NEC reversal on June 7, sets referendum run-off

ROBYN PAUL

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Although representatives from Blackwell's office failed to appear and spokespeople rallied the crowd, Keyes said he feels the parking plan does show "positive opposition to the parking plan." "I call it a positive rally instead of a negative one," he said, indicating their support by signing the petitions.

A proposal developed by the Philadelphia Parking Authority and accepted by the Philadelphia Police Department as part of its 1990 reorganization plan, according to spokesman Robert Sheng, would have prohibited students from parking in University City without a permit. Blackwell said he is "very strongly opposed to the right to discriminate against students." The plan is currently being drafted by the Parking Authority and is expected to be finalized in the next two weeks.

Councilman Hall backs parking plan

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Chapel (third floor) All are invited in the Christian Association.—CHRISTIAN SCIENCE ORGANIZATIONS meeting tonight at 7 p.m. in the Christian Association.

Business offices mailed or placed in person at the Hillel every Thursday at 6:20 p.m.

Money Management — Thursday.

Alternatives to Arms Buildup, by Leonard Weisburst, is a joint presentation of the U.S. Office of Strategic Nuclear Policy, as part of the University's Arms Control Week activities.

Peace Fair featuring Robert Fox and the band 20/20.

Philadelphia Defense Committee (PDC) presents the 1983 "Peace Pole" proposal — 2nd floor lounge. 5:30 p.m. Thursday, April 6th. All are welcome.

Ph.D. thesis defense — Wed., April 13th, 10:30 a.m. in the 12th floor seminar rooms.

Submit resume to Letecia at the Development Corporation, Phila. Excellence in Sales Department.

Silent protest marks speech by Soviet diplomat.

Hindi Movie "Abdullah" on Saturday, April 16th, 6:00 p.m. in the Hillel Lounge. The screening is sponsored by SAC-funded Hindi Club. If you want to see Hindi flick 'Abdullah,' call 268-7539.

Women's Studies present a reading by poet Margaret Atwood. "The Robber Bride." Rosemont Auditorium, 7 p.m. Tuesday, April 19th. All welcome.

Women's Social — 3rd floor lounge. 5 to 6 p.m. Thursday, April 14th. Maj. in market research, Intl. B. A. with background in market research.

Graduate Women's Support Group — Every Tuesday, 4 to 5 p.m. in the Room 602.

Chemistry or Physics majors seeking economics, political science, math, and computer science positions.

Contact Debi at 662-0396 or leave a message in the office.

Inadnoelle Shostak, a Soviet diplomat, delivers a speech on "alternative to arms buildup." The presentation is part of the University's Arms Control Week activities. The speaker is a member of the U.S. Office of Strategic Nuclear Policy.

He also noted that in the past 10 years the Soviet Union has increased its nuclear forces by 50 percent and that any nuclear war would cause "a catastrophe for the human race and the world as a whole." The United States has not increased its nuclear forces by 50 percent in the past 10 years, he said.

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Thursday/On the Record

Lucien Blackwell: On the permit parking plan

A plan to restrict parking in parts of University City developed by the Spruce Hill Community Association and the Philadelphia Parking Authority has not won strong approval from students and other community members. Councilman Lucien Blackwell, who decided yesterday to modifying where the plan, described his role in resolving the dispute.

The Daily Pennsylvania, What exactly is your role in the decision-making process for the parking plan?

I have many constituents who come to me from time to time with propositions, re- questsing mc to do certain things. Spruce Hill Community Association of University City developed by the members who decided yesterday to indefinite- ly shelve the plan, describes his role in resolving this dispute.

I believe that the residents have a problem in terms of parking. There's just nowhere to park. I believe we also have to respect the rights of the students to have a place to park while they're living here.

In West Philadelphia, there's a lot of parking problems. There's a lot of problems of knowing exactly where people are and where it should not? The only thing to do is to take

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The Record

Margaret Atwood
Canadian novelist and poet, reading from Bodily Harm, Surfacing and Cultural Harvest For more information, call 387-3268

Thursday, April 14th, 1983

BEN FRANKLIN ROOM

UNIVERSITY OF PENNSYLVANIA

FOCUS Film Festival

Presented by: THE UNDERGRADUATE COLUMBIA & COLUMBIA STUDENTS' ASSOCIATION

Admission Free

Thursday, April 14, 1983

WITH THE AFD

Special For D.P. Readers
$2.00 Off Complete Meals ($1.00 off entrees) Expires 5-15-83

Wharton Entertainment Club presents
Mr. Ed Goldenberg
Partner of Goldenberg Candy Co.
makers of Goldenberg Peanut Chews
Thursday, April 14th, 1983

FRESH FISH & PESTI WOMEN'S STUDIES PRESENT:
Margaret Atwood
Canadian novelist and poet, reading from Bodily Harm, Surfacing and Cultural Harvest For more information, call 387-3268


The Right Step

Although I appreciate being his with the president of the College —

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Tolshed: I had undergraduates to of the previous example is my presidency of the first few undergraduates to the extent of Mrs. Minnie's obvious statements. Standing outside, the established Unificationists, we within those and Mrs. Minnie's ideas as valuable. I seem to be slowly emerging in a bridge between a scientific and emerging as a bridge between a scientific and obscure scientific areas. As part of this, I do research on Rev. Moon's Unificationism, which appears to explain the unusual Egyptian practice of making dual vocal leaders as if they were still living. Many times, they are believed to have left, as well as food and drink, were buried along with the king. Jaynes believes that, even after the "voices" of authority were still heard by the subjects. "voice" of authority was still heard by the entire household, as if they were still living. It is basically a religious practice of treating dead social leaders as if they were still living. 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If you have to choose to see one dance performance this year, the Annenberg Center Dance Umbrella's Dance Company is the one to see.

The company's repertoire includes works by contemporary choreographers such as Twyla Tharp, Merce Cunningham, and Jiri Kylian. The performances feature a variety of styles, from classical to modern, and are known for their high level of technical skill and emotional depth.

Tickets are available at the Annenberg Center box office or online. For more information, visit the center's website or call 215-925-2787.

