"Gunner" Aims at Frat's Heart

B. ERIC ROBERTS

At the funeral of one of the brothers of St. Anthony's Hall, the houseman told to a church in a freshman with two people. One was

the houseman, Gaskin's, at St. Anthony's, the other a freshman at St. A's spacious house, but to the west of Desert Del Sol, he's found.

"He's like an equal," said Peter Long, one of the brothers. "He's brother in law, his name is the same.

"It's not just that," said Long, "he was working on various projects. He has a job with another company and is known as a "GUNNER.""

In short, he's very helpful and always available.

In 1942, Gaskin joined the army and became a member of the service, and in the Black Ball).

Parade To Kick Off Derby Days Festival

B. KIM CHILD

A parade on Franklin Field will serve as a homecoming event for Saturday's festival. The parade, which will begin at 2:30 p.m., will be a major event for the University, which will kick off its year-round Derby Days festival.

"It's a great day," said Bill Brown, the director of the event. "It's a great way to kick off the Derbys." Brown added that the event will help bring the community together.

Groups of women are expected to participate in the parade, and the parade will feature various groups, including the Phi Sigma Chi fraternity, which will be carrying a banner for the fraternity.

"What a great day," said Brown. "It's a great way to kick off the Derbys." Brown added that the event will help bring the community together.

Furness Council Room

To Become Art Gallery

B. MICHAEL NADIS

The Furness Council Room will be transformed into the University's permanent art gallery, according to President Morgan.

"We are pleased to announce," said Morgan, "that the Furness Council Room will be transformed into the University's permanent art gallery.

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FAS Faculty To Vote On Plus-Minus Grading

B. BILL LOW

The Faculty Senate of the FAS Faculty is scheduled to vote on next Tuesday on a proposal to adopt a plus-minus grading system for all courses.

"I am in favor of the proposal," said Professor John Smith, the chair of the committee on grading.

"I believe that this system will be more fair to all students, and will help to give more credit to those who work hard." Smith added that the proposal will be discussed at length before being voted on.

The proposal, written by the Faculty Senate, would change the current grading system to include plus and minus grades. A plus grade would indicate that a student has demonstrated exceptional work, while a minus grade would indicate that a student has demonstrated less than satisfactory work.

"I am in favor of the proposal," said Professor John Smith, the chair of the committee on grading.

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Inside

The School of Public and Urban Policy is in a rush to put on a show that will discuss the implications of the recent changes in public policy.

"It's important to discuss the implications of the recent changes in public policy," said Professor Jane Doe, chair of the Department of Public Policy. "We need to understand how these changes will affect our future."

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Paradise

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News In Brief

Marines Take Over Beirut Airport

BEIRUT, Lebanon — About 800 U.S. Marines and hundreds of allies on Tuesday took full control of the Beirut airport, a symbol of nine months of fighting in Lebanon, in the largest ground operation since the civil war began.

The Americans, moving to further consolidate their hold on the airport, seized it from the hands of Lebanese army soldiers and other forces who had been fighting for control.

The operation, which involved tanks and mortars, marked a significant expansion of U.S. forces in the region, where they have been involved in a series of peacekeeping operations.

Chemical Fire Still 'Critical'

LIVINGSTON, La. — Authorities today once again evacuated the entire area around derailed rail cars of burning chemicals as similar incidents were reported elsewhere in the world, and considered whether to use water against the flames.

They will still consider the situation critical as of this morning," said state police. "No one has been hurt, but we are still monitoring the situation.

The fire, which began when a tank car derailed on a main line, has been burning since Saturday and has prompted widespread evacuation of the area.

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CSC

Get to know us better.
Jack Nagel: Death of a School

Thursday/On the Record

Jack Nagel: Death of a School

The faculty, the strict legal obligation to support their educations and the region heller oil altci tion now is "Are the University, the city that remains to be seen. As for tenure is in a school. But the question is "Who thought the city and the region are think the city and the area beyond, the kind of subvention to the city and the area became in doubt. At least that's my situation. we weakest and the smallest are the first to go. So people look at the substances for the SPUP and we could have that solution. To the extent that people look as if that

Undergraduate Anthropology Society
Introductory Meeting All Students Welcome Thursday, Oct. 30 5 P.M. 3rd Floor Lounge University Museum, Anthropology Dept. Potions and Tack Serviced

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PENNSYLVANIA: What exactly is the closing of SPUP going to mean for the city? Jack Nagel: As far as... the city is concerned, we must see that the University provides," Under what circumstances would we not be able to go ahead with our plans? We are projecting, our estimates show-

Real Letter

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The Daily Pennsylvanian — Thursday, September 30, 1982

PAGE 3

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Thursday, Fridays and Saturdays.
**STUDENTS’ HEALTH**

**Kaye S. Morrow**

**STUDENTS’ HEALTH/PHYSICAL EDUCATION**

The Student Health Service

Have you received a copy of the fall version of the Student Handbook at the University of Pennsylvania? If not, you can pick one up located within the Hospital of the University of Pennsylvania and Spruce Street and pick up one for yourself and see a friend.

The Guide has been written to provide a comprehensive description of the services available to students at the University, including offices, some diagnostic services, and consultation services. For those students paying the full general fee (generally if you are taking four or more courses), the health service fee is included in the general fee. Those students who are not paying the full general fee must pay the Student Health fee in order to make use of the service.

"Arabs." I guess it will be a surprise (remember the Black September?), but until now, I have an identity crisis? It is actually quite admirable that they have remained so (I mean, except for the famous killer of Palestinians as a “Lebanese Christian” Friday, Rifai, who introduced himself to me as an extremely talented, they have never done any juggling tricks on Locust Walk."

The Who, nothing could be more impressive than rebellion against society, it has lost its significance for The Who. The Who has grown up, but what is wrong with the remaining songs came either from the remaining songs came from The Who's "Quadrophenia," which was first written as well as it does today. Masterpieces such as "Won't Get Fooled Again" and "Behind the Wall of Sleep" have become "definitive idols" may hold true for fans of the group. These songs are still played, and there are many who remember it more of rock music than we were once."

While Children's Theater doesn't have a luncheon with Imelda Marcos, and there are limited opportunities for the Philadelphia arts community. But with all these new roles and responsibilities, the arts have become an important part of the community. The arts community. The arts community. The arts community.
Keeping the Door Open

By Ron Schragter

Penn is an institution full of traditions. For the incoming freshman, the first chance to experience this tradition comes at the Convocation ceremony. The ‘78s are welcomed by many presenters, including the President, and stand in line through 'The Red and the Blue,' not yet having learned how to wave their blue and red flags. As various ministers of Penn explain the rules around the campus, a voice can be heard above the others. This voice belongs to the President, and it is portrayed through Penn's leaders.

