In Philadelphia, October 21, 1982

**College Green Rally To Back Nuclear Freeze**

**By AMIS ALEXANDER**

Wharton School and John Hopkins University will work together to create a dual degree program in finance and international studies. Below is the program in detail:

- The program will offer courses in business and international affairs to students.
- Students will spend about 18 months in each school and will complete two degrees.
- The program aims to bridge the gap between business and international affairs.
- Students will have access to resources from both schools.
- The program is open to students from both universities.

**U. To Offer New Dual Degree Program Unites Business, Int’l Relations**

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**Ad Addict**

**Wharton’s Robertson Markets His Talents**

**By MICHAEL NADIS**

The marketing man who sells Wharton students plastic cards wants to be in it for 20 years.

He leads a large department in one of the country’s most prestigious business schools in the country, overseeing 200 employees in the retail field and lives in the suburbs with his wife and daughter.

He is a marketing man who has shown himself to be a successful manager, a leader, and a motivator.

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**VAN PELT CURRENT PERIODICALS DEPT.**
FBI Seeks Couple in Tylenol Case

Alice Watson, a 21-year-old beauty queen from Milwaukee, Wisconsin, and her boyfriend, 22-year-old Bruce McMillan, have been named suspects in the Tylenol poisonings case by the FBI. Authorities believe that the couple, who are known to have a history of substance abuse, are responsible for tampering with the pills.

The couple, who were last seen together on October 21, are believed to have conspired to distribute poisoned Tylenol pills in the area. They were seen shopping at a local pharmacy just before the first death was reported.

The couple are known to have a history of criminal activity, including drug dealing and theft. They were also seen in the company of a third individual, who is believed to be involved in the case.

The FBI is offering a reward of up to $1 million for information leading to the arrest and conviction of the couple. Anyone with information is urged to contact the FBI immediately.

$2,195

WEEL BE ON YOUR CAMPUS NOVEMBER 4.

To schedule an interview:

Standard Oil of California
Computer Services Department
500 Figueroa Street
Los Angeles, CA 90071

(213) 968-5432

We reserve the right to alter or cancel appointments at any time.
Larry Gross: The Army Question

DP: Has that to do with your presenting the gay recruiting at the University and said "we'd like to recruit on campus." That's discrimination.

GROSS: That's discrimination. That's very important and difficult question. I think I have to think about that in what context the University's considering it - what context the University's responsible to those traditions. I think the University is being very fair and very much a part of that context.

DP: Does that mean your organization that comes in every year to be able to recruit is violating the nondiscrimination policy?

GROSS: That's a very important and difficult question. I think I have to think about that in what context the University's considering it - what context the University's responsible to those traditions. I think the University is being very fair and very much a part of that context.

DP: When you say do the Navy, you mean do they will have to be able to recruit on campus.

GROSS: Yes. Do you mean do they will have to be able to recruit on campus as the American Nav. The American Army. The American Navy. The American Air Force. Do you mean do they will have to be able to recruit on campus. There's something about the University extending facilities and not extending facilities. It's a question of fact in whatever, which necessarily has to have a slight enforcement of that recruitment.

DP: Now, so do you say that the University will make adjustments in your [illegible] to allow for your organization to do the recruitment on campus. Do you think of the University going to do anything that would make that a fact?

GROSS: That's the University committee that will make an adjustment and reimbursement. It's a question of fact in whatever, which necessarily has to have a slight enforcement of that recruitment. The University will do its best to make... I mean, do you think the University will make adjustments in your [$illegible] to allow for your organization to do the recruitment on campus.

DP: Now, let's take, for example, the army recruiting on campus. That is discrimination.

GROSS: You're on campus. You're speaking in a free speech. If the army wants to recruit, it can run a room in the Holiday Inn. There's something about the University extending facilities and not extending facilities. It's a question of fact in whatever, which necessarily has to have a slight enforcement of that recruitment.

DP: I know how to do the Navy. You say do the Navy, you mean do they will have to be able to recruit on campus.

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To the Peace Sign

"But the ultimate administrators to attend the rally supporting the arc ilie slogans of the groups who will To the Peace Sign

...Students..."
Student Donors Club
Blood Drives Draw Success

The volunteers of this club are for blood.

The Penn Student Blood Donor Club, the force behind the weekly campus bloodmobiles, last year set a new record for University students and staff for the Red Cross. This year, the club is on track to do it all over again.

The club doesn’t get much publicity, but the work is always there. It starts with the donors who come to the Red Cross and willing students who staff the drive.

On Campus—A Weekly Look at Student Life
Hillel, Vance Hall and the House of Representatives don’t attract the same media attention as the Student Affairs Council for 1982-83.

