Campus Events
A listing of university events and news.

TODAY

ATTENTION UNDERGRADUATES! Shifting your major? Don't forget to meet with your advisor! The last day to change majors is October 31st. Make sure to update your major before that date to avoid any issues.

COLUMBUS MUSEUM of FINE ARTS presents "Artists and Collectors: The Intersection of Art and Wealth". November 1st-30th. Hours: Mon-Sat 10am-5pm, Sun 1pm-5pm. There will be a special opening reception on November 1st from 5pm-7pm with a live performance and refreshments.

SPANNING DECADENCY: 1758-1776, a dramatic reading by Dr. Robert Smith. This event celebrates the bicentennial of the American Revolution. November 2nd at 7pm in the Library. Free admission.

ENRICHMENT PROGRAMS: Fall 1983. A variety of courses and workshops are now open for registration. Check the course catalog for details.

AD MEMBERS: Introduction meeting for new members. Meet your fellow members and discuss upcoming events. November 3rd at 6pm in the Student Center.

Upcoming Events

FROSH BOWL MEETING will be held to discuss the upcoming bowl game. Meet fellow freshmen and plan your strategy. November 4th at 4pm in the Recreation Center.

COMMUNICATIONS ABSENTIVITY: Students are encouraged to communicate with their peers and express their opinions. This event will focus on enhancing communication skills. November 5th at 5pm in the Union Hall.

UNIVERSITY OF PENNSYLVANIA presents "The Great Gatsby". A new production by the Theatre Department. November 6th-12th in the Playhouse. Ticket information to be announced.

UNDERGRADUATE LIFE presents "The Art of Negotiation". A panel discussion featuring Penn graduates. November 7th at 7pm in the Auditorium. Free admission.

INTERCOLLEGIATE MEDITATION HALL: A day of meditation and reflection. This event is open to all students and faculty. November 8th from 8am-5pm in the Meditation Hall.

BODDICKER: Memphis, Tenn., Nov. 9 - MIKE BODDICKER is scheduled to be in Memphis for a concert and book signing. Boddicker will be promoting his new album, "Memphis Melody". November 9th at 8pm in the Music Hall.

Reagan signs Lebanon accord
WASHINGTON - President Reagan signed legislation Monday authorizing United States Marines to return to Lebanon for 16 more months, but announced some of its provisions as tentative. Reagan said he was "fully confident" that the legislation was necessary to protect America's national security.

Later today, the House and Senate are likely to send Reagan the $1.6 billion supplemental appropriations bill, which includes $250 million for the Lebanon war.

The measures, the product of long negotiations between the White House and Congress, mark the first time the 10-year-old War Powers Act has been invoked to protect something other than the war effort.

Reagan, who had promised in advance to sign the conference measure, said he would provide "close support" for the United States presence and policies in Lebanon, and facilitate the return of United States military personnel in that region that has caused so much unhappiness in the United States. He said the legislation was necessary to protect the national security of the United States.

November 9th at 8pm in the Music Hall.

Athro prof to leave U.

A THEATRE department professor has announced his intention to leave his present position at the University of Pennsylvania. The professor, who has been at the university for 12 years, is planning to accept a position at another institution.

The professor's name was not released, but it was confirmed that he would be departing from the university at the end of the current academic year.

The professor's departure is expected to have a significant impact on the theatre department, as he has been a prominent figure in the department and has been instrumental in shaping its direction.

The professor has been a respected teacher and mentor to many students and has been involved in numerous productions and initiatives.

The theatre department is expected to announce the appointment of a new professor in the near future to take over the responsibilities of the departing professor.

Free legal services for all Penn students

PENN COMMUNITY OUTREACH PROGRAM will be offering free legal services at the University of Pennsylvania. The program is open to all students, faculty, and staff.

The services will be provided by qualified attorneys who will be on-site to answer questions and provide legal advice.

The program will begin on November 10th and will be held every Monday from 7:30 pm to 9:30 pm in the Union Hall.

CAMPUS COPY CENTER
OFFSET PRINTING
XEROX COPIES
Typing/ - Resumes - Flyers
247-3439
925-9993
Mon, Tues, Wed, Thurs 9-5, Fri 9-7.600, 10-7,7:00
CHECKS AND major cards accepted.

InterAct Films
presents
A Philadelphia Premiere

Francis Ford Coppola's

ONE FROM THE HEART

starring Tim Gutt, Natalia Kraski, Frederic Forrest & Rutru Jula

Friday, Oct. 14 at 7 & 9.50
Saturday, Oct. 15 at 7, 5.7 & 9.50


360 Walnut Street
Movie oldies shine as Interacts opens

B. ROYLYN LEVINE

It's Friday night. You've had your fill of better films, screened on family and professional channels. You could really go for a classic feature. Huntington Barger, Edward G. Robinson, Ginger Rogers or Frank Borzage will make a lot of film fans say "Well... I'd have your chance to step back in time, and without leaving campus.

The InterAct film series opens Friday at the Studio Theatre in Benjamin Franklin Hall with the Philadelphia premiere of Frank Capra's "You Can't Take It With You." The film is one of Capra's earlier works, released in 1938, and includes a cast that includes Jean Arthur, Lionel Barrymore and Edward Arnold. The film is rated PG and is part of the Studio Theatre's ongoing focus on classic films.

"You Can't Take It With You" is a film that is often overlooked in favor of Capra's later works, such as "It's a Wonderful Life" and "Mr. Smith Goes to Washington." However, the film is a classic in its own right and is a great introduction to Capra's filmography. The film tells the story of a wealthy family who is visited by a poor family, leading to a series of comedic misadventures.

The InterAct film series is a great opportunity to see films that are not typically shown on campus. The series is open to all students and is a great way to experience the classics in a new way.

Painting by Numbers

Artist combines math and art in unique ways

B. JEFFREY GOLDBERG

Art and mathematics. Two subjects that may not seem to be related often are, in fact, complementary. Math provides a framework for artists to explore, and art serves as a way to express mathematical concepts.

Sankowski, who received his M.S. in mathematics from the University of Pennsylvania in 1984, has been using mathematics to create art for many years. His work has been featured in numerous exhibitions, and he has been recognized for his unique approach to combining art and math.

In his paintings, Sankowski uses mathematical concepts such as fractals, which are patterns that repeat at different scales, and chaos theory, which deals with the behavior of complex systems. His work often features geometric shapes and patterns, and he uses these to create a sense of movement and energy in his paintings.

"Math and art are both ways of exploring the world around us," Sankowski said. "Math provides a framework for artists to explore, and art serves as a way to express those ideas."
BLOOM COUNTY

Berke Breathed

From the daily

The Midwest is perhaps the most misunderstood region of the United States. Many people believe that it is a flat, boring area with little to offer. However, this is far from the truth. The Midwest is home to many unique and interesting things that make it a special place.

One of the most interesting things about the Midwest is its food. The region is known for its delicious pizza, which is a must-try dish. Uno's pizza is considered to be one of the best in the country, and it is a popular choice for people of all ages.

Another thing that makes the Midwest unique is its music scene. The region is home to many popular bands, such as Styx and REO Speedwagon, which have gained nationwide recognition.

The Midwest is also known for its beautiful natural scenery. From the rolling hills of Iowa to the prairies of Nebraska, the region offers stunning views that are sure to leave a lasting impression.

In conclusion, the Midwest is a region that is often overlooked by many people. However, those who take the time to explore it will discover a wealth of interesting things to see and do. Whether it's the delicious pizza or the vibrant music scene, there is something for everyone in the Midwest.

Barke Breathed
A Missed "SAC condemns sanctions in ATO equally as lasting.

ATO RULES! Please luck me! - confronted by the following message in Harnwell House to be evidence of silent and male-female relations. particularly over the issues of sex-education between students on campus, the issue has been marked by an air of tension between students on campus, including the following statement in response to the incident at ATO. It reads as the Graduate Student Council's condemnation of such actions and particularly sanctions imposed upon participants of such actions.

