Turnout low for sorority fall rush

By FELIPE ALBRECHTEN

The Panhellenic Council this year has the lowest pledged sorority fall rush in many years, according to President Barbara Miller. The council only received pledges in this year's pledge class, "so the sororities can include the new participants," she said. "I never added that she now believes her original prediction of 280 participants, "The individual rushes will be short and no of the original respondents ac-

UConn rounds up the week's news on other sororities, which included a better strike at UConn University and a strong rush at Cornell Univer-

Nose to the Grindstone

I KNOW, I KNOW. I should just shut up. But when I realized tomorrow was Friday night, I saw starting shaking like a nervous wreck with the delirium tremors. For a second, I can take things so even when all those freaks of nature are about toanye for snapping the record, for not knowing the name of the drink I'm going to engine.其实, chocolate milk and cola. Thank God for Mondays.

Inside

KENT HARRING The United Minorities Council has again rejected the first slate of officers to serve under a new con-

REDUCED

Dining hall may be split in proposed reservations

By WENDY MARTIN The University is considering a pro-

UMC selects new ruling board

By ADEAN GODSITEMER The University's Faculty Senate has approved new rules for UMC. The changes in UMC would sup-

Committee to probe graduate student life

By AMY LYNAM "Basic information during graduate student orientation, what services are available," said the president. "Students are very interested in graduate student life," said the president. "It's very helpful to do a survey of the students to find out what services are available."

"There is a systematic need to better inform our graduate students," she added. "It's very important that our students have different problems and needs, and that the "graduate student experience can be improved."

CONTINUED ON PAGE 6

Sliced Stouffer?

The entrance to Stouffer Dining Commons

Residents' lounge

The dormitory

Living plans to divide the Quadrangle into six separate communities of between 300 and 400 students. Each of the small communities will have a kitchen and living room, and a "remodeled" Stouffer Dining Commons will house the residents. The Quad-
Campus Events
A listing of University news and events

TODAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY

EVENTS ARE THE SAME AS THOSE LISTED IN THE "OFFICIAL DAILY"

COOPER'S HEIGHTS UNIVERSITY CLUB AUGUST 15-16
MBA 2000 WELCOME DINNER AUG 30
KENT STATE UNIVERSITY PREVIEW SEPTEMBER 9-10
USC COLLEGE CAMPUS DAY SEPTEMBER 11
\"OFFICIAL DAILY\" \"OFFICIAL DAILY\" \"OFFICIAL DAILY\" \"OFFICIAL DAILY\" \"OFFICIAL DAILY\" \"OFFICIAL DAILY\"


takes the stage for Grizzly's opening night show at the White House on Friday. In fact, students who attend Grizzly's shows tend to get into some heated arguments about Grizzly's music and its effect on the student body.

"I despise Grizzly," said one student. "I think it's just a way for the administration to control the student body."

"I love Grizzly," said another.

"I'm just tired of hearing Grizzly's music all the time."

"I think it's great. It's a lot of fun."

"I don't care what anyone else says. I love Grizzly."

"I hate Grizzly."

"I don't know why everyone is always so upset about Grizzly."

"I can't stand Grizzly."

"I think it's awesome."

"I don't like Grizzly."

"I love Grizzly."

"I can't stand Grizzly."

"I don't know what to think about Grizzly."

"I think it's terrible."

"I think it's amazing."

"I don't know why everyone is always so upset about Grizzly."

"I think it's great. It's a lot of fun."

"I'm just tired of hearing Grizzly's music all the time."

"I think it's just a way for the administration to control the student body."

"I love Grizzly."

"I despise Grizzly."
BREAD AND BACH

New series mixes music, croissants

BREAD AND BACH


This Sunday, the University Museum begins a series of four fall Sunday "breakfast concerts" in the University Museum's Restaurant. The idea is simple: eat breakfast, listen to music, and learn about art and civilizations. The program was created by Richard Segal, a University alumnus who took the course in 1960, said she look the course because she didn't feel she was learning enough as an art major.

The program is being offered as a way to learn about art and civilizations. The course is open to all interested full-time students. According to some University students, the course is exceptional. Richard Segal, a University alumnus who took the course while he was an undergraduate, said Sunday concerts are a great way to learn about art and civilizations. The course is being offered as a way to learn about art and civilizations. The course is open to all interested full-time students. According to some University students, the course is exceptional.

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"Our visitors tend to expect something unique," Daniel said. "This is a way to provide them with a little extra."

Since the concerts begin at 11:30 a.m., before the museum galleries open, "it's a nice way to relax and enjoy the music," Daniel said. "It's a nice way to start the day, and spend the afternoon at the Museum."

The concerts are delivered fresh from the Society Hill Cheese Shop, and Daniel dreamed them up.

On campus, the game's a weird tee shirt contest

College freshman Bill Fortune also likes the attention he gets when wearing a shirt that asks, "Have you seen tipped today?" "People always want to know what it means," Fortune said. "Or if it's ever going to rain."

Some students simply want to be funny. Engineering freshman Jessica Brockman wears his shirt, which says "Sean and confused," to class. "Every time I wear it, people ask what it says," Brockman said. "I like people reacting to it."

And students have many reasons for wearing their shirts. Some wear them to learn about art, music, and civilizations. Others wear them to relax and enjoy the music. The concerts are delivered fresh from the Society Hill Cheese Shop, and Daniel dreamed them up.

HAPPENINGS

INTERNATIONAL HOUSE FILM. The World of Spielberg: 4, 10 a.m. and 7 p.m. $3.

Saturday

PENN FOOTBALL. Opening game, 6:30 p.m. $3. 

ANNENBERG PRODUCTION. Miss America Backwards, directed by Richard Segal. Thursday, 7 and 9 p.m. $3.

INTERNATIONAL HOUSE FILM. The World of Browning, 7 and 9 p.m. Free.

MUSEUM GALLERY TOUR. The African Collection. Thursday, 7 and 9 p.m. FREE.

Sunday

CONCERTS AND CROISSANTS. Sunday concerts, 11 a.m. and 1 p.m. $3.

Liza Wagner sports a New york tee shirt

A Maritime entitled 'The Red Madonna Hat' on display in the Barnes Foundation

For students, Barnes program is an undiscovered masterpiece

WILLIAM MACLACHLAN

Art history courses may help students in their quest to learn about the worlds greatest artists, their works and their influence on the art world. The Barnes Foundation program is open to all interested full-time students. According to some University students, the course is exceptional.

"It's a different way to learn about art," Daniel said. "You get all the coffee and croissants you want while learning to classical music play a Warsaw宫颈 musical instruments. All for $3."

"Art and music," Daniel said. "It's a nice way to relax and enjoy the music."

"The concerts are delivered fresh from the Society Hill Cheese Shop, and Daniel dreamed them up."

"It's a nice way to start the day, and spend the afternoon at the Museum."
**LEFT CURVE/Andrea Ploscowe**

*"Positive" Relationships*

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**Letters to the Editor**

**Cafe Flesh** has Right to Screen

**LEFT CURVE/Andrea Ploscowe**

*"Positive" Relationships*

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**Feeding the Homeless**

**The Editor**

The University City Hospitality Coalition, cooperative effort of University students, religious luminaries and local clergy, has organized its efforts to do its doors to the homeless and hunger of our community. The Coalition will be hosting its annual open house, "Brother's Church," on Monday, May 10. Wonderful, the Coalition is an integral component of our community and of our efforts to help others. We are proud to support this important event and look forward to attending.

---

**Elevator Repairman Tried to Help**

To the Editor:

I write this because I felt that I had to explain my role in a situation that appeared on page 2 of the Sun, on 5-15-74. I am an elevator repairman at the University of Pennsylvania Hospitals and Clinics.

I was called to the fourth floor, where there were reports of a stuck elevator. When I arrived, I found that the elevator was actually stuck on the third floor, and when I tried to open it, it just would not move. I asked some of the people in the lobby to help me, but they refused to do so. I then called for backup, and eventually a maintenance crew arrived to help me.

---

**Saving a Landmark**

Any relationship between the story towers of a high office building and the city which they stand bound to be less than racy.

It is not surprising that the University has often been charged with lacking concern for community matters, making its own interests paramount and giving little thought to repercussions to the city.

That’s what makes the University’s decision to raze the Brothers Building so shocking. The Brothers Building on Market Street is a case for preservation.

Everyone knows the University can wield great power in Philadelphia when it decides to do so. As a city’s single largest employer, it has influence to spare. Sometimes that influence takes the form of coercion, from citizens, such as when the University's expansion in the 1960s caused disposal of some of whole neighborhoods.

But by circumventing the terms of a mortgage which it holds on the Brothers Building, the University has shown that it can use that influence in a positive way.

The Brothers Building is a landmark in Philadelphia’s history and architecture. Efforts have been made to save it, and the University has shown it is possible.

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**Quotation of the Day**

"It's a pain in the ass, our community.""}

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Letter to the Editor

Prejudice is Fact, Not Fantasy

To the Editor:

Mr. Klingeman's column "Affirmative Reaction," (Right Angle, 2/24/84) I would like to say that Mr. Klingeman, if we don't rejoice at being able to eat in Houston Hall, and/or its residents from Jewish culture is reflected'' (Steinberg Hall, canceled classes mn Thema and their parents who cannot make the necessary & the University is a hostile and foreboding place? I'm sure the University is a good place for most and you don't hear We the black community, are complaining. We, the black community, are complaining. We, the black community, are complaining. We, the black community, are complaining. We, the black community, are complaining. We, the black community, are complaining. We, the black community, are complaining. We, the black community, are complaining. We, the black community, are complaining. We, the black community, are complaining. We, the black community, are complaining. We, the black community, are complaining. We, the black community, are complaining. 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Students Part-Time Positions Available

STUDENTS

The International Students' Association presents its

INTRODUCTORY MEETING

New members welcome! Old members please attend.

