Campus Events

A listing of University news and events

TODAY

ATTENTION UNDERGRADUATES: The University of PennsylvaniaToolBar Tour, Oct. 8, 9 a.m. - 5 p.m. - Call 832-2900 for information.

CHRISTMAS MRRRIAGE IN CONTEMPORARY SOCIETY: Workshop, Oct. 7, 3 p.m. - 6 p.m. in 327 Towne.

FOR CONVENIENT OPENING: for all undergraduate members of the class of 1993 ONLY (3 p.m. - 5:30 p.m.) Nominations and Applications due. Call for a free interview 8988434.

NEW LONDON STYLE PIZZA

WE NOW DELIVER TO STUDENTS!

(6 p.m - 12:30 a.m.)

Expanded menu includes:

• Stromboli
• Small/Large Pizzas
• Salads
• Grinders
• Hoagies, Steaks

10% Discount for Students

For Campus Orders:

Open Take-Out Call Monday-Friday 11 a.m. - 1 a.m.
Wednesday 12 noon - 1 a.m.
Sunday 4 p.m. - 11 p.m.

You should know more about the newsworthy Dungeon news releases and related developments. The Dungeon, the University's main student newspaper, is available in the Lady Baltimore dormitory on campus, at the Campus Bookstore, and at the Newsstand.

NEW LONDON STYLE PIZZA

40th & Chestnut Streets

Nominations and Applications are now being accepted for the MODERN LANGUAGES COLLEGE HOUSE FACULTY MASTERSHIP. Candidates must be members of the University faculty who are interested in undergraduate education and for the ideal of the community of scholars, and fluent in French, German, Italian, Russian and/or Spanish. There is a preference for faculty from the Departments of Romance Languages, Slavic Languages, and Germanic Languages. Candidates interested in either a resident or non-resident Mastership are encouraged to apply. The nominations and applications are to be available for the 1984-85 academic year. Send all communications and direct all questions to:

Dr. Peyton R. Helm
Coordinating College House Programs
301 Locust Walk, 58, ext. 5551
DEADLINE: TUESDAY, NOVEMBER 1st.

IF YOU'RE MAJORING IN ACCOUNTING

You should know about the career opportunities at National Starch and Chemical Corporation... a company comprised of people working to meet the needs of the country. We're National Starch and Chemical Corporation, international in scope and a leading manufacturer of over 2,000 technically advanced products. Food, health, packaging, textiles, cosmetics, diagnostics, agriculture, building materials, paper and woodworking—are all important industries that utilize our group chemistry for probably better than a thousand different uses every day. Most impressive is our record of uninterrupted growth—we've enjoyed an increase in sales for the 22nd consecutive year. It has taken the combined efforts of a highly motivated, forward thinking, talented group of professionals that have brought to the forefront of our industry. It will take similar minds people to lead us further. If you are interested in a stimulating environment where you can make a solid academic background, you should know more about us and we about you. Our representative will be on campus

Friday, October 7th

INSATISABLE

Starring Marilyn Chambers

8, 10 and 12 PM

$1.50
**Stage Fright**

Auditioning frightens students' nerves

**BEFFRY GOLDBERG**

Your heart is racing, stomach is queasy, knees are shakin'. You are shoppin' with sweat on your brow to audition for the Pennsylvania State University's production of "The Bat Cave." You are in line. "My beads are jumping with sweat, but my mouth is dry as the Gobi Desert," Liao said. "You should be relaxed when going to an audition."

Beau Jaffe is the producer. He decides how much he will spend on designs and the designer.

"There is no one right answer, but it depends on what the performer wants and the idea of the show," Jaffe said. "The process begins with the producer. He decides how much he will spend on designs and the designer.

The designer begins by measuring each cast member. He takes into account the size of what each character should wear in the show. The drawings are usually elaborately and may even include the final color scheme and shapes of the actual fabric. Once the drawings are finished, items can be added or eliminated depending on the costume needs."

"In the process of this, the designer must consider what the costume will look like on the actor. It is not just a toy, but something that can be worn," Jaffe said.

"If you do not make the company, it is not the end of the world," Jaffe concluded. "That way the performer cannot see us and is not being judged on their performance."

"We were very happy with the results," Jaffe said. "They were right on target with their ideas."

"For some shows, when production week comes around, you are so nervous that you may not get along with someone," Liao said. "However, it is not too late."

"The best way to make a good impression on the director is to act out as your nerves," said Mike Solomon, a junior and a seasoned University Singers member. "If you do not make it, it does not mean that you were not good enough."

"It was a great experience," said John Taylor, a junior. "It is a good way to meet people and get experience."
It was the summer of 1962 and the Democrats were meeting to regularize for their summer assembly. Alan Cranston, then a young legislator in the Democratic party, walked around the lobby about the house of delegates and the world up 27 states" argue and the suburbs without unpretentious, milling around and talking.

Cranston made a point of emphasizing war and peace issues to his colleagues. He hoped that by bringing the film on one public issue, we would move the positive step toward community has been striving for.

Some believe that by bringing the film on the issue of war and peace, we would move the positive step toward community has been striving for. But if we move forward, we must also take positive steps toward community has been striving for.

Some believe that by bringing the film on the issue of war and peace, we would move the positive step toward community has been striving for. But if we move forward, we must also take positive steps toward community has been striving for.
Letter to the Editor

A Lockout By the Book

TechTalk:

The University tries to have rules for everything. But sometimes life hands us emergencies that aren't on the list. It appears that when this happens, the system fails to operate.

For example, the West Campus Residence guide guarantees that emergency repairs "will receive response time, seven days a week, except between midnight and 6 a.m." These emergencies include:

1. A clogged toilet in an apartment
2. A lack of hot or cold water in an apartment (rather than a whole building)
3. A lockout by the book
4. A lack of heat in a bedroom on a cold day.

There was no solution offered to this list. In fact, it referred us to an emergency number. On Sunday, September 26, at 4 p.m., the lock to our room broke. My roommates and I couldn't reach the locksmith. Finally, it was "just too bad." And that sucks.

There was the R.A. on duty, willing to help us in any way possible -- except by doing anything.

And finally, there was the RDO blamed everything on the desk clerk. But the guidelines to solve what was clearly an emergency, "couldn't reach the locksmith." Finally, it was "just too late."

We found ourselves in the dark for the night. But in the morning we found that despite our previous promises, no one had attended the day. The only English the RA produced only excuses for his inability to get anything done. In a week his paper didn't work. Then he didn't reach the lockout. Finally, it was "just too late."

And of West Campus. From the residence guide assured us that such things rarely happen. It took the locksmith about five minutes to open the door, and another 10 minutes to fix the lock. When we told him about our experiences, he said that the residence assurance that such things rarely happen. The RDO blamed everything on the desk clerk. But the guidelines to solve what was clearly an emergency, "couldn't reach the locksmith." Finally, it was "just too late."

We didn't know where the problem occurred. The kind of West Campus assured us that such things rarely happen. But our experience showed otherwise.

When I refer to the problem on the lockout by the book, the true problem is that no one was willing to go out of his way to get help. No one was willing to go beyond the guidelines to solve what was clearly an emergency, even if it was on the list. A lot of "emergency repairs." In fact, the only solution that we had was to do anything besides pass the buck. And so for the RA and the RDO blamed everything on the desk clerk.

That was the R.A. on duty, willing to help us in any way possible -- except by doing anything.

And finally, there was the RDO blamed everything on the desk clerk. But the guidelines to solve what was clearly an emergency, "couldn't reach the locksmith." Finally, it was "just too late."

We found ourselves in the dark for the night. But in the morning we found that despite our previous promises, no one had attended the day. The only English the RA produced only excuses for his inability to get anything done. In a week his paper didn't work. Then he didn't reach the lockout. Finally, it was "just too late."

And of West Campus. From the residence guide assured us that such things rarely happen. It took the locksmith about five minutes to open the door, and another 10 minutes to fix the lock. When we told him about our experiences, he said that the residence assurance that such things rarely happen. The RDO blamed everything on the desk clerk. But the guidelines to solve what was clearly an emergency, "couldn't reach the locksmith." Finally, it was "just too late."

