The legal clinic survived only one semester in the University. A representative of the Philadelphia law firm of Bernstein, Fensterman and Bernstein was available twice a week on campus last spring to field legal questions. The UA spent $2000 on the service from last March to May, and allocated $4000 to be paid for the following semester. Last year's UA gave the Steering Committee control over the funds for legal services. Keiffer said the panel voted in favor of the proposal. The Steering Committee was given power because the UA members felt that $8000 a year was too much to spend on the service. She said she will raise the house at the next meeting of the UA. "I plan to bring this before the entire UA. It is idealistic in that it's a service," Keiffer said. "But for $8000, it seems that the entire UA can exercise a decision of steering," Keiffer said. Christopher continued, "I believe that providing legal advice to students is not the responsibility of the UA. "As far as I am concerned," Christopher added, "the students can be just as one student service as far as I am concerned." Christopher said the panel voted in favor of the proposal. The panel voted in favor of the proposal.

Wharton Plans New Health Care Program

By AMES ALEXANDER

The Wharton school will launch a program in continuing education for business managers which Vice Chancellor for Academic Affairs said is the first of its kind to be launched in the state. The program, which begins in the fall, will make it possible for students to earn a degree in business management, development and some health education based on the principles of adult learning, which systematically links the professional and educational needs of the individual with the goals and objectives of the individual's organizational development. Elizabeth Davis, project manager for the advanced education in the field, said that the program will be an outgrowth of the Wharton School's activities in management education programs that compose the development program.

The proposed program is "eight core functional areas," according to the official proposal. The program's curriculum is "separate and distinct" from the University's Leonard Davis Institute for Medical Education programs that compose the development program. The program is "separate and distinct" from the University's Leonard Davis Institute for Medical Education. The program is "separate and distinct" from the University's Leonard Davis Institute for Medical Education.

"There's a difference between adult learning and student learning," Davis said. "One of the principles of the program is that it involves the experiential learning that they've already had. Essentially the skills that adults are not applied to management development and continuing education.""As far as I'm concerned," she continued, "I would live in any house, but I don't think I'll be able to do it. I think that the students cannot justify the large increase but that students are unable to influence the decision. "I think that's a very important thing," she said. "It's important that students not live in houses that we think that the students are only looking for themselves.""As far as I'm concerned," she continued, "I would live in any house, but I don't think I'll be able to do it. I think that the students cannot justify the large increase but that students are unable to influence the decision. "I think that's a very important thing," she said. "It's important that students not live in houses that we think that the students are only looking for themselves."
Richard Buenneke: The Battle Against $9000 Tuition

THE DAILY PENNSYLVANIAN - Thursday, November 4, 1982

I'm going to have to go to a state university, I know a lot of people who have graduated from those state universities who are doing more than what I've done here. I mean, they have a lot more interest in the work and a lot more drive, and their parents generally paid a lot less than ours did. I should have taken a good look at what they were doing at the University of Pennsylvania.
Most students arrive at Penn without any political knowledge or ideas. Once at college, their friends, their roommates, and the people they meet at parties and dorm events introduce them to political ideas so that they come to believe that politics is intellectually engaging. I don't know what their intellectual decision goes to way beer bars and talk radio or, course, many are in ROTC, and in fraternities and sororities, many are afraid that their are afraid that their sororities, course, course, many are afraid. Everywhere there are the other seven hundred people. I don't want to beat you up wish thatJar greater numbers than you ever. Man) Penn students see the fact that they can only be political interesi become lv) I eague political ideas to that they) to guar ceiied youth become eager to.
ROTC Denies Gay Bias

"Students who participate in ROTC are homosexual."

Thurs.
Nov. 4
2. The Truth About The War in Lebanon, Part II: PLO Withdrawal to the Present

Thurs.
Nov. 11
3. The Reagan Middle East Initiative: Motivations Prospects and Implications for U.S. Israeli Relations

There is an in-depth look at the intertwining political interests of the many countries and individuals involved in Middle East Politics.

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Concession

Lehman Bows Out in New York

By NINA LE

Republican Lehman conceded defeat in the New York governorship to Lt. Gov. Mario Cuomo yesterday afternoon, before a recount of New York votes was completed.

Cuomo, the wealthy New York developer millionaire who won his party’s nomination through an unconventional television campaign, was being to his Democratic opponent to about 110,000 votes, when 91 percent of the votes was tallied.

Refusing to admit defeat even after Cuomo made his victory speech, Lehman has said he would challenge the results, which were not declared before 1 a.m. yesterday. Lehman declared a close order from Albany early Wednesday to impound all ballots and voting books.

Late last night, with 99 percent of all votes counted, Cuomo led with 2,613,139 votes over Lehman’s 2,464,243 votes, giving the new Governor 51 percent and Lehman 48 percent of the major votes. This assailable poll results from 14,124 out of 14,282 districts.

Various reports said the New York declares would affect the future of President Reagan’s economic program. Lehman’s defeat was only one of many which weekend the Republican power across the nation.

Lehman lost the primary battle for most of Tuesday night, after losing the March 1 Ohio primary. On Thursday, the race of the support to capture nation, what were the first reported. Upstate residents have always tended to vote Republican, and Lehman even gain say, votes from several traditionally Democratic areas, such as Rockland, Orange.

But the New York City area, as expected, turned towards the liberal Clinton, securing the former senator’s bid for a full term and re-election as the final poll results came in. (Campaigned Gov. Tom Carlin had said Lehman’s party had been counting on the suburban and statewide independent party to compensate for the Democratic, probably in the metropolitan area.

They were also optimistic about the prospects for the future. “The people who believe in Law-and Order are voting for the polls,” Carlin said Tuesday night, from campaign headquarters in New York.

Although Lehman and his liberal critic from Reagan’s, path showed that the most people see Lehman as a moderate Republican, while Cuomo was labeled as the only Democrat, who was able to provide a popular issue for his campaign. He was especially popular in his home state, which he represented for many years before he was elected to the Senate. He was also well-known for his support of environmental issues, such as the creation of the Clean Air Act.

Cuomo backed law in previous years, and was to adopt the poll and unemployment. He has also been a strong supporter of education reform, as well as in favor of gun control.

Join the Fast for a World Harvest

Anyone interested, contact: Penn Hunger Action Committee, June Mark (222-4027) or Donna Ragland (662-1552).
Dear Students,

I'm sure you're all aware of the recent concerns surrounding student legal services. As one of the sponsors of the Career Fair, I would like to provide you with some information on the status of these services.

The situation has been quite complex. On one hand, the students have expressed their dissatisfaction with the current legal services provided by the university. They feel that the services are not adequate and do not meet their needs. On the other hand, the faculty members, particularly in the Engineering School, have been pushing for the re-establishment of student legal services. They believe that students should have access to legal services that are tailored to their needs.

The proposals made to the Student Activities Council have been debated extensively. One of the proposed solutions includes re-establishing student legal services. This proposal was put forward by the Engineering Undergraduates, led by Suzanne Bushinsky. However, some members of the council have expressed concerns about the feasibility of these proposals.