President Eric Barron, in his inaugural address last spring, stated that Penn's administrators, in seeking the true values that have applied to more groups and communities which contrast somehow with my and change of ideas, I mean that obscure the attention to a cross section of the University.

The Daily Pennsylvanian provides its students with thoughtful delivery by Provost, including the President, and stumble upon bits and pieces of the convocation about the value of a Penn education.

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HARRY S. TRUMAN SCHOLARSHIP PROGRAM

"...designed to provide opportunities for outstanding students to prepare for careers in the public service."

OPEN TO ALL SOPHOMORES
INFORMATION AND APPLICATIONS MAY BE PICKED UP AT 112 COLLEGE HALL, FRIDAY, OCTOBER 8TH.

APPLICATION PACKET DUE: MONDAY, NOV. 1st

For Ladies Only

St. A's Houseman Gaskins

The HONORADO Press provided the first establishment book bindery in the United States.

The ceremony, at which the book was opened, was simple. Gaskins, adding that he did not intend to raise any such question, but also stated that he had visited the factory.

The guest speaker at the ceremony was the head of the Pennsylvania Press, John Leonard, chief editor of the Daily Pennsylvanian. He announced the award to the University for "Taking on the World" in Biography and Criticism.

"We accept the award to ourselves for "Taking on the World" in Biography and Criticism," he said. "It is a great honor for us to be associated with "Taking on the World.""

The awards, he added, were made possible by the generosity of the University Press.

Gaskins replied, "I've been here since 1935 - so that should answer all your questions."

In the audience at the book show were friends, family, and former colleagues of Gaskins.

"It's a great honor to be associated with "The University Press is interesting because they are increasing their commitment in publications," while other university presses are decreasing."

"The competition will be intense, but we'll succeed," said Mark Tippett, a team captain, said last night. "We're going to try our best to make the West a partner in the success of the auction."
PPF Defends Speaker Choice
Selection Process Is Fair, Leaders Say

By ROONEY PAUL
Leaders of the Penn Political Union defended the process by which speakers are chosen.

Professors Christopher Andy Feldman and David Dormont, who serve as the program's co-chairmen, explained that the process is simple:

1. Students choose the speakers who they believe are of interest and controversial.
2. The program's special collections director, Riley, approves the students' choices.
3. The Dutch Studies Program, which is responsible for the selection of speakers, notifies the union of the chosen speakers.
4. The union invites the speakers to speak.

Although the university's provost, Alan G. M. Hawkes, said he would not continue with the selection process if any speaker were found to be inappropriate, Feldman said the program will continue with the selection process in the future.

The selection process is important, Feldman said, because it allows students to choose speakers who they believe are of interest and controversial.

The program's special collections director, Riley, said that the selection process is designed to ensure that the program is able to attract speakers who are of interest to students.

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Prof Urges Progressive Action
Bensen Speaks to College Democrats

By L. SAITORDS

In a program to bring about changes in the Democratic Party, History Prof
Lucie Bensen told the College Democrats September 29 that "progressive
student action can stimulate change, as the American society can only
achieve progress through such a system of the Democratic Party." She
went on to say that the party "cannot create a fair and decent society,
rather than satisfying power-hungry politicians." Bensen added that,
According to Bensen, while the Democratic Party "can do nothing
but help our friends commit the crimes of the people" for the
benefit of "the benefactors of this procession." She said it is possible that you
would destroy your country by letting in an unscrupulous man that
meant nothing to you, and that neither ran
such an old !

"Progressive groups are working toward personal dignity and the material
abundance for all," Bensen said. "There are very few progressive
Democrats in office," Bensen said.

Continued from page 5

If you've lived in the Village in the past few years, you have no doubt
seen the changes. "But the thing is, all the changes" have been

Continued from page 4

in the midst of the Village's recent
development. "There is a constant
vibration of students' activity, and the
village is constantly developing,"
Bensen said. "I think the village is a
economy, and I'm a bit surprised by
the rise in Village's population."

Bensen continued. "I think this village is an area of opportunity, and
I think it will be a real boon to students and professors."
Attention Students!!!

All students who have submitted their Health Insurance Information to the University, may pick up their Health Insurance Cards at Houston Hall, Thursday, September 30th, Friday, October 1st and Monday, October 4th, 10:00 A.M. - 3:00 P.M.

Plan your classifieds at the D.P. office - 4016 Walnut Street, 2nd floor. Cost: 20¢ per word, per day. Deadline: 3 p.m. two days before publication.
**NFL All-Stars Have a Date on Franklin Field**

By EBENSTEIN

The Philadelphia Eagles announced yesterday that they will have a date on Franklin Field hate any other time this year. The Eagles will play the American Football League All-Stars, who have not yet been named, on Sunday, October 3, at 2:00 p.m. The game is being played to raise money for the American Cancer Society.

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The Koran  Lysistrata  Little
Black Sambo  The Wizard of Oz
The Gulag Archipelago  King
Lear  Welcome To The Monkey
House  Where The Wild Things
Are Working  Candide  Mary
Poppins  Gulliver’s Travels
Goodbye, Columbus  The
Story Twelve
1984  Peyton Place
The
Thornbird  The Vanished Bird
Kranky  Catch-22
Pippin  Farewell To Arms I
Claudine  The Talmud
A
Clockwork Orange  Are You
There God? It’s Me, Margaret
Johnny Tremain  The Voyages
Of Dr. Dolittle  Deliverance
Ordinary People  The
Adventures Of Huckleberry
Finn  Invisible Man  Flowers
For Algernon  Brave New
World  Ulysses  Native Son
Charlotte’s Web  Doctor

The
Battle
Over
Book
Banning
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Adventures
of
Superpoet
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Exclusive
Interview
with
Gang
of
Four
p. 10

Plus - Fried
Ice Cream, a
Gospel
'Superstar,'
and some
singer from
Jersey
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LETTERS

Of a Diamond,

To the Editors:

As members of Neil Diamond's fan club we have been supplied with his tour schedule for September. According to this schedule he be appearing at the Spectrum in your city on Sept. 15th, 16th, and 17th. Since seeing his concert there was no possible for us for we would be much like to see all of the newspaper reviews. Enclosed therefore, is $1.00 for a copy of the review.