The club has been at the University for more than 10 years, and was affiliated with the Hospital of the University of Pennsylvania until last year. The club is an affiliate of the Red Cross’s affiliated network. "What makes Penn different is the maintenance of the Blood Drives," said Levine.

A Conference sponsored by The Club of Life

A Conference sponsored by The Club of Life

Friday, October 21, 1982
Thursday, October 20, 1982

"I wish to emphasize that this point of view did not come from the scientific community," said Levine. "It started with the acceptance of the biblicalists" in the Club of Koine have decided it necessary to publish an article in Science, "The perspective of this point of view is to be given to the non-science community," said Levine. "It is not the perspective of the scientific community," said Levine. "It is not the perspective of the scientific community," said Levine.

The year is 1981: "Our volunteers are the backbone of the club," said Levine. "We need to find a way to recruit more students. Our goal is to have 1,000 locals in the future. Our goal is to have 1,000 locals in the future.

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The year is 2010: "Our goals are to recruit more students and to increase the number of volunteers. Our goal is to have 1,000 locals in the future. Our goal is to have 1,000 locals in the future.

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The year is 2012: "Our goals are to recruit more students and to increase the number of volunteers. Our goal is to have 1,000 locals in the future. Our goal is to have 1,000 locals in the future.
KAP To Hold Weekend Event
Program Benefits Lupus Fund

By Kim Childs
This weekend is "Kappa Alpha Psi Weekend," a project of Kappa Alpha Psi Fraternity to raise money, offer perspective on the black community, and assist black students about the fraternity.

"This is our first Kappa Weekend, and we want to make it an annual event," KAP President Williams said Tuesday.

The weekend features an open forum or black achievement in the eighties, a solicitation marathons for the Lupus Foundation, a Sickle Harbors Party and a college orientation. There will also be a fall rush season for the fraternity, and get KAP a chance to show its serious side.

"A lot of people look at fraternalism as an end part," Clark said. "We want to tell them more about brotherhood and achievement. We're hoping to give people an understanding of what the fraternity is more than the partying," Clark said. The Chapter of the University's Delta Era chapter want to "really inform people more about us and what we're all about." Friday night's open forum on black achievement features guest speakers, including City Commissioner Barrow. And Thursday's Scholarship and Congressman Williams. Clark.

Professor Markets

"(Continued from page 1)"

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AAUS Media Convention

Meltzet said the six meetings and improving communication to discuss faculty-student relations will be followed on the Friday of the convention by a special meeting to discuss student loaders - including many of PAU's chapters, have been invited to attend the convention.

The purpose of AAUS is to act on the principle of information on the campus. Meltzet said, "We are a political group," according to "an We Do More," a Princeton University of Pittsburgh, New York University, Carnegie Mellon University, Princeton, Columbia University, Harvard University, Johns Hopkins University, the University of Maryland and the University of Delaware and American universities, which do not have AAUS chapters, have also been invited to attend the convention.

AAUS Media Convention

Lubavitch House

Every 5 Seconds America Pops the Big Canadian!

Get ready to try the big, clean taste of O'Keefe. O'Keefe's gonna become America's favorite Canadian brew.

O'Keefe

The Political Science Honor Society is now accepting applications for membership. Available in the Paly Sci Office.

Kite & Key Society presents

HOME COMING 1982

Friday, October 22, 3 P.M.
PEP RALLY in the lower quad featuring the PENN QUAKERS

Saturday, October 23, 11 A.M. - 1 P.M.
FREE MIMOSA BRUNCH in Super black
Free buttons, balloons and shakers.
First come, first serve.

Lubavitch House takes great pleasure in extending an open invitation to Shabbos of Sheva Brochos (celebrating with the bride and groom on their wedding week)

2:30 cocktails
8:00 Shabbos dinner
2052 Spruce St. 222-3130

Enter the Take Off with Cuervo Tequila Sweepstakes

Win a chance for you and 8 friends to "take off" on the ultimate vacation.

To Enter Use Official Form and Call toll free 800-223-1177* for Questions about Cuervo Tequila Answers appear on bottle back label.

*New York State 800-442-3550

To Enter: Fill out Official Entry Form, fill in your information and mail to: Cuervo Tequila Sweepstakes, State Farm Insurance, 6232 3rd Street
320 4th Prize Coffee table top bonus Cervino Appletiser
3rd Prize Custom made leather luggage tag with Cervino Appletiser
2nd Prize Compact mirror with carry case
1st Prize 3-year supply of Cuervo Tequila

The Cuervo Tequila Sweepstakes is sponsored by State Farm Insurance, 6232 3rd Street, Honolulu, Hawaii 96815.