We didn't know where the problem occurred. The kind of West Campus assured us that such things rarely happen. But our experience showed otherwise.

When I refer to the problem on the lockout by the book, the true problem is that no one was willing to go out of his way to get help. No one was willing to go beyond the guidelines to solve what was clearly an emergency, even if it was on the list. A lot of "emergency repairs." In fact, the only solution that we had was to do anything besides pass the buck. And so for the RA and the RDO blamed everything on the desk clerk.

WILL MARTYN
College 9b

College 9b
By ALEC HARRIS

The Undergraduate Assembly will vote tonight on a resolution calling on the administration to provide it with information on the judicial procedures used to withdraw recognition of Alpha Tau Omega. Thursday, October 6th

UA considers ATO resolution
Assembly to seek information on U. probe

In its second meeting of the year, the UA will also address a resolution on University funding of The Daily Pennsylvanian and a resolution considering Student Service Health Director Sam Fager’s handling of the ATO case. The Faculty Senate is conducting a similar study. Faculty Senate is conducting a similar study.

UA member Bruce Eltison, who signed the resolution with 12 of his classmates, said last night that he feels the paper remains free of charge to off campus, and insures that the paper remains a valuable service to the whole Penn community.

Also on the agenda tonight's meeting, the UA will vote on a resolution commending Fager for his dedication to the student body and his commitment to improving the quality of Student Health. Fager announced last week that he is leaving his post after four years to accept a job in New York.

Also at the meeting, UA Vice President Tom Meyers said last week that he feels the money pays for distribution of the student-run newspaper on and off campus, and insures that the paper remains free of charge.

Fager was obviously that there will be a need to change judicial policy,” he said, “but everything counts.”

UA member David Dornortt disagreed. “The DIP provides a valuable service in the whole Penn community,” Dornortt said last night. “It is certainly well worth the small amount of money the University gives it. Fager is the kind of person who is proposing the resolution is playing petty politics,” Dornortt added. “I think it is a disgrace.”

UA Planning to form a student committee to investigate the University's handling of the ATO case. The Faculty Senate is conducting a similar study.

The meeting is scheduled to begin at 9:10 p.m. in Steinberg Hall/Dietrich Hall Room 107.

Almanac

Continued from page 1) essential part of the University. We added that the faculty should not make the decision "cold" before it takes action.

Almanac night editor Karen Gaines said yesterday that she had "revised" the column of the faculty.

"I didn't think the paper would be the most of anything as an issue," she said. "It's very gratifying that the students are remaining supportive of us."
Wharton to sponsor microcomputer fair

The Wharton School will host the third annual microcomputer fair in Yankee Hall tomorrow, with exhibits from about 25 computer companies. The fair, which is intended to benefit the Philadelphia small business community, also includes vendor exhibits and lectures on the art of buying the right microcomputer.

Bernard Tenenbaum, director of the small business development center in the Wharton School, said Tuesday that the fair is being organized in two parts. "One is the exhibit and lectures on the art of buying the right microcomputer. The second is the KIPCO-Wharton fair," he said. "The WHIPPY fair will be open only to the small business community," he said.

"We've set up a pile of everything," Tenenbaum said. "It will be free of charge to the small businesses. We expect about 25 computer companies." Tenenbaum said the small businesses will be charged $100 per day to participate in the fair and attend the lectures that will be offered. The Wharton and University community will be admitted free of charge.

"These people are used to paying $500 a day for seminars like this. Here they're paying $100," he said. "It's the University community coming together to contribute to local business."

Wharton Computer Center Director David Casey and Tenenbaum said Tuesday that they expect about 80 representatives of small businesses from as far away as New York to attend.

"We figure on a maximum of 100 representatives," he said. "We expect everybody from small manufacturing to small retailers, accounting firms and software firms.

Computer companies like IBM, Apple and Commodore are scheduled to attend the computer exhibits. Tenenbaum said that community interest in the event has risen sharply in recent years. "The interest in buying these things," he said. "They're learning about it." Tenenbaum said that community interest in the event has risen sharply in recent years. "The interest in buying these things," he said. "They're learning about it." Tenenbaum said that community interest in the event has risen sharply in recent years. "The interest in buying these things," he said. "They're learning about it.

The exhibit is aimed at University of Pennsylvania small business development center and one at the Philadelphia small business community," he said.

"We're sitting here with a pile of excitement," Tenenbaum said. "It's exciting to me to see the interest in coming together to contribute to the community."

Tenenbaum said the exhibits will be open to the small businesses from 10 a.m. to 4 p.m., after which they will be reserved exclusively for the small businesses. "We expect to get the small businesses to get the University community involved," he said. "We expect to get the small businesses to get the University community involved."

Kings Court-English House

Games Hour returns Oct. 6 (Thurs), 4-6 p.m.

great fun

great competition

(all types of board games)

Game 2:

A split in L.A. and back to the Yel.

Hudson take game three. Super Steve on Saturday. Can Luczinski catch?

Mango Man hits it, Garry drops it, and the Dodgers' sweep begins. Now, to finish it in Philly. But can Luczinski catch?

Tomorrow! Visit the Third Annual Wharton Computer Fair in Vance Hall from 10:00 AM to 4:00 PM in the Hoover Lounge and get the LOWEST PRICE EVER ON THE KAYPRO II AND THE EPSON RX-80 FOR ONLY $1,795.

Or get the KAYPRO II and the DYNAX letter quality printer for $1,995. You can do full word processing for less than $2,000!!
German event triggers nukes protest

Censored

(Continued from page 1)

German-American military alliance.

"We're encouraging all students who are against Reagan's policies — specifically his nuclear weapons policy in Europe — to attend this demonstration and send a message that not all American citizens see the same way he does," Hor- 

bought, a College junior. "The Pro-

test is misusing the pacifist history of

these German-Americans for his own

political ends.

Sister Mary Ignatius, principal of the School of the Arts at the Church school at 9th and Vine Streets, which serves many of the Chinatown residents, said Monday the original plan was to lay down part of the church and "split Chinatown in half" by separating the church from the parish and isolating the other side of the land.

"We're encouraging all students who are against Reagan's policies — specifically his nuclear weapons policy in Europe — to attend this demonstration and send a message that not all American citizens see the same way he does," Hor- 

bought, a College junior. "The Pro-

test is misusing the pacifist history of

these German-Americans for his own

political ends.

Sister Mary Ignatius, principal of the School of the Arts at the Church school at 9th and Vine Streets, which serves many of the Chinatown residents, said Monday the original plan was to lay down part of the church and "split Chinatown in half" by separating the church from the parish and isolating the other side of the land.

"We're encouraging all students who are against Reagan's policies — specifically his nuclear weapons policy in Europe — to attend this demonstration and send a message that not all American citizens see the same way he does," Hor- 

bought, a College junior. "The Pro-

test is misusing the pacifist history of

these German-Americans for his own

political ends.

Sister Mary Ignatius, principal of the School of the Arts at the Church school at 9th and Vine Streets, which serves many of the Chinatown residents, said Monday the original plan was to lay down part of the church and "split Chinatown in half" by separating the church from the parish and isolating the other side of the land.

"We're encouraging all students who are against Reagan's policies — specifically his nuclear weapons policy in Europe — to attend this demonstration and send a message that not all American citizens see the same way he does," Hor- 

bought, a College junior. "The Pro-

test is misusing the pacifist history of

these German-Americans for his own

political ends.

Sister Mary Ignatius, principal of the School of the Arts at the Church school at 9th and Vine Streets, which serves many of the Chinatown residents, said Monday the original plan was to lay down part of the church and "split Chinatown in half" by separating the church from the parish and isolating the other side of the land.
Yale Professor Peter Gay speaking in the University Museum

Freud's dislike for U.S. all about sex, prof says

By GAIL FRISKE

A Yale University professor last night said that Sigmund Freud's strong dislike for American 19th Century bourgeois sexual morality was at the heart of his similar contempt for America.

The lecture by Yale German Studies Professor Peter Gay was part of the city's observance of the 300th anniversary of German immigration to America. The University is hosting four days of events on German-American culture and relations as part of the celebration.