Thursday, September 27
7:00 P.M.
Vance Hall B6

SAC funded

The Man
The Music
The Madness
The Murder.
The Motion Picture.

AMADEUS

EVERYTHING YOU NEED TO KNOW IS TRUE

In NEED DESIRE

What do stickball games, tempera-

ture wars and vending machine and all trips to

Killingdon, Vermont all have in com-
mum?

For the University's faculty and

staff - they're all part of the Penn Plus

program. And if you listen to organizers of

what they call a "social, cultural,

recreational and discount program,

they want more.

Communications Director Elizabeth Green, who organized and

directed the Penn Plus program for its first year, said that it was created

to go along with President Sheldon Hackney's idea of attracting the

public to the campus and to provide a student-run program. "People don't share social time -

we want to give people a chance to get to know each other," Green said.

Penn Plus performs a variety of functions, all oriented toward im-

proving the lives of the University's staff and faculty.

By HEIDI ESTES

In addition to organizing stickball games and trips to places, Penn Plus

has established a ski trip, published the faculty-staff musical production

Franken's Follies, and provided dis-

counts on items ranging from dishwashers to dry cleaning.

The total volume of program par-

ticipation, including events when 100 percent of the participants were

staff, was more than 10,000. Green said, adding that the program's

offices is swamped with calls and letters.

Green said that the University's Penn Plus program bears some resemblance to a program created a few years ago at Harvard University, called Outings and Innings.

"It gives people the feeling. I'm not

sure we'd try it." Greco said. "I think the Penn Plus is simply in the

process of expanding," Jams said. "It gave it a really strong base -

I'm in the process of pulling together more discounts and trips."

Low turnout for rush

"We were very happy with the

results," Reiling said. "Thirty-six

women pledged and 94.7 percent of

the women received their preference bids."

"It was just a really strong base

for the women," she continued. "It is

small enough for students to get to

know each other and share common public facilities."

"I plan on working on publicizing the

program for the rest of the semester," Dick said. "We are trying to show that sororities have a lot to

offer."

Stouffer renovation

"The Panhellenic Council is plan-

ning to continue in advertising efforts -

and has already begun work on a

security pledge campaign. Participants in the event will take part in events like repeating the Greek alphabet backwards.

The University has a sizeable

population - it's an attractive group," she

continued. "We are trying to show that sororities have a lot to

Offer."

"The University has a sizable

population - it's an attractive group -

so we wouldn't try it," Greco said.

In July alone, Hertz Rent-A-Car

made $12,000 from University

cr. facflty and staff. In the program's

first year, said that he was in the

process of pulling together more discounts and trips.

We don't have to.

-Continued from page 1

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**Metal Fatigue**

*Researchers seek better prostheses*

By LINDA O'CONNOR

A University professor is currently examining ways to improve artificial joints and bone implants for patients whose tissues are affected by disease or injury.

Reconceiving Associate Professor Paul Duchere and his assistant David Kolbe are looking for ways to improve the method of implanting prostheses into a hollowed-out bone cavity and securing it with cement.

He added that the procedure is expected to last about fifteen years.

Researchers seek better prostheses

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**HOUSTON HALL GAME ROOM  **

**HOUSTON HALL MALL**

**OUR EVERYDAY PRICE**

**ALL SODA 40 OFFER EXPIRES 9/30/84**

Free Soda

99c Packs!

**ALL SODA 40c OUR EVERYDAY PRICE**

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U. considers plan for high rise Hispanic program

The idea for the proposal was initiated by the Writing Across the University program, said that the remaining questions would be addressed once the proposal is written. The program would be directed at a diverse group of people and further their interest in Latin American studies, and additional funding would be needed to make it a reality. 

**Writing Center works for improved image**

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On the Right Track

Former activists discuss progress in Nicaragua

R. HOWARD SHIPLEY

Two Philadelphia labor workers who were among several hundred Hondurans in July last visited Nicaragua in a classic speech. Mike Finles, a member of the Oil, Chemical, andAtomic Workers Union, and Chip Smith, a member of the International Association of Machinists and a co-founder of the NICAR Network, said the situation in Nicaragua is "an important voice in national participatory voice here in the US." He said, "We need students with clerical skills, typing, and library experience to help us get our Republican party out of the media and the Reagan administration." Finles added that "Honduras has a "limited press un- covered, but all parties receive equal media coverage as well as get- ting subsidies from the government." Smith's speech consisted of observations he made after speaking at the country's 12 free trade unions held within two months Nicaragua will hold an election involving 10 parties. "What other country has functioning political parties after five years of a resolution?" he said. "It takes time for a society to recover from the aftermath of a revolution." It is "impossible to change the system, even if all political parties have made efforts," he said. "But despite this problem, the situation in Nicaragua is on the right track." Finley said the US government criticized Nicaragua for taking a "soft" stand on fighting communism within a few months Nicaragua will hold an election involving 10 parties. "What other country has functioning political parties after five years of a resolution?" he said. "It takes time for a society to recover from the aftermath of a revolution." It is "impossible to change the system, even if all political parties have made efforts," he said. "But despite this problem, the situation in Nicaragua is on the right track." Finley said the US government criticized Nicaragua for taking a "soft" stand on fighting communism.

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The March Hare

(Continued from page 1)

"It didn't buy it for the political implications," Levy said. "It bought it for the two things that I hate: weird shirts and I have an Open Door." But all the shirts are made-made — some people want to make up their own, even. As the Philadelphia Shirt Works, many people come to design their own messages.

"Sometimes they're so dumb, but sometimes they're so clever," said Shree, the store's owner.

And other signs, he said, they are clever. He gave the example of a medical school student who wanted the saying "Pit Bosses" instead of "Ghost Bosses." Their friend was about to receive a degree in medicine.

College freshman Alan Rabin has a personalized message on his shirt which has pictures of a cat, a dog and a human head. Above the animals are the words "Utop," "Frisbee" and "Hermie.

"Utop, Frisbee and Hermie are the names of pets of Brian's mother in New York," Rabin said. "The cat and the dog are supposed as a Christmas present.

Some students come in here to order reprints of some special events or places. College freshman Delthi Washington has a shirt with a "1981 UVF Flag" on the front. Her group made the shirt to memorialize the summer they spent together in Israel.

Original Woodstock tee shirts are hard to come by, but College freshman Harry Fredberg has one. He stole it from someone's laundry while visiting Cornell University.

College freshman Fred Goldstein said some of the concert, Fredberg said, the tee shirt reminds him of dining at Cornell University.

Without a doubt tee shirts are a peculiar and popular thing. Fashion clerk Poore said the store can never keep enough stock. On an average weekend, he said, several people will buy $50 worth of tee shirts alone.

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Strange, fitting tee shirts
Soccer falls prey to St. Joe's, ends unbeaten streak

(Continued from back page)

Penn came out strong in the se-
ond period and for a time, it ap-
pared St. Joe's might again lose a
major offensive threat. The Quakers
were again dangerous at the goals,
especially on a move by Stauffer.
On almost every throw, they put the
ball in the St. Joe's box, but Penn was
unable to convert.

The Hawks closed out the scoring at: 1:03 minutes left in the game to
secure the victory. The Quakers could
not double up on St. Joe's, but
would have had to score two goals
to tie the game in order to secure
the victory.

Now Penn knows it must do the
little things to win every game.

"We saw what doesn't work," Steve
Stauffer said. "Now we just have to
go back to doing what we know
does work."

So maybe the loss was not such a
bad thing. Maybe it was a neces-
sary lesson to prepare Penn for the
long road ahead of it.

"It's a good win, at home and in
front of our fans," Quinn said. "And
we were pleased with the perfor-
mance, especially since he had
some with us scoring."

Penn does not capitalize on its
scoring chances, of which there
were many. Penn never capitalized on
some of its scoring opportunities.

The capitalization on our breaks
out. If we do that, we can take care of
St. Joe's box, but Penn was unable to
convert.

"It was a mistake of inexperience,"
Stauffer said. "They had the edge.
Penn - who was playing against
St. Joe's - were again riding a three
game winning streak, unbroken up.

St. Joe's, in turn, just wanted it
more."

"Like Saturday (when St. Joe's
stayed home), people expected to
to just sit and watch," Stauffer
said. "So we were very confident
and ready to go."

"We still have a big win, this one
well be good for us," Penn coach
Barnes said. "We got it little extra-
offense."

Field Hockey wins first

(Continued from back page)

Penn set the tone early in the se-
nond half and never let St. Joe's
back into the game. The Quakers
were the more effective team in
the first half and continued the
pace for their second goal of the
game.

"We're a good team, we just have
to prove ourselves," McCollum
said. "It was a good win, at home.

"We had trouble this game," Barnes
said. "But we're not together yet,
but we're getting there."

The Quakers are now 2-1, 0-1 in
the Colonial Atlantic Conference.
Soccer falls prey to Hawks, 3-0
Penn’s first test is a failing one

The Penn soccer team, proud owners of a four-goal per game average, was not counting on matching that pace in yesterday’s game against St. Joseph’s. But the Hawks did it.

"Joe’s doesn’t score much," coach Bob Sobis admitted after the contest, "but they don’t give up much, either."

In fact, through their first five games the Hawks (4-0-0) have scored only one goal, but had surrendered only five. So the Quakers expected to score few.

"They just didn’t think they would go anywhere," Sobis said.

Not so. St. Joseph’s这个世界 saw seven game of defense.

The Hawks, in contrast, continued to flourish last week as the program’s renaissance continued. The direction of their football team? It’s really nothing new. The Hawks, in fact, have more similarities to Davidson than it may initially appear. But we have some teams in our conference that we respect and we are competitive in our conference."