Supporting the Annenberg Center Dance Umbrella helps ensure that this world-class dance company continues to thrive and inspire audiences for years to come.
U. sets six-year dental program

Accelerated degree option in beginning

By ALAN SCHNEIDER

The University has announced the first three students to enter a new dental program, which will begin next semester.

The program, which will be administered by the Dental School and the College, allows students to complete both undergraduate and Dental School courses in six years instead of eight, so as to cut costs.

Eighty-five high schools students applied for admittance to the program, and those who were not accepted to the six-year undergraduate program in the Fall will be allowed to reapply.

The program is divided into a 24-month section of primarily undergraduate studies, and the full Dental tuition to fall by 1.5 percent

(Continued from page 6)

Dental School tuition is currently $6,000.

Students said that the cost of attending Dental School projected over the next four years with a 10 percent annual increase would be about $31,200, including insurance fees, which can amount to $1,000 per year.

Many students will have to take out loans to pay for their education, with repayment obligations expected to run as high as $9,000 a year.

Russo and dental leaders have presented their concerns to the Dental School Faculty Board. This Thursday, the board will meet to discuss how the proposed program can affect the academic quality of students at the school.

He said the Dental School Board of Overseers and namely the student body have also been informed of the dental students, and the push to reduce tuition.

Russo said the school is in a "vicious period" because the school is facing increased costs while it is trying to keep tuition stable. He said he would allow for a lower budget and increase tuition.

But be added that until the school moves to a new campus, it will be difficult to make any significant changes in this area. The school budget can be cut without affecting the undergraduate students.

Desrosiers said be felt the school should continue to address the question of nursing Dental School costs as well. "We don't think this initiative will solve the major problem of the rising tuition," he said.

He said the Student Council Committee to Halt Increased Tuition will meet next week to discuss further action, and that the Student Council will meet again on getting information on the undergraduate students.

Desrosiers said he feels the program will help students struggling with high costs. He added that he feels the program will help students struggling with high costs.

"We're not going to go crazy on budget cuts," he said.

"We're going to try to be as flexible, as informed and as helpful as we can," Desrosiers said.

"We need to help students in ways that may have once existed," he said.

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"We're going to try to be as flexible, as informed and as helpful as we can," Desrosiers said.
OFF-CAMPUS GRADUATE STUDENTS

Ready to move back to the convenience and safety of on-campus housing this Fall? Apply during the Graduate Room Selection process on April 19 and select your room before new students are assigned. Singles, one and two bedroom apartments for two students are assigned.

Pick up information in the Assignment Office, High Rise North, X8271.

DRAW ATTENTION
Design a poster

The DP will issue a commemorative poster in mark its 100th anniversary. We invite you to submit original, finished art work for a poster, 2"x3" (5x8 cm)

First place $100

Second place $50

Deadline: April 25

For more information call Nina Lin at 580-6125

Note: The DP reserves the right to withdraw a none of the submissions are used.

DON'T MISS THE
DEPARTMENT OF PUBLIC SAFETY'S
BIKE
and bike part AUCTION

SATURDAY, APRIL 16
10:00 AM

3914 Locust Walk
(across from Highrise North)

In case of rain, a future date will be announced.

For information call 898-4485
Peace Fair seeks solutions to war
Former congressman Drinan to speak at CA

by BALAN SCHNEIDER

This week will be the subject of a three-day Peace Fair on campus, which began today at the Christian Association.

The fair, which will feature lectures, discussions and presentations — including the staging of a "mock war" — will be held at the annual Peace Fair, sponsored by the Campus Ministry and the Church of the Holy Cross.

"The Peace Fair is a response by religious groups to the University's existence," said a representative of the Christian Association.

"We are at the University in conjunction with other religious groups, though we are here to promote the idea of peace," she said.

The fair is being sponsored by the Campus Ministry, the Christian Association, the Church of the Holy Cross, the Inter-faith Council, the Academic Associates, the Newman Center and the Jewish Religious Community.

The fair will be held from 10 a.m. to 10 p.m. from April 15 to 17, with the closing ceremony at 10 p.m. on April 17.

The fair is open to the public and is free of charge.

The fair includes a variety of events, including a panel discussion, a workshop on nonviolent tactics, a film screening and a concert featuring a variety of musical performances.

The fair is sponsored by the Campus Ministry, the Christian Association, the Church of the Holy Cross, the Inter-faith Council, the Academic Associates, the Newman Center and the Jewish Religious Community.

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If you will be graduating in May and wish to be released from your occupancy agreement, you must complete the appropriate forms available in the Assignment Office. High Rise North. These forms must be returned by April 25 in order to cancel June and July rents prior to graduation.

The American Marketing Association presents "Credit and Money Management"

Applications Available!

Thursday, April 14
Dietrich Hall 350
7:00 p.m.
Wine & Cheese
All Welcome
SAC Funded

C PA

CANDIDATES:
Do you really want to listen to a tape recorder for the next 5 months? -Becker is on tape-
New coach isn’t ‘off-the-ball’

—Quakers

“What in the world are you doing?” My head coach asked.

“I think it’s working,” I replied.

“I don’t know,” he said, “but I don’t like it.”

—Iona, March 15

(From the Daily Pennsylvanian)

Quakers Coach

Jeff Jensen

When things aren’t going your way, you’ve got a good chance of winning.

“I don’t think I’ve ever seen him lose,” said one of the players. “He’s always got something up his sleeve.”

—Peter, March 16

(From the Daily Pennsylvanian)
**The Seaman Era comes of age**

**St. Joe's Mason plasters Quakers 5-3**

**M. Lacrosse thrashes Tigers’ rally, 13-10**

**DP SPORTS**

**Thursday, April 14, 1983**

**The Seaman Era comes of age**

Seaman let off steam — and the precious seconds following it. In the second half, he took advantage of being the most experienced man on the field to collapse under her.

The 10-meter circle will go high into the air against long-time powerhouse Penn State and Temple's Botte Frederick.