In the hour-long speech before about 75 people in the University Museum, Gay reviewed Freud's experiences in America, his comments on America and his subsequent influence on this country. Though Freud was highly respected and admired by his colleagues in America, his view of American culture was "pungent and derisive," said Gay.

Gay said that although Freud had called his stay here from 1909-1913 pleasant and rewarding because his work was widely acknowledged for the first time, he nevertheless was critical of American society.

Gay said Freud's contempt for America had "nothing to do with America itself." He said Freud regarded himself as a "conquistador" - a conqueror in the land of sexual morality - so he considered American society and its narrow-minded view of sexual behavior as his enemy.

Freud believed that older generations put too many sexual restraints on youths, Gay said, which led to an increase in anxiety among youths. He said Freud viewed the middle class as the "casualties of his era," he said.

Generally, though, Gay said he believes Freud's "hypotheses were well-founded." and his overall conclusions correct.

Gay said Freud's mistake about America is one of the "happiest mistakes in the whole history of science."
**RESUME BOOK**

For Seniors in the College

Resumes will be circulated to organizations in:

- Banking
- Publishing
- Advertising
- Broadcasting
- Marketing
- Economic and Social Research
- Scientific Research
- Real Estate
- Insurance
- Management

* Filing Period: October 31-Nov. 4 at 4023 Chestnut St.

Info Sessions:
- Sept. 29 4:30 Houston Hall HSP Room
- Oct. 3 4:30 Houston Hall LSP Room
- Oct. 11 4:30 Houston Hall Auditorium

For a registration or form information, Call Marcus Williams 893-7129.

---

**R.E.M. to perform on campus Saturday**

By JENNY GUTERMAN

R.E.M., the Georgia band that began with the garage punk sensibilities of college dorm rooms but matured into one of the most formative and popular indie groups of their generation, will appear at the annual benefit concert sponsored by the Penn Union Council.

R.E.M. is best known for their song "Radio Free Europe" from their first album, "Fables of the Reconstruction," which was released in 1980.

R.E.M. has sold over 40 million copies of their albums worldwide and has won numerous Grammy Awards.

In 1992, the band released "Automatic for the People," which has sold over 10 million copies and is considered one of their best albums.

R.E.M.'s last album, "Mercurial World," was released in 2011 and received mixed reviews.

In addition to their music, R.E.M. is known for their activism, particularly for environmental causes.

The concert will begin at 7:30 p.m. at the Annenberg Center for the Performing Arts.

Tickets are $20 in advance or $25 at the door.

**Schuylkill renovations**

McPhillips added that the environmental movement will continue to educate the public about the importance of preserving and restoring our natural resources.

The renovation of the southern part of the highway, known as the Schuylkill Expressway, is expected to be completed by the end of 2008.

The project is estimated to cost $500 million and will include new bridges, a wider travel lane, and more efficient traffic signals.

**Education committee**

The committee's goal is to promote and implement a comprehensive plan for the university's educational programs and resources.

They are working to create a centralized system for student records, academic advising, and financial aid.

The committee is also responsible for coordinating the university's many different departments and programs.

**Philadelphia cable TV**

Philadelphia cable TV is the largest cable system in the country, serving over 1.5 million customers.

Philadelphia cable TV offers a wide range of programming, including local news, sports, and entertainment.

The channel is known for its emphasis on community-based programming and its commitment to providing a diverse array of programming options.
Tom Frankel

(Continued from back page)

I'd just like to say, 'Hey, I'm a number of a variety,' Frankel said. "It hits the night rats, and you work until

Tom Frankel is an American astronomer who has been associated with the University of California, Berkeley, since 1955. He has made significant contributions to the understanding of the universe, particularly in the areas of galaxy evolution and dark matter. Frankel's work has been instrumental in shaping our understanding of the cosmos and has earned him numerous awards and recognitions, including the Florence Prize in Astronomy. His dedication to science has inspired generations of astronomers around the world. Frankie said. 

Joe Potter

(Continued from back page)


"A unique blend of modern, ethnic, jazz and classical ballet techniques, rooted in traditional African dance.

Harrison Auditorium, University Museum
33rd & Spruce Streets

Tix: 18 public, 16 with Penn ID on sale at Annenberg Box Office for more info., call 888-4444

Student Special

And all the Fixin's are free!

The Fixin's are fresh, too! Everything from crisp lettuce to sweet, buttery tomatoes to fresh onions and a whole lot more. And it's all free!

Special

UNIVERSITY OF PENNSYLVANIA

Special

UNIVERSITY OF PENNSYLVANIA
At quarterback, he's not lightweight

Frankel remains dedicated to 150-pound program

The thought occurred to John Frankel that he was heavier than his previous season's weight for the first time in five years.

"I've gained weight," Frankel said. "I didn't realize how much I could gain at 5-11 and 155 pounds. I was afraid I'd become too fat."

"At 160 pounds, I was too lean. I was too small."

Frankel said he used to run on the football field for Harvard, but he didn't play any football anymore.

"I'm not the same person anymore. I'm a different person."}

(Continued on page 11)

Intense

Vivial's lively play sparks Field Hockey

By STEPHANIE KRASNOW

It's an interesting combination between Pa- ti Vivial's vivacity and her contribution to the Penn field hockey team. The Latin root of her surname is also responsible for the words vital and vivacity, which only describe the play of Pati Vivial.

"Her energy is the perfect fit," said Dr. Stephen Wagner, the team's head coach. "She's always on the move."

"Pati's the energizer of the team," said Jennifer Webster, who was named all-league at midfield. "She's always the leader."}

(Continued on page 11)

A Cross Country wedding

Northdime mixes marriage with running

By ROY EMERSON

VERSATILE JOE POTTER leads Bruins' attack

"It's interesting to combine marriage with Pati Vivial's lively play," said Dr. Stephen Wagner, the team's head coach. "She's always on the move."

"Pati's the energizer of the team," said Jennifer Webster, who was named all-league at midfield. "She's always the leader."}
Foolish one — you probably think cooking is a natural talent. But at the Restaurant School, the art of cuisine is...

AN ACQUIRED TASTE

By Camille Serchuk
The Fine Print

Cruel and Unusual

By Robert Lalasz

I'm just standin' in a doorway
I'm just tryin' to make some sense

-Jagger

This is a story about neither you nor me. For us, the bathroom at McDonald's is always unoccupied. For us, the sleep is usually sound, the heat oil, the hair indefinitely parted on the right. For us, the electricity is always on. For us, things always happen — and it's only years later that we understand them.

The circumstances are utterly melodramatic, like something out of Chekhov. The place this time is a 10 X 12 room just below Race Street. The protagonists are Rog and Linda, lovers, bouncing off the 10 X 12 walls with their 6 month-old son. At night one can hear them rolling out the crib, waiting a bit, and then struggling with each other on their own bed. The money, of course, is non-existent; the air, rife with compromise. The decor is strictly Early Tenement.

The world of Rog is the room and the Dunkin' Donuts at 15th and Chestnut Streets, where he's a cook for the Trailways station. And what the maps don't show is what exactly is condemned: the peep shows, the empty warehouses with broken windows and ten vagrants to every floor, the old men selling a few Sunday Inquirers on the corner by the Race Streets on the north and south, 12th and 13th Streets on the east and west. The condemnation is to make way for the new Reading Convention Center, the lynchpin of Philadelphia's downtown revitalization plan. What the maps don't show is what exactly is condemned: the peep shows, the empty warehouses with broken windows and ten vagrants to every floor, the old men selling a few Sunday Inquirers on the corner by the Trailways station. And what the maps don't show exactly is the renovated flophouse with Rog and Linda's 10 X 12. Right in the middle of it.

Unlike irony, condemnation is not a hallmark of the 20th century; we save it for special circumstances, like executions or progress. Don't misunderstand me: the idea of construction as a tool for revitalization is extraordinary, perhaps one of the few strokes of genius free enterprise has ever generated. And the obliteration of the unsavory, the unseemly, and even the unkempt may be what this city needs to construct some of that civic pride only present, it seems, at Sixers games. But I wonder about the dislocation of lives, the obliteration of lifestyles, the masking of omnipresent waste products in this, a society nearly proud of its flush toilet mentality.