THE DAILY PENNSYLVANIAN — Thursday, October 21, 1982 PAGE 7
DUCK the Wet Weather

It's easy as duck soup to keep your feet warm & dry in DUCK SHOES at I. Goldberg. You'll splash in comfort with SMARTY SOLES. Women's sizes 5-10, men sizes 7-12 now at prices that won't ruffle your feathers.

reg. price 22.99
- now 14.99

*your collegiate coupon expires 10/31.

reg. price 29.99
- now 16.99

reg. price 34.99
- now 20.99

One's Corporation

NEW CHRYSLER

Drives for a year and a gold Pentastar Medallion. There are also 100 second place prizes of silver medallions. The winners will be announced in the Calendar. All entries must be received by November 30, 1982.

A chance to win a scholarship, Chrysler produced and more. If you thought The new Chrysler Corporation was something different from other car makers we're out to prove that you're right. We've developed the "Pentastar Challenge" as a small, but intriguing tribute to American ingenuity and intelligence.

The Riddle

The challenge in the calendar is an intellectual one. Within the story and illustrations, we've woven an intricate pattern of clues in five different areas of academics; Music, Math, Computer Science, Chemistry and Literature. There's nothing physically hidden or buried. All you need to unravel the conundrums is a sharp pencil and a very sharp mind.

The Reward

If you are the first to have solved any one of the five riddles, you'll be awarded a $5,000 scholarship, a $5,000 cash grant for your school, your choice of a 1983 Turismo or Charger to drive for a year and a gold Pentastar Medalion. There are also 100 second place prizes of silver medallions. The official rules are on the back of the calendar.

The Reason

We think you'll enjoy the Pentastar Challenge Calendar because it's functional, attractive and entertaining. Maybe you should also know that through special arrangements with your College Store, we're helping to support the operation of this very important part of your campus. Chrysler getting out of the car business and into the advertising business...and getting it right at $4.98 may be some consolation for your next set of notes.

For us, that's the challenge.

Wharton Program

"The nation is already in a period of disorientation on the rest of the world," Packard continued. "Our survival depends on a number of things in which our knowledge of the world is truly important.

"We Americans have been very ngắn in our approach to international relations and business. To think our business world is finally waking up to this.

John Hopkins Assistance to the President for Public Affairs Karen Bailey said the program "will allow each school to do what it does best without diverting what it does best."

"She said the funds this program has been made available from "We're becoming more interested in the world."

"But leaders that understand the nature of this independence and our ability to function within it."

U. Acquires Cars

Although Pearson and Associates, who both head the administration this fall, renewed cars for their staff, Ferrell said the other vice presidents will not automatically receive University cars. "Historically, the president has always had a car because he travels a good deal, and that's the tradition here," he said. "Also, the development office has always had a car," he continued. There are cars which are used by the University and are not part of the corporate fleet. The New Bolton Center and the Merck Arboretum."

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BAR/BAT MITZVAH CLASS

Open to anyone who never had the chance or prior inclination to learn and participate in this life cycle event. The eight month Study Cycle will include synagogal skills, shabbat, kashrut, holidays and prayer. Instructors Cheryl Skolnick

Tuesdays 6:30 - 7:30 p.m.

at Hillel at Penn

200 S. 36th St. 898-7391

SERIOUS FILMS

OFFICE OF STUDENT LIFE

FILM SERIES

HOUSTON HALL ART GALLERY

TUESDAYS 12 and 2

October 6

LEAVING HOME

An American family with Israeli roots in transition when sisters leave home

November 2

CALLING THE SHOTS

The advertising of alcohol

November 16

MEN'S LIVES

The pressures, competition and conditioning of manhood

November 30

OURSELVES

Conflicts of Asian American women

December 7

GROWING UP FEMALE

A cross section of American women talk about their socialization

ALL ARE WELCOME

Discussions will be held after films for information call 898-7588

898-6535
Berndt: "I can feel the pulse of this football season," he said. "I think we could be a legitimate contender for the Mason. We didn't think we had a team with a serious contingent in the coaching, but now we're convinced that they're going to be a legitimate contender of Bagel Express." Bryan Harris, College '83, is a tripower of the Mason. Harris doesn't know him. A year ago. Cathy and Ron were the most important foot-

Gymnastics: "I see them a lot on campus," said Harris, who was one of the key players on the women's team. "I see them a lot. They're pretty nice and there's always a smile on their face, which is something people are missing in the men's varsity. They're probably the most popular team on campus, which is something we have to work on."