In the end, the council voted for the proposal to re-establish student legal services. This vote was made possible by the support of several council members, including Christopher Wolski, Robert Miepud, and Susan Shepherd. The council members who voted against the proposal were Gail Keiffer and Mike Chan.

I believe that this decision is a positive step towards improving the services available to students. I hope that the resources allocated for these services will be used effectively to meet the needs of the students.

Sincerely,

[Signature]
Leaders Decry Tuition Increase

Many students at Temple feel the administration is not considering their needs. "I was extremely disappointed to see it go up 9.7 percent," said freshman in the economics department Darren Szczepkowski. "I was extremely disappointed to see it go up 9.7 percent," said Szczepkowski.

Students may make a different decision, especially if the rise in tuition continues, said Karen Kantor, public relations director for the University. "I feel that all of the players are a tribute to the human spirit," she said. Kantor agreed that the game can continue in its present form, but that it must be continued, "This is an extremely difficult decision," Kantor said. Kantor said that although he coming here," he added.

There are many nurses and Air Force nurses. There are many nurses who have graduated from the University. They are in the Air Force. There is also a lot of interest in the field of nursing. There are many nurses who have graduated from the University. They are in the Air Force. There is also a lot of interest in the field of nursing. There are many nurses who have graduated from the University. They are in the Air Force. There is also a lot of interest in the field of nursing. There are many nurses who have graduated from the University. They are in the Air Force. There is also a lot of interest in the field of nursing.
The Prince' Arrives

Chairman David Cohn last week developed. Much like its called Davis possibly the biggest the majority of the stylistic changes the appearance in Philadelphia since particular brings together the Irvine's line Davis plays a complicated form of call called Davis and, which he identified Black Mike. It is a fusion of the musical traditions to stakeout the compositions of jazz, particularly improvisation, with the harsh beat, electronic instruments, and violent tone of rock music, while existing in an occasional Latin rhythm. His group Mystic's Moscow, William Parker said earlier this week, while Davis's solo's are very inventive and heavy, they are lacking in the technique that distinguishes most other jazz players. "No playing, no solos whatsoever, we never used to, Parker says, "they're thoughtfully, but not invented bySimulation."

But throughout his career, Davis has concentrated on stylistic innova-

tions, as expressed in his performances. Indeed, Davis has been in the apex of many of the jazz-music styles developed since the beginning of the bebop era in the 1940s.

After making several albums with Charlie Parker, one of the luminaries in the bebop style, Davis struck out on his own, with the album Birth of the Cool. This album introduced cool jazz, a style moving away from the complex sound of bebop, while Davis played a lead trumpet role. After fighting off a heroin addiction for a time in the late 40s, Davis closed out the 40s with the almost certain death of a style that became known as modal jazz.

Typically developing a new style, then leaving it to others to play, Davis moved on to free jazz, a style which he performed on his greatest contribution in the medium in introducing individuality in the 1969 album Bitches' Brew. Characteristically arising late for his concerts and then leaving right after finishing his solos, Davis has earned a reputation for being his audience in such eerie concerts that people are often too stunned to even acknowledge their presence.

Often, the audience, after bearing Davis's usual cool and collected persona, would find itself either watching him normally a group of unknown young musicians play while Davis sat at the back deep into his solos. This was called "the Prince Darkness" for his disinterested attitude. Davis routinely ignored requests from the audience and rarely performed for one hour at a time. Since returning to performing last year after five years of silence however, Davis's attitude towards his audiences has become increasingly antagonistic. He reportedly rose on stage after his solos now, and to his rear most with the audience, to the point of throwing a blind wrench at the third set of a concert in New York last May. Davis's solos take a heavy toll in the communities health. A show-stopping, nearly-riotous persona who claims to get his greatest inspiration in the middle of the night. Davis once said: "I don't like to make noise, and I tend to comb the streets that nobody had to hear the street music, that noise."

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SAC Debates Fate Of Journal's Funds

By David Goodkind

The starting and finance commis-
sion of the Student Activities Coun-
cil last night debated and issued a
decision regarding the fate of the
University Journal. SAC Chair-
man David Harris said he will be making a policy decision in
the coming weeks.

Members of the committee voted to issue a decision on the matter
that the University Journal be allowed to stay.

The decision was made after hearing the arguments from both sides.

SAC members and Blue Publishing Avery Lachman argued that the
Journal should be allowed to continue.

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For a Winning Team, the Defense Never Rests

BRIAN GOLDSTEIN
A lost to Princeton on Saturday, the Big Red defense
proved one, over both last year's and this year's statistics, that they are among the best in the nation. In the Red and Blue season continues in the present situation. First of all, the Penn football team (.2-5-0) this season Much more will be written about how the team is performing in the near future.

The numbers don't lie for the Penn defensive corps in an upcoming Big Sky Line in Post At George Washington

By BRAD VINER
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The numbers don't lie for the Penn defensive corps in an upcoming Big Sky Line in Post At George Washington

By BRAD VINER

BILSKY is considered, the search committee recommended two individuals to the president of George Washington University, a final decision that will be made later.

Leader of the 'Sky High' Skippers

By MARK O'LEARY
It's been somewhat of a dream season for the women's volleyball team. And a perfect storm behind the squad's amazing success has led to Junior captain Gail Silberthau.

With the Big Sky upcoming, Silberthau has heard he should have to win Wynn and junior guard God Wynn work
out together to improve his passing skills. He's avery steady performer — with his hitting. Sometimes, she's

Quaker Oats

OUT IN THE STREET — That's rather a good place to play volleyball, because it's outdoors and there's a lot of room and it's a lot of fun. The Big Red will host their first home game of the season against Morgan State. Quaker Oats will hold a reception at 5 p.m. followed by dinner at 6 p.m. at the College of New Jersey on January 2. Anyone interested can call 667-5407.

Out of this World — Anywhere is out of this world for that matter. Where's the Pinn Ski Club will travel to the French Alps, action, and adventure. The club is currently preparing for its annual trip to the French Alps. Our annual trip to the French Alps will be

Pennsylvania Stats

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Penn State Oats

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The Penn Sailing Club hopes to qualify for the Atlantic Coast Championships this weekend.
The DJ and producer for the Furious Five has helped create a new art form

Page Six

American Impressionist Painters: One Step Ahead at the Pennsylvania Academy of Fine Arts

Page Five

A Schizophrenic Critic Reviews Two Awful Movies

Page Eight
By Amy Rosenberg

The other day in Bald Fox, I turned around too quickly with a tennis racket sticking out of my mouth, and nearly stabbed a woman standing innocently near by. She remained perfectly composed, checked for wounds, and looked up at me as if to say, how could I have myself for such a barbarian, and I was about to offer her my regrets when I realized the entire holdings in the American Stock Exchange were in my possession, when she opened her mouth to speak.