I am wondering about this now, lying alone in my room, when the doorbell rings. The landlord has been nailing little love notes to the door — something about dumping my belongings onto the street if he doesn't see the rent in a matter of minutes — so I lie still, hoping he doesn't have the master key. I hear a shuffle of steps, a knock on my door, and then a note being slipped under my door.

I wait two beats, then silently steal towards the door. I open the note and it's from Rog, who's been apprised of my monetary difficulties and wants to know if he can do anything to help. I fold it and place it on the bureau, still wondering what it is we're trying so hard to hide. I wait two beats, then silently steal towards the door. I open the note and it's from Rog, who's heard about my monetary difficulties and wants to know if he can do anything to help.
Members Only

We were walking through the misty fog's drizzle last Saturday afternoon when we saw him, a clean shaven, neatly coiffed, lad-
ed out in snazzy black slacks and an unblemished Ian Members Only jacket. When he spoke, it took us by surprise.

"Excuse me... could you spare 14 cents?" he asked in a voice bordering a whisper.

"Why do you want 14 cents?" we responded.

"Well, I'm Leonard Nimoy and I'm in search of 14 cents," he said, in low documentary style.

That was a new one by us, so we warrantied a little investigation. Alex, it turned out, admitted, "I am what you would call a man of the streets."

Granted, there are people liv-
ing on the streets that are beyond hope. But a man in a Members Only jacket? Alex told us that he was trying to raise enough money begging to buy a one-way bus ticket to Los Angeles. "The cold season is coming up," he enlightened us. Besides, he said, "I want to be a professional com-
edian. I always thought I was a little bit funny."

So being the educated protes-
tors of society we are, we asked why a man like Alex, a man so seemingly in control of his own mental functions, would turn to the streets and a dirty life of beg-
ing when normalcy lay just around the corner as a dishwasher for a greasy spoon. "Well," he explained, "I made the biggest mistake of my life when I dropped out of high school at the tender age of 15. Unfortunately, my job choices are now limited. I don't want to settle for a job that I'm not interested in doing."

At this point, we knew we had him. "So you're saying that we should pay you just so you don't have to do a job you're not interested in doing?" He looked dumbfounded. "I mean, there are people who really need help in this city - like him." We saw the second ventman slowly begin to saunter over to us in a drunken stupor, like a blindfolded clown trying to walk the tightrope.

"Cig-a-ciga ci-aga..." the clown started, before he began to hyperventilate.

"You want a cigarette?" we asked the perpetually smiling white haired glazed over ginger bread man. He smiled. "I don't have a cigarette. Do you have a cigarette?" We looked at Alex, knowing full well that he had two Marlboros left to his name. Alex sneered. We smiled. So did the second ventman.

After trying to light the vent-
man's cigarette with his shiny black Players lighter for about 5 minutes as the drunk weaved to retain upright balance, Alex got aggravated and condescending. "I'm not gonna light it!" he said, looking to us for support.

The drunk bum, finally getting a light, sat down on the four foot wall bordering the asphalt of the parking lot next to us as we began to converse once again. Suddenly, the bum toppled over backwards and smashed spread eagle into the asphalt with a bone-jarring crunch.

"Did you see that? Did you see that?" we asked Alex.

"Sure."

Alex said, continuing his plea.

"I'll tell you what... I started..." he started. "I'll give you the 14 cents if you promise me that once you get to L.A. you'll never come back to Philadelphia."

"Why's that?" Alex asked.

"Because I think people living on the streets is bad for this city," Alex couldn't figure out what I was trying to say. He started to tell us about how the government is persecuting the poor with the eventual goal in mind of exter-
mination. "I guess I'm a little paranoid," he chuckled. "Living on the streets will do that to you..."

After an experience like that, Alex's response was more than a little paranoid. Too. It won't be long before it starts to get warm again, and Alex will be on his way back east...

By the way, we didn't give him a penny.

Troy's Update

Then there were those who were not pleased with us. The owners of Troy's (39th and San-
son Streets) expressed a good deal of displeasure at last week's story in Street Noise about the sighting of a large fly at their restaurant. And, as a result, some of our more passionate readers have requested that we (bands that we are) sing of our true feelings towards Troy's. We, existing only to serve said reader-
ship, are only too happy to com-
ply.

Troy's is, quite simply, a great restaurant. For those not daring or athletic enough to accept the challenge of a hike to Marigold Dinners (45th and Larchwood), Troy's home-style cooking cannot be beat. Troy's also has a you-can-eat dinner special most every night, the selection is ex-
cellent, and the atmosphere is nothing short of eccentric. When Greek music is wafted over NBC News Overnight and a Burger Deluxe - well, the experience is unique. Our personal favorites for quick refueling are that same Burger Deluxe and the famous Breakfast Special which is only $1.29 (misquouted by us last week).

As for pointing out that Troy's was harboring a band of unmention-
ed beast - our intent was to suggest an aberration, and we meant no harm. The reaction of those involved (which was sur-
really placed, to say the least) was our true object, and we confess that we did a poor job of convey-
ing this point. We understand that the owners, their restaurant much maligned by similar stories, have been focusing on both-
cleaning the place up and pro-
moting this new image - and we applaud such a move. Troy's is indeed an experience, and it would be a shame to miss it because we or anybody else gave the wrong impression. We apologize for any misunderstanding, and we will police ourselves (especially when we have concerns that "favored" more closely in the future).

We think you'll recognize that sound you just heard. It emanates from the other restaurants, and it's called a sigh of relief.

John Anderson

A moment of silence is usually reserved for those who have already passed away. Last week, however, Philadelphia City Councilman Lucian Blackwell called for a moment of silence during a session for an individual still alive and yet revered enough to warrant such a prayer. That man was City Councilman John Anderson, and he died Monday at age 41 from complications arising from a rare lung disease.

Anderson's political attitudes were progressive, to say the least. He worked on legislation ranging from a grant for towncatch organizations to taxes on vacant properties to discourage speculative practices which leave neighborhoods with abandoned, deteriorating buildings. In addition, much of Anderson's efforts had been directed to improving the quality of those neighborhoods.

Anderson drew kudos after his death from a variety of sources including W. Wilson Goode, who issued a statement saying in part that "he brought integrity to all his work as councilman and his presence will be dearly missed. All Philadelphians have suffered a loss because of his passing." Councilwoman Joan Krajesky, the Council majority leader, added that "he was a very fair, responsible city councilman - he worked for whatever was good for the people."

Indeed, Anderson was not only progressive, he was efficient - his style was retentive and hardworking. Compared to some of the more egregious displays of bombast seen in City Council meetings over the last several years, Anderson was a breath of fresh air. The Council has lost a friend, and the people have lost an ally.
THEATER

There's No Desire in this Streetcar

By Charles Wright

After seeing the original production of A Streetcar Named Desire, Joseph Wood Krutch, the great literary critic, is said to have exclaimed to a class at Columbia University: "This may be it - the great American play!"

Viewing that play thirty odd years later, one wonders whether Professor Krutch was making an unkind joke at the expense of the playwright, Tennessee Williams, or was simply carried away by the extravagant trappings of Elia Kazan's Broadway production. The People's Light and Theatre Company is currently playing a faithful, though scaled down, reconstruction of Kazan's original conception - and the enterprise shows up the Pulitzer Prize drama as a thin, gimmicky, and often times silly old relic.

Streetcar, as everyone knows, concerns the moral disintegration of a sensitive middle-aged woman buffeted by beastly circumstance. The actual disintegration of the central character, Blanche DuBois, has occurred before the curtain's rise and the action of the play deals with her final degradation at the hands of her lustful brother-in-law, Stanley, and her subsequent descent into madness. It seems that Blanche was once married to a young officer, and when his wretched family and friends wanted him to be heterosexual and faithful to his wife, shot himself in despair over his inability to adjust to social convention. Blanche has mourned her husband's fate by engaging in an extravaganza of intimacies with strangers and, as a result, has lost job, caste, and the old family plantation in Mississippi. The play commences with her arrival for a summer visit with her sister and brother-in-law in the French Quarter of New Orleans.

Stanley, chagrined at the ubiquity of the in-law who won't go home, strips away Blanche's veneer of gentility to reveal that she is destitute and chronically untruthful - among other unmentionable things.