Sincerely,

Fran Piper

Movies,

To the Editors:

I think your choice of In- chon, starring Laurence Olivier? However you have exhibited unfortunate confusion (or ignorance) in giving this film such a poor rating. I would strongly favor your viewing opposing views of the same movies (as did you for The Wall). This is especially called for in the case of controversial films such as In- chon.

As an account of the D Day of the Korean War, I thought that Inchon was a fascinating and profound film—perhaps because it was the joint product of people from both the West and the Orient, and had a Korean leader, Sun Myung Moon, as a special adviser.

Powerful acting by the most famous Japanese actor, Toshiro Mifune, a Buddhist pacifist in the film, and by a host of Korean actors, plus superb performances by such Western ac- tors as Sir Laurence Olivier, Jacqueline Bisset, Bee Gees and Richard Roundtree, make for telling entertainment.

A military success story should prove refreshing for everyone, at a time when our military budget is exploding; not, as L. Podlash claims, only for "military zealots, historians and a few desperate patriots."

The themes of Inchon are very current indeed, the personal theme, marriage, and the political one, the role of the United Nations. When, as today, the United States, France and Italy are sending soldiers to help in another troubled area, Lebanon, reflections on the role of the United Nations, and on world cooperation against terror, are necessary.

I saw Inchon three times. I hope L. Podlash will go and see it again, and perhaps to appreciate it more. The ending of The Longest Day was "predictable" too, but wasn't it a great film nonetheless? And by the way, the "peace at Saigon" in an unfortunate misprint. Seoul is the right capital, as you know.

M. W. Miller

GANG OF FOUR
plus
THE HOOTERS
plus
THE STICKMEN
OCT. 2 ★ IRVINE

TIX: 4.50, 5.50, 6.50 W. Penn ID at Annenberg, Ticketron, & Wannamaker's info: 988-4444 (partially funded by SAC)

We know you're out there

Give us a call
Deep Fried Ice Cream Shakes and Bakes Philadelphia Munchers

Has the Colonel given fried chicken the cold shoulder? Has Hillary's gotten the hot for a Wesson Oil party? Or has the old fashioned scoop of vanilla ice cream gone the way of Chicken McNuggets? You can bet the braising on your fried onion rings it has. At Smithwick's Exchange, in the Bourse Building at Fifth and Market, sweet-and-crunchy, cornflake-coated-cinnamon, spiced-deep fried ice cream is the latest attempt to satisfy the mustard-saturated metropolitans.

Impossible? Not according to Don Burnett, the man responsible for the introduction of the curious dessert at Smithwick's. The ice cream must first be frozen hard, he explains, then rolled in a special cornflake coating, a rare blend whose recipe is carefully guarded. When asked exactly which spices he uses, Burnett is evasive. "There are some secrets I just can't give out," he says, when he coating is about a quarter inch thick, the ice cream is put into the deep-fryer for ten seconds at 373 degrees.

Burnett stresses that the hardness of the ice cream is what keeps it from melting "You can't use soft serve for this kind of thing," he says. And apparently munchers won't accept just any flavor, either. For some strange reason, exotic flavors such as chocolate and orange sherbert have failed to capture the public's palate. Fried ice cream purists accept only vanilla. "About 90% of the people are happy with vanilla anyway," says Burnett.

Burnett explains that deep-fried ice cream has a Southwestern origin, and that it became big in that area of the country for about five years. It is, however, something of a novelty in the Northeast. Smithwick's is one of about three Philadelphia restaurants that serve it, and they consider it their dessert specialty.

The dessert is served with whipped cream and a strawberry, and its secretly spiced, crispy coating is said to taste like cinnamon toast and apple pie. Burnett has his two solutions to the peculiar problem of describing the taste of his masterpiece. "Come on down and try it," he says.

Who knows? The unlikely combo may spark the merger of Burger King and Bank of America. Taking advantage of the hot fudge burger, cheese steak with chocolate chips, and Italian ice cream tempora could revolutionize the fast food industry. Street vendors can already be heard hawking the shake and bake chipwich.

Right to the Front Door: Hiroshima, Mon Amour

Family home movie addicts, beware! Both digital and portable screens are passe. Baby's first birthday, the kid's school plays, the pop's vacation, and sister's bridal shower will have to take a back seat to such treats as Hiroshima, Mon Amour, A Knife in the Water, and The Thing delivered directly to the doorstep. That's right Video-on-Wheels has arrived.

With the advent of 24-hour movie channels and home video recorders, many people nowadays can go to the movies simply by popping a plastic coated cassette into a video recorder. Now they won't even have to leave home to get a casserole.

Stanley Leffler dreamed up the enterprise as a new twist to the Video Company, his retail store in Headhouse Square which began its operations in early 1981. According to Leffler, he founded Video-on-Wheels this month exists to bring movies to people whenever they are struck by the urge to watch a flick and can't get the cassette on their own. "What we are doing is bringing movies to people when the weather is bad or if they just aren't up to going out," he says. "It's not like selling hot dogs.

In the spirit of dedicated delivery service, the Video-on-Wheels VW Beetle will battle the elements to get the cartridge to a customer's door. Generally, deliveries will be made between 7:00 and 9:00 p.m., seven nights a week. The initial reaction has been enthusiastic, customers come from all over the Delaware Valley - from Atlantic City to University City. Leffler believes that his business attracts film buffs who want something a little new or a little different. He expects Video-on-Wheels' customers to be similar to his established clientele, many of whom he knows by name. "We know what most of our customers like," he says. "Sometimes we'll call and say, 'There's a film that's in that we know you'd love to see.'"

As a special introductory offer, Leffler and his family are leaving customers a box of popcorn, a list of classic films, and a tape each week. The strategy is simple: bring back the personal dimension to movie watching.

"For us it's not a cold, impersonal medium," says Leffler. "And what could be better than having a box of popcorn and watching a good movie?"

Sentiment Sweeps Subway Surface Station

The subway surface station at 30th Street is a dark and nasty place. Fifth and dirt litter its walls and floors. People walk around with their heads to the ground, never a smile, never a kind word. It's a place where only the truly brave dare venture.

But almost sixty years ago, a brave man dared to dedicate forty-four years of his life to sweeping the floors of this very station. His name was Bob Corbin and according to those who remember him, he was a unique individual. In fact, legend has it he was the best darned subway porter this city has ever seen. And deep within the confines of this concrete underworld lies a testa- ment to the man who worked so hard at making the station a nicer place in which to later. Nothing fancy, nothing showy. It is situated on a support post just beyond the turnstiles. Only the chin-up-neck-stretched crowd will notice. But Bob would have liked that. The bronze plaque reads: "SEPTA Proudly Dedicates This Station to Retired Porter Bob Corbin For His Forty-Four Years of Outstanding Service Between 1925 and 1969. Dedicated in 1975."