We suggest that the review of educational programs among the sanctions imposed upon participants in this incident. However, educational programs alone are not sufficient to demonstrate the University community's condemnation of such behavior.

I suggest that the reported judicial process currently in progress is particularly sensitive to the issues of equity and understanding of boundaries and violence with this type of incident.

The headline of the article does not accurately represent the events and context of the situation.

Quotation of the Day

"The revolution don't know what's in it."

-Pete Ditishe Throstle (with a laugh) on the harassment of the house boy, Prince.

WALSH'S TAVERN
On 41st & Chestnut Streets and Locust Streets.

Saturday, October 15

12:30
All Films $1.50

EXCALIBUR
7:15 & 9:45
Irvine

You Have to Be A Stooge

Not To Read

Every Thursday.

INTERESTED IN A CAREER IN GOVERNMENT

FROM THE WHITE HOUSE TO CAPITOL HILL

CAREER COUNSELING

Sign up for individual career counseling with CONNIE HORNOR CW '84 Associate Director, CUM (under David Stockman) former Director of VISTA.

CHARLES HORNOR C'64 Deputy Assistant Secretary of State for Science and Technology former Staff Assistant, Sun Henry Jackson for International and Military affairs.

Call Barbara Collins (989-4827) for an appointment

Mr. and Mrs. Horner will be available between 2:00 p.m. and 4:00 p.m. on Friday, October 14, 1983.

2nd Floor, HSP Room

Houston Hall

WORKSHOP

Open to all students informal question and answer period about work and life in Washington DC with Mr. and Mrs. Horner.

11:00 a.m. to 12:00 noon, Friday, October 14, 1983.

2nd Floor, HSP Room

Houston Hall

RECEPTION

Come and meet, greet and talk with Connie and Charles Horner.

Friday, October 14, 1983 4:00 to 6:00 p.m.

Lounge

Sitler Hall

Mr. and Mrs. Horner are the fall 1983 Dean's Visiting Fellows Established in February 1980 by The College.

A program designed to help students see by example and through conversation how an arts and sciences degree can be used in a variety of careers.

For additional information please call Tobe Amsterdam, Assoc. Director of Development and Alumni Affairs 989-8720.
Van Pelt
Dorm Lounge
(40th & Spruce)

Saturday, Oct. 15
10 PM

SIYUM
CELEBRATION
PARTY-

celebrating the completion of
a united effort
to learn the entire Torah

Sponsored by Lubavitch House

Dorm Wars

The Contest:

Domino's Pizza will award free, 30 large pizzas and
500.00 cash for liquid refreshments to the group
purchasing the most pizzas starting
October 12th through
October 23rd.

The Rules:

1. Carry-out orders and
delivered. orders are counted only
Domino's Pizza store

2. Any pizza over $10.00
will be counted twice.

3. The winning group's
name will be published
in the local newspaper.

Page 6
THE DAILY PENNSYLVANIAN — Thursday, October 13, 1983

Black Wharton
Undergraduate
Association
presents

XEROX

“Interviewing Tips”.
Friday, October 14
2-4 pm
Houston Hall-Ben Franklin Room

Students from all schools welcome

Attention

All Seniors Interviewing
For Jobs

Special Presentation
The Insider's Guide To The
Interviewing Process
with
Sandra Moersdorf
Personnel Supervisor
Procter & Gamble
Monday, October 17, 4:00-5:30
HSP Room, Houston Hall

Everyone Welcome

Alumna author gives
reading of first novel

N. TINA RILEY
University alumnus Karen Rile read
selections from her newly publish-
ed novel yesterday in College Hall.

Karen Rile, whose novel received
table reviews nationwide, is a
first-year graduate who took seminars
in the Writing Program and the
English Department.

The novel is set in the classical
music community in Philadelphia
in the late 1970's. Rile, who studied
there at the Settlement Music School
in Philadelphia and worked in a
booking agency for classical music
where she met her mentor, John
Massari, was inspired to write a
concerto for the orchestra that had
not yet been written.

Rile's Residence Director
Hoffman, who directed the Writing
Program, introduced Rile to present
"Karen Rile's debut," he said.

"We are very proud of the ac-
claimed first novel written by a
recent graduate who took seminars
in the program," he said.

The characters are drawn from
Robert Rinehart's daughter, his
mother, mother-in-law, and a whole
cast of lovers, friends and parents.

The same. character is a
pianist, a musical virtuoso, who
needs help from a music professor
but is not very musical.

Karen Rinehart is the non-musician
in the jazz band, she said, and to
be caught up in the emotions of

Interviewing Tips:

We're looking for
a few good men!

MEMO: The Penn Alpha Club still has five
vacancies. If you didn't audition a few
weeks ago but are still interested,
we're opening it up one more time.

Please bring a song to audition with.

THURS. OCT. 13 7-9PM
— Annenberg Center —

Ladies
Live Entertainment
Night

8 for $8
Tonight & Every
Thursday Night
From 8 pm

38th & Chestnut
386-2600

Our drivers carry less
than $20.00
Limited delivery area.
1-800-366-Pizza Inc.
Red Anna Alexander

Hoping to follow the example of revolutionary leader and former
student leader of the Black Panthers, Abdul El Fadl has
established a fellowship fund in his name at the University of
Pennsylvania to encourage minority education and to the
facilitate the development of minority educators in the
The fund's goal is to provide financial assistance to
students, particularly minority students, who are
interested in teaching or working in educational
settings. The funding will be used to support
scholarships, fellowships, and other educational
opportunities for minority students. The fund
will be administered by the University's Office of
Student Affairs, and its first recipient will be
Abdul El Fadl himself.

"The Black Power movement is a movement of
freedom, and we need to continue to
build on this legacy," Abdul El Fadl said.
"Education is the key to breaking down
the barriers of inequality and
discrimination. By providing financial
assistance to minority students, we can
help to ensure that they have the
opportunities to succeed in their
education and careers."

Abdul El Fadl was a member of the Black Panthers,
and he was arrested and imprisoned for his
activism. He later went on to become a
successful businessman and philanthropist,
and he has dedicated his life to
supporting the Black Power movement.

We hope that this fellowship fund will
serve as a reminder of the power of
education and the importance of
supporting our youth. By investing in
the future of our nation's students,
we can help to create a more
diverse and equitable society."

For more information about the
Abdul El Fadl Fellowship Fund, please
visit the University of Pennsylvania's
Office of Student Affairs website.
Penn Students get $5.00 off each ticket Faculty-Staff get $2.50 off each ticket

Don't miss this play directed by Penn Alumnus HAROLD PRINCE

The Daily Pennsylvanian - Thursday, October 13, 1983

DON'T MISS THIS
CALFEBER
CABARET
by Joanna McClelland Glass
directed by
Harold Prince

From the man who brought you
EVITA... FIDDLER ON THE ROOF
WEST SIDE STORY... CABARET

Tickets on sale now! Order by phone

Penn Homecoming '83
The Daily Pennsylvanian

A Special Saturday Edition
on
October 29

It's tabloid weekend of the Daily Pennsylvanian that will cover homecoming weekend with news, sports, and features like only the campus daily can. The DP will be distributed on campus and at Franklin Field for the Penn Princeton game.

Don't miss this fantastic opportunity to reach thousands of Penn Students, Faculty, and returning Alumni.

Advertising Deadline Monday, October 24.
Contact your Sales Representative or the DP Advertising Office at 898-6581.