But the Hawks got the best of them early and unexpectedly. From about half an hour out, St. Joseph’s kickoff John O’Donnell lofted a long pass into the Hawk penalty area. Tournament Chris White fought his way through a crowd of Penn players and the ball dropped up to the Penn goalkeeper. Bob Seitz was forced to get on his knees and parry his pass away. The Quakers were anticipating too little from Penn because it was Penn’s first real test of the season.

"The two schools have several things in common," Davidson head football coach Frank Bratton said, "but for the next two seasons, Davidson have more similarities to Penn in (he second half, but at time we were looking for the better things that were there to be found. For comparison’s sake, our team right side stayed loose in the goal area."

Immediately after Penn’s, coach John O’Donnell lofted a long pass into the Hawk penalty area. Tournament Chris White fought his way through a crowd of Penn players and the ball dropped up to the Penn goalkeeper. Bob Seitz was forced to get on his knees and parry his pass away. The Quakers were anticipating too little from Penn because it was Penn’s first real test of the season.

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IT'S REALLY GREAT TO HEAR FROM YOU, STRANGER. WHAT'S GOING ON?
On the Cover

8/ The Return of Doonesbury
By Jon Hafter
Cover art by G.B. Trudeau and David Hill
On Sunday, Doonesbury comes back to the funny pages after more than a year's vacation.

Features

4/ Comedy Clubs
By Lauren Coleman
Photographs by W. Owen Lampe, Jr.
A consumer's guide (of sorts) to Philadelphia's houses of humor.

6/ Human Powered Vehicles
By Susan Karlin
Members of the International Human Powered Vehicles Association design unconventional vehicles in their quest for speed and efficiency.

Departments

10/ Film: A Soldier's Story
By Jay Rosen
Norman Jewison's film of Charles Fuller's prize-winning play.

14/ Music: Knife
By Marc Laughgraben
Mark Knopfler messes with Aztec Camera's image.

12/ Theater: X-Posed
By David Goodhand
A failed, if sincere attempt to treat gay issues in a theatrical format.

13/ Books: Various Doonesbury Books
By Kerry Sherin
G.B. Trudeau isn't sneaking out, he's buying in.

Editor: Sabrina Eaton
Features Editor: Jennifer Whitlock
Arts Editor: Jeff Salamon

Books: Kerry Sherin
Film: Alexis Lieberman
Music: Jeff Salamon
Theater: Jean Sherman

Ad Production: Melanie Kelton

Art Staff: David Goodhand, David Hill, and Lynn Woods

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27 34TH STREET SEPTEMBER 27, 1984
Holy goals
Church of Monday Night Football

By Julie E. Harris

D o you secretly worship sweaty men with helmets and girly mouthpieces? Do you tell your roommate that you're going to Rosengarten while you sneak to Zayda's to watch the big screen on Monday nights? Come out of the closet - there's salvation for you yet. The Church of Monday Night Football (CMNFB) is waiting to soothe your soul and baptize you with beer.

The CMNFB proves that religion can be fun. The Church meets in restaurants scattered throughout California to watch (what else?) Monday Night Football, commencing each viewing session with a "holy huddle." For those with wanderlust, they even make pilgrimages to nearby games.

The Six Commandments that comprise the Church's holy laws include "thou shalt not covet thy neighbor's beer" and "thou shalt not commit adultery during halftime highlights." But the religion's prime tenet is found in The Commandment for the day when the Super Bowl is played on Monday Night Football... "for on that day there will be heaven on earth."

The Super Bowl on Monday night? The Church is as committed to turning this into a reality as any Moonie is to selling you a flower. To make NFL Commissioner Pete Rozelle change the Super Bowl to Monday night, the members plan to lobby at the Super Bowl's press conference in Palo Alto.

Calling the plays on this football night, the Reverend Rick Slade and the Three Wise Guys, who founded the group in 1976 with the belief that Sundays are "for family, friends and conventional worship" and Monday nights are for blowing off steam after the first work day of the week. Reverend Rick would like to make CMNFB the first public church in America and use the profits for a noble cause: increasing his bank account.

Lest you think that this is simply a money grabbing scam, be assured that the Reverend does not live in a mansion or own seven Rolls Royces. A California ad man who dislikes contact sports and favors LA Raiders because "they are the winningest team on Monday nights and they wear black." The Reverend says his church just breaks even.

What is the official Church position on the departure of Howard Cosell? Reverend Rick had predicted that the man whom they once considered "part devil and part devil's advocate" would be leaving, but is dissatisfied with his replacement. His number one choice for the new announcer? Himself, of course, followed only by John Madden. The Reverend feels that "OJ is good" but that three jocks in the announcers' booth is too many, and a civilian is necessary to counterbalance the sports has-beens.

Philadelphians ready to abandon their old, boring religion and join CMNFB are out of luck because the Church has yet to establish a chapter in the area. But they can make the conversion by writing to CMNFB, P.O. Box 2127, Santa Barbara, CA 93102, for a membership card (free, since the season will be half over).

Who needs suffering and sacrifice when they can make a pilgrimage to the traditions that make America great: Meister Brau and Monday Night Football. Amen!

Dial-a-Romeo
Let your fingers do the romancing

By Story Clapp

H e's right there each day, yearning to whisper you away into his unique land of romance. Melodious muzak serenades you as he breathes seductively: "Hello, my land of romance Melodious wanderlust, they even make viewing session with a "holy huddle." For those with wanderlust, they even make pilgrimages to nearby games.

By Aaron Levine

W oolworth's shoots for new market
Department Manager of the Woolworth's at Plymouth Meeting Mall. "We often have sales this time of year. Deer hunting season just opened and our 22's are inexpensive - a box of shells only costs a few dollars."

If all the shooting makes you uneasy, relax. "22's are good for a squirrel, but they're more of a tin-can-shooting gun," Ellis said. "The Army uses them for target practice."

But what about the "survival rifle?" The Charter Arms semi-automatic explorer survival rifle at $89.99 doesn't seem to be aimed at the hunter-consumer. "When we go to fall sales this time of year, most retailers will be slashing prices to get a cut of the lucrative discount firearms market. Ellis predicts that when deer hunting season opens, you can be sure to find a few more powerful rifles on the pages of the colorful Sunday ads. And when Pennsylvania's annual bear season comes around, buy your bargain bear guns."

Roommates watch out.
Warning: Recent Studies have found that humor causes laughter in laboratory rats.

That message on a card at the Comedy Works was only the beginning of an intrepid search for comedy, which I undertook with the enthusiasm of a pig after truffles. I had severe reservations at first. My deely-boppers broke last year, and I just didn't feel, well, as funny without them. Our classes were good for lots of laughs, but I don't think that was intentional. So that only left one option — to explore Philly's three comedy clubs, and find out if they really were funny.

And they were, all three. Yes, ladies and germs, it is laughably easy to spend a rollicking evening at one of these fine establishments, and laugh until your face turns blue.

Comedy Works

Before each show at the Comedy Works at 126 Chestnut, a stern Don Pardo-like voice intones that "heckling or loud talking is absolutely forbidden."

The quiet, youngish yuppy-like crowd that comprises the eight o'clock show's audience seems content with that. After all, established comedians, including Eddie Murphy, Henny Youngman, and Larry Bud Melman have played at the club.

Owner Steve Young is serious about enforcing the no-heckling rule, but he says he usually has to worry more about comedians harassing audience members than the other way around.

Photographs by
W. Owen Lampe, Jr.

In that case, Todd Glass, who performed at the Friday night show, must have kept Young sweating.

"Do any of you still live at home?" asked the preppy-looking teen. "Yes? Does the word leech come to mind?"

One drunk audience member slurred out that he remembered seeing Glass in Atlantic City. "Oh yeah," Glass shot back. "You were wearing the same shirt."

Apparently, Glass was toning down his act. He's been known to start his routine with a loud "Shut the fuck up!" and to follow all women into the bathroom.

Glass got his start at open mike night and has played at Atlantic City and Valley Forge. "When I started out, I didn't bomb that much," he recalls. "But if it was a bad crowd, I'd go out and squirt whipped cream at them."

The two other acts playing that night were Max Alexander, a schlumpy-looking guy with brown curly hair and glasses, who has acted in several commercials including ones for Federal Express and Polaroid Cameras, and Bob Nelson, a zany comedian who started his act by juggling scarves and followed it up later with a great baby imitation.

Four years ago, Young founded what he says is the first full-time comedy club in Philly with two Penn grads, Bob Myer and Bob Young, who are now in California working as head writers for the TV sitcom "Facts of Life." The club's first performance sold out. Most nights the shows — admission is $7 — are completely booked in advance. The place seats over 250. Wednesday nights, now through November 7, you can get in free by entering the college competition. First prize is $1,000.

The comedians never stop performing, even during interviews. Nelson did a boxing routine on stage, disrupting his colleagues. Glass tried to restore order. "Stop it!" he shouted. "This is a serious interview!"

Glass confides that his biggest goal is to have a fan club. "Tell them to write to me here at the Comedy Works, do you know the address?"

Alexander has only been in the business since 1982, when he went up to open mike at New York's Improv on a dare. Before that, he was in the "garment line" in the "schmata center" of New York City. But he prefers show biz.

"Great business," Alexander says. "Only in this country can you get a half hour's worth of jokes and make a tremendous living."

Since most of his jokes are self-deprecating, Alexander said he has not had too much bad sentiment come his way.
trouble from audience members. "The Pope once threatened me. I made fun of his hat. He was pissed," he said.

"Wait," Glass yelled as we started to leave. "I haven't said anything good yet. I'm not letting you go until you get something good."


