U. leaders denounce timing of BSL program

By TEREZA GREATER
Campus leaders yesterday denounced the Black Student League's decision to sponsor a "Day of Action" to protest the University's investment in rubber companies that have ties to South Africa and Southern Rhodesia.

"They have the right to protest," said President Ronald L. Daniels, "but the way they chose to protest was regrettable. I think they were overly strident and we felt that they were not listening to the concerns of others.

"What was more common was that only a couple of schools went for total divestment," said Joselyn. "But the divestment movement has been an attempt to adopt reform policies for the University's investment policy in South Africa.

"I think we're trying to educate people on how to invest their money," he added. "We're trying to show them that they can still invest in South Africa and not have to sacrifice their principles.

"Divestment is a way to demonstrate our commitment to the principles of human rights and social justice," said Joselyn. "We believe that the University should not invest in companies that profit from apartheid.

"It's important that we continue to work on this issue," he concluded. "I believe that we will be successful, but it will take time and effort."
Nine KKK members indicted on racial harassment charges

WASHINGTON — CULminating a two-year investiga-

tion, the Justice Department yesterday announced the indi-

gement of nine Ku Klux Klan members on charges they

were living or socializing together.

The indictment, stemming from an investigation of race-

vahinc in North Carolina during 1983, also charged that

a federal grand jury by denying any knowledge or involve-

ment in the case.

The indictment was announced by U.S. Attorney Dean

Delaney in Charlotte.

"While I cannot comment on this indictment pending

trial, I want to emphasize that the Department of

Justice continues to give high priority to investigating every allega-

tion, whether Klan-related or not," said Alexander.

"We are living in an era where hate crimes have increased

in the past several years. The Justice Department is committed
to investigating every allegation of racial violence, whether

Klan-related or not," said Assistant Attorney General William

Brady in Asheville.

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Aya features fancy footwork

By ESTHER SCHLIESINGER

No, it's not a movie star. Aya is the new immigration group to Israel. It's a performing Israeli dance group composed of Indiana University students. Aya performs at a variety of events each year, usually at the Israeli Festival hosted in New York and Boston in the spring. They also regularly perform at old age university students. To Israel.

The group would try their hand at it. Also starling this year, Ayala performs at a variety of Ayala features fancy footwork.

Lucy Beaubaire relaxes in what used to be the Halahskaril Cafe East. At the grand opening. The singers interpret Sondheim's a power food — and sitting in the menu features specialties including Down House. Art the corporate stiuclure. However.

The food is reasonably-priced under S2. and the tables are decorated with and Nancy Isen opened The Rat Dining Days last spring. The event is an appealing one to relax in West Campus. Art the corporate stiuclure. However.

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The only x-rated Omelettes in Philadelphia.

We have on omlette called "Mamie's Bites," an immortal blend of 4 eggs with black pudding and bacon. For the less adventurous, there are "Mama's Omelettes," a combination of eggs and hash browns. We also serve "Adventurous Omelettes," a combination of eggs, cheese, and vegetables. Our omlettes are served with a side of toast and coffee. We also have a variety of small plates, including salads, appetizers, and desserts. Come and try our omlettes today!
Eight Floorihg
Harnwell House Latino project off to a fast start

By SUE KING

The documentary is scheduled to air early next fall.

Grading form last spring consisting of in-

terested students and West Campus

residential officials. "Both (Residential Living Directors) Edan Muhly and (West Campus

Residents Advisor) Pedro Ramos were very encouraging," Ramos said.

One of the program's greatest strengths lies in the ethnic diversity of the floor, Ramos said, citing that part-

icipants of Latin American countries as well as other nations

of Spain, Italy and the United States were very encouraging.

The floor is a major role.

"I see a very strong chance of its
growing into a two-floor program —

there is a potential for growth," he

added. And it appears that expansion of
the project may indeed become a reality as students like College sophomore Furcron and

College junior said. "Since then

he has been in the works for more than a

year because of a lack of resources," said

Robert Ramirez. "I see nothing but

growth and prosperity for LALLP.