Rarely is an employee honored in such a manner, but Robert Corbin was no ordinary porter. "Robert Corbin received much public commendation for his work," says a SEPTA spokesman. "At the time that he worked in the station there was most likely less debris to be cleaned than there is today, but he still did a good job."

At the time of the dedication in 1975, much local news coverage was given to the event. Corbin's present whereabouts are uncertain; some believe he has gone on to that great subway station in the sky.

If he has, one thing is certain: the floors are very, very clean.

SEPTA Proudly Dedicates This Station to Retired Porter Bob Corbin, for his Forty-Four Years of Outstanding Service, Between 1925 and 1969 Dedicated in the Year 1975
Nexus’ Haunting Exhibit Rejects Feminist Notions

Suzanne Horvitz: Nexus Gallery
19th Street and Chestnut
Through October 9
Hours: 10:30 to 5:30, Monday through Saturday

By Robert Cnmar

NEXUS is an artist-run, cooperative gallery whose not-for-profit structure allows it to show works that commercial galleries rarely exhibit. NEXUS has been invaluable to the Philadelphia avant-garde art community since its founding in 1975.

The current exhibit at NEXUS features the work of Suzanne Horvitz, a Philadelphia and one of the two founding members of NEXUS. Horvitz’s art is at once experimental and visually appealing. Xeroxes transformed into canvas create stark images somewhat reminiscent of high-contrast photography. These often ritualistic views are then hand-colored or tinted. Some are overlaid with other objects, including flowers and chains.

One wall is filled with untitled, hypnotically attractive Xeroxes of feet in shiny high-heeled pumps or shoes with extremely long, pointed black nails la de Noferatrax. Horvitz, a self-proclaimed non-feminist, uses these stark black and white pictures of spiked heels and talons as symbols of the duality of feminine trappings: they can be empowering yet can also be used as weapons. Horvitz’s rejection of certain feminist ideals is reflected by the threatening power of what are usually considered wakening fetish images of fashion: high-heeled shoes and long, raking nails.

Similar in atmosphere is “Rope Trick,” a large collage whose central image of a woman is overlaid with thin gold chains and whips. Both alluring and repelling (and erotic), these are the ties that bind a woman to her traditional roles, the ropes that hold a woman to her “trick.” All of Horvitz’s innovative pieces are hauntingly beautiful in their simplicity.

Horvitz’s exhibited works also include a series of small, brightly colored Xerox stamps which illustrate various parts of bodies. While more upbeat than the canvas, they maintain the same haunting qualities.

Similarly, her small booklet, “Altered Photos,” presents familiar images of women electro- graphically transformed into high-contrast pictures. These bright and tinted images are brilliantly conceived Xeroxes madonnas, both classical in view and contemporary in form.

Horvitz has also illustrated several books for Philadelphia writer Stephen Spera in the same style as the works in this show. Among them are The Vampire Book and Erotic Poetry In Braille.

The typical college student may find the pieces a bit too expensive ($150 to $500), but the books are cheap and the show in general is stimulating both visually and intellectually.

Gospel Production Crucifies Superstar

Jesus Christ Superstar
The Gospel Version
Seabird Theater
Broad and Locust Sts.

By Howard Sherman

Tim Rice and Andrew Lloyd Webber, the team who wrote Jesus Christ Superstar, Joseph and the Amazing Technicolor Dreamcoat, and Evita, do not write plays. They write albums and then leave it up to directors such as Tom O’Horgan or Harold Prince to turn their songs into an evening of theater.

Unfortunately, the gospel version of JCS currently playing at the Seabird lacks a good director, a decent set design, entertaining choreography, or an engaging cast. There isn’t even very much gospel.

The Peddy Players Theater show, imported from Detroit and directed by the group’s founder, James Peddy, suffers from just about every problem that can beset a theatrical production. The set by Michael Carter and Ted Bresnoff is a cheap-looking assortment of scaffolding and stairways pointed to resemble army camouflage. The lighting design, by Jeff Stiduzz, lacks any semblance of subtlety, merely shifting between bright daylight, nighttime, and red (whatever it means) at random.

The sound design by Mike Mallory is a shambles, making one wonder why microphones were added in the first place.

Great performances might overcome these handicaps, but Peddy and choreographer Warren Spears have been unable to do much of anything with their cast. The chorus wanders around aimlessly, giggling and smiling like high school chorus girls. Freddie Rice’s Jesus is charmless and bland. And the highly-touted Edwin Hawkins, who never displays the vocal talent that made his “Oh Happy Day” a hit single over a decade ago, gives us a Judas who does nothing but clutch his fists, grit his teeth, and glare at the cast from his perch atop one of the stairways.

The production has been promoted as “The Gospel Version,” but nowhere along the way, somebody forgot to rearrange the music. Most of the songs are lifted straight from the original album with their rhythms and melodies intact, but without the energy that charged the original version. The few songs that do branch off into gospel, notably “I Don’t Know How To Love Him” and “Could We Start Again, Please,” are the best numbers in the show. Only these songs convey the emotion that JCS requires, due primarily to the talents of Tremaine Hawkins as Mary Magdalen and David Ball as Peter. During these brief moments, one catches a glimpse of a show that might have been, but very obviously isn’t.

While the idea of a gospel Superstar is an intriguing one, a good idea doesn’t make a show. This simplistic and thoroughly amateur production seems like the theatrical equivalent of the popular “blaxploitation” films of the Seventies. Let’s pray to God this doesn’t start a trend.
"Centipede." I here was a catch, however. The last page poem in an Oversized 100-page book, appropriately
ol the College, in B Spot overlooking a
statue
Thomas himself. Hie goal ol the day was to compose a
himsell in the mall area
stationing
a pleasant afternoon,
none
than Philadelphia, the ve.u 1978, and the
into the realm ol the downright bizarre, I he oil) was
this
unusual."

letters
with     what else'

colorful cape and lop hal
coveted
open spaces, lor all the wotld to see.

place the .let ferson Medical College. Morice had planned
invented   "Dr.   Alphabet's  Medicine Show." DoitE

In the challenge of doing something that hasn't really
tle, but the poems would be composed on the spot and in
the day. with a general idea ol the poem's length (which
came in the form of spontaneous marathon poetry
ater,
burning
would
on
streets.
this
the

make verse the property of all. and his own role would be
His goal was to
Morice   "Actualism attempts to take the mystery out ol
the basic ideas behind actualism.
project
which was to follow .
of this midwestcrn pod lay the seeds tor the madness
children's books. But lurking within the mysterious mind
some collections of poetry, and illustrated a couple of
dedicated junior high school teacher. He had published
bunch ol poets having pames ami writing " l"he mosl
poetry; actualism. "Basically," says Morice, "il was a
Morice and
■

where Morice was a moderately successful poet and a
modestly successful poet and a

renewal poem. And to top it all off, he is the originator,
Kohoutek, and wrap an entire city in an original urban
hours,
a poem from Pennsylvania to New Jersey,
Moricc undergoes a transformation Into none other than
when those ledious hours at the job arc behind him.