Janice Gold: "I try to write every day, and I try to write as much as I can. The more you write, the more you like it."

 Classified Ads

You are cordially invited to the opening reception for an Exhibition of paintings and sculpture by

CHRISTINE TERMINE Saturday Evening October 23, from 6-8 pm

You may place your classifieds as follows: DUCS 840 per word, per day. Deadline: 5 p.m. two days before publication.

THE VOICE WITHIN: CREATING FELT JEWISH WOMEN

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THE VOICE WITHIN: CREATING FELT JEWISH WOMEN
Janice Gold

She's Got Tennis in Her Blood

BY STEVE GALLAGHER

Few years ago, Penn tennis player Janice Gold was faced with a decision that would have a significant effect of her life. After watching her parents compete in tennis while growing up, she was torn between choosing a career in tennis and pursuing a more academic path. After much consideration, she decided to continue her tennis career at Penn, where she has since become a three-time All-American and a two-time All-Ivy League selection.

Gold has been a crucial member of the Penn women's tennis team, leading the Quakers to their first NCAA Championship in 1995. Her athletic ability and strong work ethic have earned her the respect of her peers and coaches alike.

Despite her athletic success, Gold has not neglect her studies, maintaining a strong academic record throughout her college career. Her dedication to both tennis and academics has made her a role model for younger players and a valuable asset to the Penn community.

Gold's success on the court and in the classroom has earned her recognition both within the Ivy League and across the country. Her accomplishments have set a high bar for future Penn tennis players to strive for.

Basketball Tix Line Begins

The basketball season is just around the corner, and tickets for the upcoming games are now available. With the team's success in recent years, fans are eager to see how they perform this season. Don't miss out on the action - get your tickets today!

Quaker Oats

SMOKES — The most popular tobacco product in the Quaker Oats line is the 100s, with 100s Thin and 100s Extra Thin being the best sellers. Another popular option is the 100s Light, which has a lower nicotine content.

The Quaker Oats tobacco line offers a wide range of products to cater to different preferences. Whether you're looking for a smooth smoke or one with a stronger nicotine hit, there's a product for you.
Folk DJ Brushes Up Against Imortality

Where the Ethical People Go

The Quest For Identity In An Absurd City

The Disappearing University

The Profoundly Popular: Readers' Poll Results

To Be a Rock And Not to Roll
The Florentine Connection

By Amy Rosenberg

THURSDAY, OCTOBER 21, 1982

The Best
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Yogi King Whip
Where is Penn ?????

If Archac, Inc. had its way, Penn might disappear from the face of the earth. The company which publishes character maps has already performed one daring feat of derring-do: its artistic rendering of Philadelphia is crammed with banks, theaters, museums, stores, boats—even a couple of ducks—but a university is not to be found. What's missing? It isn't Drexel.

Between the Civic Center and the Provident outlet on Walnut Street lies...nothing. Bob Koen, president of the Cinnamons, New Jersey-based Koen Book Distributors, which distributes the map, says that Penn may be responsible for its own omission. To be represented on the map which was published in 1963, institutions had to pay from $220 to $3,000.

"I was disappointed when Penn wasn't there," he says. "When I tried to sell them to the Penn Bookstore they wouldn't buy it because you weren't on it."

So the school which spent a million dollars on a giant cracked button couldn't afford to put themselves on a map? The Public Relations Department at Penn denies any responsibility. Ann Duffield, Director of Publications, says that the Archac, Inc., sales representative may have spoken to the wrong person.

The next edition of the map is scheduled to be published in 1983, but 1984 has already come and gone, as Archac, Inc. has barred a national landmark from the consciousness of map owners the world over. And to this day, there has been no further word from Mr. Campbell or anyone else in the Ontario-based company.

If only Penn would publish a map of Canada.

— Susan Shapiro

Rittenhouse Ponders Kant?

Haven't got a prayer? Neither do the members of the Philadelphia Ethical Society. And they're glad.

Located in a respectable Rittenhouse Square townhouse, the Society is the home of a lot of respectable radicals. The Society, described by one member as a "non-theist religion," focuses on the problems of leading an ethical life and treating others properly. But this is not another bunch of organized Quakers; the Society harbors existential values as well. It's what you do and not your dogma that counts," says Bert Herrman, president of the Society. 

If a fellow is a disillusioned Jew and admirer of Kant, began the Society in 1855 in New York after "When I tried to sell them to the Penn Bookstore they wouldn't buy it because you weren't on it." So the school which spent a million dollars on a giant cracked button couldn't afford to put themselves on a map? The Public Relations Department at Penn denies any responsibility. Ann Duffield, Director of Publications, says that the Archac, Inc., sales representative may have spoken to the wrong person.