KC-EH "Popular Side of Academics" Series

presents
Prof. Jean Alter (Romance Languages) on
"Did the Butler Really Do It? Who-dun-Its and the Hero as Problem-Solver"
Thursday, October 13, 7 pm in the Duncan Lounge

NOW-WE'LL PAY YOU TO ATTEND MEDICAL SCHOOL

In fact, we'll even pay you more than $575 a month while you attend. That's in addition to paying for your full tuition and required books and fees. It's all part of the Armed Forces Health Professions Scholarship Program.

If you're selected for a Physician Scholarship—from the Army, Navy, or Air Force—you'll be commissioned as an officer in the Reserve. While you're in medical school, you'll receive 45 days a year on active duty, gaining invaluable hands-on experience. After graduation, you'll serve in uniform for a minimum of eight years, the length depending on the requirements of the Service selected and your individual service record.

You'll reap the advantages of working regular hours. You'll also be a diversity role model, working with and guiding minority students.

But most important, while you're in medical school we'll help pay the bills. The scholarship funds will go to you, not your parents. From the VA to the DoD, the government agency that handles your scholarship, you'll receive up to $4,000 a year while you're in school.

For more information, call the Armed Forces Scholarship Fund, our convener, at 898-6581. Or write to Armed Forces Scholarship Fund, PO Box C1776, Huntington Station, NY 11746.
Ed by 75 administrators, faculty should be talking about this problem. The formation of a document on "a background of yesterday announced the members of the faculty on campus and 10 create an atmosphere of trust and mutual respect at the University."

Robert lucid proposed that the English Department Chairman said: "It's impossible to make a fair comment on whether the University would have handled the alleged gang rape at the University."

..."I'm not in Izvestia either. Nope. Ivy Towers. Only id the DP. Wednesdays.

..."Immediate interest in either a resident or non-resident Mastership are encouraged to apply although we cannot yet guarantee that residential quarters will, in fact, be available for the 1984-85 academic year. Send all communications and direct all questions to:

Dr. Peyton R. Helm
Coordinator of College House Programs
3901 Locust Walk / Box 3531
DEADLINE: TUESDAY, NOVEMBER 1st.

Nominations and Applications are now being accepted for the MODERN LANGUAGES COLLEGE HOUSE FACULTY MASTERSHIP

Candidates must be tenured members of the University faculty who are interested in undergraduates, committed to the ideal of the community of scholars, and fluent in French, German, Italian, Russian and/or Spanish. There is strong 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. Although we cannot yet guarantee that residential quarters will, in fact, be available for the 1984-85 academic year. All communications and direct questions to:

Dr. Peyton R. Helm
Coordinator of College House Programs
3901 Locust Walk / Box 3531
DEADLINE: TUESDAY, NOVEMBER 1st.

..."These dogs have done things like the brothers don't know how to do," said Hardt. "We miss them."

"He's probably in 4th dimension in a bar downtown with a science banger and no cat face to come home," said Hardt.

"Pasquale is."
**Lafayette's Frank Novak**

"I've given a lot of thought to pro ball," Novak said. "I've had a lot of offers and I've had a lot of scouts look at me. It's been a tough decision." Novak, who is considered one of the top quarterbacks in the country, has been a star for the Leopards since his freshman year.

"I've been very comfortable with our offense," Novak said. "It's a great blend of modern, ballet techniques, rooted in the old school."

The special news has been coming from the Penn State coaching staff, who have been in contact with Novak's father, Frank Sr., who played for the Leopards in the 1960s. The elder Novak has been a valuable mentor for his son, helping him both on and off the field.

Novak's decision has been met with mixed reactions from fans and analysts alike. Some have praised his decision, seeing it as a step towards realizing his potential. Others have questioned whether he made the right choice, citing the strong performance of his teammates and the proven success of the Leopards under their current coaching staff.

Despite the mixed opinions, Novak remains坚定 in his decision. "I'm very comfortable with our offense," he said. "It's a great blend of modern, ballet techniques, rooted in the old school."
Thanks coach, a game wasn’t needed for story

Football

By JAY ROSENTHAL

The Penn volleyball team split its tri-match with Lafayette and Seton Hall last night.

Jen Smith

The Penn volleyball team split its tri-match with Lafayette and Seton Hall last night.

The Penn volleyball team split its tri-match with Lafayette and Seton Hall last night.

Berndt’s halfback-option call showed confidence in offense

By DOUG BELGARD

Berndt’s halfback-option call showed confidence in offense

‘We’ve definitely developed’

Hardy, Olejnik form a winning duo

By JOE SAGULA

‘We’ve definitely developed’

Hardy, Olejnik form a winning duo

Frank Novak: Lafayette’s efficient quarterback

By BOB GOLDEN

Frank Novak: Lafayette’s efficient quarterback

The field position was good when the Quakers took over early in the second half...
34th Street

Where Dreams Die Hard

By Rodney Paul
Campaigning for Culture

By David R. Meiselman

The following 60 second adventure has been brought to you by the Philadelphia Department of Tourism:

(The camera pans the horizon, showing a city glowing in the distance. Slowly, it zooms closer and closer, through the tallest buildings toward the statue of a man soaring grandly above City Hall, until we see a man in a trenchcoat standing in the rain below, holding an obsolete microphone.)

Narrator: Philadelphia, the City of Brotherly Love. For so long it has meant so much to so many, as the cultural center of the east. For example, from its lush urban decay to its sparkling brown rivers, its natural beauty is eclipsed only by a vast collection of the world's greatest treasures.

Man: Well, here it is, honey.
Woman: What's so special about this place?
Man: What do mean, what's so special about this place? This is where Rocky ran up the steps!
Woman: Who's Rocky? Is he that guy who gets drunk every time you play cards?

ON THE STREET

by Sunny A.M. Koshy

Man (slapping his forehead): Rocky! Rocky! Rocky! Balboa, you know... (he starts to shadow box)... the boxer! From the movies!
Woman: Oh yeah. Can we go now?
Man: First I gotta run up the steps.
Woman: Harold, you're such a child.

Narrator: Before relaxing, what evening would be complete without dinner in one of Philadelphia's finest restaurants? Bookbinder's, Le Bec Fin...one could go on forever.

Woman: Harold, do you have to eat like such a pig?
Man: But honey, it's only natural to eat cheesesteaks with your fingers!

Woman: I don't care. If you want to be a pig, do it with someone else.

Man (reluctantly): Oh, OK. (He stabs at the cheesesteak with a plastic fork that splinters and splatters. He bobs his head and hot pepper sauce all over his white shirt. He looks up, and the men at the counter are consultant with laughter.)

Narrator: Philadelphia is a town well known for its hospitality. Therefore, it's only fitting that we spend a night with our guests in one of its popular, exclusive hotels. Let's be voyeurs, shall we?

Man (spreading his arms before him): Well, here it is, our hotel, the Best in Philadelphia. (Spits into his hand, and it splatters off.)

Woman: Mother was right! I did marry a cheapskate!

Man (reluctantly): I'm ready to carry you across the threshold.

Woman: Mother was right! I did marry a cheapskate!

Man: But honey, this is the best hotel in Philadelphia!

Woman: (starts to cry.)

Man (looking around nervously to make sure no one is watching the tantrum): Honey, what's the matter?

Woman (over sobs): Our honeymoon, and you take me to a hotel with Legionary Disease! (She sinks her hands into her kerchief.)

Man: But sugarplum, that was over five years ago! This is still the best hotel in town.

Woman: Was aaah...

Man: I'll call a cab.

Narrator: Aren't we blessed with fortune? as our young couple moves down the steps to the street, and shows us the Philadelphia way to wave a cab.

Man: Yo! Hey, taxi! (Whistles with two fingers.) The hotel doorman looks. He whistles again.) Taxi! Taxi! (He sees a taxi on the other side of the street. It passes him and moves onward.) Hey! Hey you, taximan! The car makes an incredible U-turn and screeches to a halt in front of him. The driver opens the door.

Driver: Hey buddy, d'you yell out 'taximan'?
Man: Thanks for stopping.