"Oh," she said. "I'm sorry.""No problem," I replied after several seconds. "I'll be fine."

I would have felt a lot better if she had looked up and hugged me. Or at least told me this was because of the intense, inescapable cold I was, or maybe I was a failure.

But she apologized. For standing in the wrong spot in the wrong store at the wrong time. For having the nerve to get within 5 feet of Bald Fox's fatal tennis racket antics — an obvious societal hazard. For doing something to pander to me, under the category of "acceptable... but a couple of times, allowed me to turn an otherwise boring job into a stimulating, varied experience. It was simple. I just reacted to people as a human being, and not as a cashier demanding more money than they could afford, or as someone that represented everything they couldn't stand about modern consumer society. If shoppers insisted on treating the American psyche: terminal boredom, then I would just give them the same consideration. I honestly got the best of fun.

I got to enter the world of some pretty bizarre people, and found myself getting up with their quirky lives. It was one of the things that should have bothered me the most, but I had to call her insurance company on that.

I've never seen this kind of incident happen in plenty of times before. I'm starting to believe it's part of the American psyche: terminal boredom at all costs. Nowadays it seems no one is moving at all. You see, I don't really mind being talked at, provided that I deserve it. And I kind of like tearing people in a way that corresponds to their actions and expressions. It makes for interesting interactions — both explosive and rewarding. It makes for creative name-calling, and it excites an element of unpredictability in every waking moment.

This past summer I worked as a cashier for five weeks. Fearing that I would shrivel up into an automaton by the end of the first week, I adopted a philosophy that, while not necessarily the first depot of time, allowed me to turn an otherwise boring job into a stimulating, varied experience. I was simple. I just reacted to people as a human being, and not as a cashier demanding more money than they could afford, or as someone that represented everything they couldn't stand about modern consumer society. I don't even look at the money; I've read it before. I've got this famous epitaph:

"Hail, fellow Labor! You've been so kind to me. I'll make my way through life; I'll work for you."

To the Editors:

Amy Rosenberg's article ["The American psyche: terminal boredom"] is absolutely wonderful. I thoroughly enjoyed it, for a change. It was so imaginatively presented — with all the information tied together, so that one could see the story. She must have put a lot of thought into organizing so many disparate elements into an adventurous presentation like that one.

In fact, it is the most amazing article anyone has ever written about the marathons. -
-comics, etc., and I truly appreciate the work that went into paragraph, with "able to" be able to: surrounded the "thought pool."

And from there on, it was one wonderful page after another that really isn't what my poetry goings on had such coherence.

I have this vague fear that one day there'll come in the mail a large, fat article which will reduce Poetry Comics more or less. I'm afraid of it, too. I've been looking it over, and really can't look at the article, with its echoes of "able to" to build buildings in a single bound."

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I have this vague fear that one day there'll come in the mail a large, fat article which will reduce Poetry Comics more or less. I'm afraid of it, too. I've been looking it over, and really cannot look in the face. It's almost as if I'm looking in the face of something eternal, something British.

But it's even worse than that for the London fan. It was the time the English club had something of American music overseas. The Ramones, home-grown in New York (Forest Hills to be specific), spent the U.S. little visited tour, earning England. The new wave movement immediately incorporated this Punk music into their own style, and the Ramones, returned to find that their fame was on the rise. And I support you magazine's policy of ignoring Neil Diamond. Gabbie, Gabbie, Hey!

Jon Zucker

NEIL

To the Editors:

Your October 28th feature story on Camden, N.J. was a sorry piece of journalism. While I am no fan of that troubled city, I do read only the first couple of sentences of the article to see if it is interesting enough to keep reading. After the first couple of sentences, I try and break my eyes with the smart newspaper authors refer to themselves as "the boys," and I come away feeling a litde embarrassed.

Such an exercise in provincialism always irritates me. It is my supposed highness to be a petty usurer, the lowest of the low, I am very disappointed to see so much meanness wedged in chic bigots, and I think you owe the residents of Camden and your readers an apology for "the boys," or whatever made it happen.

Sincerely,
Wayne Swen Strafer, N.J.

David B. Malensek replies:

Dear Dave, I am pleased that you were able to get a story from Camden — the word of the Garden State. However, I need only read the first paragraph of your letter to recognize a "pretentious hatchet job in the offing." You yourself say that you are "re-telling a story of a story." I suggest that if that is the worst thing that you have to say about Camden, you should move there. You would fit right in.

Yet, with a view to the future and with the honest authority of a long-time Camden resident, I give you the advice to call my article a "true" or "honest distortion." A distillation of what? Have you ever been to Camden lately? Have you ever gone to the bottom of a cesspool drain? You better get an art lesson. I will apologize for them. I'm sorry that I went too easy on the English club. After all, this is a familiar paper. Sincerely yours.
The Great 'Blow-Out' Mystery Resolved

When the cast and crew of Brian DePalma's film Blow Out came to Philadelphia a couple of years ago, they set up shop and filmed their scenes. John Travolta probably whined a bit about getting a cold, but when the filming was finally finished, they left town without a trace. Apparently, intentionally or not, some myopic employee of the film company gave a present to Philadelphia— the gold-and-blue banner of Independent Pictures Incorporated, Travolta's fictional Center City employer in the film.

The only problem is that the banner is like a nodding— nobody sees nothing.

It is easy to overlook the sign. Located in a window of the Gibson Building near 14th and Market Streets, it is overshadowed by the scrunching neon flare hugging the flesh of the Apollo Theater below it.

The people in the area are not even aware of the sign's existence. Of Bob at the Apollo knows nothing of it— that's probably why he works in a porn shop.

But neither does the shoe store next to the theater, or the dental offices. None of them even know to get upstairs.

To the pedestrians, the emblem of an eagle with a film in its mouth must simply not be eye-catching as a stray wrat.

The people across the street at Wanamaker's have at least heard of the sign. Of Bob at Wanamaker's remembers that it was put up as a prop about the time of the filming of Blow Out, and has remained ever since.

He says that the realtors may know something. Harry, an important big-wig over at the realtors who own the Gibson Building, does not disappoint. He unfurls the solution to the mystery more puzzling than Rob's Cube. The poster is a prop. What's behind it? A real company. No Vacant Space. Vacant space. Like the space between some forgetful movie executive's ears.

— David R. Meidzman

A Fancy-Schmancy Garage

What is a classic 1929 Mercedes Gazdlc SSK doing amidst the pinstriped commuters, Northeast Corridor trolley cars, and sprawling residents of Philadelphia's 30th Street Station? It's the advertizing brainchild of the Marketing and Sales Department of Classic Motor Carriages, a Miami-based corporation seeking nationwide exposure for its facoty-built cars and "Replica Kits."

Displayd in a handsomely designed wood and glass enclosure, the car has been an imposing presence in an otherwise dingy station during the last few weeks. The cars are also on display in New York's Penn Station and in 25 airports across the country. "We do a lot of advertising, mostly in magazines like Motor Trend, Car and Driver, and Popular Mechanics," says Diane Curtis, the company's marketing director. "But this is an opportunity for interested consumers to actually see these classic cars."