From its first year, and from all reports, the

program had turned out.

The program in the DP (Continued from page 1)

was in Houston Hall.

The results of his research, said yesterday that he will

speak about his research on the

mystery of tin's existence in the Mid-

dle East and Eastem Mediterranean.

"It has long presented a series

problem because there are no good

sources in the ancient world, yet we

know bronze was produced in enor-

mous amounts and this alloy is imprer-

tant," Muhly said.

Muhly added that there is currently

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Letters to the Editor

Interfaith Council Protests Slurs

In Campus Speech

To the Editor:

We members of the Interfaith Council of the University of Pennsylvania and its associated religious communities are deeply disturbed by the recent slurs directed at our African-American students and the University at large.

The Interfaith Council of the University of Pennsylvania encourages open dialogue in our community. To foster a more just and tolerant environment, we must actively engage in constructive discussions about race and ethnicity.

Sincerely,

[Signature]

[Interfaith Council Members]

Violent Opposition To Apartheid is Justified Tactic

To the Editor:

I was very disappointed to see a recent column by Professor Donald Eng, which attempted to justify the violent opposition to Apartheid in South Africa. I strongly believe that violent opposition is not a justified tactic.

Instead, I argue that nonviolent protest and dialogue are more effective means of achieving political change.

Sincerely,

[Your Name]

[Your Address]

Opposition to Apartheid may be necessary

To the Editor:

I am concerned about the recent columns by Professor Donald Eng, which justify violent opposition to Apartheid in South Africa. I strongly believe that nonviolent protest and dialogue are more effective means of achieving political change.

Sincerely,

[Your Name]

[Your Address]
Hospitality Coalition expands meal plan

BY ANDREW BRAVE

Members of the University City Hospitality Coalition served 30,000 meals last year, more than doubled the number served by a similar group on the University of Pennsylvania campus, said the group's chairman, Father Bill McGowan of Newman's Catholic Student Center.

"We have been doing this since last September. Last year we served 13,000 meals," he said.

"We're a group that encourages community awareness," he added.

"We have no real big structure." McGowan said that the program started out serving one meal a week and has since progressed, one night at a time, to the four-a-week format.

"This is the first year that we're doing this on a regular basis," Ventrella said that the University has not offered the

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"We have no real big structure." McGowan said that the program started out serving one meal a week and has since progressed, one night at a time, to the four-a-week format.

"This is the first year that we're doing this on a regular basis," Ventrella said that the University has not offered the
group a permanent location but has allowed them to move around to different facilities each night.

"The idea has been semi-cooperative by kind of shuffling as things move around," said UCHC member Sam Ventrella.

Ventrella said that the group synchronize seasons separately. "We just got a call from a guy who wants to donate some clothes," Ventrella said. "We have people from Drexel, Temple, Swarthmore, Bryn Mawr, Swathmore, Temple and Bryn Mawr who want to donate toiletries," Ventrella said that the University has not offered the

venture to clean them up."

"We're a group that encourages community awareness," he added. "We have no real big structure." McGowan said that the program started out serving one meal a week and has since progressed, one night at a time, to the four-a-week format.

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Working together

Institute boosts black education

By DENA GUTTELMAN

"Harambee" is the Swahili word for "all's work together," and the Harambee Institute is trying to get the educational community to do just that.

Cathie White, one of the center's directors, and this week's director of the after-school and GED programs, after-school and GED programs, after-school and General Equivalency Diploma tutorial set blacks' economic position.

The Institute of Science and Technology Applications is now accepting applications for the Institute's educational programs and nutrition classes. The registration dates for the after-school tutorial service in math and English are October 7 through 11.

Local resident Derek Lester, who is considering taking classes at the Institute, described it as a "good place to try different things out." He plans to attend the center's "Learn to Win Tickets to Super Bowl XX" event.

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**Leaders blast speech scheduling**

*(Continued from page 1)*

...would be 'shocking' if the talks were not continued when the Jewish community would be unable to attend.