Driver: Motherfucker, call me 'taximan' again and I'll cut your goddamn throat.

Woman (stepping into taxi): Oh, thank you. Wooh, it's chilly. Getting in. Harold?

Narrator: As you can see, our city is the premier attraction in the east. Won't you let Philadelphia mean something to you? (As the sun sets and the cab rolls away down a pothole-ridden alley, a hubcab flies off into a ditch, and the film fades as a group of venetian wave bye-bye to the camera.)

Thought for the Week:

Oh, somewhere in this favored land the sun is shining bright.
The band is playing somewhere, and somewhere hearts are light.
And somewhere men are laughing, and somewhere children shout.
But there is no joy in Mudville. Mighty Casey has struck out.

— Ernest Lawrence Thomas
"Casey At The Bat"

On the Cover: A Reading Phillies reliever stares coldly over the outfield fence, burning to get into the game. An emotional experience captured by the pen of Tony Mariani.

Take me out to the Ball Game: Take me out to the crowd. Buy me some beer. Then sit back and watch the Reading Phillies make their way to the top— or at least to the best team in the Major Leagues. Rodney Paul went on a roadtrip with the minor league club, he tells it like it is on page 6.

Andale, Andale! Arriba Arriba! I am a poor El Salvadoran rebel fleeing from my country's tyranny. Won't you please help me? Won't you please talk to me? Sabrina Eaton did on page 5.Gracias, senores. And senoritas too.

The Easiest Game Show in the World: Everyone knows that 's Tic Tac Dough. Find out how Wink Martindale insulted Philadelphia, about the man who wears a placard commemorating the Tylenol deaths, and more. Only in 34th Street magazine. Page 3.

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Tic Tac Duh

Actions have consequences. But actions concerning Philadelphia have consequences. Or so found syndicated television's very own polymath, Wink Martindale.

For while watching Channel 6's syndicated Tic Tac Dough, we were actually amused by something other than the contestants' complete ineptitude. Wednesday night's contestant was a young polis major from California whose goal in life is to be mayor of San Diego, even though he doesn't live there. Quiz master Wink Martindale, he of the rapier-like wit, elicited howls from the audience by telling his contestant that, "You'd make a great politician; you've been here only one minute and already I'm confused."

Perhaps this rare show of modesty on the part of such a grand architect of things arcane and confounding should have tipped us off that something wicked this way was coming. But no, we merely sat and choked on our rice and steamed vegetables as contestants struggled for answers to questions as diverse as, "Name the writer-director-actor known for the jumble of performing artists, cut-throat side-show competition and sluggish crowds. Thousands of people jammed their way into the main thoroughfare and moved at the pace of a muddy riverlet past a comencopia of food stalls, viewing them with the free market disdain of people who knew that their choice was unlimited.

This fact seemed to be having an effect on some stalwart kepters: some bellowed at the passing masses, hoping that vocal force would inspire sudden pangs of hunger, while others appeared dispirited and slumped back against their soup tureens for support. In the stalls which gave you three goes to burst balloons with darts, or lasso bottles with rings, with a fluffy toy as a reward for success, competition for custom was intense. As far as we could see, neither indifference nor mouthy enthusiasm on the part of the stall owners attracted a massive response. The American public knows how to respond to a handful of shifty entrepreneurs, especially when they see them lined up in rows for inspection.

We wandered around, in and out of the main stream of happy careless people. There were sullen women selling trinkets — sullen because no one was buying them yet — next to a man selling lounge furniture. Alongside the hall of mirrors was a stage which offered the chance to see "The World's Smallest Horse," ironically placed opposite a stall which gave smashed toy horses as prizes for bursting balloons, the World's Smallest Horse was not a great attraction. We went in and had a chat with him to see why he had so few admirers.

More Sheep

Once again, upon emerging from the 15th Street Septa tunnel, we were shocked into awakening by not just the sunlight, but by yet another atrocity in front of that barnyard of pestilence, the Budco Goldman. Only this time the object of our horror appeared not on the marquee nor on a coming attractions poster, but on its own two wheels. A Super Sunday was an aimless jumble of performing artists, cut-throat side-show competition and sluggish crowds. Thousands of people jammed their way into the main thoroughfare and moved at the pace of a muddy riverlet past a comencopia of food stalls, viewing them with the free market disdain of people who knew that their choice was unlimited.

When we saw it, we couldn't believe it. Here again at last!

The Benjamin Franklin Parkway on Super Sunday was an aimless jumble of performing artists, cut-throat side-show competition and sluggish crowds. Thousands of people jammed their way into the main thoroughfare and moved at the pace of a muddy riverlet past a comencopia of food stalls, viewing them with the free market disdain of people who knew that their choice was unlimited.

This fact seemed to be having an effect on some stall keepers: some bellowed at the passing masses, hoping that vocal force would inspire sudden pangs of hunger, while others appeared dispirited and slumped back against their soup tureens for support. In the stalls which gave you three goes to burst balloons with darts, or lasso bottles with rings, with a fluffy toy as a reward for success, competition for custom was intense. As far as we could see, neither indifference nor mouthy enthusiasm on the part of the stall owners attracted a massive response. The American public knows how to respond to a handful of shifty entrepreneurs, especially when they see them lined up in rows for inspection.

We wandered around, in and out of the main stream of happy careless people. There were sullen women selling trinkets — sullen because no one was buying them yet — next to a man selling lounge furniture. Alongside the hall of mirrors was a stage which offered the chance to see "The World's Smallest Horse," ironically placed opposite a stall which gave smashed toy horses as prizes for bursting balloons, the World's Smallest Horse was not a great attraction. We went in and had a chat with him to see why he had so few admirers.

Time passed. We had a cheese steak which got worse with every morsel. We watched a man throw balls at a target and deposit a clownish individual into a tank of water, by means of a lever when the bulleye was hit. Somewhere at the back of the crowd watching this, two men and a woman at odds with the overt harshness of the whole Sunday passed a joint around, watching the proceedings through a hazy window.

Back at the stage, women with veils were dancing to either Aryan or Indian music while opposite them, safely out of earshot, five Inkspot look-a-likes sang close harmony.

As we walked further away from the Museum of Art towards the city area, acts and performances gave way exclusively to food and souvenir stands. So we wandered on, leaving them to make a living out of other people's recreation time.
### Theater

Play Memory  
by Joanna McClelland Glass  
McCarter Theater, Princeton University  
Annenberg Center, University of Pennsylvania

**By Charles Wright**

"The truth about people is not in what they are now, but somewhere between now and where they came from."

This statement may sound pretty thin and banal when separated from the action of Joanna Glass' Play Memory, but as the curtain rises, the plot thickens. Glass' moving and well-crafted drama, it has the ring of sterling truth.

As the line suggests, the narrator of Play Memory, portrayed by Valeria Mahaffey, tells out odds and ends of her own youth in hopes of asserting "the truth" about her adult character. There is no structural originality in the work: it is a cinematic memory play with antecedents in Our Town, Death of a Salesman, and Look Homeward, Angel. As the action advances, grievances and recollections are recalled, reorganized, and, ultimately, resolved. Time shifts at the narrator's whim: the living are free to replay past confrontations and receive arguments with the dead. Through this cathartic reconstruction of childhood, the story moves from the disarray of old days to the final peace of the healthy-minded survivor - a dramatic form peculiarly suited to portraying unhappy families.