**Going Bananas**

There was nary a young face in the audience at Going Bananas (on 2nd street, just below South St.) at the eight o'clock Saturday show, though the crowd in line at the midnight performance looked more collegiate.

Manager Barney Weiss said the median age of the audience is about 30, and it is reflected in the material. "We have pretty much clean comedians," Weiss said. "If someone took you here on a date, we'd want you to enjoy yourself. We're a no-hassle comedy place."

Hecklers are thrown out.

The place is smaller than the Comedy Works, seating 135-140, but the pillars scattered throughout the room make for poor viewing from some seats in back.

The first two comedians of the evening were non-descript. Weiss said that most of the comics who play at the club have yet to hit the bigtime. Many are local.

The headliner for the evening was Bobby Allen Brooks and Shera Samson, a husband-and-wife team who sang silly songs about everything from Reagan to the Korean airliner to suburban blight. The Korean Airliner piece has had extensive airplay on local radio stations.

After the show, a woman ran through the autograph hounds to speak to Brooks. "Haven't I met you somewhere?" she asked.

"Oh yeah," Brooks grinned. "We were engaged. Did you get rid of the duck?"

The duo has played the local clubs, and a stint in Villanova seven years ago, where they bombed.

Brooks says they are rarely heckled. "We tell hecklers that we don't come to Burger King to bother them when they work, so they shouldn't bother us."

How did they get into the comedy business?

"We have no other skills."


**Comedy Factory Outlet**

The Comedy Factory Outlet, on 31 Bank St, was a drastic change from the sedate, nightclubby atmospheres of the other clubs. The rowdy midnight crowd, most of college age (and mentality), were packed onto long benches along wooden tables.

Before the acts even started, the staff tried to slip us the rubber chicken. Maria, a Penn grad who works at the door, instructed us to ask for the pressbox. But when we told the waitress that, she laughed in our face. We were seated with everyone else.

Bowls of popcorn awaited us on the rickety tables, and waitresses wearing satin "Comedy Factory Outlet" jackets took drink orders while sidestepping hasslers.

The close seating arrangement, along with the alcoholic beverages, almost forced a sense of camaraderie with our neighbors. And the people we sat with acted like they should be part of the show. Paul and Scott, two mining engineers from New Jersey, were in Philadelphia for a steamroller convention. Or so they said. But they seemed awfully sincere about it.

Paul, heavyset, thirtyish, and mustachioed, chatted about different makes of steamrollers, waxing poetic about certain models of Caterpillars. When asked about the steamroller

David Letterman uses to flatten objects on his show, he was scornful. "That's kid stuff," he scoffed. "It doesn't use vibratory compaction."

His curly-haired cohort Scott was meanwhile getting smashed, loudly ordering George Dickells and berating the waitress for not knowing what they were.

The lights dimmed, a short videotape featuring a fake sitcom called "Michael Jackson in prison" came on, and an announcer's voice boomed, "Please don't go in the wrong restroom and think it's funny — because it's being Jewish and suffering from Anti-Semitism, his family ("my father is so cheap he'd make E.T. phone collect") and sang the "Tasters Choice" commercial to a couple in the front row. He left the stage to cheers, catcalls and applause.

The headliner act was Yakov Smirnoff, a well-known Russian comic who was featured in the film, "Moscow on the Hudson."

The bearded Smirnoff was dressed nattily in a suit and tie. He faced the audience sheepishly and murmured, "I want to explain what happened to that plane."

"Russian Express card: Don't leave home!" Smirnoff chirped. He followed that up with a joke in Russian, but it didn't go over too well.

After one of Paul's customary interjections, Smirnoff responded, "In Russia, if someone heckles you in the audience, you can't say you're mother wears army boots, because she probably does, and she will hurt you."

A little farther into the act, Smirnoff began soliciting questions from the audience, interrupted only by Paul's need to inform him that "New Jersey is the friendliest state in the nation." "Why, sir?" "We got Newark, we got Hoboken..."

So when an audience member asked where Soviet authorities send "bad Siberians," the reply: "New Jersey."

Smirnoff ended the act with style — he threw off his conservative suit to reveal a colorful dancing costume, played the spoons and sang "Those were the days," in Russian and English.

Unfortunately, Paul and Scott had left early, looking rather ill. For the rest of us, it had been a good time.

For reservations, call F-U-N-Y-1-1. Admission is $8.

If you want rowdy crowds, the midnight shows are better at any of these places, since much younger (and louder) faces show up. If you want a quiet place to take a date, stick with Comedy Works or Going Bananas. But if heckling's what you have, demand the Factory Outlet. The Comedy Factory Outlet is also the smallest and most sociable (especially in comedian-audience interaction) of the three clubs.
By Susan Karlin

Over 70 of the wildest contraptions since Star Wars will grace the Indianapolis Raceway Park on September 28, 1984. A far cry from the "Indy 500," this race has only one rule. As long as the only horsepower comes from humans, anything goes - and does - from bullet-shaped shells covering reclining cyclists to one rather rotund entry resembling a toilet bowl.

The creatures are called Human Powered Vehicles - or HPVs to anyone in the biz. The event, unknown to the masses, is the 10th Annual International Human Powered Vehicle Speed Championships. And some of the world's most innovative engineering minds are powering this space-aged Cannonball Run.

The key is streamlining. For years, the bicycle has been acknowledged as man's most efficient means of transportation. However, only recently have engineers demonstrated that streamlining enclosures can triple that efficiency at higher speeds. It was this technological innovation that stunned spectators at the 1980 Championships, when the two-man Vector recumbent tricycle hit almost 83 m.p.h. Without it, few cyclists surpass even the 40 m.p.h. mark on level ground.

Over 90% of a bicycle's power loss occurs through air resistance. Placing a contoured covering, called the "fairing", over the vehicle and rider, and improving drive systems can reduce this power loss by as much as 75%. Riding in a reclining or supine position more effectively transfers the rider's pedaling energy to the vehicle's wheels. Even now, HPV designers are just beginning to discover which lightweight materials perform best at which high speeds to augment streamlining affects.

The Annual International Human Powered Speed Championships are the handiwork of the International Human Powered Vehicle Association (IHPVA), which has been gaining momentum over the last decade. Born in 1974, the IHPVA was formed by biomechanical engineer Chester Kyle and fellow enthusiasts originally as a means by which to recognize HPV speed records and add incentive for new designs. (Streamlining is prohibited in ordinary bicycle racing, because it provides the rider with an unfair advantage.) The year before, Kyle and Jack Lambie, an aerodynamics consultant and author, built the first streamlined bicycles, and then proceeded to break every standard bicycle speed record from 200 meters to one mile.

"We submitted the records to the Guinness Book of World Records," laughs Kyle. "They told us, in a rather haughty letter, that our records could not count, because we were not recognized as a formal organization. Well, we figured, that being the case, we'll just organize our own."

Expanding from its humble origins, the IHPVA has grown to include almost 30 countries, and is now significantly influencing the future designs of bicycles and practical commuter vehicles. "Of all the issues, the organization has helped the most," says IHPVA's current president David Gordon Wilson, a professor of mechanical engineering at MIT. "The rules not allowing HPV's in standard cycling events exacerbated the rift and HPV's had nowhere to go."

Ironically, or "logically", in Kyle's view, after the Union Cycliste International's (UCI) half-century ban on recognizing streamlined bicycle records, the UCI's American branch is seriously considering allowing an "open" class in its national championships. And the IHPVA's informal affiliation with the United States Cycling Federation (USCF) allows co-sponsorship of races. "There's definately a transfer of ideas," says Kyle, "but we stay apart in races, because our vehicles are so much superior to theirs."

Kyle loves to tell tales of joint contests between standard bicycles and HPVs "just to give an idea of how fast and efficient these vehicles really are." At South Africa's Argus Tour, 2000 people, including the South African national bicycling team, competed in a race that was won by an 18-year old amateur cyclist in a recumbent bicycle with partial fairing.

"The tandem (a two-man bicycle) is the fastest standard HPV," says Kyle, barely masking his enthusiasm. "But during one competition, the number two British tandem team averaged three laps slower than the streamlined HPV's."

The pinnacle of events paving the way for more widespread recognition of HPV's came when the 1984 U.S. Olympic Cycling Team called upon the talents of IHPVA bigwigs - Chester Kyle, Jack Lambie, Allan Abbott and Paul MacCready, among others - to improve racing efficiency. When the team appeared at the Games sporting bicycles with tear-shaped tubing frames and solid hind wheels, America saw one result of a growing collaboration between the more conventional bicycle design and ideas first tested in IHPVA races.

The brainstorm worked. "We swept the '84 Olympics," gushes IHPVA's executive vice-president Paul Des Jardins. Steve Haig captured the gold and Leonard (Harvey) Nitz the bronze, in the 1 kilometer Individual Pursuit, while Mark Golsky and Nelson Vails overtook the competition in the Matched...
Sprints, claiming the gold and silver, respectively. America also won a silver in the 4000 kilometer team pursuit and took a bronze in the Team Time Trial, a 100 kilometer cross-country race.

Now big-businesses are getting in on the act. The Dupont Corporation (which manufactures many of the fibers and plastic engineering materials used in building HPVs) is offering $15,000 to the first person who can single-handedly drive an HPV 65 m.p.h. or faster on level ground. If no one has won by December 31, 1987, the owner of the HPV that comes closest to that speed will win the prize.

Professional cyclist Dave Gryllis set the current single-rider record of a scorching 56.64 m.p.h. on a Vector tricycle during a filming of the television show That's Incredible. So far, the Vector stands alone. The vehicle, designed and built by Californian engineers Al Voight, Doug Unkrey, John Speicher and Don Fernandes, is unique because of its wing-design laminar-flow body. This structure significantly reduces air resistance, because air follows the contour instead of spinning off, the way it would with a rougher surface. The Vector is tiny – only 120 inches long, 25 inches wide and 32 inches high. The size, combined with its small frontal surface and light weight (68 lbs.) makes the air resistance on the entire vehicle equivalent to that on a truck's rear-view mirror.