"We are disturbed by your decision to sponsor a session on "God's Chosen People — Jews or Blacks?" on Tuesday evening Sept. 24," the letter states. "An issue and open discussion on this topic can go a long way towards understanding the matter we raise for your consideration."

"However, Tuesday evening is the beginning of Yom Kiper, the holiest day in the Jewish calendar. At this time, families are gathering together in a spirit of mutual understanding to discuss the problems that seem to have come before us."

Although the center and timing of the speech provoked controversy, students and religious leaders agreed that the BSL had the right to sponsor such an event.

Tom Feinberg, a center assistant, said the letter was written as an expression of concern over the timing of the upcoming speech. "It's a real shame that a speech like this would be scheduled just before the beginning of Yom Kiper," he said. 

"I don't take this to mean that the Black Student League is expressing its views through the BSL. I take it to mean that the BSL has the right to sponsor such an event."

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**Newspaper management meets mailers**

*(Continued from page 1)*

The longest of these meetings was this week's 18-hour marathon session, which was interrupted when Federal Mediator Robert Keefer called a recess. "Right before the room was called, management had presented a revised proposal to the mailers," said a PNI manager who asked to remain anonymous. "The proposal was based on the idea that the mailers would vote on the proposal."

"We hope we are in the beginning stages of the mailers' willingness to sit down and come to an agreement," he added. "This is what we are calling a recess."

---

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**Graduate Minorites Council Chair**

...are optimistic that an end to the strike is nearing.

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"It's a very good example of the position we are in," said American Christian Association Director Rev. Ralph Moore, a member of the Interfaith Council. "We must support the right of these ideas to be expressed even though we abhor these ideas."

"There is no question of the right of the sponsoring group to bring in a speaker but I have a right to express my ideas against the ideas I've just heard."

Other members of the University's community agreed that Muhammad's views are not widely accepted.

"I don't believe the speakers represented the feelings of many or the students of the university," said Aten. Wharton senior David Anderson said that the mailers have mostly warm feelings for each other — I hope they do. There is no harm in having someone come and speak. I'm just strange in believing anything they say."

"I hope that in the year coming at we'll work together and not work apart," he added.

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Please give...
Red Sox shady Jays in 13th

TOLEDO (AP) - Rookie Mike Grams and a two-run Blue Jay was the winning run, powered the Red Sox to a 6-2 victory over the Toronto Blue Jays. The victory was the second this season for the Toronto Blue Jays. The victory was the second this season for the

AL Roundup

Brewer, 2-0, x-

The Red Sox returned a .500 mark to the AL East, tying the Athletics for first place in the division.

Munger to be honored at ceremony

For the so-called "Munger Men," this dedication is only the first step towards immortalizing their former mentor. Many of them will be present at the dedication ceremony.

"Starting in 1940, when I was eight years old, I remember my parents taking me to the stadium every day," Munger said. "I was there for the entire summer, and I remember the excitement of being there.

"I met many players, and I remember how much they enjoyed playing for the Red Sox. I was always the kid who would come up to the players and ask for their autographs, and they would always be kind and gracious."

"It was an honor to be a part of the Red Sox, and I am proud to have been a part of their history."

"I want to thank the Red Sox for this dedication, and I hope that it will inspire others to appreciate the game of baseball."
Field Hockey falls at West Chester, as defenses star

The Quakers will have to begin to consistently perform in their upcoming contests, whether their opponent is favored or not, if they expect to salvage a bid to the post-season NCAA tournament,” Cloud explained. “The outcome proved that we're capable of playing on grass fields although we struggled mightily on the home field,” Cloud said.

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New York 69 82 .45
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Washington 63 76 .47

Washington 57 74 37.27
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Chicago 57 74 37.27
Chicago 61 73 37.27

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Cardinals capture sixth straight, 6-3

In the sixth, Posey's double drove in two runs and caused Philadelphia's pitcher to walk, strike two batters and score on Bowers' sacrifice fly. At Chicago, pinch hitter Chris Shelton drove the ball in the bottom of the sixth inning cored Dave Lopes from third base and lifted the Chicago Cubs to a 3-4 victory over the New York Mets.