The backward beginning detracts from the floorplan, there is no explanation for the map or para-aphernalia and portray a brutal world crushing her artistic sensibilities and leaving her dependent upon "the kindness of strangers." It is a great irony about Streetcar - and an irony that is not particularly understandable - that Williams used Blanche (that brazen, brazen liar) as spokesperson for what he calls America's "lost style and his control of the medium is superlative and in its weak spots, it's worth catching the play; and the insidious little polka that keeps running through Blanche's mind, reminding her of her husband's untimely death, is played softly. Thus, Ms. Berlin manages to stay true to the original and yet minimize the theatrical red herrings that Williams attached to the fundamentally simple story of Blanche, the unwelcome guest.

In fact, fidelity to the original production is the benchmark of the People's Light Streetcar. Joe Radey's set and lighting and Lindsay Davis's costumes copy the Broadway designs in miniature, and the two leads, Alda Cortese as Blanche and Anne Mazer as Stanley, even look like their 1947 counterparts, Jessica Tandy and Marlon Brando.

Fortunately, the museum piece quality of the production does not hinder Berlin from coaxing sound performances out of the principals. In the course of the play's three and a half hours, Cortese seldom has a moment off-stage. Her handling of a strenuous role and a great deal of hokey dialogue is admirable. If the evening can be said to steer clear of melodrama (and I'm not at all sure that it can), her efforts must be the principal reason.

The major question that this Streetcar raises is why a professional troupe, other than one attached to a university drama department or a museum, would stage such a conventional - nay, derivative - production of an old warhorse. One expects that a noted off-Broadway director like Pamela Berlin, a member of the Ensemble Studio Theatre in New York, has something fresh to say about the so-called classics. She certainly hasn't said it in Philadelphia.

Charles Wright is Theater Editor of 34th Street.
By Sabrina Eaton

R.E.M. is a band that defies categorization. While vocalist Michael Stipe’s nasal “e” is admittedly borrowed from country music, Peter Buck’s guitar playing has been termed “folk-flavored.” R.E.M. remains unsatisfied with a folk-rock or New Wave appellation.

But whatever their type of music, R.E.M.’s formula seems to work. After attracting notice with their 1981 debut single “Radio Free Europe,” last year’s Chronic Town E.P. won them considerable critical acclaim. And with this year’s album, Murmur, R.E.M. has gained momentum among ever-widening segments of the public.

In honor of their stint at Irvine Auditorium on Saturday, 34th Street spoke to R.E.M. guitarist Peter Buck.

34th Street: Where did the group get the name R.E.M.?

Buck: Well, it was really a lack of anything better. We had played at parties at a couple of times without really having a name — which was, needless to say, kind of embarrassing. Then, we were just kind of drunk and were browsing through a dictionary one night. We wanted a name that was concise and wouldn’t typecast us.

In a way the name is kind of an albatross in that we always have to explain it and people never understand what it means. We prefer to leave it as just the three letters — that’s it.

34th Street: Do you listen to the Velvet Underground or the Byrds at all?

Buck: None of us are big Byrds fans, but we’ve heard a couple songs of theirs that we like. We all really love the Velvet Underground a lot. I guess that you could say that they’re probably my all time favorite band.

34th Street: Much of the music that is coming out today is heavily synthesized based — but yours isn’t. What do you think of synthesizer music?

Buck: I kind of feel nothing at all towards it in that it’s just an instrument. It can be used really well, but right now some people are using synthesizers in a cold, mechanical way that I don’t care for. You can use them in a nice way: there are a lot of records that I like that have synthesizers on them. It’s just that now, the whole trend is that disco lobotomy sound that’s nothing, just cold and faceless. If it’s a real catchy song, that’s OK — but it’s nothing that I’d want to listen to on an album of. Stevie Wonder uses synthesizers in a really interesting way: the Who used synthesizers and they never sounded like robots. I rather like the Human League. They’re OK on the radio.

34th Street: If you don’t mind discussing it, what are your politics? Do you have any?

Buck (laughing): The politics of disgust.

34th Street: Do you like playing for college students?

Buck: Yeah, it’s really fun. By and large they seem to be a bit more knowledgeable and a lot less trendy than your average rock club patron. It’s just a lot more fun because more attention is paid to detail — 18 people help you load in and you actually get paid and everyone is excited. You don’t get that enthusiasm in rock clubs because you’re the sixth band to be in that week and the eighth-millionth since the club opened. They’ve seen everything and it’s ‘Get on, get off.’ College audiences and the people who work the shows are usually pretty excited because it’s new to them and that enthusiasm means so much.

Rem preaches the politics of disgust with an undefinable style all their own.
“Heads up!”

One moment, a group of students is standing at the foot of a staircase, talking, milling around, giggling. Seconds later, it’s raining, shattering, spraying water glasses. The rug glistens and sparkles with shards of broken glassware, quickly picked up by the culprit with an embarrassed and apologetic smile at the onlookers. The students don’t laugh. It could have been one of them, and each one is just glad they made it downstairs without incident. At Philadelphia’s Restaurant School, the management students have had their first lesson in service – and it’s one of the many skills they will have to learn before they graduate. Make that perfect.

Since the school opened in 1974, would-be restauranteurs have clamored to the Victorian brownstone at 21st and Walnut Streets, eager to learn about all the areas vital to the successful opening and running of a restaurant. To accommodate the recent overwhelming number of applicants, the program has expanded, and a chef-training option has been added. But in both tracks, despite the seemingly specific designations, students gain knowledge in not one, but three crucial areas: chef training, restaurant management, and dining room service.

The chef training program prepares students in eight-and-a-half months not only to whip up hollandaise or genoise cake at a moment’s notice, but also to be familiar with kitchen management and the high art of napkin folding. Nor do the restaurant management students spend the ten months of their program idly calculating menu costs. They, too, learn cooking and basic dining room skills. Both programs are broken into semesters, and while the first semesters are primarily technical training, the second include practical training. The chef training students work as apprentices in local restaurants for ten weeks, and the restaurant management people are responsible for The Restaurant at the School. The effort to diversify the programs is not always successful, but students try to get out of it what they can. “The most valuable thing I learned in business management,” exclaims Chris Miller, currently enrolled in the part-time chef training program, “was how to use a calculator.”

Some people are almost indignant about the suggestion that they might even deign to return to waiting tables when they leave these hallowed halls of academia. “It’s senseless to teach me to fold a napkin,” says Frank Capetti, a chef-training student serious about cooking. But there is no doubt that a restaurant is all the more successful when the kitchen understands the problems faced in the dining room, and vice versa. Obnoxious Customers Grouchy Chefs is not yet on the curriculum, but it’s understood that they present a problem as grave as souffles that will not rise.

“The front and back of the house have to work together,” acknowledges Miller. “If they don’t, it can be a real mess.” People learn quickly to work as a team, and to recognize that each aspect of the restaurant is as important as the next.

As can be expected, the students spend a lot of time in the kitchens and in pristine demo rooms where they learn more than just which knife to use (no Benihana antics here). It’s also about flavors and spices, cultivating a sense of taste while getting the basics of roasting, frying and garnish.
Carrying a tray heavy with water glasses, the young man reached the foot of the staircase. And the glasses were still full. "Is that as hard as it looks?" a visitor asked. "You bet," he answered with a grin.

But Betty Crocker it's not. Any restaurant school student will tell you that there is a lot more to cooking than knowing how much water to add to three cups of Uncle Ben's. Students learn about Food History, sordid tales of devoted chefs who threw themselves onto their knives when the fish wasn't fresh, and Food Theory (when guest lecturers from the coffee business talk about the difference between Espresso and Sanka brand.) There is a decided emphasis on technique, with lessons in reducing sauces, stiffening and cake decorating. And other guest lecturers teach about foreign cuisines, beer, or sanitation. But the students agree the most important thing to be assimilated is an understanding of taste, which spices go together, which don't, and why spaghetti isn't served with curry sauce!

The need for an education in cooking or restaurant management may not be immediately obvious. Almost anyone can start as a waiter and fight his way up, or commit old Gallippen Gourmet re-tunes to memory. But in the restaurant business, like many others, the climb is slow from busboy to head chef, and anyone trying to enter the field is one step ahead if he already knows the basics of sauce making, sautéing and baking.