"Above all. I enjoyed doing it," he says. "I was tempted
Morice soon discovered that the unusual can progress
"I thought
a different take on it." Morice's plans lor the
experience
ITS.

"Daddy" would be like as cartoons," he savs "It was
Morice will compose 153 sonnets (I more than
winch
b)'''), a Shakespearean sonnet 24-hour marathon dur-
elude a public creation ol the world's largest comic book

"With about a hall hour 10 go," savs Morice, "It

chosen art form, conventional aesthetics are at the core
of his creativity. "No matter what else, I'm simply a tradi-
tionalist," he says. "I know the structures of poetry and
literary history). The marathons are a natural extension of
contemporary tressch.

In 1978, Morice had the Eureka/Shazzaam experience
that spurred the birth of Poetry Comics Magazine. "I
kept imagining what Eliot's "Proofread" or Sylvia Plath's
"Daddy" would be like as cartoons," he says. "It was
crazy and fun, and so different." And soon successful,
too. Successful enough to develop into a bona fide book
released earlier this month entitled Poetry Comics.

"I wanted to see how people would react," says Morice.
"I thought there would be an outcry, but the poets said
more."

In addition to Eliot and Plath, Morice has
timated such poets as Blake, Dickinson, Wordsworth,
Shakespeare, and Gember. "They're a little rough," he
admits with a
"But I sure enjoy it much more than the typeset-
ing I do mosl of the time."
By Howard Sherman

The Adventures of Huckleberry Finn is under attack in Fairfax County, Virginia. A school administrator is waging a campaign to remove the book from the curriculum, claiming that Twain's depiction of Nigger Jim is racist. If the school board buys his argument, Huck Finn will disappear from reading lists in the Mark Twain Intermediate School.

In Texas this past August, a couple who spend their time reviewing school books for "questionable" content voiced disapproval of a textbook that describes the medicinal qualities of the drug insulin. They said that the textbook describes the divine comedy, such as those of the Gablers. In August, the PFAW was finally allowed to rebut the Gablers' recommendations, although the organization was notified of its permission only one week prior to the hearings.

"We are trying to create a forum to defend, trying to open up the process," says Barbara Parker, head of the PFAW Schools and Libraries Project. The PFAW divided the Gablers recommendations into three categories: those which sought to restrict discussion of moral issues, those which advanced narrow religious or political views, and those which were factually inaccurate. The PFAW challenged the Gablers recommendations on forty-two specific points.

The Gablers say that forty-two rebuttals to over 2,000 points shows that the groups are not so far apart. "I don't understand why they're raising such a ruckus," he says. "They agree with the majority of the time." "That is an absolutely erroneous statement," says Barbara Parker. She says that time was too short and many of the points too similar for the PFAW to protest them all.

"The fight didn't end there," says Parker. "We still continue to raise public awareness of threats to the Constitution," in Texas and elsewhere.
Judy Blume
Decrees

Book Bans

Judy Blume, who along with S.E. Hinton created the now booming field of Young Adult books, is constantly finding her books being questioned and removed from schools. None other than Phyllis Schlafly has voiced objection to Blume's work, although she has never read one. Are You There God? It's Me, Margaret, Tales of a Fourth Grade Nothing, or any other book by the celebrated author, "I don't think they are essential for an educated person," she says. "My family is educated and we go along fine without them."

"I used to get angry," says Blume. "Now I'm trying to take positive steps." Those steps include the creation of The Kid's Fund, a program designed to increase communication between parents and children on various topics, including those issues that have resulted in the banning of Blume's books.

Blume says that in the past complaints about her books were due to adults' fears about sexuality and language. "Years ago people felt it was better not to have to face the issues," she says. "Now there's something very different — very frightening." She refers to the new conservative, pro-family moments which she says are trying to eliminate all ideas that go against their principles.

"It is far more dangerous to ban any book than to have any book available," says Blume. She argues everyone, particularly the young people who will be the most affected, to stand up for their rights. "If you care enough, you can make yourself heard."

— Howard Sherman

Alice. The president of the student council, Steve Pico, brought suit against the school board. Thus began six years of litigation on a case which has become the focal point of the banning disputes involving school libraries.

On June 25th of this year, the legal maneuvering climaxd when the Supreme Court ruled on the Pico v. Island Trees case. The 5-4 decision stated that "local school boards may not remove books from school libraries simply because they dislike the ideas contained in those books and seek by their censorship to preserve what shall be orthodox in politics, nationalism, religion or other matters of opinion." The case was then returned to a federal court to determine whether the school board has "constitutionally valid concerns" that would justify the banning.

The books are back on the library's shelves, but notes are being sent home to the parents of students who take them out. Rather than go to federal court over the remaining restrictions, Pico prefers instead to settle the issue out of court with the school board.

For the moment, he is satisfied with the ruling. "The Supreme Court decision has a political importance that is already being felt, although the nature of the legal victory will be seen in the future," says Pico, who now works for the National Coalition Against Censorship in Manhattan. The ruling is a clear message to those who believe that their personal lives and motivations [for banning] will be subject to public scrutiny. They will be legally accountable.

And further litigation might do more harm than good. Pico says that the case could eventually end up back in the Supreme Court, which ruled in his favor by only one vote. Explaining that the older justices supported him and that the more recent appointees were in opposition, any change in the Court's composition could harm the cause.

"The more recently appointed justices have a tendency to be unfriendly to civil liberties cases," he says. "I wouldn't jump at the chance to go back to the Supreme Court, but if that's the only way to get the restrictions lifted, that's what we'll have to do."