**DP SPORTS**

The premier event, as far as in- dividuals, may be the women's Olym- pics, held annually at Franklin Field, and recorded six of them.

The 10-meter circle will go high into the air against long-time powerhouse Penn State and Temple's Botte Frederick.

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So I says to Tom Sawyer, I says, "Reckon this ol' river ain't nothin' but the scummiest dang thing I ever did see. Grit an' filth an' grease an' I don't know what." I gives the raft a push with my stick, steering it past a floating truck axle. "I reckon folks ought to git aroun' to cleaning up the Mississippi some time."

"Mississippi nothin', Huck Finn, you sap-head," Tom says, as he drawed on his pipe. "This here's the Schuylkill."
The First and Last Annual 34th Street Un-Funny Photo Contest

Take a gander for yourself and try to figure out the above headline. These were the best. And we're keeping the money.

Dear 34th Street:
A few weeks ago, you ran a story on the high standards of Philadelphia movie theaters. We at the Penn Critic's Circle Review Board do not understand what you are complaining about. When our group went to see The Verdict, we were treated to an unexpected double feature. As Paul advocated the truth, we could clearly hear the chanting of Gandhi's followers through the sound-proof wall! What a treat! Don't you like spending money? We in the Circle know you must hate it. Why are giving the candy stand people four dollars in exchange for a small cup of cold popcorn. Don't you like spending about five cents like the workers. Ours are always so friendly. They always talk and laugh. They are always friendly too. They're always talking and laughing with each other, it's such a shame to ask them to help you find a seat. Maybe you've been going to New Jersey to see your own movies or something because we always love visiting Philadelphia's proud cinematic showing palace!

Sarcastically yours,
The Penn Critic's Circle Review Board

P.S. We in the elite screening circles have heard that they are moving the Cannes Film Festival here this summer. Any details?

George F. Schuett presents

JEAN-PIERRE RAMPAI

The Best Haircut On or Off Campus.

"New Mini Service" We'll cut it. Shampoo it. Condition it. You Blow it dry. Use our equipment.
$15.00

"The Precision Haircut."

The First and Last Annual 34th Street Un-Funny Photo Contest

Thought for the Week
The Setting:
Prologue from the film The Road Warrior

My life fades, the vision dims. All that remains are memories. They take me back. I remember... a time of chaos, ruin... this wasted land. But most of all, I remember the Road Warrior. the man we called Max. To understand who he was you have to go back... to another time... when the world was powered by the black fuel.

And the deserts sprouted great cities of pipe and steel.

The thundering machines sputtered and slopped. Their memory was kind enough to cover the silent void. The cities exploded.

The world crumbled... the cities exploded... a whirlwind of looting... a firestorm of fear.

Men began to feed on men.

On the roads it was a white line nightmare.

Only those mobile enough to scavange, brutal enough to pillage, rose to survive.

The gangs took over the highways... ready to wage war for a tank of juice. And in the mainstream of decay, ordinary men were battered and smashed.

Men like Max... the warrior Max... in the roar of an engine, he lost everything... and became a shell of a man... a burned out, desolate man, a man haunted by the demons of his life... a man who wandered... into the Wasteland.

And it was here, in this blighted place, that he learned to live again.

from The Road Warrior
directed by George Miller
Free Library Absolution: Amnesty Overdue

I'm Wishing You Were Here

Maybe Bird, native New Yorker, thinks that folks who would choose to vacation in Philadelphia are unable to write their own notes. "I got the idea of having the fill-in-the-blanks from the stationery kids use to write home from camp. So I can't take full credit," he says. But the clever card may carry the no-frills theme a little too far. The whole purpose of a generic item is its low price; the generic postcards cost the same as any of the beautiful historic picture postcards with memorable views of Philadelphia.

Burd says the municipal success of the card is not only a reflection on the city, but also on the kind of people who live here. "The feedback is really good — it's a little negative, but it's all in fun," he adds. "Philadelphiaans are good-natured — they can laugh at themselves."

— Anne Ballen

Asti, Manicotti, Operatti

What do fat bearded men wearing aprons and sloppy thick red spaghetti sauce have in common? The answer is Di Stefano's Victor Cafe, where Italian cuisine is served amid an atmosphere of symphonic recordings and live classical opera entertainment. But don't be fooled by the whistle while they work. Victor's waiters, among them some of the best known in town, are opera stars in Philadelphia, can be seen at 1203 Dickinson Street singing while they serve.

Victor's special atmosphere keeps diners occupied while they wait for their meals; no one seems to mind the slow kitchen. Some of the best up-and-coming aspiring young talents wishing to succeed in the opera world. More than fifty years since its inception, Victor's still gives patrons the feeling that's it's their favorite aria to a live audience or two. The decor of the restaurant, named after the RCA Victor Company of Camden, includes some of the remnants of Di Stefano's friendship with the record company; one of the RCA 'Nipper' dogs sits atop the Cafe bar. In addition, scenes of autographed photos donated to Mrs. Di Stefano by some of their more celebrated patrons cover the walls of the dining room.

The house music of the Cafe is referred to affectionately, has long been a gathering place for aspiring young talents wishing to succeed in the opera world. More than fifty years since its inception, Victor's still gives patrons the feeling that's it's their favorite aria to a live audience or two. The decor of the restaurant, named after the RCA Victor Company of Camden, includes some of the remnants of Di Stefano's friendship with the record company; one of the RCA 'Nipper' dogs sits atop the Cafe bar. In addition, scenes of autographed photos donated to Mrs. Di Stefano by some of their more celebrated patrons cover the walls of the dining room.

Di Stefano is the owner of the Cafe, which is owned and operated by his mother, Mary. "We have over thirty thousand records. Mrs. Di Stefano boasts. "Many of them are rare books, the agency will bring a suit against him. In extreme cases, the library itself can get a court order for the return of its property. "We don't like to do these things," says Milner. "But we want to get the books back."

The whole computerized system will greatly improve the library's efficiency in tracking down missing books. So while the amnesty is a boon to today's borrowers, keeping library books in the future will be harder than ever.