The loss dropped the Mets four games behind first place St. Louis in the NL East. The Philadelphia Cardinals, who have the NL East lead, lost to the Chicago Cubs, 7-5, last night.

Bowers, second baseman in the left-handed fling, scored in the third inning when they faced the catcher's plate. Gillick walked in the first plate for his third save and was at the top of the Cubs' 3-4 against the Philadelphia Phillies, 3-4.

Players debate testing

(Continued from back page)

Losing 3-4 against the Philadelphia Phillies, 3-4.

And we'll have to prove it if we win 3-4 against the Philadelphia Phillies, 3-4.

Generally, the players' response has been that they care nothing about the losing 3-4 against the Philadelphia Phillies, 3-4.

The New York Yankees, Los Angeles Dodgers, Milwaukee Brewers, Atlanta Braves and a number of other teams have to stand up and say that there's no more drugs in baseball.

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was that Coach Schneidei was coming
Quaker assistant lorn (rowley said
and experience al l'cnn, made him an
isn'i thai long a lime.
Ihe program." Schneider said. "I
his lies wjih the Quakers.

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Nelson's brings coaching experience

(Continued from back page)

his ties with the Quakers. "I
loved the school. The affiliation
with the program," Schneider said. "I
have a very good friend on the
staff. Most of the same people that
may have been here 10 years ago."

There is really something to be
said for continuity of a program
and the opportunity to work here,"
Schneider's experience in coaching,
and experience at Penn, made him an
ideal choice to replace Lippman,
"I worked with Tommy for a year,
and I have been impressed with his
ability to get along with the players.
"And I am a big Tom Schneider fan.
Everyone seems to be a good coach.
"is a fellow job at Lehigh under difficult
conditions, I have a lot of respect
for "O's" and O's," and I think that he
will do quite well," said Tom Lippman.

"There is no question in my mind
that Schneider can handle the
Penn program," said Mike Vukelic,
Penn '79, "He has a lot of respect
for the basketball program, the area,
and the players. He has a background
with men's basketball experience.
Stores that his two assistant coaches, Scott Beem and Gordon Austin, will play a major
role in the transition to the Big
Five because they were both previous
Elliot coaches in recent years.
"It is a very solid coaching," said
Schneider. "The fact that Coach
Darren stood on my head and the
transition to a new system, because he
is familiar with the staff and players.
And the fact that we were able to
gain Golden Taint's assistant coaches
for this year is a major move forward.
I am really looking forward to the
career ahead of us," Paul said.

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There is really something to be
said for continuity of a program
and the opportunity to work here,"
A tribute to the coach
Munger will be honored tomorrow
By THOM HILL

Behind every great college football program stands a head coach with ties count with a team's success. None had more impact than Joe Paterno, who has been enshrined by the失误 Penn State National College Football Hall of Fame for helping build a football program at Penn.

But if it wasn't for another man, there might have been something missing. To those in the history of Penn athletics, even if it was at the birth of the Penn football team, it guided the Quakers to a 45-2-10 record and two conference championships. And it was Paterno who said that those wearing the blue and gold represented him.

That man was Joe Paterno, a head coach who also held the position of athletic director at Penn.

"He is a leader in every perspective," Paterno said.

Munger's style of coaching was unlike any other, and his co-coaches and even his opponents admired him for it.

"It's a tremendous personal thrill," Munger said.

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Dress Me Up

34th Street
The artless dodger

By Carole Burns

There's one thing everyone knows about the Philadelphia Museum of Art: Rocky ran up its many steps.