Glass handles the form consummately and uses it to create three vivid, affecting characters: father, mother, and daughter. It is the daughter, Jean MacMillan, whose memory of growing up with an alcoholic father (Donald Moffat) and a loyal mother (Jo Henderson) constitutes the action of the play. The MacMillans' story is one of rapid deterioration. The father takes to drink when fired from his job for unethical business practices. Because of delusions of grandeur ("If Canada has an aristocracy, the MacMillans are it!"), the father is unemployable and confined to the house. He beats his daughter and taunts his wife with the remnants of his love for family as well as his compulsive drunkenness and the maniacal fury of his being. Play Memory was commissioned some years ago by the Manitoba Theatre Center. The McCarter-Annenberg production is its American premiere, and there are no plans for it to move elsewhere after the Philadelphia run. It is a fact of theatrical economics that, without a New York production, the play is likely to pass over the insatiable audience of established scripts with related themes - Long Day's Journey Into Night and a number of works by Arthur Miller, for instance. This is sad indeed. Because worthy ideas, however familiar, are well-served by a fresh, intelligent voice.

At one point in Play Memory, the father turns his attention to scripture and remarks that God, after speaking from the whirlwind, returned almost everything that Job had lost. Everything except Job's innocence. This, it seems, is the major point of Glass' memory play. Suffering may abate and wounds heal, but a family, once divided, cannot be wholly reassembled or its members made purely happy again. Well said.
Differences of Opinion

El Salvadoran Armando Martinez had a choice between life and death. Guess which one he chose.

By Sabrina Eaton

Armando Martinez is a man dedicated to his people and to his art. Persecuted by his government not only for his subversive beliefs but for spreading those beliefs to the people of his native El Salvador through his poetry and music. Martinez has been forced by that country's right-wing, United States-supported regime into a self-imposed exile.

Martinez continues to spread the revolutionary message by singing the type of music that got him into trouble with his government for American audiences. On Wednesday, October 19th at 7:30 p.m., he will be presenting his show in the auditorium of Penn's Christian Association as part of the Fresh Fish poetry series.

34th Street: What were your experiences as an artist in El Salvador?

Martinez: In 1960, I started with a rock group that was playing drug music. But after that I started to sing the new songs of protest. I became involved with the protest movement in El Salvador. I wanted to open the eyes of the people, young and old. I sang about the beauty of the land, the children crying, and the injustice of the government. The music in El Salvador that the government will allow is beautiful — but it blinds and lies to the people. It doesn't tell them the way that things really are. The words of the songs that I sing are the new words that tell what the free people are suffering now.

34: What made you decide to become political and start singing protest songs instead of rock?

Martinez: That is the only way that I could let the world know what the people in El Salvador suffer.

34: Did the government ask you to leave, or did you do it by your own choice?

Martinez: It's not like the government said to me, "Hey, you've got to go leave the country." The El Salvadoran government doesn't ask anyone to leave. They just kill them. I left because I knew that if I stayed there I would be killed too. If I were still there, I would be dead by now.

34: What type of danger were you in there?

Martinez: I came to this country because my life had been threatened. I am an artist, and all of the artists who sing the new songs of El Salvador are persecuted. For the three years before I came to this country, I was jailed many times and was tortured there.

34: I read that many El Salvadorans who come to this country get sent back. Have you found your reception in the United States? Are you allowed to stay here, or have they tried to deport you?

Martinez: Four or five years ago I came here illegally — but I got my papers after a few years, so immigration doesn't bother me now. But I suffered like everybody else who comes here from my country. By suffering, I mean having trouble with finding a job, with the language, with getting immigration papers. All those kind of things. But I got them all fixed and started life here.

34: You do work with INALSE — the Institute of Arts and Letters of Salvador in Exile. What does this group do?

Martinez: We get together our talented people who are in exile in the United States and Europe and work with them to present our culture, art and music.

34: Is INALSE trying to give us a message with their presentations?

Martinez: One of the things that people from El Salvador are expecting from the American people is for them to do something to stop the military aid to the El Salvadoran government. Because the people from America are not putting pressure on the government, the mothers are going to cry like they did in Viet Nam. If they do something to stop the aid to El Salvador, they will be stopping the murder of many innocent people who are being killed every day in El Salvador now.

34: What does your presentation consist of?

Martinez: I will sing to you about what is happening in El Salvador. For the first part I sing classical Latin American songs and the second part is songs from El Salvador — political songs about what the people are suffering now.

34: What do you hope to tell us with this?

Martinez: That we are a happy country, a country who suffers, and a country who sings. We are a country who asks through our artists for a decision to terminate foreign interference in our business. No country should interfere with the people of any other country. We can solve our problems without needing a second country.

34: What are the artists who have stayed in El Salvador doing now?

Martinez: The commercial artists are together with the rich people there, but the artists who are for the people are in exile (like me) or hiding, because they don't want to be killed.

34: Have you been back to Salvador recently?

Martinez: I was there two and a half years ago. What is happening in El Salvador now makes very little impression upon me. Because we Salvadorans have lived in repression for more than 50 years, I did not expect the government to be nice.

34: So, it's the same thing that has been going on for 50 years?

Martinez: Not the same thing, because as you know, the citizens are acting stronger with the government. Now the people know that they have to fight for themselves. They don't have to be quiet and wait for something that will not happen. They have to fight for what they want. That's the only way for them to get what they ask for.

34: Will you and your family return to El Salvador for good in the future?

Martinez: When the revolutionaries win, we'll come back. Before that we can not.

34: Do you feel that there is anything important for us as American university students to bear in mind?

Martinez: The University in El Salvador is closed now because of the military oppression. Ideas are born in all Universities around the world. If the students in El Salvador cannot do anything because their university is closed, then I believe that one way or another the people at universities in the United States are losing something too. University students around the world are as one. I am going to ask all of the university people to join in solidarity with El Salvador. This means to help us work for the cause of El Salvador by letting all students know what is happening there. If the university students learn of the suffering there, they will work with us to help end that suffering.
Cover Story

All Roads Lead To Reading

Baseball is like life, someone once said. But somebody forgot to tell the Reading Phillies.

By Rodney Paul

He is 24 years old. He's got a great slider.
He will save 23 baseball games this year.

But it's dawn, and Don Carman is still wide awake on a Tourways bus to Buffalo.

"I don't know why Phil has to drive these damn backroads," he says softly, trying not to disturb his teammates, who opted for sleep hours ago. "If he'd taken the Thruway, we'd be there by now."

But for reasons of his own, Phil Garner, bus driver of the Reading Phillies, prefers these circuitous country roads.
And for Carman, who has seen more than a few detours along the rocky route to baseball's major leagues (but whose thoughts turn now to the comfortable bed that awaits him at one in a long line of Holiday Inns), this irony is, perhaps, a bit lost.

Two years ago, Carman had good reason to believe the end of his travels to the Big Leagues was in sight. He had climbed rapidly through the four levels of minor league ball, leaving in his wake an encouraging record of low ERAs, high strikeout totals, and impressive pitching performances.
Batters found Carman's tall form and cool demeanor on the mound intimidating, his sharp fastball and cunning slider made many think of Steve Carlton, the greatest pitcher in the major leagues today. Already, the executives at Veterans Stadium were billing the then 22 year old lefthander as a prime prospect. And as he headed for Oklahoma City, the top rung of the Phillies' minor league ladder, there was little reason to believe his elusive dream to make those Big Leagues was far from grasp.

But the journey that men like Carman face is an arduous one, filled with trying disappointments and countless tragedies that test just how much the Big League dream is really worth. Each year, a few dozen of the more than 1600 players in the minors win the coveted trip to the major leagues, while hundreds of others reluctantly give up, sign their release papers, search for a new direction. The player who climbs effortlessly through the maze of rookie leagues, middle and upper level clubs is rare indeed; most can expect at least one year on each minor league rung, from the lowest level rookie leagues to the triple-A leagues -- where Big League ball is sometimes just a phone call away.

But as you near the top, the competition stiffer, the stakes become higher and the major league scouts watch your every move and wonder aloud, "Is he good enough?"