For these future irresponsible library users. "Library Forgiveness Week is not the end of the horror. It's only the beginning."

— Joseph Rosenzweig

The no-frills, generic postcard (right), popularly pegged up on dogfood bags, barrow cases and cereal boxes in supermarkets nationwide has just committed an act of heresy. Astute shoppers may have noticed the Philadelphia Post Card Company's latest design, one that promises to replace the Liberty Bell card as the city's leading postal souvenir: the generic postcard. "I have a whole line of picture postcards with regular Philadelphia scenes," says company president Frank Burd, "but people kept asking me to come up with something new."

Andnovel it is. The plain white postcard with black printing doesn't even leave room to write a postcard message on the back. Instead, it's filled with a clever questionnaire in which the sender must rate various views of Philadelphia.

Burd says the municipal success of the card is not only a reflection on the city, but also on the kind of people who live here. "The feedback is really good — it's a little negative, but it's all in fun," he adds. "Philadelphiaans are good-natured — they can laugh at themselves."

— Anne Ballen

one of the many picturesque postcard glimpses of the Schuylkill Expressway

A massive archive of music right near the revelers out of print, or never published. "Enrico Caruso and Mario Lanza fans made requests to borrow their unacquainted recordings. They were for 'The Girl in the Red Velvet Umbrella' of 'The Best Love Story in the World'."

Henry Di Stefano, the current owner of the restaurant, usually on hand to handle requests for music like a disco-deejay. "When he's not around, the man they call 'Frenchy' hurries to the right to inspect the city, but also on the kind of people who live here. "The feedback is really good — it's a little negative, but it's all in fun," he adds. "Philadelphiaans are good-natured — they can laugh at themselves."

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— Joseph Rosenzweig
The Extra-Special Terrestrial Got Gypped

By David R. Meiselman

Once again, the American public has been victimized. And so has the best film of 1982: Steven Spielberg's E.T., the Extra-Terrestrial.

The sad fact is that last Monday night, Richard Attenborough's Gandhi swept away a handful of Academy Awards. Gandhi is admittedly a fine film, but it won many Oscars which it did not deserve. By naming this film Best Picture, among other distinctions, the Academy of Motion Picture Arts and Sciences is further separating itself from the public and, ironically, from the base of reality for which it seemingly strives.

When youngsters of all ages flock to the theaters this summer to see the little alien, it was an indication that excellent filmmaking could be rewarded with a profitable box-office take. E.T. touches everyone who sees it a complement to the director, Mr. Spielberg, who manipulated the consciousness of an audience in a creative and positive manner while at the same time making a statement about society.

The best movie of any year should be a creative effort that will endure the test of time, not just for the people. While E.T. is the type of film that will be equally cherished by the public for many years to come, Gandhi is no more than a sensationalized documentary.

By awarding the film its best picture prize, the industry is giving the go-ahead for such biographical projects to be produced in the future. The Academy's mistake doesn't end there. Gandhi also won an Academy Award for Best Costumes. Come on! Those aren't costumes - they're only outdated Indian garb. The very essence of that award is shattered. Another example: Gandhi wins Best Set Design. Passed up were hundreds of outstanding sets that made the Academy name of the film, not the film itself. Gandhi was also nominated for Best Director and Best Screenplay.

Even Gandhi himself would have liked E.T. to have never before been seen. Reason: genre.

As far as history goes, the Mahatma was certainly a leader who deserves recognition. But to take an award from what is obviously the best picture of the year for reasons other than film-making is a sham and a force that should embarrass the industry. Oh, it's not surprising. In 1977, George Lucas' Star Wars got the same royal shaft jammed unjustly into its armor, falling short in its bid for best picture to Woody Allen's Annie Hall. Star Wars is a creative, popular film that revolutionized the film industry; the ripple effects are still being felt strongly in the business today. Already, it has grown stronger with time, and award or not, it has proven itself truly to be the best motion picture from that year's crop. E.T. is another film that is capable of improving with age like a good bottle of wine. Gandhi will remain a vestige textbook account of one man's life.

It is difficult to try to understand just what the Academy fears when it avoids recognizing creative efforts to lend uncreative, bland historical accounts of biographical realism - and most realism in general, as has been its obvious trend. One can only hope that the public will continue to support the true creativity of the industry, the building flower of capitalism so often bulldozed by the snobs in the hierarchy.

Congratulations, Steven Spielberg. And long live E.T. The Best Motion Picture of 1982. So go ahead, E.T. Phone home. Seriously. The American public loves you, and that's something to be proud of. Even if the industry steals your toys.

---

**Dance Umbrella**

By Kirsten Gallagher

Ball-tipped wires dangling from the audience is the customary way to costume a dancer. But then again, this year's Dance Umbrella, featuring four premieres by four Philadelphia companies - Zero Moving Dance Company, Dance Conduit, South Street Dance Company, and Wimmer, Wimmer and Dancers - will not be an ordinary evening of modern dance. Each ensemble will perform one new work this weekend at the Annenberg Center.

Sleep In Them

Contact Lenses

Farsighted

Astigmatism

Continuous Wear

10% Discount with student ID

Dr. L. Schwartz

3935 Chestnut St.

386-6200

Eye Exams-Fashion Eyewear-Optical Repairs

The “Yellow Sound,” produced by the Czegeshin Museum in 1982.

Members of Dance Conduit will also be developing the use of sound with dance in Ann Vachon's “Sine Nomine.” The original music by Karen Campbell is augmented by bells the dancers shake while moving about the stage. Choreographer Vachon characterizes her dance as a ritual, ceremonial piece. “In patterns neither Christian nor pagan do we celebrate the unspeakable, the visceral, and the mysterious,” says Bruce Ballinger, member of Wimmer, Wimmer and Dancers, seen Mr. Koetzl's “Gyrdaf's Dilemma” - set to the waltz rhythms of such composers as Phillip Glass and John Cage - as a portrayal of choice in human relationships. He describes the movement as “mime-like gestures (which) go beyond the exterior to express the emotion of choice.” Ballinger believes that the challenge of the piece, especially for the choreographer, lies in capturing the dance's comic flavor. "Each person creating a piece of art has his own sense of humor," he says. “I just hope we'll be successful in expressing it." An emphasis on thematic content is in line of movement style sets the South Street Dance Company apart from the other groups performing in Dance Umbrella. The company's choreographer, Ellen Fornes, has consistently stressed pregnancy of thought and emotion through dance. She independently produced "Five Women," a psychological ex- plantation of feminist con- sideration at the Annenberg Center in 1972. "Pageant," one of her more recent works, concerns medieval plague and nuclear war through movement and exploration of human visualization. "Clear Quarters," which depicts the relationship among two men and two women, will premiere this weekend.