Because the record was set in 1980, the Vector team must race again if they hope to qualify for the prize. The four remain undaunted.

"Yes, I think we will win the prize," says Unkrey, not one to beat around the bush. "I believe that we'll get in the 60's (m.p.h.). I'm not sure if we'll pass 65 – the machine is just not designed for that – but we'll come as close to 65 as possible."

The team is waiting until 1987 to race again. Says Unkrey, "We set records in 1980 and the two previous years. We were progressively beating ourselves. There was no one to challenge but ourselves and it was expensive to race. Besides, no one's come even close to our record."

The Practical Vehicle Competition, wlm h competition.

The aim of this category is to heighten awareness in HPVs as practical commuter vehicles. Already, a number of companies have started to mass-produce recumbent bicycles. But despite their potential as energy-saving, health-inducing methods of transportation, it is debatable as to how "practical" these practical vehicles really are. Although more efficient and comfortable than upright bicycles, they are twice as expensive. Aside from HPV stunts like riding a recumbent bicycle down an interstate highway from Stockton to Sacramento, practical HPV's really aren't safe enough for mass commuting in car traffic.

"Maybe if the price comes down," says Chester Kyle, "but I wouldn't look for any largescale revolution. Jack Lambie, an aerodynamics consultant and author, is slightly more adamant. "Getting a heavy bicycle with a basket to go to the market – that's ridiculous! Take the car. The real fun is getting a high-tech bicycle and real cycling clothes, and biking 30 miles on the weekend."

HPV's, by no means limited to terra firma, grace the seas and skies as well. Most notable of these vehicles are the Gossamer Condor and Gossamer Albatross, the first human powered aircrafts. The pedaled crafts were designed and built by a team headed by Paul MacCready, the president of AeroEnvironment, and included his son, Parker, and Jack Lambie.

The planes were the winners of the first and second Kremer Prizes, a series of awards established by the English industrialist and aviation enthusiast, Henry Kramer. It was the Condor that captured the first Kremer prize – close to 100,000 pounds – in 1977 when the plane flew a figure-8 around two pylons a half a mile apart. The Albatross, another Dupont-sponsored venture, claimed the second prize after flying across the English Channel.

Continued on page 15
By Jon Hafter

In a 1975 speech to members of the radio industry, former President Gerald R. Ford announced, "There are only three major vehicles to keep us informed as to what's going on in Washington: the electronic media, the print media and Doonesbury -- not necessarily in that order." For almost fourteen years, Garry Trudeau's Pulitzer Prize winning comic strip, Doonesbury, has blazed a trail straight through the heart of the American social and political scene.

Because of Doonesbury's often controversial content, newspapers sometimes ran the strip on the Op-ed page, or buried among the classifieds, and on rare occasions refused to print it. The cartoon characters experienced everything from Vietnam, to the hostage crisis, and their formative years to embrace both Vietnam and preppy.

The Vietnam War, for example, was explored in detail. Trudeau created a unique format for exposing the inner workings of the media and Doonesbury -- not necessarily in that order. For almost fourteen years, Garry Trudeau's media and Doonesbury — not necessarily in that order. For almost fourteen years, Garry Trudeau's "coverage" of the 1968 Yale-Harvard football game made him a campus celebrity, and Trudeau decided that his characters needed to take a little time off.

"There are a few problems that need to be ironed out," Trudeau announced in the fall of 1982. "For almost fifteen years, the main characters have been trapped in a time warp and so find themselves carrying the colors and scars of two separate generations. It was unfair to stretch their formative years to embrace both Vietnam and preppy."

In a prepared statement, Trudeau said that he wanted time to reappraise his characters and review development of the strip. "My characters are understandable confused and out of sorts. It's time to give them some $20 haircuts, graduate them and move them out into the larger world of grown-up concerns. The trip from draft beer and mixers to cocaine and herpes is a long one and its time they concern."

The trip from draft beer and mixers to cocaine and herpes is a long one and it's time they concern. The trip from draft beer and mixers to cocaine and herpes is a long one and it's time they concern. The trip from draft beer and mixers to cocaine and herpes is a long one and it's time they concern.

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The man himself: Cartoonist Garret Beekman

Trudeau's "coverage" of the 1968 Yale-Harvard football game made him a campus celebrity, and provided him with his break that led to the strip's syndication. Because the game ended in a gut-wrenching tie (Harvard came from behind in the final minutes), it received considerable attention from the national press. Several of Trudeau's strips were picked up by the Boston Globe to be used as illustrations for its coverage. This exposure brought Trudeau to the attention of Universal Press Syndicate Editor Jim Andrews. Following the newspaper man's encouragement, Trudeau had the strip syndicated, and renamed it Doonesbury, after the last name of his character Mike.

The name Doonesbury comes from a combination of the prep school term "doone", a name for someone who is "out to lunch", and Pillsbury, as in Charles Pillsbury. Trudeau's college roommate and heir to the Pillsbury doughboy fortune. The strip focuses on the experiences of the members of the Walden Puddle Commune and their various friends and relations. The first few strips centered around Mike trying to pick up girls and B.D. trying to keep order in his huddles. With the introduction of a new character, "Megaphone" Mark Slakmeyer, based upon Yale SDS member Mark Zanger, politics entered the strip. As the strip grew, Trudeau began to deal more and more with what was going on in the world.

The Vietnam War, for example, was explored when B.D. dropped out of school and went off to Vietnam so that he would not have to hand in a term paper. Within a week of arriving in the war zone, he was lost in the jungle and captured by another lost soldier, a Viet Cong name Phred. Through the relationship between Phred and B.D., Trudeau created a unique format for exposing Vietnam to the public.

It took the Watergate scandal, however, to bring the strip into the forefront of controversy. Megaphone Mark, campus-radical-turned-dj, was frequently featured delivering requested "Watergate profiles" ("Profile of John Dean III going out to Joey with hugs from Donna!"). When Mark featured a profile of John Mitchell, in which he proclaimed the former Attorney General "Guilty, guilty, guilty!", newspaper editors, as well as government officials and members of the justice department that were awaiting Mitchell's testimony, accused Trudeau of slanting public opinion. An article in the Washington Post explained, "If anyone is going to find any defendant guilty, it's going to be the due process of justice, not a comic strip artist." The editorial continued, "We cannot have one standard for the news pages and another for the comics."

Barry Svigals, a close friend of Trudeau's, explained to a Time Magazine reporter that the press had misinterpreted the strip.

"He was making fun on so many levels that he was not only talking about John Mitchell's guilt," explained the Yale alum, "but about that of the people who were so ecstatic that the..."
Michael, I can't tell you how delighted I was to discover modern puddles right here on our own property!

You know, I've asked my first human-type to lay eyes on that paddle. What a paddle! Art and mind, and unrelenting to boot. Man, I felt like saying, 'I'm human, so paddle's even.'

Well, you can say that of modern, coarse but a paddle's one thing about modern.

It's not your run-of-the-mill paddle.

Well here I sit at college awaiting my new roommate. I know he'll be cool, since he's computer selected!

You just fill in a form, send it in, and presto! Ideal roommates!

Hi there! My name's Mike Doonesbury. I hail from Tulsa, Oklahoma, and women adore me! Glad to meet you, Rookie!

Of course, there are still a few bugs in the system.
Today and Tomorrow
World's Fair-y tales don't come true

The World of Tomorrow
Directed by Tom Johnson and Lance Bird
At International House

By Jody Rosen

The 1939 New York's World Fair provided the perfect opportunity for Americans to turn from the misery of the Depression and face the future with revived optimism. This highly publicized extravaganza is the subject of The World of Tomorrow, part of filmmaker Lance Bird and Tom Johnson's continuing series about recent American social history. The movie is composed exclusively of footage gathered from personal collections, national archives and newspa-pers, the film explores the changing attitudes of American society at the onset of a new era and transports the audience back to the time of the Fair.

The Fair's site was originally an ash dump in Flushing Meadows, Queens, but in a few short years it was transformed into what was called the Eighth Wonder of the World. The film is a visit to the Fair complete with guide, tourists and scener}-
yy that is nothing short of dazz-}

ling.

The central theme of the Fair was "building the world of tomorrow," and the grounds were filled with attempts to do just that, including a model of Democracy, the projected typical American city of 1960. Democracy included features like skyscrapers a quarter-mile high and a traffic system that solved all transportation problems.

While the movie cameras focused on the splendid Fair, filmmakers Johnson and Bird aimed to demonstrate how the Fair changed the attitudes of its visitors. The shows and exhibits played up the opportunities of times to come, and dwarfed the past with the future. The displays presented a time marked by ease, efficiency, and improvement: progress was highlighted, showing a future that was possible even then. Above all, the World's Fair was a place for education, where new technology and man's capabilities were stressed, where Fairgoers could be awe struck by the enormity of their ignorance. Regardless of age or background, those who visited the Fair left the grounds with renewed hope and belief in the American dream.

To exemplify this change in outlook, a narration written by science fiction writer John Crowley (Little Big) is incor-

Adolph Caesar and Denzel Washington square off in A Soldier's Story

Denzel Washington, Art Evans and Singer Patti LaBelle, who makes her film debut as Big Mary, the proprietor of the segregated night club.

Every scene is important. Every word is meaningful. No performance is forgettable. Norman Jewison has successfully adapted one of Broadway's strongest original works into a powerful and moving film. A Soldier's Story doesn't appeal to just soldiers or a black audience; it transcends its initially limited base and becomes everyone's story.