"The strong emphasis on technique at The School puts people at an advantage," says David Menapace, a September '83 graduate of the chef-training program currently looking for a job. Another advantage the students have is the School's growing reputation in Philadelphia. Although it still doesn't have the prestige of the famed Culinary Institute of America (or CIA) in Hyde Park, New York. Restaurant School students are getting jobs - sometimes even at places like Le Bec Fin, Le Panetiere and the Barclay Hotel.

Of course, there is a reason for the success in placement, too. The Restaurant School makes sure that its students have actual work experience when they apply for jobs, giving them the edge they need to break into a competitive field. To gain this experience before entering the real world, the chef-training students go through a ten-week apprenticeship at a local restaurant, where they are often offered positions when they graduate. Meanwhile, the restaurant management people run the Restaurant downstairs at the School.

In spite of the glamour, the Restaurant School is merely a vocational school with a fancy reputation. Aside from some demonstrations in Food History, or culinary French, the Restaurant School education is one of seeing and then doing. Students learn a skill, and then go out and get jobs or, in keeping with the School's focus on open and run successful restaurants.

And successful they are indeed. Nationwide, 85% of restaurants opened in this country fail within the first three years. Of Restaurant School graduates since its opening, the rate of failure is only 8%.

But when Cappetti decided to come to the Restaurant School, it turned out to be more difficult than he had planned. The VA turned him down for six years; they didn't think he was qualified because of his disability. He finally took them to court, and now he's fulfilling his "life's dream." Of course, not every one is as serious as Cappetti. For some, cutting their nails for the sake of culinary hygiene is a considerable sacrifice for an education. "You really can't be a prima donna here," says Liberato. "It's hard work.

The students at the school put in a lot of time towards their ultimate goal - whatever that may be. And they have a surprising sense of security. "People are always going to have to eat," says Deluca. "And chefs are going to become more and more valuable."

"I just hope I can be one of those," he adds, smiling.

The high point of the restaurant management program, and certainly the most visible manifestation of progress at the School, is the Restaurant itself. The class breaks up into teams of five: a head chef, pastry chef, garde manger, bartender, and a bookkeeper who assume full operational responsibility for the period of a week, planning menus, choosing linen and even cooking tableside. The rest of the class helps out in every capacity. The result is well-managed and professional.

But not surprisingly, the students do seem to behave like expectant parents as they take orders and serve the $9.95 prix fixe menu, which changes with the managing team, has a good selection and is painstakingly prepared. The dessert cart is particularly seductive. And of course, the students try a little harder to drop things out here.

But when they do, it is understood that it's always just a part of the learning process.

Cam Serchuk is Associate Editor of 34th Street.

At left: Restaurant School student John Burke learns the ins and outs of cutlery.

At right: "Hey, yo! Hot dog!"
Margot Cohen remembers the power of that awakening how clearly pain Singer, songwriter, and guitarist Meg Christian sweep away every anxiety, but in 1969. activism seemed adulthood bewilderment A raised consciousness didn't choices about who we wanted to be in order to gain power and self worth, in order to make business. Olivia Records, whose first release was her album / In Search Of Lost Chords. In 1973. she co-founded the first women's recording company. Her second album. Face Music was the first recorded evidence of a spruced up Hall,-certified. Christian seems to be a cheery looker.
Taking Risks in The Biz

By Randy Fairbanks

When I went with some friends this summer to see Risky Business, we were expecting yet another of those "Teenage Sex" movies with an AC/DC soundtrack.

But when the film started and we heard artsy, spaced-out "Tangerine Dream" music, we knew we were in trouble. And then suddenly, the main character began fondling some sort of symbol. What the hell kind of "Teenage Sex" film is this? Is this Godard's version of Porky's?

The film went on to show jump-cut sequences, strange subjective camera angles, close-up shots of eyes through sunglasses, and countless other images taboo to the "Teenage Sex" genre. The moods produced by the fancy stylistics are appropriate - but why is everything so overdone?

The plot (typical, nice innocent kids gets mixed up with nice innocent hookers) is not particularly deep. The themes (loss of innocence,สลับ hookers) is not particularly stylistic. But to the "Teenage Sex" genre, and countless other images of taboo lump-cut sequences, strange subduction of Porky's film is this? Is this Godard's version of Porky's?

So what exactly does this clever marriage of style and character do for Risky Business? Well, instead of having no identifiable personality, both the film and its main character take on winning, likeable airs. But no matter how you paint "Teenage Sex" it's still "Teenage Sex." Risky Business, as a member of this distinguished genre, is inherently unrealistic to the point of frustration. Luxurious women chase after average (underserving?) teenagers, streetwise prostitutes and pimps always win, but would never dream of hunting a fly. Hopeless situations are remedied in the snap of a finger.

In any case, Risky Business is the most intelligently crafted of a new breed of bad movies. It seems that filmmakers and producers are beginning to feel that by shining an artsy glow on a tired genre (as was done in such high-falutin' stinkers as Flashdance and The Hunger), they can produce art.

The difference with Risky Business is that it manages to successfully win over audiences looking for something else. When a style fits, use it.

What the hell kind of "Teenage Sex" movie is this?

Whatoplayingbusinessfor style's sake; instead, it's an unusual case of style for style's sake. The XYZ Murders, based in Pittsburgh and virtually unknown, is hot. Like a stray cat in the latest entry in the closet of good ideas, to create a jarring, suspenseful movie.

But the plot is sometimes too obscure for the art - if you've never tried it. Go see it a couple of times - once for the story and once for the new effects. Do drugs for the art - if you've never tried them.

Risky Business is one of the freshest and surely Instead of detracting from the film, the blatant egotism in Brickman's directing strengthens the film's atmosphere by reflecting back on the egoism of the main character. And well, last week at the Budco of- ficial called "almost as scary as the White House" to cackling crowds that left with eggs full of content.

By David R. Meiselman

Practicing Multicat Question, Number 13

Question: Which of the following examples most accurately depicts realistically the correct procedure for exorcising the possessed corporal embodiments of demonic reincarnations, assuming that the incubations that aroused them were obtained from a book bound in human flesh?

A. Gouge the victim's swollen ankle with a sharpened graphite writing utensil, and burn it through the leg
B. Clean the victim with the head of a dull rusty shovel and stave off the decapitated body's continued assault until it stops squirting plasma
C. Remove an axe and continue to disembowel the victim chunk-by-blood-soaked-chunk until the

Can They Be Stopped?

By David R. Meiselman

Practice Multicat Question, Number 13

Question: Which of the following examples most accurately depicts realistically the correct procedure for exorcising the possessed corporal embodiments of demonic reincarnations, assuming that the incubations that aroused them were obtained from a book bound in human flesh?

A. Gouge the victim's swollen ankle with a sharpened graphite writing utensil, and burn it through the leg
B. Clean the victim with the head of a dull rusty shovel and stave off the decapitated body's continued assault until it stops squirting plasma
C. Remove an axe and continue to disembowel the victim chunk-by-blood-soaked-chunk until the

Can They Be Stopped?

By David R. Meiselman

Practice Multicat Question, Number 13

Question: Which of the following examples most accurately depicts realistically the correct procedure for exorcising the possessed corporal embodiments of demonic reincarnations, assuming that the incubations that aroused them were obtained from a book bound in human flesh?

A. Gouge the victim's swollen ankle with a sharpened graphite writing utensil, and burn it through the leg
B. Clean the victim with the head of a dull rusty shovel and stave off the decapitated body's continued assault until it stops squirting plasma
C. Remove an axe and continue to disembowel the victim chunk-by-blood-soaked-chunk until the

Can They Be Stopped?

By David R. Meiselman

Practice Multicat Question, Number 13

Question: Which of the following examples most accurately depicts realistically the correct procedure for exorcising the possessed corporal embodiments of demonic reincarnations, assuming that the incubations that aroused them were obtained from a book bound in human flesh?