Classic Motor Carriages was started in 1978 by George Levin, a wealthy, globe-trotting entrepreneur who believed that even today's tight-fisted consumer couldn't resist the crafted beauty of a classic automobile. Their advertising is targeted toward the 25-50-year-old male with "a sense of nostalgia for the good old days. There is a modern twist to the cars, however; they are designed with an emphasis on fuel-economy for the gas-conscious driver."

According to Curtis, Classic Motor Carriages workers are treated by the management as members of the family. "People here are all very proud of our products," she says. "It's a joint effort all around."

Cola Stockpiles to Increase

It's the battle of the bottles. No shattered glass, only shattered hopes, perhaps. But the stakes are high. A share of the market and an easy retirement for Coca-Cola and Pepsi employees.

In the time-honored tradition of McDonald's versus Burger King, one company invents a new gimmick and everyone else jumps on the bandwagon. It's called competition. The free enterprise system, if you will. Something every good Wharton student studies diligently.

It all started back in 1962, when RC Cola introduced a diet soft drink called Diet Rite. Before there was only one kind of soda—the kind that rots the teeth and tastes good. The hard stuff.

But things were too good to last. Soon everyone wanted to join the fun and the diet beverage boom was born. And now there is Pepsi, Diet Pepsi, Pepsi Lite, and the two newest entries— Pepsi Free and Sugar Free Pepsi Free: Regular, sugar free, sugar free with lemon, caffeine free and sugar free caffeine free, respectively.

"It's become a very segmented market," says a Pepsi official. "Apparently so. It's a neutral overload. Shoppers walk into a supermarket and are inundated with so many varieties of soft drinks that they practically need a textbook to figure out which is which and who makes what."

Looks out for Beverages 101. "The diet soft drink business is growing," says a Coke official. "What is Coke doing to meet the demand? Look out for Diet Coke, coming soon to your neighborhood supermarket."

The Coca-Cola Company targeted Tab in other sugar-free drink, for women aged 18-49. Diet Coke is targeted at men in the same age group who want a sugar-free drink that tastes more like a cola.

Probably the same men who eat quiche.

— Lauren Coleman

Lauren Coleman
**Mass Appeal** is a Non-Denominational Hit

By Amy Rosenberg

Jesus is not impressed with your stinky hair, your camouflage coats, or your blue hair," begins the rehearsal sermon of Mark Dolson, one of the two characters in Bill C. Davis' play *Mass Appeal*. Not satisfied with memories of the hip church of his childhood ("Leaving on a Jet Plane" was played for Ascension Thursday), Dolson (Adam Redfield) is now an idealistic student at the seminary, training for the priesthood. Dressed in sweats and sneakers in the opening scene, he seeks to break the pattern of decadence he has seen in the church.

Dolson is dedicated to his ideals and to a progressive, candid approach to issues such as women in the church and homosexuality among fellow seminarians. And he believes in the superiority of spiritual matters over material symbols, "the purpose of the church," he boldly proclaims to an unseen audience of seminary administrators, "is to become obsolete."

Then there is Father Tom Farley (Milo O'Shea). He too is troubled. As he puts it, "I had a dream last night," he says, "I dreamed that Betty Davis became a priest."

Farley is a boisterous Irish priest who attends races on Monday to recover from Sunday mass, drives a Mercedes, is immensely popular with his parish, gives charismatic sermons that could pass as priestly, and keeps wine hidden behind a picture frame in his office. "Making wine was Christ's first miracle," he says. "He knew what he was doing."

Farley takes the young Dolson under his wing, and attempts to teach him "that fanatic" (as Farley says) how to survive in the rigid world of the church. Together, Redfield and O'Shea produce an enjoyable evening, one in which the talents of the two actors battle with those of the playwright and with those of director Geraldine Fitzgerald for the honor of stealing the show. The result is an energetic and hilarious second-half hour. The cast and crew seem genuinely excited and eager to show off their work. It's a toss-up as to who's miming themselves more, the audience or the performers.

If anyone dominates the show, it's O'Shea, who is nominated for a Tony award for his role. Not letting up for a minute, he controls the tempo of the play at will, (easing the audience's murmuring, aside from the first five minutes of the audience's murmuring, these limitations do not detract from a believable performance that is both funny and touching.

Director Geraldine Fitzgerald has filled the show with gags designed to produce laughter from the audience, such as when unrealistic coughs are played from a tape to represent conversation to Dolson's less-than-successful first sermon. Moments like these, and when O'Shea catches a wine bottle in mid-air as it slides off the table, give the show a slapstick quality, obscuring any statement the playwright may have wanted to make.

The lighting by E. Mitchell Dana and set design by David Groopman are coordinated well with the performances and with each other. The set consists of the pulpit and Farley's office. The black backdrop behind the pulpit suggests the presence of a vast horizon beyond the microcosmic world of the parish, and the lighting effectively highlights this added dimension.

Ultimately, a message does creep into the show's bagginess. "What you believe," says Dolson in an interview, "is more important than what your congregation thinks of you." The message, however, is lost, as it takes its place along with the other facets of the show. The theatrical gimmicks, the script, the direction, the technical support, and the performances combine equally to make *Mass Appeal* an original and satisfying delight.

**Anna** Should Go Home

By Arthur Robinson

Anna is a drama about Swedish immigrants, good people, lined up against fame and glory. The play takes place during Anna's visit to her homeland to a not-so-promising promised land in the late 1900's. However, the point of the play is so simple and straightforward that it becomes blocked and lost amid an unending stream of misfortunes and tragedies.

Anna is a one-woman show written and performed by Viveca Lindfors, winner of the prestigious Drama Critics' Circle Award and a veteran of many productions in theater, television, and film (she appears in *Amazing Technicolor Dreamcoat*).

Anna's ofttimes humorless, at times humorous, at times straightforward, at times incisive and wins but is basically no-nonsense, only repeating the old stories of her life in direct and honest portrayal, as she recounts the long voyage from Sweden to America. The costumes taken by her reflection new faces, but Anna's past is old and worn every year she pass the stage in spite of Viveca Lindfors' remarkable versatility.

**Joseph** Jumps Despite Gibb

By Howard Sherman

When I was in second grade in Hebrew School, the cantor of my synagogue decided to modernize our junior choir. To do this, he had us perform a twenty-minute "rock cantata" based on the Biblical story of Jacob and his son Joseph. It was written by two British youth who had just made it big with a musical about Jesus. We were a hit at Friday night services.

Not satisfied with a twenty-minute children's chorus piece, the two Englishmen, Tim Rice and Andrew Lloyd Webber set out to expand their work. After two soundtrack records and some off-Broadway and college productions, the show grew to four times its original length and burst into the national consciousness as Joseph and the Amazing Technicolor Dreamcoat.