Performances will be held Thursday, April 14 and Friday, April 15 at 8:00 p.m. in the Zellerbach Theatre.

Glitter!

Grime!

Greed!

Gold!

Next Week 34th Street Presents a Thrilling Look at Atlantic City - The City That Sold Its Soul!
land smack in the middle of a polka dot on her
and flashing a big fat grin right into the camera
to make Solid Cold glamour
days." Not with an open fly on Dancin' on Air.
somehow and they showed me trying to fix it," he
when she fell it pop and graze her neck and saw it
kids off the streets, kids who work at McDonald's,
floor. . .except the camera.

Chew    and   into   Ihe   bright   studio,   the   change   is

I'm telling you," she says, slapping palm to tem-
lhirty minutes — not more than a couple. But unnatural
as it is, all 170 kids do it. "The people at home must
to you having a great time," Flaherty tells them. "Make sure you look in-
their heads, Pour men in matching turquoise soils

I know a Few guys who couldn't live if they
were pleading "Could you please have them dam B

It happened to him. too. "It just slid down

"you don't have to be big. I mean, it helps, hot it you
inCHANNEL 17 — about a half

"Nothing really bothers me when I watch Dancin'

"Hey, hey, hey this is Bill (Fibber

"I'm lolling you," she says, slapping palm to tem-

"Lasl week I was watching over al a neighbor's

"I was watching over at a neighbor's

"I'm opposed lo sexually exploilivc

"I was watching over at a neighbor's

"I'm opposed lo sexually exploilivc

"We're looking for clean cut leducers," says Producer

"There really aren't many good reasons lo smile for

"I'm opposed lo sexually exploilivc

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"I was watching over at a neighbor's
By Mark Brodlman

"The man they called Ed said the muddy Mississippi water was wholesome to drink than the clear water on the Ohio... he said there was nutritiousness in the mud. and a stomach if he wanted to."  


"And they drinks out of it, too."  

"Do I smell? I smell home cooking. Tho man they called Fred said the muddy Mississippi's mud and its indecent habit of harboring renegade walls on rafts, its deep waters bubble with history, majesty, grace. And even though much of the Mississippi is probably no better off than the Schuylkill ecologically, it transcends its clutter and carcinogens. Like a crusty grandfather clock with the minute hand missing, it keeps on ticking, growing, becoming something else.

"It's only the river. It's only the river."  

Tom's voice gets real serious and hush-, talkin' loud the river and all. "Folks calls it the river o') the river. It's just plain uninspiring at best, nauseating at worst. It lacks totally the grace that defines such monuments as the Mississippi. It has one nagging problem no amount of tender loving care can fix - it's just plain uninspiring at best, nauseating at worst. It lacks totally the grace that defines such monuments as the Mississippi.

"This is only by way of comparison, because no matter what anyone says about reclamation and stricter pollution measures and water quality control, the Lower Schuylkill has one nagging problem no amount of tender loving care can fix - it's just plain uninspiring at best, nauseating at worst. It lacks totally the grace that defines such monuments as the Mississippi."

"Such monuments as the Mississippi..."  

"We're screamin' and cryin' and thrashin' for our lives..."  

"Probable remains in America, nor in any civilized country, can there be paralleled in a great city, the conditions which now exist on the Schuylkill River below the Dam," Lewis concludes.

"In 1924, the river of doom is at its worst."

** Fast forward. It is 1923, and a modern-day Huck and Tom set out to catalogue the state of the Schuylkill now. Of course, because Huck is a writer with unnatural Gonzo leanings, the only way to get to the river is by raft. First hand, preferably as close to the original as possible. In other words a Mark Twain nostalgie trip down the river on a raft of freshly hewn tree trunks strung together with the guts of freshly killed beasts, strung together with the trunks.

"But given that most beasts with any sense at all avoid the river, less the dust and the waste paper which blow off on the journey and can be seen floating on the surface."  

"To our left, without even turning around... an enormous dump heap, to which ashes, waste paper, tin cans, old bottles, and domestic waste, are carted across this magnificent Parkway... and then loaded into barges to be hauled down stream and dumped upon the banks of the river..."  

"Upriver, the Schuylkill's wide, sweeping curve northeast is framed by trees and general greenness, under which "pleasure boats are sailing hither and thither, every place in view affecting health and happiness to thousands of our fellows." Lewis's words.

"His description of the view downriver is as gritty as his description of the pleasure boats in poetic:"

"To our left, without even turning around... an enormous dump heap, to which ashes, waste paper, tin cans, old bottles, and domestic waste, are carted across this magnificent Parkway... and then loaded into barges to be hauled down stream and dumped upon the banks of the river..."

"The legacy of the river of doom goes way back into the history of industrial life in Philadelphia. At least from the beginning of this century and perhaps even earlier. Philadelphia's have been searching desperately for a way to fix it up, polish it up, clean it up, or somehow make it useful and usable."

"It was on January 17, 1924 that Mr. John Frederick Lewis, president of the Art Jury of Philadelphia, longtime member of the Executive Committee of the "Comprehensive Plans Committee of the City of Philadelphia," and chairman of its Sub-Committee on Parks and Parkways, brought his impressive stack of titles to a reception at the City Parks Association of Philadelphia.

"In his introductory remarks, Lewis equates his message with a mission from God. He says he feels "a call to duty not only for the Recreation Principles to preach the Gospel, because I know of no work that our beloved City could presently undertake, which would be more in accord with the Gospel of the Last Dispensation, than that of regenerating the Lower Schuylkill.""  

