainstream rock should sound like**

By Jimmy Guterman

Gary U.S. Bonds, On the Line, EMI America

Yurch. Three of Springsteen's too-many compositions (the Coaster-like "Out of Work," the satiric "Loves on the Line," and the derivative-rockabilly Bonds/Steve Van Zandt duet "Angelblue"). Van Zandt's magnificent guitar solo in the otherwise throwaway "I Ate Time" are the only listenable sections of a record that wouldn't have made it to a test pressing at STAX Records, the classic sounds of which Bonds and Brue are trying to evoke. Pun.

Flipper, Generic Album, Subterranean

Slow but adequate hardcore punk with one grand exception: a memorable cover of "I'm Not a Bomb" that renders the likes of The Circle Jerks (etc., etc.) null and void. For seven gloriously rocky minutes, "She's a bomb, baby, yeah!" is repeated over and over and over until the feeling is almost hypnotic. And it's got a good beat — you can dance to it.

Human Switchboard, Coffee Break, ROIR

This cassette-only collection preserves a performance Cleveland's finest did for a local radio station a few months back. Since then, the band has changed bass players (for the umpteenth time) and started label-shopping. The show's events are split 50-50 between covers and the band's one original to date, "I'm Not a Bomb." Both are good, something that's reminiscent of a jazzed-up Jack Kerouac's "Monsieur Le Chat", but the unapologetically self-parodying little track is the only clicker. Both "Jesus" and "Reaganites" are a drag. "Broken English" is darkly weighed with the absence of a live drummer, this is pleasant yet thought-provoking.

Warren Zevon, The Envoy, Asylum

Following a highly-publicized dry-out, Zevon has plied a record three happy songs into his fifth and most mature album, and the unintentionally self-parodying little track is the only clicker. Both "Jesus" and "Reaganites" are a drag. "Broken English" is darkly weighed with the absence of a live drummer, this is pleasant yet thought-provoking.

**Seconds of Pleasure**

Holdsworth's Finest Hour

Allan Holdsworth

Allan Holdsworth is a paradox in the music world; while considered a living legend amongst contemporary guitarists, he is virtually unknown to casual listeners. As journeyman solist extraordinaire, Holdsworth has made many appearances with Europe's finest progressive groups over the last ten years, including Joe Hiseman's Tempest, The Tony Willams Lifetime, Soft Machine, Pierre Moerlen's Gong, and Bill Bruford. He reached the peak of his public exposure with U.K. in 1978.

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FIGESTOMORROW

DOX'S PARTY

Australian comedy directed by Bruce Beresford

The Rit. 2nd and Walnut. 563-9681

THE TEMPEST

Paul Muni's revue. Review next week.

(Shubert Theater, Broad and Locust. 567-3025)

CHARIOTS OF FIRE

The year's "Best Picture" returns for another run.

(The Legendary One-of-a-kind Brown, 15th & Chestnut, 567-4413)

OPENING THIS WEEK

THE BEST EXTRATERRESTRIAL

A film dealing with what to do when a friend just happens to drop in unpromptedly. A true sharmer from director Steven Spielberg.

(Edie's Place, 19th & Chestnut, 567-3025)

DOX IS MISSING

Live-budget film dealing with San Francisco's Chinatown.

PERSONAL BEST

Meryl Hemingway stars as a fresh star coming to terms with her own terror.

THE CHANT OF JIMMIE BLACKSMITH

(Shubert Theater, Broad and Locust. 567-3025)

SLUMBER PARTY MASSACRE

But seriously folks. A true charmer from director John Sayles.

(TLA, 3rd and Chestnut. 794-6815)

SPOOFING HORROR FILMS

The female Led Zeppelin (that's NOT a spoofing horror film). Our friends at the L.A. Times say it's junk. However, The amount of smart fun in it is by noted author Rita Mae Brown.


THIRTY-FOURTH STREET MAGAZINE

567-3025

THE WOLF'S TALE

The father of minimalism performs his cyclical organ improvisations at The Apollo Theater. 8:00 PM. 9/24.

(EDUCATIONAL INSTITUTION, 334 South Second. 567-8020)

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(THE RIT., 13th and Chestnut, 564-3851)

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For the few brave souls who don't read Coward, don't let them keep you and your dear L. Twas dance till you're ready to dance and your Dear L. Twist dancin' till a quarter to three. At J.F.K. Stadium, 8:00 PM. 9/24.

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September 23, 1982

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ROBERT GORDON

The world's funniest man still thinks he's Elvis, but he'll make the audience dance, at The Broadview Club. 9:00 PM. 9/29.

GLEN FOLEY / JAC TEPHENS

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DAN ON FIRE

Bertolucci has a psychological Marxist dialectic that has as much to do with the film's down-and-out characters as it does with the society it is set in.

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