...the paint becomes blurred and lost amidst an endless stream of misfortunes and tragedies....

'Joseph' Jumps Despite Gibb

Like the duos other works, Joseph is all music. In telling the tale of Jacob's favorite son who sold into slavery by his jealous brothers, only to become the second in command in Egypt, the Orics are Matsuhisa's Bach and the music always derivative.

Director Tony Tanner revels in the music, making them the backbone of his production. Since the music is crucial, he's careful with accuracy in the score.
Impressions from Abroad

By Elizabeth Wise

“American art students have always been drawn to Europe,” begins the exhibit now hanging at the Pennsylvania Academy of Fine Arts. Americans in Brittany and Normandy: 1860-1916, organized by the Phoenix Art Museum brings together the works of a sizable collection of American artists, some famous, some less renowned, all deeply affected by the move from the New World to Europe.

The exhibit concentrates on artists from a small geographic area, and from a time when the move from the New World to Europe was relatively recent. Some less renowned American artists, such as Theodore Robinson, the Wedding March, which depicts the marriage of Monet’s step-daughter to a Frenchman, and Cecilia Beaux of Philadelphia. Two noteworthy paintings are James Whistler’s The Sea, (1881) which depicts a sailboat engulfed in the fog of the British Channel, and John Singer Sargents portrayal of the inhabitants of a seaside fishing town, Oyster Gatherers at Concarneau (1872). In the latter, the figures in Breton dress are caught in mid-motion with oyster baskets in hand, and some frooze on the harbor activity in the distance.

Although the Impressionist period has always been popular among Americans, it has been largely regarded as foreign and has never been extensively or intimately explored. The Philadelphia Academy has removed the superficial glamour from the period, reminding viewers that the mastery of Impressionism also belonged to many privilaged Americans. The paintings are of superior quality and refreshing variety. Although connected by a theme that inevitably subjects them to comparison with works of the European masters, each stands boldly on its own as a vivid depiction of an American’s experience in Europe.

The Pennsylvania Academy is an appropriate location, as many of the featured artists were students at the P.A.F.A. before going abroad and teachers after they returned. The show explores the influence of the new atmosphere, culture, and inhabitants on those who took up residence in the Northwest tip of France and on the southern coast of Great Britain. Many of the paintings have never been displayed in the United States.

During the second half of the nineteenth century, Paris became the artistic capital of Europe and the haven (for hundreds of Beaux Arts students. Each summer these students would flock to the surrounding countryside to escape the discomforts of the city. From this summer ritual evolved an interest in the colorful areas of Brittany and Normandy.

Several American art colonies were formed in seaside or country towns, where the local way of life freed artists from the academic constraints of their city schools. One such establishment was formed in 1887 when a group of art students traveling through Brittany discovered a painter in Giverny by the name of Monet. The older French artist was to be immensely influential on scores of Americans to follow.

His influence is most clearly seen in a work by Theodore Robinson, The Wedding March, which depicts the marriage of Monet’s step-daughter to a Frenchman, and Cecilia Beaux of Philadelphia. Two noteworthy paintings are James Whistler’s The Sea, (1881) which depicts a sailboat engulfed in the fog of the British Channel, and John Singer Saringet’s portrayal of the inhabitants of a seaside fishing town, Oyster Gatherers at Concarneau (1872). In the latter, the figures in Breton dress are caught in mid-motion with oyster baskets in hand, and some frooze on the harbor activity in the distance.

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The Adventures of

The DJ and producer has not only discovered rap, he's also helped the Furious Five transform it into a profitable and popular form. The story of Grandmaster Flash has been told before, but it's time to retell it. By John S. Marshall

"Grandmaster Flash is willin' and able
He's the king of the cuts on two turntables
He's the grand, grand, the master man
He's so nice with his hand he don't need no band"

-- "It's Nasty"

---

"My name is Rakim
I'm the son of a queen
I'm the king of my castle
Don't give me no hassle"

"Freedom"

"The first time I did 'The Adventures,' people didn't understand it," he says. "Just listening to it start and stop, it threw a lot of people off. They stop dancing. They don't know that I'm doing it in time, that there's space choppin' here and rhythmic scratchin' there and it all comes down on the beat.

For Grandmaster Flash, the beat hasn't stopped for nine years, and it shows no sign of stopping — unless he decides to play with it, to cut it up, and somehow put it back together again. His name is Joseph Saddler, but to his friends and fans, he is Grandmaster Flash that he has helped spawn a musical revolution. As the producer of D.J. Grandmaster Flash and the Furious Five, he has seen rap music evolve from something that neighborhood kids did for fun at parties in his native New York to a brand new art form that got fans and critics dancing and listening. He has learned how to take a song apart, forcing people to hear it differently, defying expectations. And as rap has developed into a larger whole, he has learned how to take apart the very concept of rap, to take the good times out of the party sound and come up with a hard-hitting, socially conscious statement. This summer's hit "The Message" is an honest, forthright depiction of ghetto life.

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Grandmaster Flash covered new ways of playing records, he ran rap into a brand new art form.

"I'm sick. I'm cool. I'm solid gold. "They call me the Kid Creole." Freedom!"

They took their act to gymnasia, neighborhoods, any place that could hold them. They were big on the school dance circuit around 1979, when a certain 12-inch record began to draw attention. "Now, if there was anybody at that time doing rapping or mixing, I either knew 'em or they were trying to get in touch with me. I knew everybody. So when this 'Rapper's Delight' came out in '79, I said, 'What is this?'"

"Rapper's Delight" was a ground-breaking hit, but Grandmaster Flash did not who the Sugarhill Gang was. He heard about them. The Sugarhill Gang was put together on the south side of Chicago, and they were like still-working from us. And then producers came out of the woodwork, looking for anybody who could do this kind of music.

But Flash and the Five weren't just anybody, and their first 12-inch single, "Super Kappie," on Enjoy Records, became one of the most-requested numbers in the clubs. Sylvia Robinson, Sugarhill Records magnate who had given the world the Sugarhill Gang, heard about the group and was interested in signing them. "You know, a woman works with imagination. I had this feeling about us, she couldn't hide that." Flash, who after all knew a break when he saw one, was all set to take the band out to the Sugarhill studios in Englewood, New Jersey. So on the way he auditioned was scheduled. --'I couldn't find the whole group. They were all over the place."

The only one Flash could find was Rahiem, so the two went to Englewood and performed "Freedom." They were good, but Flash and Robinson was looking kind of worried, so I said I've got to go back to New York, and the crew and bring them over. I found'em, and we went back and auditioned for her. Joey Robinson, Jr., and I played the drums, and all the stuff, and we went out obviously -- you know, break up a sentence five ways. She was sold right away.

The band ended their Enjoy contract as soon as they could and cut "Freedom" for Sugarhill. Flash's mixing was not part of the record; the music was provided by the Sugarhill house musicians (Flash's mixing would not be mass-marketed until "The Adventures...", not counting bootleg records). "Freedom" began to open doors. "It was being played everywhere. One day Sylvia Robinson opens a little black book and says here's the dates we'll do. I'm a little nervous. New York is one thing, but we went to Florida, the south, the midwest, every place. The dates were coming in thick.