A. Gouge the victim's swollen ankle with a sharpened graphite writing utensil, and burn it through the leg
B. Clean the victim with the head of a dull rusty shovel and stave off the decapitated body's continued assault until it stops squirting plasma
C. Remove an axe and continue to disembowel the victim chunk-by-blood-soaked-chunk until the

Can They Be Stopped?

By David R. Meiselman

Practice Multicat Question, Number 13

Question: Which of the following examples most accurately depicts realistically the correct procedure for exorcising the possessed corporal embodiments of demonic reincarnations, assuming that the incubations that aroused them were obtained from a book bound in human flesh?

A. Gouge the victim's swollen ankle with a sharpened graphite writing utensil, and burn it through the leg
B. Clean the victim with the head of a dull rusty shovel and stave off the decapitated body's continued assault until it stops squirting plasma
C. Remove an axe and continue to disembowel the victim chunk-by-blood-soaked-chunk until the

Can They Be Stopped?

By David R. Meiselman

Practice Multicat Question, Number 13

Question: Which of the following examples most accurately depicts realistically the correct procedure for exorcising the possessed corporal embodiments of demonic reincarnations, assuming that the incubations that aroused them were obtained from a book bound in human flesh?

A. Gouge the victim's swollen ankle with a sharpened graphite writing utensil, and burn it through the leg
B. Clean the victim with the head of a dull rusty shovel and stave off the decapitated body's continued assault until it stops squirting plasma
C. Remove an axe and continue to disembowel the victim chunk-by-blood-soaked-chunk until the

Can They Be Stopped?

By David R. Meiselman

Practice Multicat Question, Number 13

Question: Which of the following examples most accurately depicts realistically the correct procedure for exorcising the possessed corporal embodiments of demonic reincarnations, assuming that the incubations that aroused them were obtained from a book bound in human flesh?

A. Gouge the victim's swollen ankle with a sharpened graphite writing utensil, and burn it through the leg
B. Clean the victim with the head of a dull rusty shovel and stave off the decapitated body's continued assault until it stops squirting plasma
C. Remove an axe and continue to disembowel the victim chunk-by-blood-soaked-chunk until the

Can They Be Stopped?

By David R. Meiselman

Practice Multicat Question, Number 13

Question: Which of the following examples most accurately depicts realistically the correct procedure for exorcising the possessed corporal embodiments of demonic reincarnations, assuming that the incubations that aroused them were obtained from a book bound in human flesh?

A. Gouge the victim's swollen ankle with a sharpened graphite writing utensil, and burn it through the leg
B. Clean the victim with the head of a dull rusty shovel and stave off the decapitated body's continued assault until it stops squirting plasma
C. Remove an axe and continue to disembowel the victim chunk-by-blood-soaked-chunk until the

Can They Be Stopped?

By David R. Meiselman

Practice Multicat Question, Number 13

Question: Which of the following examples most accurately depicts realistically the correct procedure for exorcising the possessed corporal embodiments of demonic reincarnations, assuming that the incubations that aroused them were obtained from a book bound in human flesh?

A. Gouge the victim's swollen ankle with a sharpened graphite writing utensil, and burn it through the leg
B. Clean the victim with the head of a dull rusty shovel and stave off the decapitated body's continued assault until it stops squirting plasma
C. Remove an axe and continue to disembowel the victim chunk-by-blood-soaked-chunk until the

Can They Be Stopped?

By David R. Meiselman

Practice Multicat Question, Number 13

Question: Which of the following examples most accurately depicts realistically the correct procedure for exorcising the possessed corporal embodiments of demonic reincarnations, assuming that the incubations that aroused them were obtained from a book bound in human flesh?

A. Gouge the victim's swollen ankle with a sharpened graphite writing utensil, and burn it through the leg
B. Clean the victim with the head of a dull rusty shovel and stave off the decapitated body's continued assault until it stops squirting plasma
C. Remove an axe and continue to disembowel the victim chunk-by-blood-soaked-chunk until the

Can They Be Stopped?

By David R. Meiselman

Practice Multicat Question, Number 13

Question: Which of the following examples most accurately depicts realistically the correct procedure for exorcising the possessed corporal embodiments of demonic reincarnations, assuming that the incubations that aroused them were obtained from a book bound in human flesh?

A. Gouge the victim's swollen ankle with a sharpened graphite writing utensil, and burn it through the leg
B. Clean the victim with the head of a dull rusty shovel and stave off the decapitated body's continued assault until it stops squirting plasma
C. Remove an axe and continue to disembowel the victim chunk-by-blood-soaked-chunk until the

Can They Be Stopped?
A Tribute to the Master and his Trumpet

The procrastinators finally give Lee Morgan his Due

By Jeff Salamon

One of the most courageous, heroic notes ever played on the trumpet came out of a Philadelphia. In 1957, the nineteen-year-old Lee Morgan was a featured player in Dizzy Gillespie's big band, with four albums of his own already under his belt. On his fifth, The Cooker, Morgan had the audacity to tackle the number that made Gillespie a jazz icon — "A Night in Tunisia." The opening bars are deceptively straightforward: Morgan and baritone saxist Pepper Adams introduce the theme while Philly Joe Jones clubs away at his kit. Adams per- forms his usual three-and-a-half-bar cymbal solo, then Morgan squeezes as much great playing into his 34 years as he could notes into a solo. Today, more than ten years after his tragic death, Morgan stands as one of the lost treasures of jazz — a man who burst onto the music scene with a brash and declaratory trumpet style, a man who evolved from a mere virtuoso into an artist.

Singer Wes Montgomery remembers Lee Morgan. He also remembers when Philadelphia was a hotbed of jazz activity, and when the scene declined. And he remembers how The Afro American Cultural and Historical Center, where he is program director, seemed on the brink of failure just a few years ago. But now the Museum and the Philly jazz scene are both back on their feet, and though no one can bring Lee Morgan back, the people who were close to him and his music remember him and his spirit are going to give it their all tomorrow night.

This show, the second of the Museum's fall jazz series, will be performed by a group with which Morgan achieved much of his success — Art Blakey and the Jazz Messengers. And though many of the greatest bop-era trumpeters have passed through this group, Morgan stands tall among them. That present line-up has agreed to play a tribute to him in his home town of Philadelphia. In 1967 the trumpet came out of a heroic notes ever played on the music scene with a brash and declaratory trumpet style, a man who evolved from a mere virtuoso into an artist.

Morgan's last name is synonymous with jazz and there is a boundless energy, his consistent.

PROPER DRESS & I.D. REQUIRED
Shoot That Poison Arrow

By Adam Sexton

When Boy George heard about Pretty Poison's lead vocalist, he blocked them from opening for his band Culture Club at the Tower Theater last month. "I guess he's afraid somebody might be prettier than him," says Jade Starling, who is something of a culture club herself. Sporting a flaming quasi-Mohawk that recalls Woody Woodpecker's trademark crest and a punk dominatrix get-up that is more than a little threatening, she doesn't look like someone who has studied opera and sung in church choirs.

"I try to be as original as possible," she says, conveying an at-

Just another synth-pop band? "I think we can stay above that.

titude that is essential for a Philadelphia band which cites its influences as "everyone from Siouxsie and the Banshees to Prince" - and which belongs to the current crop of female-fronted synth groups that includes Yaz and Eurythmics. Breaking out of the local scene won't be easy if Pretty Poison is perceived as just another local scene, even WMMR and WYSP, those rival bastions of ultraconservative local radio programming, have featured Pretty Poison to a limited extent.

In fact, says Cooler, WYSP claims to have their single "Seal It With A Kiss" on its playlist to this day. "But I don't think anybody except maybe truckdrivers hears the song," he says, referring to the late hour it has been broadcast. "I haven't heard it there."

"Seal It With A Kiss" has hit potential nonetheless. A plea for fidelity, it was inspired by a confrontation between Cooler and Starling - romantically linked for seven years - at a time when their relationship was "on the rocks." The song is rife with hooks, from syncopated synthetic handclaps to a series of vocal "Ohh"s that recall Blondie's "Heart Of Glass." "Seal It With A Kiss" bubbles over with good spints; to say it is danceable is a gross understatement.

The tune is an accurate introduction to Pretty Poison's sound, a sound that was years in the making. With financial backing from his brother, Cooler formed the group with Starling in Camden in 1980. Originally a straight-ahead, power-pop band, Pretty Poison methodically explored a series of varied musical styles as Cooler took a shot at each successive New Wave trend.