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**Theater**

**Despite Plot, ‘Eileen’ Fails**

By Caroline Radivar

Take two small-town girls, place them in New York City in a rundown basement apartment, add subway construction directly underneath, throw in an overweight landlord with visions of being the next Picasso directly above, and the result is a comedy hit that can’t miss, right? Wrong. Plays and Players’ production of My Sister Eileen proves that no matter how funny the basic story, some people will have no trouble butchering it up.

My Sister Eileen is the story of Ruth and Eileen Sherwood, who are trying to make it as a writer and an actress. As the older sister Ruth, Harriet Orange never came into her character and ends up sounding either very wisecracked or overly Hambletony. Jim Crane, as the girls’ father, does not display the liveliness the part requires.

Balancing them are Marcia Carroll as Eileen and Sheldon Rizin as Appignano, the landlord. Carroll’s animated voice and manner are in right for her cute and naive character and Rizin’s broad style is appropriate, although his Greek name and Italian accent are a bit incongruous.

Director Joseph Hart relies heavily on physical humor, perhaps in an attempt to mask his slow pacing. But the pratfalls, spills, and running around not don’t fit in most of the time. However, he does provide some interesting touches, such as the series of signs played outside the girls’ window, where the outside world is depicted only from the waist down. For example, a man is shown putting money into the gutter of a woman’s hiked-up skirt.

Liz Col’s set is well suited for the production, particularly the afore-mentioned window. The lighting, by John Burns, and the costumes are adequate.

My Sister Eileen was written by Jerome Fields and Jerome Chodorov, and is the basis for the musical, Wonderful Town. Although at times the play shows its age, much of its humor remains quite funny. However, the same cannot be said about Plays and Players’ production.

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**Film**

**‘Lola’ Leaves Many Questions Unanswered**

Lola

Directed by Rainer Werner Fassbinder

At the Ritz

By Kevin Mather and Andrew Besaudieu

Director Rainer Werner Fassbinder demands participation from his audience, leaving many questions unanswered. Besides the familiar story of a lithe Dutch girl, Lola, who can’t miss, right? Wrong.

The film centers around Von Bohm, the newly appointed Building Commissioner who is supervising the reconstruction of Coberg, a town which was battered during World War II. His objectives are at odds with the greedy, self-serving intentions of the local landlord and a group of contractors, which Von Bohm wants to create a crooked building contractor.

Fassbinder tends to present his characters as an ensemble and at times in a rather impersonal manner. While despite this German film’s puzzling nature, it is another thought-provoking film, representing the story where they play. Lola works there, and Von Bohm falls in love with her before realizing her corrupt nature. Upon discovering the truth, he vows to destroy the brothel’s owner, who also happens to be a crooked building contractor.

Fassbinder asks the audience to analyze whether his characters act as they do, but sometimes he provides too little information for the viewer’s immediate understanding and satisfaction.

Despite these limitations, Lola works surprisingly well.

Fassbinder succeeds in making the story work on several levels, and his resolution of the various conflicts avoid pal answers, challenging the intelligent viewer.

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**Napoleon**

Napoleon

Directed by Abel Gance

At the Ritz

By Randy Fairbanks

It took fifty years to get here, but Abel Gance’s epic French masterpiece, Napoleon, has finally made it to America. First released in 1927, this four-hour silent film radiates technical virtuosity and masterly scene construction. It is Napoleon’s life from boyhood to the successful march into Italy.

Napoleon is pure, inspirational entertainment, combining melodrama, comedy, suspense, and romance. Even without Christian Heron, the epic French legend effectively convinces viewers that he is worthy of historical events of immeasurable importance.

Although the film has its share of hams acting (particularly in the first half), it is a good hour worth of villians scowling into the camera, boasting several prances, performances. Albert Dieudonne portrays a very human Napoleon. Although he is short and rather unpleasant looking, his facial expressions convey powerful emotions.

Dieudonne conveys intense loneliness, heartfelt passion, uncontrollable arrogance, and picaresque bravery. Elegantly effective is Vladimir Roudenko, who plays Napoleon as a boy and looks exactly like a young Dieudonne. Roudenko’s painful, bitter face is that of a lonely boy caught between the playful desires of a child and the gallant aspirations of a hero. His faceless performance of a man imprisoned in a boy’s body effectively foreshadows the shadows the mature Emperor, an epic hero trapped in a dwarfish body.