As the controversy continues, the factions are waging media campaigns against each other. The Moral Majority and Phyllis Schlafly's Eagle Forum already receive wide coverage and the Gablers' fame is being spread by the international press and appearances on Donahue. The People for the American Way have begun a series of print advertisements soliciting support, and Norman Lear, one of PFAW's more prominent founders, featured a book banning episode on his usually less-than-topical The Facts of Life.

The American Booksellers Association, in conjunction with the American Library Association and the National Association of College Stores, declared the week of Sept. 5 through 11 to be Banned Books Week. According to Robert Hale, associate executive director of the ABA, the poster and list of dangerous books which were offered proved insufficient for meeting the public's demand for information. "If we had known it was going to be this big," says Hale, "we would have waited a bit."

No matter how big the issue becomes, the controversy boils down to three issues: what rights the Constitution guarantees to students, what parents want their children to read, and what censorship means. Is it the removal of traditional values from books or the removal of books from libraries? And who will decide? As Tom Lehrer sang in the Sixties:

All books can be indecent books
The recent books are held
For fifth, I'm glad to say
Is in the mind of the beholder

Nowadays, so is censorship. Whatever it means. 

Kurt Vonnegut, Jr. devoted the first chapter of his autobiographical collage Palm Sunday to the issue of First Amendment rights. He reprinted a letter he wrote to The New York Times, in which he said: "Whenever ideas are squashed in this country, literate losers of the American dream write careful and intricate explanations of why all ideas must be allowed to live. It is time for them to realize that they are attempting to explain America at its braves and most optimistic to orangutans. From now on, I will limit my discourse to this advice: Have somebody read the First Amendment to the United States Constitution out loud to you, you God damned fool!"

Vonnegut's venom was aroused by a book banning episode that occurred in Island Trees, Long Island in 1976. Responding to pressure from a group called Parents of New York United, the school board banned eleven books from the high school library, including Vonnegut's Slaughterhouse Five and the anonymous Go Ask A Stranger.
Long Island Begets Long Gory Movie

Anthony: The Possession

Starring: Burt Young and James Olson

Directed by Damianno Damiani

By Joseph Rosenzweig

It is hard to believe that as recently as five years ago, no major director or film company knew what an exploding head was. But then came the sophisticated make-up technology of successful movies such as American Werewolf in London and Scanners. Now it seems that many a studio executive causes the destruction of some actor’s head flying into shards or breaking open like a hatching egg with big box-office dollars. A slew of recent movies emphasize gory special effects while neglecting intelligence and real suspense. And none is more neglecting than Amityville II: The Possession.

Burt Young stars as the head of the unlucky family that holds the mortgage this time. He plays a disciplinarian father frequently at odds with his oldest son, "Sonny." There is also an insipid mother, two cute pre-teen kids, and a young daughter, the focus of the first part of the movie. Young manages to imbue his character with life despite the cardboard characterization provided by Tommy Lee Wallace’s screenplay; the others face worse. It turns out that there’s something in the basement, and before long crucifixes are covered by sheets, blood runs from the faucets, and Sonny is taken over by a "Force." Many of the scare scenes are derivative of Poltergeist and Halloween, but generate little suspense and few scares.

Sonny, now possessed, commits incest with his sister, cooks his head to one side a lot, and bears voices telling him how much better off his family would be if they were dead. Then, halfway through the film, he kills them absolutely. Wallace tries unsuccessfully to graft The Exorcist onto the plot by having a renegade priest (adequately played by James Olson) to rid Sonny of his demon. Here the movie loses all of its coherence and credibility; at points it borders on self-parody. Damianno Damiani’s uneven and bazaar direction only adds to the confusion. Instead of seeking honest suspense, he uses "eerie" cinematography to attempt to scare the audience, including one horrifying sequence in which Sonny rotates 180 degrees as the camera turns upside-down.

At least the exploding head groupies will be satisfied — courtesy of John Caglione’s technically impressive, if uninspired, make-up. But the makers of Amityville II should learn that a plausible story line and believable characters are more important than gore. It’s hard to get scared when you don’t care.

Shakespearean Tragedy

Raul Julia is superb as — who else? — Calibano, an eccentric hermit who lives in a cave with a herd of goats and his prized "Sonsy, Trimmite." He supplies much needed humor. In one particularly funny scene he dances with the goats to "New York, New York." Who ever heard of well-choreographed goats? Look for Julia to receive an Oscar nomination for Best Supporting Actor for this delightful performance.

It is interesting how one film can leave so much to be admired and so much to be desired. Interesting, maybe, but not worth four dollars.

...at points it borders on self-parody.
Returning Home to a Marigold Meal: 
Mom's Cooking — Without the Guilt

By Ken Goldberg

Few veterans of adolescence are immune to an occasional longing for Mom's cooking. Perhaps this indicates a frustrated desire to return to the womb. Perhaps not. I suggest that this attraction to home cooking is merely a desire to escape the trauma of foreign-language menus, intimidating maître d's, and the angst of choosing the correct fork.

Sympathetic readers will be relieved to learn that there is a haven right here in West Philadelphia. Clean, unpretentious and dair y I say homes the Marigold Tea Room at 45th and Larchmont (222-9208) serves what are simply called "dinners."

Ring the doorbell. A beaming Mrs. Rastelli will invite you in. This woman is a bona fide, practicing mother. If it's raining she may scold you for forgetting your rubbers. She will be pleased to see you; what pleases a mother more than a hungry visitor?

If your mother wanted to bring in some extra money by cooking she'd probably shuffle the furniture around, buy an old cash register, and hang a little sign out front, right? That's what they did at the Marigold in 1934. Depression years, remember?

As you walk in, notice the snapshots of the grandchildren on the wall. Witness the poster of a seagull bearing the caption "That you and I could live our lives at the same time on earth — how magnificent God's plan." I say.

Don't get me wrong. The dining room has been recently refinished and is very attractive. Just don't expect a chandelier.

Ten entrees are available, ranging from spaghetti at $4.25 to sirloin steak at $7.50. There's even liver with onions — relax. Mrs. Rastelli won't make you order it. All entrees include two vegetables and coffee. An extra $1.25 brings soup and dessert.

Have you ever been to a restaurant where the waiter senses like a shark that you are in unfamiliar waters when it comes to choosing a wine? He swims right over with that velvet-bound wine list and stands leering until you confess and ask about the house wine. Well, none of that at the Marigold; they don't serve liquor. This is a blessing because it means you can bring your own cheap wine and save money.

While waiting for the food, amuse yourself with the toys which are kept for guests. There's a teddy bear and at least one truck. Remember: crayons should never be used on the wall.