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Charles Bronson protects Theresa Saldana from The Evil That Men Do

See no 'Evil'

Grant Charles Bronson his death wish

The Evil That Men Do
 Directed by J. Lee Thompson
 At the Duke & Duchess

By Michael Gordon

T he greatest evil of the latest Charles Bronson vehicle, The Evil That Men Do, is predictability and a propensity towards stomach turning acts of violence. Under the direction of J. Lee Thompson, Bronson once again plays a trigger happy vigilante who must bring the "world's most savage criminal" to justice. Like his predecessors (Death Wish, Death Wish II, and Ten To Midnight), The Evil That Men Do is a formula cat and mouse film in which Bronson must eliminate most of his supporting cast in less than ninety minutes.

Bronson plays Holland, a professional killer who comes out of retirement when a friend is tortured to death by the sadistic Dr. Clement Mulloch (Joseph Maher). Mulloch, aided by his eccentric sister Claire (An- tonette Bower) and the obligatory legion of henchmen, perpetuates vile acts of inhumanity against those who refuse to submit to the will of a repressive Central American dictatorship.

Holland, posing as a visiting journalist, is accompanied by his murdered friend's widow, Rhiana (Theresa Saldana of Raging Bull fame). As Holland nonchalantly annihilates the cast, Rhiana is disgusted with the realization that her companion is merely an automaton that kills on instinct. She experiences mixed emotions ranging from scorn to admiration of Holland, yet there are no romantic interludes since Holland has the disposition of a wind-up vigilante.

Saldana isn't the only person disgusted with gratuitous violence: Bronson's brand of justice combined with the barbaric techniques of torture employed by the good doctor provide the film with many revolting moments. Lowlights include graphically filmed scenes in which naked people writhe in agony, thousands of volts of electricity flowing through their bodies. These scenes are supposed to intensify the doctor's savagery, but the cascades of blood only succeed in nauseating the audience.

Although the film centers around Holland's attempt to kill Dr. Mulloch, as well as the incidental massacre of Mulloch's subordinates, there are a few perversely humorous scenes. In one bar scene Bronson must grapple with an overzealous admirer of Rhiana. Bronson also manages to get caught under the bed when Mulloch's sister entertains her female lover.

Though Saldana gives an admirable performance, the venerable Bronson looks out of place with her; his once stoic ruggedness has become faltering machismo. Throughout the film, Thompson uses frequent close-ups of his face in pivotal scenes, trying to create Clint Eastwood's "Make My Day" effect. Yet Bronson's cold stares reveal only spathy and boredom; his performance lacks vitality.

This is not the first Bronson-Thompson collaboration and it won't be the last. But Bronson's vigilante days are over. It would be ridiculously flattering to say that one of the primary evils that men do is make disturbed films like this one. Bronson and Co.'s desire to maintain an image that is long gone isn't evil; it's pathetic.

Superwomen

Henry James's feminist in love

The Bostonians
 Directed by James Ivory
 At the Palace

By Carolyn Torcellini

I n 1875, almost the 100th year of American freedom, an ironic situation existed. Bowed by post-Civil War romanticism and an ingrained patriarchy, women were without autonomy or basic human rights. The Bostonians, based on the Henry James novel, explores the complex relationship between an older woman obsessed with fighting this subjugation, and a young woman torn between reaching for independence and being swept off her feet by a knight in shining armor. Though a fictional account of events that happened over a century ago, the film's authentic portrayal of internal conflict in a sticky social situation makes it relevant to today's audience.

The Bostonians tells the story of a beautiful, young Boston native, Verena Tarrant (Madeleine Potter), with a talent for oration. While not innately political, the impressionable Verena is searching for a direction. Olive Chancellor (Vanessa Redgrave), an unmarried, older Bostonian, decides to teach her about the plight of American women and use Verena's eloquence to raise the public's consciousness.

Towards this end, Olive separates Verena from her exploitative family, and even asks her to promise she will never marry. Verena's charisma attracts many sympathizers to the emancipation movement, yet her beauty and charm draw hordes of suitors who are indifferent if not intolerant to the cause of women.

Basil Ransom (Christopher Reeve) is the most persistent of these gentlemen. A native of the South, Ransom goes north to practice law in New York. He is a handsome, Rhett Butler type whose values are rooted in the patriarchal society of the South. Until the last two minutes of the film, Verena agonizes between her intellectual devotion to women's rights and her desire to marry the detestable, if dashingly handsome, Ransom.

This suspense, combined with the intensity of the Jamesian mood, makes the film challenging. As in James' novel, the storytelling is deliberate; there is little attempt made by director James Ivory to sentimentalize it with superfluous contrasts or comic relief.

The most memorable performance is by Madeleine Potter as Verena, who convincingly displays the coquettish, yet earnest young woman's confusion. Christopher Reeve does an adequate job in a role that doesn't require much sensitivity, and Vanessa Redgrave is well cast as Olive, although her intensity is at times hard to take. Linda Hunt, who gave a fine performance in The Year of Living Dangerously, appears in this film as a doctor, self-made in a world where all the odds were against her. Interestingly.

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C.R.U.D.

Douglas Cheek's sewer savagery

C.R.U.D.
 Directed by Douglas Cheek
 At the Midtown

By Richard Furst

S omething, every so often, a science fiction movie of C.H.U.D.'s caliber makes its way into movie theaters. Somehow, every so often, a president of Jimmy Carter's caliber makes his way into office. Somehow, every so often, dangerous diseases like herpes make their way into society. Somehow, these things happen and somehow they've got to be stopped.

Though very small groups are responsible for creating these unexplainable phenomena, the public is responsible for giving them life. That is why C.H.U.D., (Cannibalistic Humanoid Underground Dwellers) a movie about supermonsters created by nuclear radiation, should be killed in its infancy; to avoid the creation of another Attack of the Killer Tomatoes cal.

Needless to say, the cast of C.H.U.D. will not be cleaning up any awards. Instead, they will be cleaning up their act and erasing the memory of this film if they plan to act in real motion pictures someday. It's a pity to see Daniel Stern, who established himself as a fine actor in such films as Diner and Breakfast at Tiffany's, with a role of a Carl Lewis-like freak backwards in his career. The lesser known actors' names, in an act of mercy, will not be mentioned, they are victims, not villains.

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underexposed
Gay play doesn't make our day

X-posed
Directed by Michael Biello
Music and Lyrics by Dan Martin
At the Walnut Street Theater Studio 5

By David Goodhand

Dan Martin shouldn't have tried so hard to make X-posed into something it could never be: Martin — writer, lyricist and actor in this musical for gay men — should have presented his sometimes insightful, never insipiring collection of songs as a stage revue exploring and satirizing the gay world within, and made no attempt at character development and establishing internal cohesiveness.

Instead, he and director Michael Biello have attempted a full-fledged musical, and X-posed falls because it falls short in areas it should have never entered in the first place. The sparse dialogue, between numbers provides no substance, no conflict, no nothing. And while much of Martin's music is entertaining, his songs have no relevance to each other or to the flimsy plot into which they are plopped.

X-posed is set backstage at a gay go-go club where a worn, ancient manager (Martin) abuses his lead dancers — a wrinkly drag queen (Jay Holland) and a naive, young stud (John de Jesus) fresh from the Port Authority. Each of the trio has the usual frustrations and anxieties that come with growing old (or growing up) and going nowhere. Songs like "I Want" and "Why Do I Feel So Alone" are the expressions of those moods.

The premise isn't bad: the characters represent a cross-section of struggling urban gays, a category overlooked by the new gay visibility which has focused mostly on clean, white, rich homosexuals. A play where such men reflect on their lives and on the gay subculture certainly has possibilities. But X-posed falls apart because the characters' pasts, their dreams, their personalities, and any information about the conflicts they feel are only referred to vaguely. The music doesn't help either; Martin's numbers are too eclectic to infuse this play with some much-needed clarity and development.

One victory for X-posed is that it never considers the idea that being gay is something unusual or strange. The characters are everyday people, but not because they are gay. Only one number, sung by the youth, makes reference to the fact that gay love may not be socially acceptable.

The number, "Can I Say I Love You," is also a rare moment when things go right. De Jesus has the best voice of the three, and he gives much beauty to the yearnings of gay youth for love and respect. The lyrics are powerful and fresh, but the song is irrelevant in the overall scheme of things.

In "Clones in Love," the big (read choreographed) production number which ends the first act, Martin's ability to write satire shines. "Clones in Love" renders ridiculous the habits and tastes of the large, visible segment of the gay community which has deified pecuniary, aesthetic and social achievements. But the expense of individuality.

Martin's lyrics are witty and frequently searing, but, again, do they belong in the play? Are they appropriate in the same way, for example, that "Maria" fits right into West Side Story? Not really.

Sadly, none of the other songs have the same impact as "Can I Say I Love You" or "Clones in Love," and they compound their irrelevance with sappiness. "Dreams" includes the simplistic assertion that, "If you love, then you must love/Don't play games, that's not love."

Though De Jesus has a captivating voice, Martin does not. In the role of the manager, he doesn't sing, but merely shouts rhymed couplets. In "Johnny Hardon," the second-act opener, his lyrics and delivery come through in the energy of the performance, his character changes from youth to artist to priest and finally to revolutionary determined to overturn the dictatorship of Nicaraguan leader Arnoldo Sauma (O'Brien). Following one man's personal evolution in order to understand a nation's political revolution is an interesting approach. And Allen and O'Brien have come up with an effective pair of elements to plug into it: they have combined historical data on the role of the U.S. in Nicaragua with Epigrams, a series of poems that Cardenal (who lived life in Nicaragua's Minister of Culture) has written about his personal political experiences in Nicaragua. The integration of Cardenal's poetry adds humanity to the cold truths about Nicaragua that are the focus of this play.