Eve Marie stands out splendidly playing Josephine, the woman who conceals Napoleon’s heart. Her tall and rather hefty appearance contrasts Napoleon’s squat features, making them such an odd couple. Her presence requires one to think of Napoleon’s heart for a moment. Napoleon’s square, chiseled face is almost manly, as he is taller than the average man.

Napoleon braves the upset assortment of villains ever assembled on the screen, and exudes the biggest man’s latent pride, poverty-stricken village clubs, ever to soil a set. Without sound to develop characters, above all the silent film actors had to look the part, and Napoleon is an example of typecasting at its finest.

Napoleon is a landmark in film history primarily because of its innovative technical wizardry and luscious screen compositions. Abel Gance, a genius obsessed with powerful, visual imagery, directs with directness. Making full use of lighting, actors, and props, he creates each frame as if it were a painting. Masterfully editing and camera tricks virtually avoid the viewer, often crossing the border into abstract art. At the film’s beginning a snowball fight is transformed into a horrifying battle. As images of frightened boys flash past the viewer at breathtaking speed, hundreds of young Napoleons, all superimposed on the screen at once, arrogantly smile, waving their hands in triumph. In a pillow fight later on, the screen is divided into sixteen sections, all viewing the same action from different angles. Instead of being a mere spectator, Gance’s camera is an active participant, latched onto galling horses, swinging pendulums, fanning characters, and exploding cannons.

Perhaps Napoleon’s most impressive visual effect is its bold triple screen climax. As Napoleon majestically marches his troops into Italy, two additional projections are switched on, transforming the screen from a conventional single square into a giant rectangle three times its normal size. With cheering soldiery and finally a giant eagle spanning the entire frame, Gance brings his film to a thundering climax.

This masterpiece is not without its flaws. The second half drags in places and at times the film becomes unbelievable corny. (“What was that man’s name?” “That was no man, that was Napoleon.”) The present version is not exactly what was shown 55 years ago. Carmine Coppola’s (Francis Ford’s father) offers an emotionally involving score, and color timing supplies mood and variation. Instead of black and white, there is black and red, black and yellow, black and blue, etc. Imagine Napoleon addressing his troops in fluorescent purple.

Napoleon is a monumental achievement, overcoming the limitations of silent films so well that today’s audiences should find it enthralling as that of 1927.
Gene Shay: King of Folk Radio

By Rodney Paul  Photos by Lel

In 1962 a curly-haired young man stepped up to the microphone on the stage at the Philadelphia Ethical Society. He would change the world with his music, but he would soon change his music to suit the world. The man who introduced him to the audience, on the other hand, would never stray from his commitment to the music he knew and loved. The curly-haired man was Bob Dylan. The MC was Philadelphia DJ Gene Shay.

For 21 years, Gene Shay has endeavored to keep folk music alive and well in the City of Brotherly Love. He has stood by the music while record companies, radio stations, and others in the music business have tried to adapt to a world in constant transition. Throughout it all, the veteran DJ has made it possible for Philadelphians to listen to four hours of folk music every Sunday night. His show is the longest running radio program in the city and one of the oldest in the nation. Aired on WHYY between 9 p.m. and 1 a.m. on Sunday nights, it has become the focal point of the thriving Philadelphia folk community Shay helped develop.

He considers his job anything but a task. "Getting paid to do this is really just a luxury," says Shay. "It's a hobby that's really a labor of love." His speaking style is perhaps best compared to the show's theme song, "Mollie Makes" in a acoustic guitar instrumental by Tom Rush with an understated feeling of relaxation and love. On the air, Shay's voice has similar qualities.

While he plays many songs from popular artists such as Bonnie Raitt or James Taylor -- singers whose roots are in folk -- he also plays a lot of traditional music, such as Irish, blues, or bluegrass music. His tastes have won him a loyal audience, but disturbed radio program directors, causing him to change stations four times. He has made his most recent switch last spring, when he moved from WIOQ to WHYY, the public radio station.

"I might put four drinking songs together to show my listeners how drinking songs from four different cultures can have similar rhythms," he says. "It's interesting how the same melodies and thoughts can crop up in different parts of the country. Drinking songs are like work songs. They have the rhythm of the drinking whether they are sung in the English, Irish, or black tradition."

"It's interesting," he adds, "to find rhythms from black songs cropping up in Irish music." Shay says, "I'm just interested in their styles, and in the way they treat the guitar." He says it's the way they treat the guitar that makes the music unique.

Drawing from a collection of nearly 12,000 records, Shay begins his radio career at WRTI while he was a student at Temple. After graduating in 1957, he worked as a jazz DJ for WHFR. Four years later, he took over the station's folk show. Ever since, the Sunday night show has been packed with broadening the music that, perhaps more than any other style, conveys so accurately the human experience. Shay doesn't hide his reverence for the art form. "It's like music to me," he says.