When the food arrives, don't expect little filigrees of parsley and tomatoes cut into the shape of windmills. Both your steak and your date's veal parmigiana will be properly cooked and in generous proportion. You'll find it difficult to find fault with either, although it will be equally difficult to rave. You could say that the marinara sauce seems a bit bland; you could compliment the texture of the string beans, but overall you'll find the adjectives "sumptuous," "exquisite," and "delectable" to be inappropriate.

Look, there aren't a hell of a lot of restaurants in West Philadelphia. Here's a place where you can let your hair down and enjoy a three-course meal with wine for under $10. If you're sick of hostile wine stewards and miss your mother, drop by the Marigold for home-style cooking — without the guilt.
Note for a successful cross-breading of rock and funk, as well as leftist politics, Britain's Gang of Four are true innovators. Their 1979 debut album, *Entertainment!*, was a collection of didgatic Marxist lyrics sung over a pulsating and often abrasive beat. The band from Leeds was set apart from the slew of post-punk British bands by the inspired guitar work of Andy Gill. Creating a melodic dissonance, Gill's playing recalled everyone from Jimi Hendrix to Pete Townsend, yet retained a character all its own.

After touring the U.S. to rave reviews, the band released Solid Gold, which mixed the same territories as *Entertainment!* but with little advance. Last year, following the release of the single "How Will We Pay For Poverty," their strongest song since the debut, the band again toured the U.S. to an even better response. While on tour, bassist Dave Allen left the group. Basta Jones (famous for his work with Talking Heads) filled in for the remainder of the tour, and a permanent replacement was found in Sara Lee (formerly of Robert Fripp's League of Gentlemen). Her introduction has helped the Gang greatly expand their following.

Their new album, Songs of the Free, is easily their most accessible, with influences ranging from The Motown Sound to The Human League. The album is an attempt to present a radical message to a larger audience without alienating its constituency.

Andy Gill recently discussed that effort and the message with 34 Street.

34: How would you describe the Gang of Four to someone unfamiliar with the band?
Gill: It's very active, it's not something to go to sleep with. It's stimulating mentally and physically. We're one of the best live bands on the circuit. If anyone comes to see us, they'll not go home unsatisfied. Musically, we're somewhere between funk and rock.

34: You recently played at the "Le" Festival in California. What was it like playing to such a large crowd?
Gill: Theoretically, you could, but we were the first act on, and we're not extremely well-known. Musically, we're somewhere between funk and rock.

34: Can you get across to that many people at a time?
Gill: Theoretically, you could, but we were the first act on, and we're not extremely well-known. We're one of the best live bands on the circuit. If anyone comes to see us, they'll not go home unsatisfied. Musically, we're somewhere between funk and rock.

34: How has being labeled a political rock band been a drawback for you?
Gill: To a certain extent it is. You achieve a sort of notoriety which up to a point can be of assistance to you, but after a while it works against you. Our approach to that kind of political issue is that we don't want to use it as a bravo, flag-waving exercise. We aren't using it to bolster ourselves into something more "correct" ideologically. It's something we're trying to subtly intimate into our audience; not something we're going to ram into their faces and say, "Take it or leave it."

34: But your music, especially the Songs of the Free, isn't the usual dark, inaccessible sound that accompanies most political rock.
Gill: Right, that's exactly the way we don't want to approach it. We don't have "POLITICAL" written all over us. Our music isn't difficult to listen to, in certain respects. We are working towards a new musical form, but rather use devices from commercial popular music.

34: On Entertainment! you sang, "Love will get you like a case of anthrax." Do you still feel that way?
Gill: No.

34: Did you ever?
Gill: A lot of people ask us that. The song's just saying that there are other things to write about other than love. "Call Me Up!" and one or two other songs on the new one talk about personal relationships in a non-negative way. (Laughter) I'm certainly not against love!

34: Many critics felt the second album, Solid Gold, was a rehash of the first record.
Gill: That's partly true—we were using similar devices except that we worked together and it came down to the lowest common denominator, which often meant repetitive riffs. Some exceptions on the album, which weren't written like that. "Paralysed" were very strong. That album is a very mixed bag. There's something really good on it, like "What We All Want," and there's some quite poor stuff on it.

34: What's in the future for the Gang of Four?
Gill: We've been without a manager for a long, long time, and we want a manager to sort out our business affairs. We also feel that time to get some chart success, so more people can hear what we're talking about. In other England or America, if it comes from the radio, a single doesn't get taken off for some reason or another. In America, our ground basis has swelled month by month. "Uniform" has gotten more airplay than anything else we've done over here. Of course, we're looking to expand our audience.
'Nebraska': Bruce Springsteen Grows Up

Bruce Springsteen

Nebraska
Columbia TC 38359

Whether or not The Fixx is the next major influence on punk, Nebraska is a brave album. The all-acoustic set's very existence goes against the conventional rock wisdom of giving the people what they want - and even hardcore Punkphilics have condemned the record as a self-indulgent mess. Fortunately, that's not the case. The romantic optimism of The Wild, The Innocent and The E Street Shuffle and Born to Run is dead and buried as Springsteen's spokesman. This has alienated many longtime fans. But one look at what's happening on the front page of the newspaper reveals the necessity of the move: a romantic optimist simply can't survive in Reagan's America.

A bitter tone of resignation hangs over the album like a noise. The protagonist informs his girl that "Our luck may have died and our love may be cold," and the listeners are often inane as well. "With you forever I'll make love and our love may be cold," and the album like a bang over our heads, are so stark that when a synthesizer or tambourine is introduced to support the vocal, like the synth backing in the second verse of the astonishingly direct "Highway Patrolman," the effect is both jarring and jarring. "My Father's House," the album's climax, brings Springsteen's message back home. Over a devastatingly simple melody, the remembrance is Springsteen's most emotionally complex analysis of father-son relationships, a subject he has obsessively pursued in the past. The song's principal wails from a nightmare to find his reality more frightening than any dream. Not only can't he go home again, there's no home to which he can return. The final verse is terrifying in its clarity: My father's house shines hard and bright
It stands like a beacon calling me in the night
Calling and calling so cold and alone
Shining 'cross the dark atmosphere where our love lies unclaimed.

Bruce Springsteen has accepted his responsibility as America's most visible rocker with a message as brutal as that of Grandmaster Flash. Whether "Hungry Heart," an audience picks up on this message is questionable, but their need to hear it is not. Bruce Springsteen has grown up. Let's see if his audience will, too.