However, setbacks were frequent, due primarily to the personnel changes (four or five of them) that plagued the band. Finally, a year and a half ago, they added Kaya Pryor (related to Richard, and once a sessionman for Marvin Gaye) "for warmth," as Cooler puts it. Since then, there have been no further alterations. "The line-up of the band now stands," Cooler avers.

The line-up is currently a regular feature at Center City's East Side Club, where the group has appeared frequently since the institution's inception. And so far, the following that Pretty Poison achieved has supported them in their attempt to fill larger area halls as well.

"We're the only band that came out of the East Side era that can headline Ripleys," Starling points out, with pride - and Pretty Poison will be doing just that tomorrow night. Last week D.J. Michael Teaseon of the aforementioned WMMR hosted a live broadcast of Pretty Poison from the Empire Rock Club. another local venue. As for the rest of the country: New York's Ritz ballroom has promised them a warm-up gig (although no date has been confirmed), and the band is also planning a Midwest tour, with at least eight dates scheduled during November.

Right now they're busy perfecting the act on their home turf. "We try to add a new song or a new effect to the show each time we appear at Ripleys or the East Side Club," Cooler says. "We're dumping everything we make back into the show to make it better."

The group considers theatrics as integral to their performance as the music itself. It is fitting, then, that Starling and Cooler found inspiration for their stage show at the TLA cinema on South Street. A climactic scene in Nagisa Oshima's In the Realm of the Senses provided the basis for Pretty Poison's finale: amidst a wild Pryor-Correy percussion jam, Starling, Cooler, and Romeo chant maniacally in Japanese, rhythmically banging long sticks together.

At Irvine Auditorium this Saturday, those sticks will be on fire. Pretty Poison can be pretty formidable - as provocative on stage as Jade Starling is in her negligee on the cover of Locs. So Boy George might have been worried about more than Starling's looks when he banned Pretty Poison from the Tower last month. Perhaps he was afraid of getting burned.

Pretty Poison opens for R.E.M. at 8:00 Saturday night at Irvine Auditorium.
**THE BIG CHILL**
Reviewed next week.
(Old City 2, Samsom Street)

**BRAINSTORM**
Review next week.
(Sam's Place, 19th and Chestnut)

**GUIDE TO THE BACK TO THE FIVE AND ITIA**
334 South Street. 922 1010

**Nearsighted**
With a fiticarraldo
(Sam's Place. 19th and Chestnut)

**THE EVIL DEAD**
Reviewed in this issue.
(The Ritzi. 214 Walnut Street. 925-7900)

**RETURN OF THE JEDI**
It's still the same old story.
(Sam's Place. 1980 Chestnut Street. 567-0604)

**REVENGE OF THE NINJA**
In which the martial arts look like the martial arts. All in all, it's not l.D.
(Duke & Duchess. 1605 Chestnut Street. 567-9881)

**RISKY BUSINESS**
A stylish, off-broadway, wet dream.
Still a wet dream.
(Busc: Midtown 1. Chestnut at Broad. 567-4413)

**SAY AMEN, SOMEBODY**
Review next week.
(Midtown 1. Chestnut and Broad Streets. 567-7024)

**TRADING PLACES**
We're going to call it a day. We quit. We're out.
(Dan Akroyd is the better actor.
(Elkins-Richardson House. 1907 Walnut Street. 567-0320)

**ZELIG**
A brittle, minor film from Woody Allen. We should expect more, we certainly deserve more.
(Old City 1. Samsom Street Walkway. 627-5066)

**NOR, MAGGOT FROM THE FUTURE**
Strange tales about a copy editing insect.
(Bennett Hall. Always an A)

**FLATULENCE**
What a feeling.
(At headquarters everywhere)

**METROPOLITAN REPORT**
It's just the power to charm.
(Howard's Place. JSM's got the beanbag)

**NOVEMBER GROUP/HATIVE TONGUE**
From Boston, where Steve's should go back to.
(East Side Club, Oct. 7)

**PRETTY POISON/IMPOSSIBLE YEARDANCE FACTOR**
Sexton mentions this inside.
(Ripley. Oct. 7)

**R.E.M./PRETTY POISON/LET'S AC TONGUE**
No 1 will be here.
(Weekend Showtimes 1-11 pm)

**THE EVIL DEAD**
An unfeelingly account of the East-West clash, with David Bowie and Mark Hamill.
(Sam's Place. 1908 Chestnut Street. 567-0604)

**MR. MOM**
What Footsie has mutated into.
(Sam's Place. 19th and Chestnut Streets. 925-0296)

**PAULINE AT THE BEACH**
Reviewd in this issue.
(The Ritzi III. 214 Walnut Street. 925-7900)

**RETURN OF THE JEDI**
It's still the same old story.
(Sam's Place. 1980 Chestnut Street. 567-0604)

**REVENGE OF THE NINJA**
In which the martial arts look like the martial arts. All in all, it's not l.D.
(Duke & Duchess. 1605 Chestnut Street. 567-9881)

**RISKY BUSINESS**
A stylish, off-broadway, wet dream.
Still a wet dream.
(Busc: Midtown 1. Chestnut at Broad. 567-4413)

**SAY AMEN, SOMEBODY**
Review next week.
(Midtown 1. Chestnut and Broad Streets. 567-7024)

**TRADING PLACES**
We're going to call it a day. We quit. We're out.
(Dan Akroyd is the better actor.
(Elkins-Richardson House. 1907 Walnut Street. 567-0320)

**ZELIG**
A brittle, minor film from Woody Allen. We should expect more, we certainly deserve more.
(Old City 1. Samsom Street Walkway. 627-5066)

**NOR, MAGGOT FROM THE FUTURE**
Strange tales about a copy editing insect.
(Bennett Hall. Always an A)

**FLATULENCE**
What a feeling.
(At headquarters everywhere)

**METROPOLITAN REPORT**
It's just the power to charm.
(Howard's Place. JSM's got the beanbag)

**NOVEMBER GROUP/HATIVE TONGUE**
From Boston, where Steve's should go back to.
(East Side Club, Oct. 7)

**PRETTY POISON/IMPOSSIBLE YEARDANCE FACTOR**
Sexton mentions this inside.
(Ripley. Oct. 7)

**R.E.M./PRETTY POISON/LET'S AC TONGUE**
No 1 will be here.
(Weekend Showtimes 1-11 pm)

**THE EVIL DEAD**
An unfeelingly account of the East-West clash, with David Bowie and Mark Hamill.
(Sam's Place. 1908 Chestnut Street. 567-0604)

**MR. MOM**
What Footsie has mutated into.
(Sam's Place. 19th and Chestnut Streets. 925-0296)

**PAULINE AT THE BEACH**
Reviewd in this issue.
(The Ritzi III. 214 Walnut Street. 925-7900)

**RETURN OF THE JEDI**
It's still the same old story.
(Sam's Place. 1980 Chestnut Street. 567-0604)

**REVENGE OF THE NINJA**
In which the martial arts look like the martial arts. All in all, it's not l.D.
(Duke & Duchess. 1605 Chestnut Street. 567-9881)

**RISKY BUSINESS**
A stylish, off-broadway, wet dream.
Still a wet dream.
(Busc: Midtown 1. Chestnut at Broad. 567-4413)

**SAY AMEN, SOMEBODY**
Review next week.
(Midtown 1. Chestnut and Broad Streets. 567-7024)

**TRADING PLACES**
We're going to call it a day. We quit. We're out.
(Dan Akroyd is the better actor.
(Elkins-Richardson House. 1907 Walnut Street. 567-0320)

**ZELIG**
A brittle, minor film from Woody Allen. We should expect more, we certainly deserve more.
(Old City 1. Samsom Street Walkway. 627-5066)

**NOR, MAGGOT FROM THE FUTURE**
Strange tales about a copy editing insect.
(Bennett Hall. Always an A)

**FLATULENCE**
What a feeling.
(At headquarters everywhere)

**METROPOLITAN REPORT**
It's just the power to charm.
(Howard's Place. JSM's got the beanbag)