"Redeeming the Lower Schuylkill," he goes on, "in a work of social uplift worthy of a second Moses.

"Social uplifting indeed... as the Schuylkill were about to be transubstantiated into the river Jordan, ready to cleanse all in its hapless waters. But his description of the current state of the river is anything but optimistic. The river, he says, is "an open sewer," with "its dump collecting station, its oil refineries, abattoir, chemical and paint manufactures, and garbage disposal plants." A tour of the Lower Schuylkill in 1924 must have seemed like a journey out of Dante's Inferno. One might stand in the shadow of the embryonic art museum, then but a foundation and a skeleton of girders, and look first right then left. Upriver, the Schuylkill's wide, sweeping curve northeast is framed by trees and general greenness, under which "pleasure boats are sailing hither and thither, every place in view affecting health and happiness to thousands of our fellows."

"In 1924, the river of doom is at its worst."

"In 1924, the river of doom is at its worst."

"In 1924, the river of doom is at its worst."

"In 1924, the river of doom is at its worst."
Below Strawberry Mansion Bridge..." as if that had to be rephrased with the bridge looming over the whole-scene like a gargantuan steel god.

Where are the boat lenders? The only people around are the Father Judge High School crew members. A clean-cut sweater in gold tie and nylon jacket is twisting the head by the landing and looking blankly out at the dark river. It has been raining off and on for three weeks, which means the river is at its nastiest — all the mud and debris from the banks gets washed into it. "The current's too fast," the crew boy is muttering. "Must be free knots — schools aren't allowed out when the river's like this." The team will run instead.

The story is obviously ducked. You can't write about a river standing on the bank, and there's no time to come back another day. Huck already has his back against dead end and even if everything goes perfectly today he will still have six hours of raving, jabbing all-night composition ahead of him.

Tom has other ideas. She is making her way carefully down the muddy bank, then slipping, then ploughing down into the rain-soaked sledge, focusing her camera. The river claims another victim.

The view is unpleasant. A gray day, a greenish-brown river, a floating patch of grassy branches, deserted barrel beer cans and other detritus lodged against the jutting mud. The water is black, it's muddy. Huck and Tom are wondering if this man has scaled it and is shooting the foul scene behind it. "Old man," Snyder says. "The river is five or six inches above its normal height — the rains make it rise, and then the current picks up. I'm not going out today.

He basins himself with trying to get his craft untangled from the mass of rotting logs against the bank. Huck and Tom wander dejectedly back, wondering where they can find an inner tube, a rubber harness — anything to get out on the water.

Then they came. Seemingly out of nowhere. They were rugged men of the river. They brave doom daily. And love it. They are the Temple Crew Team.

Gavin White, the coach, is trying to convince. "You can come out in the launch with me," he says. "I'll take you out for as long as you want." He says it with a twisted smile — Huck and Tom wonder is he knows something they don't.

While most of the team members swap and scowl and wipe their shells together, two chug out in a small motorboat to see about its brother, which the rains have neatly cap- sized at its mooring. One crewman is leaning over the side, feeling with a piece of hose to see if the overturned boat's motor is still strapped to its rear. Yes. A poke reveals that it is. The water is too dark to see through, even for a few inches.

It is late afternoon by the time the practice begins. White sends the rowers out to get warmed up before he and assistant coach Mike Teli roar out after them in the motorboat going south. There is a strong windscroll, a pressure on the eyelids, a musky spray of gray-green foam behind.

Life is crowded out on the river. To keep the dozens of college and high school shells and other daily traffic from plowing into each other, the city has devised a system of invisible lanes, defined by the shape of the city. A "Do Not Enter" sign facing you means that lane is reserved for those going in that direction. Only with the river so high, several signs are partially covered. They say only "Do Not."

Somewhere, it makes perfect sense.

While and Teli are talking serious crew, oblivious as a tire floats by. They have both been on this river, either as participants or coaches, nearly every day for much of their adult lives, they say — the debris has been thoroughly ingrained in their consciousness by now. They confirm what everyone has been saying, that it used to be much worse, and that this day the river is particularly unfriendly.

"It's usually much better than this," White says. "You can usually see through the water a little way. The factories, they wait until it's high like this to dump it extra water," presumably to fool the water testers.

They may be right. The 'observations' signs of life on the river are all gone. The upside-down signs of life on the island, and banks. But they don't seem too happy about it. They are pouting and nosing and rubbing their pixels.

It is cold. Between the wind and the clouds and the spray, Huck's fingers have frozen into a claw, not much good for taking notes. Tom is twisting and straining to get poignant shots as they race by. White slows the motorboat to keep pace with the shells so the coaches can bellow a running commentary to the rowers through a megaphone.

Huck and Tom look out across the water from their seats in the back of the boat. They have to admit the view is not so bad. If you squint and turn your head and use a little imagination, you could even think it's a marginally pastoral, with the geese and the sun finally poking through the clouds low on the horizon. But then a loud school of turbidity, tolling the river conquerors that...
Abandon All Hope For New Dreyfuss Play

By Howard Sherman

Why? Why would anyone want to write a play as unpleasant and pessimistic as Total Abandon? And why would a reasonably talented actor like Richard Dreyfuss and two marvelous ones like Cliff Gorman and John Heard want to be in it?

The press releases on Larry Atlas’ newest offering make it sound as if the story of “one moment of rage that leads to tragedy” is written for Total Abandon. Actually, that rage happened long before the curtain rises; Lenny, Keller the parking lot attendant abandoned by his wife, has bitten his two-year-old son to the brink of death. The play discovers — rather than dramatizes — Keller’s efforts to keep the courts from losing the life-support systems of his brain-dead, comatose child cut off.

Taking place entirely in designer David Jenkins’s adequate and unctuous courthouse holding cell, Total Abandon quickly skirts the themes it shares with other popular entertainments (the single father of Kramer vs. Kramer, the outraged soap-opera character Whose Life Is It Anyway?) to emulate Equus. We know that Keller did it, just as Alan Strang blinded the horses in Peter Shaffer’s play. But the question remains: Why? Instead of eventually revealing a shocking and compelling reason as Shaffer did, Atlas supplies an excuse that is more likely the audience’s sympathy.