As Grandmaster Flash and the Furious Five began to make a name for themselves, other rap groups were starting to surface in the neighborhood. A lot of people who were regular fans started their own little groups. It came down to who did the best, and the people who's gonna get the date first. So I had to do something extra. That's when I started doing tricks, like cutting records with my feet, elbows, teeth, anything to give people something to watch while I'm rapping. And the band is doing dances, all moving in the same motion.

A string of dance floor smashs followed. One by one each song set a new rap standard, from the intricate rhymes of "Rapper's Delight" to the technical wizardry of "The Message...", from the primitive chanting and soulful singing on "Flash to the Beat", to the innovative interpretation of Tom Tom Club's "It's Raining Men." The Furious Five even met the Sugarhill Gang for a rap-off at "Showdown." If that song and all the others didn't prove once and for all that Grandmaster Flash and the Furious Five were the rulers or rap, there was none to come that would leave no doubt.

But when they were first told about "The Message," they didn't even want to record it. Had they had complete control over their material, perhaps nobody would be walking down the street today saying, "That song, "Vagina" (Theme). Push, Push, Cause Close To. The Edge. I'm Trying. Not To Lose. My Head."

The song was originally intended as a filler for an LP. "We were always talking about doing an album, but for some reason we only put one song on it. We put our nose to the grindstone and went to work. We had most of the stuff complete, and then we were presented with "The Message."

The song was the brainchild of Duke Hoehee, a Sugarhill percussionist who had had the idea kicking around for about a year. He took it to Sylvia Robinson, and she said that Flash and the Five were the ones to make it a smash.

Flash didn't think it could be done. They were well-qualified to know what makes a good rap record, musically and lyrically. And this didn't have any of the things a rap record was supposed to have. It had no chord responses. "It was nothing happening." Flash thought it was very depressing, too deep to put out.

And it was a depressing time to think about a depressing record. "We wanted to release 'She's Fresh' or "It Was a Shame.' We hadn't had a record out for a while, and we thought that if we put this out, [The Message], people will say that we were saying."

Grandmaster Flash...

"And then came Cowboy. "I was at a park on 12th Street and Brown Road in 1975 when I met Cowboy, whose name is Keith Wiggins. He used to come up and talk, and he passed the test. I liked him with me, we worked so well together." Before long Flash had also attracted another neighborhood kid named Melvis Glover, who called himself Afri-Cyde, and his brother, Nathaniel, or "Kid Creole." They were all expert rappers, and distinct Styles began to evolve. "Cowboy had more of the Simon and Garfunkel type. He would just stand in a corner and watch. He was all nervous. New York is one thing, but we went to Florida, the south, the midwest, everywhere. The dates were coming in thick."

According to Mr. Nesser, the Furious Five went into the studio on November 2 to record a new rap song. He wouldn't say what it was about, but when asked when it is due to come out, he said, "I'm sure people will be having fun tomorrow."

"'I'm Mr. Ness that rocks the best and I'm ready to rock at your request'...

"Freedom"

They resisted and broke. But they were pushed to the edge. "Sylvia Robinson told us that she used to dream about this record, but she could see we were too hip to do it. We thought it was indecent. You know, it says, 'It's like a jungle, sometimes it makes me wonder how I keep from going up and say it his own way. Cowboy had more of the Simon and Garfunkel type. He would just stand in a corner and watch. He was all nervous. New York is one thing, but we went to Florida, the south, the midwest, everywhere. The dates were coming in thick.

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"Ashes to ashes, dust to dust Nobody rocks the mike like the five of us"...

"Freedom"

They resisted and broke. But they were pushed to the edge. "Sylvia Robinson told us that she used to dream about this record, but she could see we were too hip to do it. We thought it was indecent. You know, it says, 'It's like a jungle, sometimes it makes me wonder how I keep from going up and say it his own way. Cowboy had more of the Simon and Garfunkel type. He would just stand in a corner and watch. He was all nervous. New York is one thing, but we went to Florida, the south, the midwest, everywhere. The dates were coming in thick.

According to Mr. Nesser, the Furious Five went into the studio on November 2 to record a new rap song. He wouldn't say what it was about, but when asked when it is due to come out, he said, "I'm sure people will be having fun tomorrow."

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"Freedom"
Milton vs. Milton
Send Them Back to Hollywood

By Milton Lewin

Inspired by the "Howard vs. Howard" review of The Wall, noted soloist Milton Lewin conducts an internal debate after seeing The Missionary and It Came From Hollywood on consecutive nights.

Milton: I just saw the worst movie ever! It Came From Hollywood, and it should have stayed there. It features clips from horrible old films.

Milton: Sounds like it has potential.

M: No, you know how some movies are so bad they’re fun? They’re bad, but they’re bad in a good way.

M: So am I, especially since I was still trying to recover from The Missionary. Now, there’s a stupid movie.

M: At least we agreed on that. But it wasn’t stupid so much as it was pointless.

M: What are you trying to say? That this is a movie I don’t understand, and so am labeling as "pointless."

M: No, it’s billed as a comedy, but there are no real attempts at a joke.

M: All right, let’s look at the story. Michael Palin is a missionary returning home after ten years in Africa. Phoebe Nichols is his fiancée, who has waited patiently for his return. Early in the film, Palin has some brief, mysterious encounters with Maggie Smith, then receives his next assignment, which is to go into London’s underground and reform the “fallen women.” He must raise all the necessary money by himself, setting up endless situations.

M: Even I hated this movie! But the performers are some of the best names in British acting. Michael Palin is his usual supporting-actor self, but that doesn’t suffice for a leading role. He combines his delivery with unfunny facial expressions to create a forgettable performance.

M: But the performers are some of the best names in British acting. Michael Palin is his usual supporting-actor self, but that doesn’t suffice for a leading role. He combines his delivery with unfunny facial expressions to create a forgettable performance.

M: What do you know about British acting, besides Monty Python? Michael Palin is his usual supporting-actor self, but that doesn’t suffice for a leading role. He combines his delivery with unfunny facial expressions to create a forgettable performance.

M: Or is it? Evidently not. And actually, it doesn’t work out, so Palin opens his home and Maggie Smith goes to Scotland. The film then plods along with juvenile scenes of Palin and his girl, and never, until he learns of Maggie’s diabolical plans which he, as the vicar, must arrest. While he’s bouncing around in the Highlands, it’s also his wedding day, so the scene cuts back and forth from a country hunt to a wedding. There should be a hilarious climax, but nothing comes together. Instead, there is one last scene of Maggie and Michael which makes no sense, and is probably the worst resolution scene ever filmed.

M: I didn’t understand all that explanation.

M: Well, I didn’t understand the movie. Actually, I did. It was just pointless. But the performers are some of the best names in British acting.