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"I'm just interested in their music. A lot of people feel it's important to be on the show. They want to get my opinion on what they're doing," he adds. "My show is an important music vehicle for younger artists." As for the more established performers, he says, "They're coming on the show as a favor to me and because they think they'll be having a good time.

However, few established performers have asked to show later. The problems isn't that they can't find their way to the station on Sunday nights. A few years ago, musicians who were in town might drop by the studio after playing a Sunday night gig. "But a lot of places that booked Sunday night gigs have stopped -- it's something that just fell by the wayside in Philadelphia," says Shay.

Shay has found that local talent more than makes up for the deficit. Encompassing everything from Irish balladry to druggers to more dancers and singer-songwriters, Shay's program is a showcase of the vast talent to be found in the Philadelphia folk community.

Shay devotes most of his time to an advertising career, for which he has won awards for producing and writing television and radio commercials. But he has been exposed to the hype that folk music has received since the '60s. "During the '60s when there was that mass appeal, it was for a diluted, slicked-up form of folk," he says. "It hurt the quality of the music, but I was learning something -- and some people stuck with it," he says.

Today Shay is still wary of the hype and commercialization to which folk music is vulnerable. "I'm afraid that artists might sell out and lose their integrity," he says. They get farther and farther away from the folk music and then drift."

Shay himself refuses to sell out, keeping his show decisively non-commercial. This created a problem last April, when WIOQ decided to axe his show because it no longer suited the station's contemporary direction. "Certain things weren't fitting in," says WIOQ's programming director, Alex DeMers. "We were concerned that some people might be tuning us out on their clock radios Sunday night because of the show and then wouldn't have us on when they woke up in the morning."

"I compromised a bit to keep the show on the air," says Shay. "But the show has to have integrity."

When the show was eliminated, listeners flooded the station with letters of protest and circulated a petition signed by more than 500 people. Two weeks later Shay was offered a spot on WHYY. As an act of good faith to its disappointed listeners, WIOQ provided the financial backing.

"We felt badly for his audience. We wanted them to be able to continue to hear Gene's show," says DeMers. "The show is unique. It's a part of Philadelphia; it deserved to be saved. Just because it wasn't compatible with the station's format, it didn't mean it isn't valuable." The show returned to the airwaves on September 12.

The program has remained loyal to its roots. "My show has always had something to satisfy most folk fans -- and I don't mean the trendy people who bought a guitar to impress their girlfriends," he says. "I think they want to be able to continue to hear Gene's show," says Demers. "The show doesn't change because I don't think anyone wants it to change."

Shay hopes he has found a permanent home for his wandering radio show. "I think they won't ask me to do the kind of show I like to do," he says, adding that he is pleased with his new-found freedom. "It means I can play more music," he says. "We are in the shows that suit the show. I can get a higher quality sound from my live performances."

After more than two decades, the show has become a Philadelphia institution and a common ground for the folk community. "A lot of people come up to me and say, 'Hey, I grew up listening to you -- I grew up listening to your show,'" says Shay.

"No matter what musical trends the future may bring, the folk tradition that has survived for hundreds of years will surely continue to thrive. As long as it does, Gene Shay will bring those sounds to Philadelphia.

"Why doesn't my show change?" he says. "Will the art museum ever change? The exhibitions change but the basic relics remain. The job of the museum should be to measure those relics."

And Gene Shay is happy to be the caretaker of an American tradition.
The Meaning of the Universe

Readers respond to 21 questions

By Jimmy Gaterman

During the Pretenders' last show in Philadelphia, Chrissie Hynde berated the crowd for its lack of response and its refusal to take any part in the performance. "You jerks can dance if you want to," she snapped. Within seconds, the crowd was on its feet.

Rock and roll concerts have become rituals. In fact, it seems that the larger the venue, the less the spontaneity. Performers who are willing to challenge both their audience and themselves are becoming increasingly rare. Most artists and concert promoters do what they think people are supposed to do, merely going through the motions.

Earlier this month, Warren Zevon played Philadelphia's Freehold. Zevon sits as consistently as almost anyone give in Rock and Roll, but his concert was a mess. The sound was muffled, surprising for such a studio professional, and his cry of "PHILLY PHILLY PHILLY, READY TO ROCK AND ROLL!!" were more annoying than anything. His name-calling (especially after "Werewolves of London"), was inapplicable, as was his cover of Springsteen's "Cadillac Ranch." Never hear it outside the city.