Yet this hardly alleviates the difficulties A Light From Below presents to its audience. The choreography is also rough, but the company doesn't appear to be striving for choreographic excellence or musical perfection; however, their desire to educate the community on issues it may not otherwise fully understand comes through in the energy of their performances.

The entire production of A Light From Below is an adventure. It enters a dimension that few musicals have attempted to conquer before — that of the real world. And it has potential.

But it needs work. The production of today is a revamped version of the 1983 show. Maybe they should give it another go in '85.

For gay men, X-posed is a view of their world which is underdeveloped and disorganized, but the inside allusions may preclude new understandings.

Boston
Continued from page 11

her character is a rational counterpart to both Olive and Basil, for though she believes that the two sexes are equal, she does not advocate the women's cause.

The Bostons manages to successfully transport the audience's imagination back to 1875. The authenticity of the costumes combined with the period music and on-location filming create a believable context for the social realities of the post-Civil War era.

Though his film's protagonists are difficult to relate to by modern standards, Irvine so well evokes the tenor of the times that the viewer need make no effort to understand the characters' actions and motivations. Perhaps this is The Bostonians' greatest victory: that it takes characters separated from the ordinary viewer by more than a century and manages to say something relevant about a still pervasive social conflict.
Trudeau or false?
A look at the children of Doonesbury

Doonesbury: A Musical Comedy
Doonesbury Dossier: The Reagan Years
The Doonesbury Desk Diary 1985

By G.B. Trudeau
Holt, Rinehart, and Winston

By Kerry Sherin

As every good Doonesbury fan knows, G.B. Trudeau's intricate cartoon strip satirizes the reality and hype of the real world. It is a commentary on the absurdity of our society.

Trudeau's insightful understanding of the American political climate and the typical young American. In one particular ap exchanger, Zonker, the perennial adolescent, goes with Mike to register for the draft. "Where do we have to go, anyway?" he asks.

"The Post Office," replies Mike.

"The Post Office? The Post Office is in charge of registering everybody? I feel better already."

Although two hundred pages of cartoons is a difficult slog through in one sitting, this collection provides intelligent and consistent entertainment. Trudeau's drawings give his characters the emotional substance they lack in the musical. Although the Gloria Steinem Introduction stamp on the cover, like a Good Housekeeping Seal of liberal approval, implies that this collection is determined by the liberal audience themselves, it is not to no authority.

On the other hand, all desk diaries featuring short, quirky versions of anything, answer commercial considerations. The Doonesbury Desk Diary 1985 is no exception. Containing mostly reprints from The Reagan Years edited to fit calendar dimensions, this trite addition to the Doonesbury canon needs a stamp of approval to make it even remotely palatable. Each day of the year is marked by a bit of information apparently considered important by Trudeau (or an intern at Holt, Rinehart and Winston), such as "Wednesday, March 6. Gabriel Garcia Marquez born. 1928." Or "Wednesday, September 18, first issue of New York Times, 1851." A favorite is the typographical error "Sunday November 24, Scott Joplin born. 1868. stretches two miles, 1963." Literary giants, political revolutions, and odd facts are given one day in the diary.

Does Trudeau realize that he is reducing the artists he mentions to the same level of hip trash his diary represents?

Each of these books relies on the audience's sympathy with the characters - a sympathy which has developed over the years into an almost cult-like reverence for the idealistic, yet fallible, world of Doonesbury. At the center of this world is Trudeau himself, an artist with a talent for distilling the hoopla that is modern America into recognizable and funny forms. When refusing interviews, Trudeau says that the strip speaks for him; understandably, his audience considers him an effective if detached idealist.

This plethora of Doonesbury books jars such a conception of Trudeau. The slick covers, the high prices, the release right before Doonesbury returns - it seems that he's using his audience to make a buck. Certainly Trudeau has the right to mass market his art at high prices, but in the process he leaves himself, and his universe, open to the same kind of debunking he specializes in. Perhaps his new strip will address these issues - I have it on good word from Trudeau that Mike Doonesbury, in fact, has become an advertising exec.

C.H.U.D.
Continued from page 11

Director Cheek, however, will receive no such mercy. What he should get is a court order barring him from making movies anywhere except perhaps Kamchatka or Upper Mongolia. In defense of Cheek, it is possible that he's just playing an expensive joke on America a la the Jackson's.

C.H.U.D. is the kind of movie that is meant to send the audience home with nightmares. But the only nightmare the viewer will get from this film is the one they pay $4.50 to live through for an hour and fifteen minutes.

Normally, a plot summary would be in order. But until the film's first major plot twist occurs, the title pretty much says it all. At that point, it is revealed to the audience that C.H.U.D. actually stands for "Contaminated Hazardous Urban Disposal," a government plan to hide nuclear waste in the New York subway system. By this time, however, the audience has already interpreted C.H.U.D. as something along the lines of "Certified Heap of Unadulterated Dogstuff." There are, admittedly, a few good lines but the biggest line by far was the one at the concession stand.

Finally, after the climactic confrontation between man and humanoid, the very end of the film holds one more twist for the fifteen or so remaining viewers. The tremendous impact is analogous to the disappointment one feels when the dentist says he has just one more cavity to fill.

So please, think of this not so much as a review but as desperate plea to save the credibility and tradition of fine science fiction film. If C.H.U.D. fails for a substantial period of time, irreparable damage may be done to the hearts of every Godzilla and Buck Rogers fan who's ever lived in the Twilight Zone.

World
Continued from page 10

porated into the film. Narrator Jason Robards assumes the fictional role of a 55 year old man reminiscing about his visit to the Fair as a ten year old boy. He remembers his astonishment at the possibilities the future held, and how the Fair's bright vision of tomorrow became something believable, not just miraculous.

From its humble beginnings in 1933 to its end in 1940 in the midst of the Second World War, the magic and the meaning of the New York World's Fair is vividly recreated in The World of Tomorrow. Far more than a film intended for passive enjoyment, this one entertains as it examines the society of the time and the effect the Fair had upon it.

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THE THRILL IS GONE, BERNIE.
DON'T BE SILLY. IT'S JUST A CLOUD.
Aztec Camera in need of repair

By Marc Laufgraben

The most awful disease in popular music—the "dreaded second album syndrome," has struck Aztec Camera in this, their third album, "Knife." Despite advance reports of great things to come from the hand, Knife is bad news.

Most of the problem lies with producer Mark Knopfler. His work with his own band Dire Straits, Bob Dylan, and the soundtrack for the film Local Hero demonstrate that he is a man of taste and intelligence, but he sure had his wires crossed on this one. In his attempt to modernize the sound of Aztec Camera, he has stripped away most of what made their first album so charming.

High Land, Hard Rain, their 1983 release, was the most promising debut of the year. With its ringing acoustic instrumentation, and professorial spirit, it was overtly engrossing and enjoyable. Aztec Camera's frontman, nineteen-year-old Roddy Frame, the boy-wonder singer/songwriter/guitarist, provided the exuberant naiveté that was so evident. Roddy, a graduate in good standing of the Elvis Costello School of Phraseology, had written songs like "Obivious" and "Pillar to Post." Turning (sample lyric: "You said you're free, for me that says it all—you're free to push me and I'm free to fall"), captured the yearnings of teenage Brits and earned great success with songs like "Obivious" and "Pillar to Post."

In 1980, Doonesbury ace TV reporter Roland Burton Heddy Jr. took a two-week investigative trip through President Reagan's brain. Heddy introduced readers to the President's memory as a "storehouse of images of an idyllic America, with five cent Cokes, Burma shave signs, and hard-working white people." Once again, wary editors refused to run the strips or relocated them to the Editorial page. Defending this series, an editorial in The Wall Street Journal noted, "One of the delightful aspects of Mr. Trudeau's humor is that frequently it's not clear who is being satirized. In his current series poking fun at Mr. Reagan, at the excesses if his critics, at television news, or at all of the above? Moving his stuff to the opinion pages turns it into a kind of out-and-out serious issue. It is a comic strip, a licensed exploration of the incongruous and bizarre."

By the time Trudeau made the announcement that he was taking time off, Doonesbury was appearing daily in over seven hundred newspapers around the globe. One could find the strip in papers such as Dublin's The Irish Times, Sydney's Australia's The Sunday Telegraph and Hong Kong's The South China Morning Post.

His characters had become equally diverse. In the multiple-cliff-hanger last strips, Joanie gave birth to a son during her Lamaze class, while B.D.'s perpetual hippie was facing the grim reality that he was going to pass his final class and would no longer need his classmates. Mike blurted out a marriage proposal to Joanie's daughter, J.J., and Zonker's Uncle Duke was arrested in a sting operation while setting up a cocaine deal to raise money for a movie on the life of John Doolan.

As a bridge from the "old" strip to the "new," Trudeau collaborated with Elizabeth Swados on a Broadway play, "All The Things Reconsidered." (Finally, the '84 Presidential campaign will get some much-needed "Doonesburyization"). B.D. is now a professional football player with a record under his belt. Mike has entered the business world as an advertising man in a large Manhattan agency. J.J. is an aspiring artist. Mike and J.J. are raising none of his children. Mark Swados has a job with National Public Radio as a White House press reporter with his own show entitled, "All Things Reconsidered." (Finally, the '84 Presidential campaign will get some much-needed "Doonesburyization").
Vehicles
Continued from page 7

The team’s latest effort was the Bionic Bat, an aircraft operated by a battery charged by human power.

MacCready based his inspiration on studies of birds, the limited amount of power a human could produce. He realized that if he could increase the size without increasing the weight, he would have a possible solution. MacCready didn’t realize that no one had arrived at the seemingly basic concept sooner.