As I walked up those steps exactly one week ago and overheard two college students discussing that very topic, I had to smile to myself. It was a superior smile, one which expressed my feeling that I was above those people below me on the steps. For after three years of visiting art museums, I knew this trip would be my last one as an uneducated, uncomprehending appreciation of art. I'm finally taking Art History. I had gone to too many museums feeling like a mental midget; I'd come to to too many exhibits recognizing only themes clearly identified in the titles. Soon, I'd be leaving the uncultured masses to join the artistic aristocracy.

Yet I couldn't help but feel a little nostalgia for the good old days, the days of blissful ignorance when I would visit museums because I felt I should, and enjoy them because my mass of knowledge gave me a sense of being a sophisticated view of art.

Entering the museum, I rescued the afternoon two of my friends and I went to the Chagall exhibit. When we arrived at the museum we had an extra hour before the next showing. At the request of Naomi, who said she'd acquired a "newfound appreciation for modern art," we went straight to that area of the museum. Genia and I stood obligingly behind Naomi as she looked at the first three pieces, a broad smile plastered on her face. Sensing our impatience, she told us to go on. Genia and I headed for Impressionism.

"This is what I like," Genia said happily as we browsed through a few rooms filled with works by Monet and Degas. "Monet can't buy you love," I replied. Yet the room impressed me; I even recognized a few paintings from the frequent print sales held by the University Bookstore. But after a few moments, we spotted a comfortable couch in the center of the room. I was tired and Genia's mysterious foot ailment was acting up; the combination was too tempting to resist.

But one question remained before we could gracefully sink into the inviting couch: Was the couch a piece of art? The case for art was that it sat on a wooden platform, the case for furniture was that the object in question had a lovely pea-green tone suspiciously reminiscent of a high rise couch. We could spot no title card reading, "Green Couch" or "Still Life of a Cucumber" or even "A Rainy Day Among Cats Named Tekka Maki." So we checked with a guard ("Are we allowed to sit here?") and I asked him before settling down for a nice hour's chat. I was abruptly brought back to the present when I bumped into a sign that read "Renaissance and Modern Art." Curious as to whether I would find an Annunciation scene by Oldenbourg, I entered the gallery.

The first painting I encountered, one from the Renaissance, was of a man and a woman. From the opposite side of the room they appeared to be smiling, but as I moved closer they looked more like they'd eaten too much for dinner (those who've seen Monty Python's The Meaning of Life will understand). I looked at its title: "Portrait of a Lady and Gentleman."

Afraid I was insulting the dignified couple, I moved toward the Modern Art section and found a tour guide rattling on at breakneck speed. She was explaining the art of Brancusi — in particular, a tall, slender wooden sculpture, which she explained portrayed a bird in song.

"We feel we see a mouth open in song," she said, pointing to the top, which she said resembled a bird's open beak. "We get the essence of song from Brancusi." She pointed to another bird sculpture, this one also tall and slender, but gold and shiny in color. "Here, we get the essence of flight," she said.

I looked skeptically at the two sculptures after the woman and her essence had left. But I supposed myself — I could see the bird's essence singing, its essence flying. Excited, I looked at a painting on the other side of the room. Again I could see the bird theme, an outline of a bird's beak was clearly in the painting. If a few words from a tour guide could do this, what effect would a whole semester of Art History have on me? I asked him at the title card. He read, "Man. Woman. Child."

I sighed. It seemed like the only thing I was learning from my many excursions is that there's an art to visiting art museums — an art I have yet to master.

Oh well, I suppose I can try again in two months. And stick to the Naturalism section.

CORRECTION: Last week's "ARTIFACTS" section on page three was, like this week, compiled from Associated Press dispatches. The editors regret the error.
ARTIFACTS

Entertainment news from the AP

Willie Nelson helps farmers

We are the farm

At $9 million so far, proceeds from the all-star Farm Aid benefit concert appeared to be running short of the goal Monday but organizers said they would be happy if the event triggered new interest in farmers' problems.

By the time the 14-hour concert ended and 50 stars of country, rock and blues had left the stage early Monday, Farm Aid had raised more than $9 million. That was way below singer Willie Nelson's prediction of raising $50 million. But he did not believe in competing against other performers.