Under such pressure, some men respond with unshakable inner confidence, self-discipline and strength of will. They eye the challenge aggressively and view any setback as just another hurdle along the laborious path. But given just a touch of doubt, the dream is as easily shattered as it is conceived. Suddenly, the fabric of self-confidence is undone, each imperfection becomes a frightening sign of failure, and that dream that once seemed so close to realization drifts rapidly away.

Don Carman's story is hardly uncommon in the minor leagues or even unique to the sport of baseball; it is, perhaps, the story of every man who pursues a dream, who longs to be the very best and who hopes that through a combination of luck and skill, he will reach the top. But there are times when the lofty aspirations must wait -- times when men learn that skill and determination are not always enough, times when the dream once again seems distant and only a hardy resolve can keep it alive.

The smooth road that Carman hoped would lead to the major leagues took its first sharp turns in Oklahoma City. If the numbers -- a 6.8 win loss record and 4.85 ERA -- speak for themselves, there is no way they can describe Carman's first bitter taste of adversity, or his frustration at the pitches that had fooled so many batters began to get hit with alarming regularity. After a few bad starts, Carman was soon demoted to the Phillies' double-A team in Reading, but even there he didn't return to form. Each game became a frustrating battle, and as he struggled to regain control, Carman began to question the dream that had brought him to the minor leagues -- and wonder if he wasn't better off giving it up.

As the Reading Phillies take batting practice in Buffalo's War Memorial Stadium, their polyester pin-striped uniforms look somewhat out of place. It's no accident that this 50 year-old ballpark brings back images of Ruth, Gehrig, Cobb, and the other god-like heroes from our newsreel past. Old fashioned billboards along the outfield fence advertise 5 cent White Owl cigars, hair tonic, and Quaker State Motor Oil (with a picture of a diapered baby and the caption "time to change") The left field scoreboard posts generation-old scores from contests between Brooklyn and Boston, Philadelphia and the Yankees. And there are other oddities as well: a closer view of the center field grandstand reveals that there aren't seats out there at all -- just meticulously painted lines on the weatherworn concrete which from the infield look quite real.

These affectations are the work of a Robert Redford production company, which is presently filming Bernard Malamud's baseball novel The Natural for possible release next year. The movie has become somewhat of a revenue...
for this aging ballpark and the avid Buffalo baseball fans, some of whom remember the International league debut of players like Jackie Robinson and Richie Ashburn. Despite this illustrious past, not long ago the future of professional baseball in Buffalo appeared bleak: lackluster attendance figures and the declining condition of War Memorial Stadium led many major league teams to shun this Great Lake city. During the '70s, Buffalo lost its triple-A status, and was demoted to competition in the double-A Eastern League. And when a group of baseball fans tried to rejuvenate the team, their efforts were met with financial losses and near-empty stadiums.

But for Bob Rich, who owns the Rich Cream Company and avidly supports Buffalo's professional teams (the Buffalo Bills football stadium bears his name), the potential loss of baseball was more than a disappointment for local sports fans—it was a blow to the entire community. By bringing back baseball, he hoped to restore pride to this declining industrial city, where unemployment tops 20 percent and many businesses are leaving the inner city.

And since buying the team, Rich has watched attendance soar from 80,000 to 200,000, the highest figure this year in the Eastern League. In Buffalo, the obsession with upward mobility that drives players, managers and even umpires extends all the way to the fans. Rich, and the enthusiastic throngs who are coming to watch his team, hope that next year triple-A competition in the International League will return to Buffalo. There's even talk of building a new stadium and, in a few years, moving up to the Big Leagues.

"I'm willing to give the people whatever they want," Rich says. "If they want to see triple-A ball and are coming out to see the games, then that's what they'll get. And if they want a major league team, we try to do that too."

"It's important to have sports like baseball here," he adds. "For about $10, a guy who might be unemployed can take his entire family out to the ballpark. We're hoping baseball is going to continue to grow in Buffalo. Right now,

(continued on page 8)
Dreams Die Hard

(continued from page seven)

the people are coming out and having a good time, and that's what it's all about.

Don Carman's face looks content and unconcerned as he picks up his cards for another late night game of gin rummy. His face always bears this look of peacefulness, it seems - even when he stands on the pitcher's mound where he invariably makes his job look easy. It's hard to believe that this is the same man who a year ago considered giving up baseball for good.

"I guess I just wasn't ready," he says. "I know how to pitch, but my concentration just wasn't there. Half the game is in your head, and when you lose your concentration, everything else seems to go wrong."

"There are times when you'll be out there and you just can't throw a strike," he says. "You try to get a pitch over the plate, but your concentration isn't there and you just can't do it - that's when you're in trouble."

But today, Carman's concentration problem appears licked. In fact, moving from a starting role to the bullpen early this season, the pressure has been largely relieved. His recent form has been remarkable: his 3.02 ERA and 23 save total will win him an award as the best left-handed reliever in the Eastern League. Reading Manager Bill Dancy ascribes Carman's rebound to a change in attitude.

"I used to be that he'd pitch every fourth day, and he'd think about it all four days," Dancy says. "Let's be ready to pitch, so he doesn't have all that time to worry. He's opened his eyes. Now he's got to keep it going."

Often, the fine line between major league success and minor league obscurity is not just a matter of talent and raw skill. More than anything else, Carman attributes his comeback to regained confidence and a better attitude on the mound.

"I've come to realize that there are certain things I simply can't control," he says. "If I make a bad pitch, if one of my fielders makes an error, or if a hitter just gets lucky, there's nothing I can do about that. I just work on the next guy."

"When you get down on yourself, everything else just falls apart," he adds. "You just have to put the distractions out of your mind and maintain a positive attitude. The important thing to remember is it's just you and the batter."

In the lowest level rookie leagues, the prospects work on the basic skills they need to develop to the higher leagues. But at the upper levels of the minor leagues, the players who are destined for the majors are those who mature something even more essential - maturity.

"If you make it to double A, you haven't learned to play in the Big Leagues," Reading trainer John Fiore says. "Once you've made it here, it's all up to you."

"You grow up fast in baseball," he says. "You learn that if you want to reach the top, it's going to take a lot of hard work and a lot of discipline: if a player is having problems, he's got to grab himself by the throat and ask himself why he's blowing it. It's all up to the individual player."

"The hardest part about this job is saying goodbye to the kids who don't make it," Fiore adds. "It's really hard watching a kid you know has talent lose his chance because he's goofing off and not putting in enough work. We try to help them as much as we can. But there are certain things that are up to them. If they're not willing to put in the work, they're not going to make it."

But the year has gone well for the Reading Phillies. And in addition to the team's phenomenal performance (a 98-42 record, best in the Eastern League), three players have gone on to distinguish themselves for the Philadelphia Phillies, who, as they reach for another World Championship, continue to rely heavily on their farm system.

Foremost is Charles Hudson, just a year ago was pitching single-A ball in the Eastern League, but last week provided a key shutout victory in the National League Championship and will be starting in the World Series. There is Tony Ghezzi, who began the year by striking out nine in an incredible start against the Baltimore Orioles in spring training, but had to wait until September before being called up to the major leagues and providing three vital starts during the crucial National League Eastern divisional pennant race.

And there is Juan Samuel, who just a year ago was pitching in the Eastern League and provided three vital starts during the crucial National League Eastern divisional pennant race.

The mood is tense in the clubhouse of the Philadelphia Philles as they prepare for a key pennant race contest against the Montreal Expos, who now trail by two games and a half. Future Hall Of Famers Pete Rose and Joe Morgan speak at quotes at their entertainment of reporters, but Mike Schmidt stands silenty into his locker, shrugging off the questions and trying to concentrate on the game ahead.

A few yards away, three players with somewhat less familiar faces quietly discuss the almost god-like treatment they receive like catcher Gary Carter, pitcher Tim Gullickson and other revered players their team will soon face. Just a few weeks ago, the intensity of a major league pennant race was little more than a fantasy that would have to wait until long into the future. But today, they are among this year's handful of minor league players who are chosen out of the blue and intends to play in the Big Leagues.