Richard Dreyfuss, the show’s leading man, is satisfactory as Keller — but that’s about all. Like every role in Total Abandon, his is completely one-dimensional, and Dreyfuss resorts to child-like affectations that include adolescent whining and a tendency to sit with his head sagging and his hands held mockingly in his lap. Nowhere in this performance is there any insight into the true nature of his character; Keller has rage and appeal, but the two are never synthesized into a single character who might be able to anchor the weak script or capture the audience’s sympathy. John Heard, a veteran of the movies Cut People and Cliffs Scenes of Winter, and Clifton James, best known as James Bond’s redneck sheriff tailback in Live and Let Die, also suffer from the one-dimensional, and Dreyfuss’s fate, as Keller’s psychiatrist and lawyer respectively, is neither given a single line of dialogue that aids in assembling personalities. Hence, their normally appealing demeanours are completely missing from these performances.

Director Jack Hobbs, whose genius helped to ignite Bermudian enthusiasm for The Elephant Man, is partly to blame for the cardboard mannerisms that litter the Watern’s stage. However, given the static quality of a script in which there is no physical action, it is to be commendable for keeping the play moving along. During the monologues that dominate the play, Hobbs keeps the actors shifting to various points on the stage, highlighting them effectively with the help of Beverly Emmons’ stylized and impeccable lighting. While the motion is unnecessary and often awkward, at least something is happening — and Emmons’ pools of light and shadow manage to attain more character than any of the performers.

Since Total Abandon is a pre-Broadway tryout (Phillips’s first since Sophisticated Ladies two years ago), Atlas and his talented collaborators may manage to make something out of this dreary little drama. But when a poor dramatical production leaves onegluing the production itself — well, you pay your money and you take your chances. But when a poor production leaves you blindly hailing a well-constructed text like One Flew Over The Cuckoo’s Nest, that’s nearly criminal. Independent City Theater’s current rendition of Dale Wasserman’s play adapted from Ken Kesey’s novel, is a persuasive criticism of our society. Because of the skill and ability of its cast, director, and gullible audiences, Total Abandon will be totally abandoned by audiences — giving its cast, director, and Dreyfuss fans something better to do with their time.

New ‘Cuckoo’s Nest’ Should Be Put Away

By Robert Lalasz

When a poor dramatic production leaves one praising the production itself — well, you pay your money and you take your chances. But when a poor production leaves you blindly hailing a well-constructed text like One Flew Over The Cuckoo’s Nest, that’s nearly criminal. Independent City Theater’s current rendition of Dale Wasserman’s play, adapted from Ken Kesey’s novel, is a persuasive criticism of our society. Because of the skill and ability of its cast, director, and gullible audiences, Total Abandon will be totally abandoned by audiences — giving its cast, director, and Dreyfuss fans something better to do with their time.
To convince the Scottish villagers to sell their town, Forsyth sends Mac (MacIntyre) (Peter Riegert), a young executive from the company’s Mergers and Acquisitions department, MacIntyre, accompanied by Scottish Knox representative Danny O’Donnell (Peter Capaldi), finds in Ferness that things are nothing like he or the audience expected.

For rather than making a simple, plucky play about little people fighting against big, bad corporations, Forsyth switches the rules around. Though his admittedly Brigadoon-ish village is populated by ecotourist, simple folks, they jump at their chance to make it rich. They may live in one of the most beautiful places in the world, but as one character says, “You can’t eat a lot of scenery.”

Meanwhile, MacIntyre undergoes some surprising changes of his own. At first, Ferness seems actively hostile toward him; at meals, squeaked lemon slices invariably spurt in his eye. But that’s not surprising; Mac is used to the fine life. When he drives a Porsche because he “used to get migraines when he drove a Chevy,” Forsyth gets a lot of comedic mileage from constantly pulling the rug out under Mac, and the audience.

But Forsyth switches gears and becomes able to anticipate Forsyth’s tricks, and instead of falling for them, he gets carried along. It sounds a lot like Brigadoon, but, there are certain unusual characters ever to wind up on the best-seller list. He is a leper. He denigrates society, and occasionally manages to see the world through different eyes. Ami learn how to write.

Someone should send six books in his Chronicles of Thomas Covenant the Unbeliever series, each one of which is a masterpiece of ham-

Covenant Series Ends on a Verbose Note

White Gold Wielder
By Stephen R. Donaldson
Del Rey/Ballantine

By Joseph Rosenzweig

It is mysterious and alluring as Murina, a Knox sea biologist who may or may not be a mermaid. And Fulton Mackay is as fine as Ferness beachkeeper Ben Knox, who might be the original owner of the Knox conglomerate but most certainly will not sell him his property.

Lastly, Mark Knoepfler of Dire Straits fame deserves kudos and more movie offers for his quiet, guitar-based soundtrack, which nicely underscores MacIntyre’s melancholy. Upon leaving this film, the thought of walking a few blocks umbrella-less on a rainy Philadelphia night to the nearest hop stop didn’t seem like such a bad idea. Local Hero works in mysterious ways.

White Gold Wielder is a good conclusion to the 2,500 page series, elegantly pulling together all loose ends. Thomas Covenant the Unbeliever has always been a character, like a book, on his own. It is improbable that the grand finale leads to his worthlessness. Donaldson cannot write a mere novel; he must write an Epic, a Capitalized Letters. He sets out to prove every single point in repeating everything several times.

Another aspect of this presen-
Literate and Heartfelt Morrison

Van Morrison
Inarticulate speech of the heart: Warner

Through the years few performers have established the con-
sistency of Van Morrison. From his years in Them to his last two brilliant Beautiful Vision, Mor-

rison has proven himself one of this generation’s most original songwriters.

It’s done it again. Inart-
iculate speech of the heart is a

beautiful album from the master of

Celtic soul. It lacks some of the

energy that powered his last effort, but his marvelous voice and

lyrical genius overcome this, transforming even the

simplest song into a work of art.