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M: We have great in Bridlehood Revisited.

M: You never even saw Bridlehood! I know, but I like to sound knowledgeable.

M: Yeah, right. Anyway, she is quite amusing in a role which lasts about 10 minutes. Her part is silly — guaranteed to get a few laughs, no more, no less. She does an admirable job of making a hopeless role acceptable.


(Continued on page 10)

Lampoon Goofs with Crass ‘Reunion’

National Lampoon’s Class Reunion
Superb funnies people saddled with puerile scripts
Directed by Michael Miller

By Howard Gensler

First there was Animal House. It had a plot. It was funny. It made a star of John Belushi, a name for director John Landis, and lots of money for the National Lampoon Co. and the film’s distributor, Universal Pictures.

Now there is Class Reunion. It doesn’t. It isn’t. Any name it may be given to anyone involved with it is certainly unprintable.

In between, there was National Lampoon Goes to the Movies. This one was supposedly so bad, distributor United Artists wouldn’t even release it when it was made two years ago. One year and a few vice-presidents later, UA (and I bet they’re sorry about that acronym) changed the film’s title to National Lampoon’s Movie Madness. To their chagrin and surprise, the title change did not make the film any funnier. It still stinks.

The United Artists might have, in a change of heart if Class Reunion does any business, because there is absolutely no possible way that Movie Madness could be any worse.

Half of the graduates from the class of ’72 look like they’re from the same decade, while the other half looks pre-pubescent, and their alma mater, Vassar High School — A Cut Above the Rest — has been closed since they disgraced it. So when the class assembles in the gym ten years later (the class reunion — get it, who should be there, but a former classmate) homocidal maniac, dressed in a parody-school skirt and a paper bag and carrying a pick-ax.

Sounds funny, right?

Class Reunion is purported to be a spoof of horror films. But on the screen it is an unmitigated disaster, an 80-minute film stapled together with room for 180 commercial breaks, performers who obviously did not take acting when they attended “Lizzie Borden,” and a script that must have been pieced together from bits of graffiti on the wall of a remedial reading class.

Forget the fact that the color occasionally looks like that of a work print; forget the fact that Chuck Berry sounds condescending in his cameo, forget you ever saw an ad for this movie in your local

(Continued on page 10)
Pylon's Pop Renaissance

If there's a pop renaissance going on anywhere right now it's in Athens, Georgia. Over the past few years, bands as diverse as The B-52s, R.E.M., and Love Tractor have quietly put out a number of fun, mostly independent releases. Pylon is in the forefront of these Athens bands, and from their 1980 debut single, "Cool" (on "W/Club") to their latest, "Beep" (on "W/Altiude"), Pylon's records have earned them a small but enthusiastic audience.

Drummer Curtis Crow and bassist Michael Lachowski were both avid aficionados of soul and dance music. Over all this, Vancouver, Britco's full-throated vocals de- mand attention. "Beep," as well as their upcoming second album on DB records, is co-produced by Chris Stamets and Gene Holder from North Carolina's The Silt, and engineered by Mitch Easter, who worked on the recent R.E.M. LP. Pylon bassist Frank Lachowski recently brought 5th Street up to date with the band.

34: What's going on right now with the band?

Lachowski: We're just working here in the rehearsal studio writing songs and in November we start recording the album. It was supposed to be out in January but it doesn't look that way to me. We're recording Winston-Salem. But the new singles ("Beep" and last spring's "Wonderful "Crazy") -- Ed is gonna be on the record... we don't have a big backlog of songs waiting to go on.

34: How do you think the band is different now when "Cool" came out?

Lachowski: Probably just about the same way... "Cool" seems dull and boring by comparison to our newer songs, maybe just 'cause I've heard it too much. One new songs are stranger in that they're a bit more psychedelic... the new single's sorta more "pop."

34: On the sleeve of "Crazy," you're wearing a P.I. tee-shirt. Are they a big influence?

Lachowski: That's the only shirt I own that's got a band written on it. So I think that's my big influence.

34: What's going on night now with the band?

Lachowski: We're recordin' in Winston-Salem. And Randy Bewley's ami Essay's guitarist Johnny Hiatt and Tractor have quietly put out a number of fun, mostly independent releases. Pylon is in the forefront of these Athens bands, and from their 1980 debut single, "Cool" (on "W/Club") to their latest, "Beep" (on "W/Altiude"), Pylon's records have earned them a small but enthusiastic audience.

Everybody means blackas as well as whites. One unfortunate fact about today's music scene is that as black music has grown and developed, it has been largely ignored by the Album Oriented Rock radio stations which dominate the music industry. Rap songs by Blende and the Clash have been played on those stations, but until "The Message," most white listeners were not aware of Grandmaster Flash. However, M.B. stations have begun to play rap songs. They can't stop a good record," says Flash. "They can try to hold it back, but they can't stop it."

Flash still thanks the unfortunate show with the Clash at Bond's in New York two summers ago, when Grandmaster Flash and the Furious Five was at odds with the largely white audience. "I didn't do my homework. I didn't look into punk rock. The first night we came out in our suits and did our dances and we got booted off the stage. We were performing, doing our act, but nobody wanted to see it. Then I looked at the Clash when they came out. I thought they were bland. They were wearing dungarees and T-shirts, and they didn't move, there was no choreography. The audience was all wearing dungarees and T-shirts, too. So the next night we said we're just going out in dungarees and sneakers, no fancy costumes, we're just gonna stand there and sing. And we got applause." Flash is intrigued by the idea of mixing records to suit the crowd. "You get to do what the audience wants. I'd do it again, but this time I'd find out the top five punk records and figure out a way to mix them."

For now, Flash and the Five have figured out a way to stay on top. "The Message" is a certified smash, and a new single, "Scorpio" is now climbing the charts, as is their first album, The Message. "Scorpio" represents a departure for the band; it features electronic vocals over a synthesized funk backing. It is not a song.

The album also represents a new direction. "Each song on the album is taking a different approach. 'She's Fresh' is the nastiness that's inside all of us, whether it's on the outside or undercover. 'It's a Shame' is the closest thing to 'The Message,' but not quite the same, and it's got some of the tricks I do. 'Dreamin' is in a Sieric Wonder direction and 'You Are' is a spiritual, Jesus Christ kind of thing. And 'It's Nasty,' well, that's always been there."

Even as they go off in different directions, many people still don't know what the band has accomplished with rap. So Flash and the Five have been taking their show across the country, exposing many people to something they've never been heard of.

"On the road, it feels like it's starting all over again. I've been criticized, cursed out, and laughed at many times, even by some of the bands we play with. They say, what is this, this intermission music? What are you doing with turntables? People don't understand us at first, but then they get into it. Each town we go through, I figure that's another town converted." And so the adventures of Grandmaster Flash and the Furious Five continue to bring people to their feet. As the Furious Five work on their tours, and Flash is planning to release another "Adventures" single, one which will once again showcase his masterly mixing and killer cutting. Bits of songs will once again be thrown together and turned into something unexpected for a 12-inch disc. The wheels of steel will be spinning furiously through new dimensions in sound.