Catcher Darren Daulton, who will see little action during the pennant race, is thankful nonetheless for his first hand view of the Big Leagues.

"It's just great to be here," he says. "Everybody's really helpful up here; there isn't any real rivalry."

But on a ball club where nearly three-quarters of the players are over the age of 30, the rookies wonder where they will fit in. "I have to look ahead to the future," Daulton says. "I'm already thinking about spring training." Stone pauses. "I have a little more blurt."

"I have to go to spring training and win a job on this team," he says. "I want to be the best base stealer they've ever seen."

"I've been playing this game ever since I was nine years old - I've waited to do this since I was a little kid," he adds. "I just look at the Old Guys, toss the ball around and..."

Stone pauses. "I'm going to get some training and win a job on this team." he says. "I want to be the best base stealer they've ever seen."

"I have to go to spring training and win a job on this team," he says. "I want to be the best base stealer they've ever seen."

Many fans are heading for the exits at Veteran's Stadium when Don Carman's name is announced, the last laphander takes the mound. He puts the bright stadium lights and the muted cheers of the remaining thousands out of mind as he works on the next three batters and summarily disposes of them on routine infield plays.

But there's little time for such thoughts. As any minor league player will tell you, the only thing harder than making the Big Leagues is staying there.

8:34th Street Magazine, October 13, 1983

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ART

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In the Gravest World

By Carolyn Torcellini

Believe it or not, the art complex at Ohio State, the stage sets and costumes for the Joffrey Ballet's production of Fire, and this year's Bloomingdale's shopping bag all have something in common. They are all products of the creative mind of Michael Graves, whose works can be seen at the Moore College of Art Gallery through October 15.

Born in Indianapolis in 1934, Graves was trained in art and architecture at the University of Cincinnati and at Harvard. He now makes his home - which he designed - in Greenwood, New Jersey, and is a Schuerman Professor of Architecture at Princeton University. His work has been shown at the Museum of Modern Art among other places, and he is the author of a distinguished bibliography, titles and the winner of numerous awards, including 12 Progressive Architect design awards.

Although Graves dislikes being categorized, critics of architecture call his work Post Modern. Whatever the case, there are aspects of his work which make it distinctly "Graves." Says Karen Singer, Assistant to the Gallery Director, "Graves is a controversial architect. What he is doing clearly goes against the major tradition in architecture." Indeed, the use of color in his draftings is striking. Graves is fond of using yellow tracing paper together with colored pencils. He is deliberate in his selection of colors, favoring pastels like light green, pink, sky blue, and yellow. This use of color makes his sketches attractive in themselves - so attractive, however, that it is easy to forget their actual purpose as an architectural sketch. A common criticism of these drawings is that people don't think that they will translate well into actual buildings.

"Graves is bringing up a lot of questions that are important to examine," says Singer, who received her MFA in Sculpture from the University of Pennsylvania. Among these is the specific inquiry: "What should architecture be?" Graves' work extends well beyond the realm of the traditional architect. Singer states that the exhibit succeeded very nicely revealing just how eclectic the scope of his work is. Presented are samples of furniture and fabrics, and sketches of stage sets and costumes, all of his design. Again, these works are all brought to life with the colors for which Graves is known. It is surprising to find an architect designing costumes, yet these sketches impose an attention given to the angular movements and positions of the models, which hint that they are products of an architect's hand. But all is done very delicate ly and with great sensitivity on the part of the artist. "To me it's exciting," says Singer, "in an age when we are forced to categorize ourselves into separate, well defined areas, to see someone trying his hand at so many different things."

The exhibit as a whole has been arranged with great care. The light gray walls on which the pieces hang are a perfect subtle wash for the different colors - the colors, and the pleasant light of the room draws the viewer into the space.

The exhibit must for students of architecture, the exhibit can be seen leisurely in one half-hour. In fact, anyone with an interest in current trends in the world of art would enjoy stopping by the Gallery at 20th and Race Streets. Admission is free, and besides satisfying any curiosity about this controversial artist who is credited with the design for the 1983 Bloomingdale's shopping bag, the viewer will be left to think about the definition of "architect," and the many directions an artist's work can take.
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Bad Bond; Better Brainstorm; BIG Chill

By David R. Meiselman

Brainstorm
Directed by Douglas Trumbull
At Sam's Place

When actress Natalie Wood flapped off the side of her boat, the people working on her final film met desperately to try and save the unfinished product. Given the torrential circumstances, their ensuing Brainstorm can be considered by all counts a successful salvage operation.

Director Douglas Trumbull has come a long way from his debut with Silent Running. Almost universally acknowledged as one of the grand men of effects following his special wizardry in the first Star Wars saga, Trumbull brought to the screen in Brainstorm enough visual excitement to thoroughly entertain the crowd. In addition, his camerawork proves to be one of the film's great surprises; it actually grabs the viewer and propels him to the scene like a voyuer looking over the railing. 

Although the film is Wood's farewell to the industry, the audience is stolen by the coarse charm of The Deerhunter veteran Christopher Walken. In his most effective role since that Academy Award winner, Walken manages to relate to each scene the urgency of the way he feels, infecting the audience like a medieval soldier with the Black Plague.

Louise Fletcher (Nurse Ratchett in One Flew Over the Cuckoo's Nest) puts in a brave performance as Walken's associate. Cliff Robertson acts the same as always - like a Siamese twin of Fatima Blush Connery, in recreating the role which he once made famous, proves that he still has the ability to turn on the Bond charm. He puts in a performance that is still fairly respectable - assuming what he was given to work with. Led by Connery, the new cast is fairly good, with Kim Basinger as the superspy with the license to kill - or be killed - is one of the stars. The second thought is one of pity.

Never Say Never Again
Starring Sean Connery
At the Budco Regency

The first thought when seeing Sean Connery recreate his infamous role as the superspy with the license to kill - or be killed - is one of glee. The second thought is one of pity. Never Say Never Again, the latest of the 007 flicks, can be best compared to a back-lot production of an off-Broadway play. It is almost farcical in its self-indulgence. Bond's witty lines often find their mark like a welldressed bullet. Just as often they paroxide the very image Connery is trying to create.

The new Bond flick demonstrates once again just why the secret agent is so cool; there's a great chase scene with Bond on a motorcycle, and at least one decent fight against a seemingly worthy opponent. However, the tale (a pseudo-remake of an earlier Bond film, Thunderball) takes too long to get going - and too long to stop.

Never Say Never Again contains two of the most inspired underwater scenes ever to splash onto the screen. The first is about as exciting as watching a tankful of goldfish swim the murky depths of a pet store aquarium, the second as exciting as watching a small school of tadpoles evade the squishy galoshes of a prepubescent dancing through puddles in the rain. The pace slows to a point nearing suspended animation; it's a wonder even the fearless arch of one scene managed to stay awake during filming. Watching some of the scenes makes one feel like Malcolm McDowell in A Clockwork Orange, being forced to see something he once enjoyed but after constant exposure to which he becomes sickened.

Directed by Lawrence Kasdan
At the Budco Oldie Cinema

Baking a cake, like making a likeable film, is no longer a difficult task; just grab a box off the shelf, whip out the packages, throw it all together in a big mixing bowl and hope it turns out right. The Big Chill

All the ingredients are there for a long-overdue reunion of Sixties college buddies; the drugged out version of the happily married swinger yearning for a child, the unhappy housewife, the Hollywood T.V. star, the dumb brute. The corresponding cast reads like a grocery list from People magazine: William Hurt (another great performance), Glenn Close & Kevin Kline, Jeff Goldblum, Mary Kay Place, JoBeth Williams, Tom Berenger, Meg Tilly.