Don’t let the title fool you; this

LP is a celebration of the writ-
ten and spoken word. On “Rave

On, John Dungan,” Morrison

praises Yeats and Whitman, sing-
ing “Rave on, words on printed page.” The album’s only problem is that half of its four

instruments tend to be_i	Celtic Swing,” for

example, does not swing.

Morrison’s identification with his

Irish heritage is perhaps his most enduring quality, and on

this album he has included a

pair of heartfelt tributes to his

homeland. The first is “Cra-

swater,” an instrumental which

captures the spirit of the rolling

hills of Ireland. The “Irish

Heartbeat,” is a plea for all peo-

ple to rediscover their

homeland: “Don’t ever stray/Stay so far from your own

o  

The world is so cold/Don’t
care nothing for your soul/Which

you share/With your own ones.”

While it may not be his best

work, Inarticulate speech of the

heart takes its place as another

fine album from Van Morrison.

He does tend to get carried

away with the synthesizers on

the instruments, but he has

created a moving, very art-
iculate album which comes

from the soul. And that is Mor-

rison at his best.

As someone else will someday

sing: “Rave On, Van Morrison.”

—Mark Ribbin

Black Uhuru Dives into Dub

Black Uhuru
The Dub Factor
Mango

Black Uhuru’s latest album, The

Dub Factor, brings both good

and bad news. The bad news is

that reggae fans will have to wait for many months until sales die down before the

group releases an LP on original

material. The good news is the

record itself — one of the more

innovative dub sets in quite

some time.

Ten tracks on this album are
dub remakes of recent Black

Uhuru releases. Enthusiasti-


cally retitled, the songs deal with

such subjects as fighting (“Boof

‘N’ Baal ‘N’ Hi”), ganja (“Puffed

Out”) and Armageddon (“An-

andrid Rebellion”).

Accoladed both inside and

outside the reggae community for

its combination of strong,

passionate vocals and crisp
drumming is slowly inserted in-

through some creative mixing. Black

Uhuru’s powerful drumming is

nearly always present.

Although reggae music is in-

herently danceable, this is not a

dance record. At times it is dif-

ficult to distinguish the music

and the sound is clear

toehim.

The album opens with some

very “un-reggae” cyclical guitar

patterns before breaking into

the rich harmonies of Michael

Rose, Duckie Simpson, and

Puma Jones. Dunbar’s powerful

drumming is slowly inserted in-

to the mix, followed by Shakespere’s thumping bass, and the sound is clear

throughout.

As many reggae musicians

and producers rehash the same

old sounds, it’s refreshing to

hear some new ideas. Black

Uhuru has traditionally taken

time between albums, releasing a live collection of
disappointing quality before

their last studio effort. The

crystal-clear production of The

Dub Factor should satisfy more

listeners, reggae fans or not, un-
til the next studio album.

—Scott L. Baker
By Jimmy Guterman

**Bananarama**: Specializing in a New, Swinging London

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Sparks

Sparks In Outer Space

Atlantic

Sparks 'Love 'em or hate 'em, they're here to stay as pop purveyors.

Since the early seventies, Ron and Russell Mael have been corrupting the rock and roll avant-garde by crafting their own eccentric pop songs and experimental music.

From art-rock to Euro-disco to new wave, Sparks have never failed to make their presence known - even when the public and the critics were uninterested. On Sparks In Outer Space, they have merged the disco elements of Terminal Five with their own unique pop sensibility.

Joe "King" Carrasco, Party Weekend, MCA

Carrasco's third LP is mostly what he does best, but that doesn't mean this isn't prog. His Texas psychobilly band and The Mystifying-Menthol Rockers make up for a lack of originality by being eccentric and producing "Tattle Signs" for the future: a terse, fast reggae song and synthesizers.

Kate and Anna McGarrigle

Kate and Anna McGarrigle

Featuring

Barrj

Loving Kate and Anna McGarrigle

Kate and Anna McGarrigle

Love And Over

Polydor

And they can write. It's no surprise that singers like Linda Ronstadt and Maria Muldaur have recorded their songs and that talents as diverse as John Cale and Mark Knopfler have contemplated basing their albums on it. Whether poking fun at their fans or songwriters "Love And Over" on contemplating a long-time lover ("Midnight Flight"), the McGarrigles are able to strike a balance between a modest sense of humor and a knotty sense of the human. The emphasis is sometimes on one of the other, but extremes are avoided: their songs are not as morose as Leonard Cohen's nor as camp as the Go-Go's.

On Love And Over the McGarrigles lend their talent to a wide variety of topics, "Move Over Moon" is an attempt to enter the mind of an astrology expert, "One Man Woman" ("on the Water)," a touching dialogue between a woman and her loving father, makes one want to run out and have babies. A French version of Bob Seger's "You'll Accompany Me," is the kind of theme that the McGarrigles could turn into gold, but "Jesus Lately," an adaptation of "Jesus Living In The Soul," is either too pious for its own good or a parody.

Nevertheless, the McGarrigles do not disappoint. Though they become more generic, this album retains its predecessors' homemade feel. The McGarrigles personify a kind of luminous wisdom that shines through in their songs which profess ignorance or inaction. That's the kind of attitude that most gifted artisans can pull off. - Jeffery Salomon

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For Bananarama, Nay for Bow Wow Wow

And More: Return of the Capsules

By Jimmy Guterman

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**Music**

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**Sparks' 'Space': Cut Off Their Oxygen**

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**Loving Kate and Anna McGarrigle**

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**Thirty-Fourth Street Magazine**

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**Yay for Bananarama, Nay for Bow Wow Wow and More: Return of the Capsules**

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THIRTY-FOURTH STREET MAGAZINE

After the opera. Or after you give your dog a bath.

The Bar at La Terrasse
4350 Soman Street (Acas Innovation Lab, 387-3778)

SUNDAY, APRIL 14, 1983

8 PM

After you give your dog a bath.

After the opera. Or after you give your dog a bath.

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