Do You Remember Love, CBS's drama of a professor battling Alzheimer's disease, was named best drama-comedy special. Joanne Woodward won an Emmy for her performance. Motown Returns to the Apollo was named best variety special. and Aida: Live from the Met won as best outstanding classical program.

The Jewel in the Crown, PBS's much-praised saga about India, was named best limited series.

William Daniels, the cranky chief of surgery on NBC's St. Elsewhere, won best actor in a dramatic series.

Robert Guillaume, the star of ABC's Benson, won the award as best comedy actor.

Contest

Here's Kirk Douglas in a still from one of his movies. He looks funny, but can you tell us if the film's a comedy?

To win a free regular cone or cup of gelato from Gelato Fresco, at 309 South Street, be one of the first four people to call 243-9521 between 4:30 and 5:00 p.m. today, Thursday, September 26th with the right answer. If you don't know, call anyway; we've got about 40 booby prizes to give away, too!

Prizes provided by GELATO FRESCO

Artifacts

The women comedy performers were both repeats from last year: Jane Curtin from CBS's Kate & Allie was best actress, while Rhea Perlman won supporting actress for NBC's Cheers.

Richard Crenna won best actor in a special for The Rape of Richard Beck on ABC. Veteran movie actors Karl Malden and Kim Stanley took supporting performer awards on specials for NBC's Fatal Vision and PBS's Cat on a Hot Tin Roof respectively. Best direction went to Lamont Johnson for Wallenberg: A Hero's Story.

Auction in paradise

The red, white and blue 1955 black convertible once driven by Randy Newman cruised through his hit video "I Love L.A." has been bought by another City of Angels lover.

Richard Ardis, 28, of Northridge, paid $7,000 Saturday for the vintage roadster at the Spectrum Vehicle Auction on the California State University campus in Northridge.

Ardis, a self-proclaimed speculation in cars, stocks and real estate, said he intends to remake the "I Love L.A." video, starring himself and his friends in the Buick.

Pick-up notes

Singles in Pittsburgh are swooning to the sounds of classical music in an experiment dubbed a success by concertgoers and officials with the Pittsburgh Symphony.

Last Thursday night the symphony held the first of six sold-out concerts in its new "Smart Set" series aimed at singles.

Orchestra officials said the singles night was designed to expose younger people to the arts and to increase the symphony's audience. The 1,000 singles subscribing to the series were among 2,800 people at the concert.

Louis Spisto, director of marketing, said he devised the concept because a profile showed that regular patrons had an average age of 47.

"We were not replenishing our audience," he said.

"Many of...those who are single and younger...have the income but don't know enough about music," he said.

"They go to hear Michael Jackson but would feel uncomfortable coming to classical music to which they had not been exposed before."

Hey, remember...Danny Partridge?

He's cute. He's funny. He's turning Japanese. And he's been busted for coke. But through it all, he's still Danny Partridge.

His real name is Danny Bonaduce and he's the guy who played the red-haired middle brother on ABC's situation comedy The Partridge Family.

Since the show ended in the early '70s, Danny, now 23, has been trying to shed his child star image but still concedes: "Hey, if it helps me get a girl, sure I'll mention it."

In the show, Danny played bass guitar for the rock group that included every member of his family, but offstage, it was a different story. "Danny was always disturbed that he couldn't do something in real life," says John Bonaduce, Danny's brother. "He tried once, but it really didn't work out."

Danny was, however, like his character in other ways. He was one popular teenager — maybe too popular. In fact, he was frequently attacked by the jealous boyfriends of female fans. As a means of defense, he began taking classes in the Korean martial art of Tang So Doo, attending seminars taught by Chuck Norris and earning a black belt.

After receiving instruction in other martial arts, Danny turned professional. "The billing on my first fight was: 'See Danny Partridge get beat up by somebody who really knows what he's doing.' So I knocked my opponent out in the second round."