Zevon: "...giving the audience exactly what it expected..."

Kevin, the audience's faces and simulating heroin infections. 4 times Zevon screamed the name of an entertainer who had overdosed, including the final mainline and those he'd done to the floor. The last time, Zevon got up. His back-up band carried him offstage in a procession. It must have taken hours of rehearsal to get it down.

I was almost alone in my disgust. The audience was tremendously responsive, greeting the end of each song with a standing ovation. He knew how to capture an audience; he somersaulted, slid across the stage on his knees, and jumped over monitors. The crowd ate it up.

What was missing? I saw the same show, and I am too like Zevon. He's more an example than a villain. Was this spite or dammed self-consciousness to just set back and enjoy the show?

Granted, all rock and roll need not be prissy. Dave Edmonds and Marshall Crenshaw gave magnificent live performances without having to "mean" anything beyond for the moment, but they don't pander, either. The three brothers' cheers at the Zevon show were reserved for his "shirts off, "chill," and "soulful chic." Implicit in the contract between performer and audience must be mutual respect. Rock and roll is not pumped fists and shouts of "ALL RIGHT!" But sometimes it seems that way.

The night before the Zevon travesty, I saw a band from Cleveland, Human Switchboard, play to about 150 people at the East Side Club. Most of them ignored the band; they were there for the "scene." Switchboard exactly what is expected (or desired) and nothing more. That's what the kids want, but, it might be argued. But already audiences are taking chances; that's what separates them from hacks like REO Speedwagon. When someone is talanted as Zevon refuses to take chances without having the image the most important. He, his brother, and his audience. Poor poor pitiful everyone.
Peter Gabriel Finally Finds Peace

Peter Gabriel
Geoffrey

On his last album, Peter Gabriel went through some deep recesses of sociopathy and psychopathy and emerged with black-and-white-songs of parapsychic, political assassins, and alienated souls. Underlying all was his struggle to come to terms with himself and the world.

Psychedelics Stand Still

The Psychedelic Furs
Forever Now

Despite guitarist Ron Asheton and bassist Tim Butler’s appearances on the cover of Forever Now and on interviews, neither class of 1977 jackhammer punks nor synthetics, trendy “no-wave.” Rather, the Furs are a modern pop group who have managed to forge an original and instantly recognizable sound around conventions: songwriting and Richard Butler’s neo-John Lennon vocals. Butler’s talent sets him apart from the other group members, and the Furs can easily be viewed as Butler’s back-up band.

Forever Now represents a departure of sorts for the Furs. In a recent personnel shakedown, the group counted guitarist Roger Morris and saxophonist Donan Kilburn and left producer Steve Kilburn. However, there has yet to be replaced, but the horn parts are filled in by one Gary Windo (great name, huh). Produced by Todd Rundgren on his studio in upstate New York, the album retains the feel and spirit of the Furs in Rundgren’s influence on the group’s sound is minimal. For the first time, the Furs are joined by guest musicians, including Mark Volman and Howard Kazlen (f.o. and Ed., Don Adams of N.R.B.Q. and U. Moppoi, himself, who adds keyboards and sax to “No Easy Street.”

Despite this new phase for the Psychedelic Furs, the song remains the same. They have hit on a formula of durable beat, rhythmic bass, arpeggiated guitar powerchording, and synthesizer noodling under Butler’s rambling nonsense lyrics. The Furs should enjoy moderate success with this release, if not on the airwaves, then at least on the dance floor.

Forearm sound changed over three albums, the replication seems Forever Now.

— Larry Kaneshir

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PRESENTS

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BRADLEYS

MAGGIE

THURSDAY, OCTOBER 21, 1982

Peter Gabriel

the Roches

Keep on Doing
Trouser Brothers

The Roches’ music is beautiful in every sense of the word. The voices of Maggie, Terre, and Suzzy are joined by acoustic tales of loves lost, found, and unrequited, of getting by in times of bad times and bad people. On 1980’s Vortex, these voices sound up in a stride and deep-rooted singing, and it didn’t suit them as well as the sparse instrumentation of their self-titled debut. On their third album, The Steers Roches return to original producer Robert Fripp, and the tension between Fripp’s guitar experimentation and the Roches’ pretty harmony music for an immediate, jarringly gorgeous sound.

Fripp’s King Crimson band-mates, and the Furs can easily him apart from the other group and Richard Butler’s neo-John consistent songwriting I scion vocals. Butler’s talent sets a modern pop group who have punkers nor synthetic, trends pearances on the cover of torever and bassist Tim Butler’s ap-

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With their sound unchanged over three albums, the replication seems Forever Now.

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