"I did too much last time. This time I'm gonna hold back just a little. Flash may not have to hold back at all, because chances are that when people hear the songs in the record, they won't stop dancing. They'll keep on going. They'll move to the groove. They'll know how to flash to the beat."
By Howard Sherman

When Peter O'Toole cries out, "I'm a movie star, not an actor," in the film My Favorite Year, a wave of knowing laughter rip- ples through the audience. It is as much because of the Richard Riordan's context within the film as it is due to having Peter O'Toole at- tenu it. Why? Because O'Toole's character is almost indistinguishable from O'Toole the real life.

Recently there has been a return to the star vehicles of days gone by, in which actors play the same character, often closely associated with their own personalities, in film after film. My Favorite Year, Yes, Giorgio, and Jesus are all star vehicles, for O'Toole, Luca ciano Pavarotti, and Bette Midler, respectively. O'Toole, who played a similar role in The Stunt Man, should continue to make films in which he can display his flamboyant and debauched character, Pavarotti and Midler should talk to their agents before accepting any more scripts in this vein, which is not remarkably funny, works only because of the director's Benjamin's will- ingness to let O'Toole command the screen. Every star, no matter how good, needs some back-up. They can't make movies by themselves.

Granted, stars should have the freedom to avoid typecasting, like Steve Martin tried in the underrated Pures From Heaven, but they should also be criticized for doing what they do best over and over again if it works, as Martin did in the Just the Dead Men Don't Wear Plaids. Moreover, the vehicles that do get made should try to use their stars' talents, not mere- ly exploit their popularity.

Peter O'Toole may be doing nothing short of a career, but even O'Toole, but face it, he does it very

Horrible Movies

(Continued from page 8)

(Continued from page 4) Tannen emphasizes the dif- ferences with refreshing style and wit. With the help of a tal- ented design team (Karl Ferguson, Barry Andret, lighting, Judith Dolan, costumes) ancient Israel and Egypt become hodge- podges of modern culture. A businessman wears a three-piece suit, combs his hair toward a preppy blue and pink design, and telegrams are delivered by Western Union messengers riding scooters topped by a man's head.

Commenting on all of this crazy action is Sharon Brown as the narrator. Wearing a fez and harems pants, the tiny Brown, like Che in Rice and Webb's Evita, becomes the star of the show. Her lovely personality and powerful voice make Brown the center of attention whenever she opens her mouth to sing.

Michael Spreer, as the gyrating, Elvis-like Pharaoh, is also extremely good, but the highest praise really belongs to

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A Star is Born...Again...and Again.

Gibb is No Joseph

the eleven men who play Joseph's brothers. Benefitting from Tannen's direction and the super star cast, the group makes the most of their three terri-ic numbers; the country song "There's One More Angel in Heaven," a French drinking tune, "Those Canaan Days," and the rakous "Ben- jamin Calypso."

The only flaw in the otherwise perfect evening is pop star Andy Gibb as Joseph. His hesitant, gentle voice at times sounds like it could be from Johnny Mathis. Gibb did not hold up against the vocal talents of the rest of the cast. He also lacks stage presence and is over- shadowed by the presence of another super star, Barbra Streisand.

Fortunately, the show and supporting cast are far superior to the star and the show hardly suffers for it. Joseph is a welcome vistor to the local theater scene, a professional and fan Broadway import that is extremely good, but the highest praise really belongs to
**Worshipping Little Steven**

Little Steven and The Disciples of Soul

**Missing Persons**

Worshipping Little Steven

Little Steven is a consummate performer: a live act worth seeing. His passion for music is evident in every note he plays. His songwriting skills are unparalleled, and his stage presence is mesmerizing. It's no wonder he has transcended the realm of simple musicianship to become a cultural icon.

---

**Losing the Boomtown Rats**

The Boomtown Rats were a band that defined the punk rock era. Their music was raw and powerful, and they were known for their theatrical performances. However, as their popularity grew, they struggled to maintain their artistic integrity. Their final album, "Arabian Nights," was a disappointment to many fans, and it marked the end of their career.

---

**Going with Gowen**

Gowen was a skilled musician, known for his innovative compositions and his ability to push the boundaries of music. His work with Missing Persons was a testament to his creativity, and his collaborations with other artists, such as Bowie and Beck, showcased his talent on a global stage. Despite his success, Gowen remained humble and dedicated to his craft, always striving to evolve and improve his art.
**WQHS DANCE PARTY**
Every Friday night at Paganos, 9:00 PM.

**MILES DAVIS**
Last time he was in Philadelphia, we were in grade school. GD: At Irvine Auditorium, 9:00 PM.

**ROMEDO**
Dobie Gillis and Co. have finally landed a distribution deal with a major label and might like to see better if we slept together, at The Ballroom, 9:00 PM.

**JERRY GARCIA BAND**
More effective than Sonny and slightly more than Tinsley, at The Towne, 6:00 and 9:30 PM, 11/7.

**RED SPEEDOWAGON/SURVIVOR**
Why? At the Spectrum, 9:00 PM, 11/7.

**MISSING PERSONS**
What are words for? At The Ballroom, 9:00 PM, 11/11.

**DEVO**
Oh no! At The Tower, 8:00 PM, 11/3.

**GEMINI**
At The Tower, 8:00 PM, "Oh no!"

**THE INCUBUS**
Designers to watch. At the Spectrum, 9:00 PM, 11/2.

**LA MUSICA**
In English, it means "the voice." At the Spectrum, 9:00 PM, 11/13.

**PETER GARRE/ ELECTRIC GUITARS**
Shock the monkey at The Spectrum, 9:00 PM, 11/3.

**PHILADELPHIA ORCHESTRA**
An all-Gershwin concert featuring pianist Leonard Pennario at The Academy, 8:00 PM, 11/16.

**STRAY CATS**
The world of Massapequa. Long Island, go to college At Irvine Auditorium, 8:00 PM, 11/17.

**ADAM ANT**
Indisputably is nothing to be scared of. At The Bathroom, 10:00 PM, 11/19.

**ENGLISH BEAT**
At the Spectrum, 9:00 PM, 11/19.

**THE INCREDIBLES**
From Duke/Duchess, 1605 Chestnut St., 563-5881.

**TEX**
Matt Dillon stars in a new film from the folks at Direx. And an interview next week. At Golde Civic, 2nd and Sansom, 627-5966.

**THE MISSIONARY**
Michael Palm's newie about pro-life and a schizophrenic Milton Lewin's review inside. At Rittenhouse, 19th and Walnut, 567-6345.

**THE SORCERESS**
From down under, these poppy saler than Tylenol, at The Ritz, 2nd and Walnut, 925-7900.

**SIEVE AND E.T.**
Come up with another. At Irvine Auditorium, 500 South St., 923-0345.

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**THE MOSQUITO</p>