“People tend to be narrow-minded and try to extrapolate what they are familiar with into what they are not familiar with. Generally, the more creative the direction,” says MacCready of the Zanes brothers, Dan and Warren, who went the route of the “bop-tiyou-drop” foundation on cuts like “Nervous and Shakey” and “I Should Be the One.” What the Zanes may lack in technical prowess, they certainly compensate for their simple arrangements and create danceable rhythms out of the basic three chord structures of the songs. The background harmonies that echo throughout the album recall the early years of rock and roll, as do Tom Lloyd’s heavy bass lines on “When the News Is On.”

Yet what distinguishes the Del Fuegos from their rockabilly contemporaries like the Stray Cats is the nitty-gritty tone that underlies their material. Dan Zanes adds just the right touch of James Dean toughness to his vocals, the engine of the boy-girl dilemmas he sings about. Without this element of sincerity, the otherwise conventional music, anyway, would be much less convincing. Even on the more blues-tinged ballads such as “Have You Forgotten” and “Anything You Want” where acoustic guitars, piano, and backup harmonica take the spotlight, the band manages to maintain this cutting edge to create their classic rock sound.

The Del Fuegos are capable of more than just rhythm and blues rock, however. In addition to the aforementioned ballads, songs such as “The Longest Day” have more updated arrangements and feature much thicker guitar sound. Hints of country influences and blues in the Elvis tradition can be detected in many tracks, as well. Clearly, songwriter Dan Zanes’ abilities extend far beyond the standard rock and roll format.

Drummer Brent “Woody” Giessmann gets his chance to strut more complex rhythms during the finale of “Call My Name.” This is not to say that his work on the rest of the album is boring, rather, Giessmann’s upbeat but not overshadowing rhythms complement the Zanes’ guitars to create the Del Fuegos’ unique sound.

Thus, The Longest Day demonstrates the Del Fuegos’ original fresh approach to playing good of rock and roll. This Boston quartet might have fared equally well back at the Jefferson High Sock Hop, but their tough-boy image and musical flexibility will keep them alive and well here in the Eighties.

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**Film**

**ALL OF ME**
All of us enjoyed it: running with a twenty-two-minute short, Harcourt
(Orde City, 2nd & Sassaon, 627-0866)

**AMADEUS**
Mozart in the movies. (Orde City, 2nd & Sassaon, 627-0866)

**ANOTHER COUNTRY**
All about British high school boys. (Ritz III, 214 Walnut, 925-7900)

**THE BOSTONIANS**
From the Henry James novel, a story about families for a hundred years ago.
Review on page 11. (Eric Rittenhouse, 1907 Walnut, 567-0320)

**THE EVIL THAT MEN DO**

**CAREFUL, HE MIGHT HEAR YOU**
Moving, not melodramatic. (Ritz III, 214 Walnut, 925-7900)

**THE FOURTH MAN**
A Dutch woman couldn't get divorces, so she devised another way to get rid of her first three husbands. (Ritz III, 214 Walnut, 925-7900)

**GHOSTBUSTERS**
Study parapsychology tonight instead of Accounting. College firk will ap-
prove. (Eric Campus, 40th Street, 362-0296) (Eric's Place, 1519 Chestnut, 563-3086)

**GREENLINES**
**KARATE KID**
If you haven't seen these yet... (Eric Campus, 40th Street, 362-0296)

**IMPULSE**
Meg Tilly's sweats & lids, and loogie-giving girl at an old girls school in this film. Review next week. (Midtown, Broad & Chestnut, 567-2310)

**INDIANA JONES AND THE TEMPLE OF DOOM**
The first one proved God exists. This one proves that he doesn't give a damn about filmmaking. Which reminds me, Happy Rosh Hashana. (Sammer 3, 1908 Chestnut, 567-0604)

**IRRINCONECABLE DIFFERENCES**
Ever want to sue your parents for divorce? That's just what the heroine of this film does. Review next week. (Palace, 1812 Walnut, 496-0222)

**JAPANESE PRINTS**
A selection of 18th and 19th century Japanese prints. (Philadelphia Museum of Art, Photo by two photographer friends! (Ordo City, 2nd & Sassaon, 567-1014)

**JULIE AND JULIET**
By the director of The Diary of Anne Frank. (Woodmere Art Museum, 247-0470)

**KARATE KID**
WOMAN IN RED
Gane gone Wither when he sees red. (Walnut Mall, 3295 Walnut, 222-2344)

**LITTLE LIES**
Stay home and watch the roaches play under your oven instead. (Regency, 16th & Chestnut, 567-2310)

**MAESTRO'S STORY**
The war isn't only on the battlefields. Review on page 10. (Sam's Place, 19th & Chestnut, 972-0538)

**NOSFERATU, THE VAMPYRE**
Toothsome and gruesome, Klaus Kinski shines as this immortal bloodsucker. (Theatre of the Living Arts, 334 South Street, October 3 & 4)

**NUGB & THE WHOLE WATER HORTS**
Very nourishing. (Chesnut Cabaret, October 8)

**OF DOOM**
Shoef by show. (Walnut Mall, 3925 Walnut, 222-2344)

**PROPERTY CINEMA**

**THEATRE CINEMA**
**TÉLÈ**

**THEATRE OF THE LIVING ARTS**

**REPERTORY CINEMA**
**TIOHTROFE**
No place to go. (Sam's Place, 19th & Chestnut, 972-0538)

**SUDDEN IMPACT**
Maybe Clint could shed some light on this matter. (Duke and Duchessa, 1605 Walnut, 563-9681)

**TIGHTROPE**
Clint and a prostitute can make your day. (Walnut Mall, 3295 Walnut, 222-2344)

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**Music**

**THE PHILADELPHIA ORCHESTRA**
Rude Muzi conduits Liszt's Totentanz and Piano Concerto No. 2 and Berioz's Symphonie Fantastique. (Academy of Music, September 28, 29 & 2)

**JUNIOR WALKER AND THE ALL-STARS**
From Motown to our town. (Chesnut Cabaret, September 29)

**ERIC BURDON**
Two minutes after this concert begins, you'll be thinking "We gotta get outta here." (Valley Forge Music Fair, September 30)

**ARLO GUTHRIE**
**DAVID BRODMERG**
**THE WASHINGTON SQUARES**
Let's hope Arlo dedicates "City of New Orleans" to its author, Steve Goodman, who passed away last week. (Tower Theater, September 30)

**LEO KOTKE**
Lew, he might recall the glories of his early Takoma albums. Dead, he's worthless. (Chesnut Cabaret, October 3)

**THE BLASTERS**
**DEL FUEGOS**
The Blastas' cameo is one of the only reason to see the excruciating Streets of Fire, and the Del Fuegos' debut album is one of the only reasons to be alive this year. (Chesnut Cabaret, October 4)

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**Theater**

**CLOUD**
This Off-Broadway production, originally directed by Tommy Tune, tells itself as "not a family show." Maybe there's finally SOMETHING of Philadelphia. Review next week. (Granden's Lar, 500 South Street, 923-5560)

**DO BLACK PATENT LEATHER SHOES REALLY REFLECT UP**
And more importantly, is anybody really looking? Painted houses are. At least until the end of the month when this smash musical finishes up its run. (Walnut Street Theatre, 9th & Walnut, 514-3508)

**FORBIDDEN BROADWAY**
The production that pushes paws into the brood, rotting corpse, that is Broadway and cocktails while it does it. (Hunt Room, Belfiead Stratford Hotel, Broad & Walnut, 735-5005)

**A LIGHT FROM BELOW**
These musical revelations of relations between the U.S. and Nicaragua should have stayed underground. Review on page 12. (Big Small Theater, 1619 Walnut, 362-1551)

**MA RAINEY'S BLACK BOTTOM**
Rainey's Black Bottom is definitely headed for the Great White Way. (Zeillerbach Theatre, Annenberg Center, 37th & Walnut, 568-6791)

**SHEAR MADNESS**
This type of Madness actually made it to Philadelphia — in fact they don't seem to want to leave. With a brand new cast. Review next week. (Curriana, 2313 Sassaon, 596-7600)

**THE WORKROOM**
This World War II drama about the lives of the workers in a tailor shop in Paris was the French critics' choice as the best play of 1979. (The People's Light and Theater Company, 39 Conestoga Road, Malvern, 647-1900)

**X-POSED**
An all male cast offers insights into the lifestyle of the gay population in this upbeat musical. Review on page 12. (The Walnut Street Theatre, Studio 5, 9th & Walnut, 623-1367)

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**Focus**

**ART**

**CONGREGATION AND COMMUNITY ARTS**
Artifacts and archival materials from the nation's second oldest Jewish congregation. Through October. (Philadelphia Museum of Jewish History, 55 N. 9th, 923-3611)

**SCULPTURE '94**
Sculptures by 13 different artists, including pieces made from fluorescent lamps, aluminum screen and plexiglass. (Walnut Street Theatre, 9th & Walnut, 514-3508)

**BEYOND A PORTRAIT; PHOTOGRAPHS BY ALFRED STIEGLITZ AND DOROTHY NORMAN**
Portraits by Two photographer friends. (Philadelphia Museum of Art, Parkway at 26th Street, 961-8100)

**JAPANESE PRINTS**

**NEW FACULTY EXHIBITION**
Eight painters, photographers and sculptors show their work. Through October. (University City Arts League, 4226 Spruce Street, 362-7811)

**PSYCHEDELIC FURS**
Who killed the Psychedelic Furs? Richard Butler did it. (Tower Theater, October 7)

**JEFFREY OSBOURN**
Exciting boy. (Chesnut Cabaret, October 9)

**WARREN ZEVON**
It's like Logen's Run, except in a musical group (Spectrum, October 10)

**STEVE RAY VAUGHAN**
Jimi's chile, running wild. (Irte Auditorium, October 10)