Director Lawrence Kasdan (screenwriter of RAIDERS of the Lost Ark. The Empire Strikes Back and Return of the Jedi) directs Bond and in his new film manages to stir up quite a mixture of pleasant comedy and muddling drama, relying on each character to truly bring out its own limited flavor - which they do. However, they seem to have been sitting on the shell a bit too long; we like what we taste of the finished product, but feel slighted by the stale leftovers - even if they are refeshed with the chef's wooden spoon.

The icing; a great Sixties soundtrack, sweet as strawberries and so full of moist tenderness that it can't seem to cover enough of the surface. When all the tallies are in, the one chef that matters will chew on this piece by piece; then swallow it until it is finished. No matter how it looks, it's gonna taste good. Just depends how hungry you are.
Trio Either they're insane — or they want to be

**Trio's Paean**

*By John S. Marshall*

Trio

Trio and Error (Mercury/Polygram)

*Ah ah aha aha. Trio is everything a rock band is not supposed to be. Three points: 1) They're from Germany. 2) They use pre-set Casio tone rhythms which anyone who buys the machine can use. 3) They use distorted, hard-rock guitar but no bass guitar. 4) Their vocalists can barely carry a tune. (All right, four points.)*

*Yeah, they're funny — but what a sound. This is no jackhammer punk with campy lyrics, nor straightforward rock with humorous overtones. Riffs aren't the thing, it's the melodies, which are extremely simple, yet catchy, even beautiful. This is both weird and exhilarating — like if you mated Joan Jett with an old 'Pong' video game and gave the offspring some instruments to fool around with.*

*Singer Stephen Remler, guitarist "Kralle" Krawinkle, and drummer Peter Behrens (sometimes they use real drums) hit it big in Europe over a year ago, but didn't release their first American record until last December. The Trio EP, produced by Klaus Voorman, contained the long version of their hit "Da Da Da." The trio has always been short-haired non-hippies. It can also come out of nowhere guys who look like they've either escaped from the 'Cuckoo's Nest,' or are looking to get in.*

**The Style Council**

Introducing the Style Council (Polydor)

*By Adam Sexton*

Elvis Costello likes the Style Council, and he ought to. The British love for American soul that yielded his Motown tribute Get Happy! and his latest LP Punch The Clock has also driven Paul Weller to forge an R & B band of his own. The Style Council's R & B shuffles in search of some Bruce juice? Looking for a multi-racial rhythm and blues bar band to call its very own? Check out their rich baritone and Pete Special's singing guitar-licks grapple for attention before a soul review backdrop as tight as a drum and equally percussive. Big Twist's versatile voice is the outfit's greatest asset. Unlike, say, Southside Johnny — who still can't do justice to a ballad after all these years — Nolan covers a broad range of blues-based styles with equal facility. Unfortunately, his vocal talents are not matched by his songwriting skills or those of his fellow Fellows (with one exception: the slow shuffle "I Brought the Blues on Myself." Even Special's horn charts are unimaginative and often cliched.*

Still, Big Twist and the Mellow Fellows are endearing, simply because they are genuine. More low-key than their various Northern counterparts, they are therefore less staid. But Playing For Keeps could use a dose of drama. It's just a little too mellow.

*— A.S.*

**Comatrones**

Pictures On A String

*By Jeff Salamon*

The Comatrones' eponymously titled 1981 debut was hardly something to break out the bubbly over. Though it sported a few good ideas, such as a springy guitar sound and covers of "The Munsters' Theme" and "Summer in the City," overall the execution sank a bit much of New Romantic aloofness, from the moody black and white cover photo down to Lyn Byrd's ice priestess vocals.

The main problem was determining what to do with this music. It suggested soul music, but was hardly danceable. It was poppy in a morbid sort of way, but not well-crafted. Its emotional distancing, devoid of the tension Bryan Ferry creates by playing vulnerability off suavity, left the listener with nothing to hang onto. Of the covers, only "Summer in the City" worked, but even its smoky minor key refrain was rendered silly by the constant boop-boop-boop in the background.

So it's a minor surprise to find that the trio's new single, "Get Off My Case," is the freshest evocation of technofunk heard in these parts in a long while. Lots of current synthesized dance music is danceable. Some of it even gets down. But almost none of it is as goddamn celebratory as this. Like many soul hits of the past, "Case" has all sorts of indistinguishable party noises filtering through the background, lending the song a looseness antithetical to synthpop. And unlike so much robotpunk, the chorus is neither a statement of resignation nor a melodic plea: it's a shout of defiance, a shrugging off of jerks, a one-finger salute to an ex-lover, "Get off my case!" is also a cry of liberation from small-minded record companies, bad production, and the onus of Modern Love. And the 12-inch version, re mixed by Duke Bootee (of "The Message" fame) shows how far the Comatrones are willing to forego their ersatz Talking Heads neuroses to dance, dance, dance the night away.

*Pictures On A String proves that they can sustain their newfound sensibility over an entire album. Though nothing here throws down the like, the LP is filled with wonderful pop with some light funk around the edges, from the synthesized reggae beat of "Ice Machine" to the Lennon-esque unnoticed bars on "Cold Eyes." Out of nowhere, Comatrones have emerged as pop craftsmen of a high and commercially potent order. Though their album covers mode of dress, and coiffure hint that they haven't left their chic sobriety completely behind, through "Cinnamon" and "Desert Song" signal a tendency to recycle tunes, more and more this album tells me to get off the Comatrones case — and my ass — as well.*

34th Street Magazine, October 13, 1982
DEATHWATCH
Reviewed next week.
(Rosy Screening Room, 2021 Sansom Street, 567-0114)

SIDNEY LUMET
Disappointing
trom
Sidney
L. Schwartz
Dr. I. Zeitlin

DANIEL
Disappointing fare from Sidney
Lumet.
(Sam’s Place I II. 19th and Chestnut
Streets, 972-0538)

THE LONELY LADY
Rape with a garden hose as in-
spiration.
(Budco Midtown 2. Chestnut at Broad
Streets, 567-7024)

MERRY CHRISTMAS, MR. LAWRENCE
An unenlightening account of the East-
West clash, with Bob Hosie and his
interminable MTV acting.
(Palace, 3, 1906 Chestnut Street, 567-0604)

MR. MOM
What fashion has mutated into.
(Sam’s Place, 19th and Chestnut
Streets, 972-0538)

NEVER SAY NEVER AGAIN
Reviewed in this issue.
(Budco Ritz 1, 16th and Chestnut
Streets, 667-2310)

REAR WINDOW
Reviewed next week.
(The Ritz III, 214 Walnut Street, 925-
7900)

RETURN OF THE JEDI
Not that we Ve seen this play, of
course. but rumor has it that it’s not
as bold as it claims to be. Let us
know.
(Grandel’s Lair, 500 South Street 923-
5559)

A LIGHT FROM BELOW
A musical play concerning 128 years
of diplomatic relations between the
U.S. and Nicaragua. The book is a
collaborative effort of a group called
the Big Small Theater that is current-
ly resident at the Christian Associa-
tion and incorporates poetry of Ernesto Cardenal. The music is by
the Philadelphia composer, Heath
(C.A., 3601 Locust-Walk: 386-1930)

MARATSADE
A play by Peter Weiss. Running to
lead to early November. Reviewed in
next issue.
(Wilma Theatre, 2030 Sansom Street.
963-0345)

PLAY MEMORY
Harold Prince’s production of a drama
by the Canadian. Joanna Mc-
Clelland Glass. Reviewed in this issue.
(McCarter Theater, Princeton
University, 609-924-4817. Moves to the
Annenberg Center at Penn on 27 Oc-
tober.)

SHREDDING MADNESS
A local perennial about mysterious
doings in a beauty parlor. It is playing
(quite appropriately) at the original
site of the Legionnaires epidemic.

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