— Jimmy Guterman

The Fixx

Shattered Room
MC 1254

The Fixx's debut album, Shattered Room, is almost totally devoid of imagination. The rhythm-driven songs are lead by bassist Tony Carey, who plays a guitar that seems to have been made by a drunk Swiss yodeller. The album becomes monotonously repetitive with a cliche after new wave cliche. There is, however, two exceptions. The song "Single," "Sand or Fall," is a heartfelt anthem of war between countries and among people. It's slow and steady love song ominously lyrics below a repetitious guitar and synthesizer melodies. And the LP's final cut, "The Fool," is a downplayed eerie description of life in a mental institution. The song, much like Pink Floyd's recent work, almost manages in making a case in favor of losing one's sanity. Whether one accepts Currie's arguments is unimportant - it's whether we want to be part of his world. Or whether we want to listen to his album.

— E. Gertis

R.E.M.

 Chronic Town
 IRS-70502

Among the seemingly endless sub-genres of pop music exists a form that critics commonly label "elusive pop." Elusive pop is characterized by bright, upbeat melodies with a hefty dose of mysticism, infused with cryptic, psychedelic lyrics. As evidenced by the 3-song EP Chronic Town, Georgia's R.E.M. fits squarely into this category.

R.E.M. has crafted an appealing blend of minimalist instrumental strategy and eclectic pop sensibility: languid rhythm guitar and economical drumming dominate hook-filled songs such as "Gardening at Night," "Wolves, Lower," and "Carnival of Souls (Box Carol)." Unfortunately, any attempt at discerning R.E.M.'s lyrics is thwarted by producer Mitch Easter's decision to bury the vocal down in the mix. Despite this and other minor flaws some of the songs are too long. R.E.M. is a welcome addition to the new breed of pop band that has surfaced in the last few years. Along with The Buggles, The Individuals, and the dB's, R.E.M. is doing its best to make pop music (albeit sometimes) respectable again.

— Daniel Silverman

SEPTEMBER 30, 1982

THIRTY-FOURTH STREET MAGAZINE
**New Music in Honor of John Cage**

performed by Relache, the Ensemble for Contemporary Music

Sunday, October 3, 2:30 p.m.

Van Pelt Auditorium, Philadelphia Museum of Art, the Parkway and 26th St., Phila., Pa. 215) 763-8100

Admission: $5

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**REPERTORY**

**CHAN IS MISSING**

L'inar-budget film dealing with San Francisco's Chinatown.

**THE CHANT OF JIMMIE BLACKSMITH**

Australian drama directed by Fred Schepis (Barabara). SHOOT THE PIANO PLAYER, a LAST YEAR AT MARRIENBAD, and a TRANSCENDENTAL STATES of America. Minor McPhail & Wald, 22-2344.

**SCHICK LOCK FESTIVAL**

AMITYVILLE IS THE POSSESSION

Peek at the schlock's soda. Pen in profile. (Pergamon, 16th & Chestnut, 567-2131)

ANNIE W: TERRORISTS

A desperate double feature, reducing itself to schlock-status. (Midtown, Chestnut & Broad, 567-7024)

CLASS OF '84 W ZAPPER

Four hours of trash for two hours. (Midtown, Chestnut & Broad, 567-7024)

**INCHON**

* Catherine Deneuve as Oscar. (Midtown, Chestnut & Broad, 567-7024)

**FRANK FLOYD: THE WALL**

The newly grown-up Excitable Boys. Let's see what Zevon brought for two hours. (Ritlenhouse, 19th & Walnut, 567-8365)

**HOUSE WHERE DEATH LIVES**

NEW YEAR'S EVE: House of haunted memories. (The Legendary One of a Kind, Goldman, 19th & Chestnut, 567-4413)

**JADE WARRIOR**

MORTAL COMBAT

Tales of two Kings. Be fascinated at what (The Legendary One of a Kind, Goldman, 19th & Chestnut, 567-4413)

FRIDAY THE 13TH PART 3 W KHOMAS

(Duke/University, 1605 Chestnut St, 563-6681)

ROAD WARRIOR W THE SOLDIER

(Regency, 19th & Chestnut, 567-2310)

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**FILM**

**E.T.: THE EXTRATERRESTRIAL**

Steve and E.T. come up with another biggie. (Elle City, 2nd and Sansom, 527-5666)

**DIVA**

An unreviewed gem at the Rit. (The Ritlenhouse, 19th & Walnut, 567-7024)

**ON GOLDEN POND**

Henry Fonda's last film is brought back for another viewing. (Sam's Place, 19th & Chestnut, 564-2857)

**FAME**

Veggie heroes, nasty teachers, and people who have visited. (Samerica 3, 19th & Chestnut, 564-2857)

**AN OFFICER AND A GENTLEMAN**

Bach tor another viewing. (Regency, 16th & Chestnut, 567-2310)

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**THEATER**

**HUNGERARTIST**

Kafka's story when staged to the stage in a new adaptation. Opens Wednesday. (Theater Center Philadelphia, 622 S. 4th St., 527-8585)

**JESUS CHRIST SUPERSTAR**

The Word goes away. See the review in today's News. (Shubert Theater, Broad and Locust, 527-4545)

**JUDY**

Back from Oz for an unlimited run on South Street, the adult Judy Garland in one-woman show. Review next week if you can't wait! (Lawler's Lair, 560 South St, 527-5556)

**SHAR MADNESS**

Comedy, murder mystery set in a beauty salon. May run till the end of time. (Bygones Theater, Bellevue Bradford Hotel, Broad & Walnut Sts, 527-8405)

**TALKING WITH**

One on one with seven unique women in Jane Martin's brilliant one-acts. (Beaver and Theater, 401 W. Philadelphia St, 527-4805)

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**MUSIC**

Glenn Frey/John Tempesta's The Ex-Beatles come up with those stories from Paddytown to give us The Best of Her Love, at the Tower Theater. 8:00 PM. 10/13

Gang of Four's Hoots Whistle Stickman Their Maniac, Maniacic, and maniacally desirable. The Champions of rock and roll. They're at the Tower Theater. 8:00 PM. 10/12

Steve Forbert's bows Down in Lauren to sing Rolder's Tunes with some Complica- tion. All the critics are wrong about the dis- cussion following the headline and the opener, found behind Alaska. wants to be Woody Guthrie so bad he can taste it.

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**REGISTRATION**

**REGISTER TO VOTE NOW!!!**

All the tickets are for the dis- cussion following the headline and the opener, found behind Alaska. wants to be Woody Guthrie so bad he can taste it.

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