Danny soon discovered his training could earn him even more overseas, so he moved to Hong Kong to star in a series and turn Japanese. His fascination with the Orient extended far beyond the martial arts. He speaks fluent Japanese and is even engaged to a Japanese woman.

Yet Danny hasn't totally abandoned American culture. He's made the rounds of the many guest-star-powered television programs, appearing on Chips, The Love Boat, and Fantasy Island. "I hated that...I really hated that!" says Danny, in that familiar Partridge whine.

"My most unusual situation on TV was filling in for Erik Estrada. I was simultaneously playing a bad guy so I had to literally fight myself."

Nori has Danny's musical career gone by the wayside. He's performed on numerous movie soundtracks, including the theme to the box-office flop H.O.T.S. "That movie was pretty awful. It was just a lot of naked women, lots of muscular guys, and Danny Bonaduce."

Danny still hopes to recapture the success he enjoyed as a Partridge, and remains on the lookout for another major project. But his ambition is not exactly boundless. "I live very spontaneously," he says. "I mean, if I'm down to my last dime, I'll go out and work."

"This laid-back attitude may have had something to do with his recent arrest on charges of cocaine possession. Danny was booked in Los Angeles on lucky Friday, September 13, and is currently out on $2500 bail. Mrs. Bonaduce, Danny's real mom, is convinced of her son's innocence. Danny himself has no comment.

So what does this mean for the future? Can a one-time Partridge beat the odds and take wing once more? Says Danny: "Sure, I have a lot of plans. The question is: does anybody have some plans for me?"

— Andrew Chakinsky

34TH STREET SEPTEMBER 26, 1985 / 3
By Carolyn Wennblom

I love Lucy, you love Lucy, and we all love Lucy — and she's got the fan club to prove it. Comedienne Lucille Ball, known to millions as the wacky, wide-eyed Lucy Ricardo, may be 74 years old and experimenting with straight drama, but reruns of that famous series continue to earn her new fans.

That's one reason why We Love Lucy, otherwise known as the International Lucille Ball Fan Club, thrives in 1985 — almost 30 years after the original half-hour Love Lucy programs ended in 1957. The club counts as its ranks approximately 1,000 Lucy lovers across America, with a sprinkling of registered devotees in Canada and Europe.

Club president Thomas Watson says people of all ages are members of We Love Lucy. "Our membership spans three to four generations, from kindergarteners who know her only as their TV friend Lucy Ricardo, to everyone in between," he says.

The main mission of We Love Lucy is to provide a source of information for fans around the globe. Watson says that movie magazines featuring in-depth interviews and glossy photographs of current celebrities have largely died out, and fans eager to learn more about their favorite stars have few reliable alternatives.

The National Enquirer ... is so sensationalist-oriented," he says. "They always publish the most unflattering photos of a star, the ones where their face is all scrunched up or their mouth is hanging wide open. We attempt to fill the gap, to provide fans with pictures and information, to respond when people write in and say 'Tell me more about her.'"

To keep all its members abreast of the latest in Lucy news, the club publishes a quarterly newsletter entitled Lucy, which records Lucy's recent career activities, pertinent information about the doings of her past co-stars and her family, and a look at an aspect of her past, which records Lucy's re-creation of the character of Lucy Ricardo, otherwise known as Love Lucy, for CBS. This venture into the world of serious drama doesn't please her fans, who believe she is capable of almost anything. "There's not a laugh in it. It's deadly serious, yet she pulls it off," says Watson proudly.

Other events for Lucy fanatics include a tentative convention of We Love Lucy members, and the release of the Love Lucy series in its original, uncut form by CBS Video. Advance orders for the first available videocassette exceeded printing capacity, and some Love Lucy aficionados had to be satisfied with rainy checks.

Watson sees several reasons why Lucille Ball, and specifically the character of Lucy Ricardo, prompts such avid interest and intense loyalty. "Lucille plays ordinary jobs, characters like Lucy Ricardo that people can relate to," he says. "Lucy had very basic problems and desires. She wanted a new refrigerator, people today want a VCR — it's the same thing."

Other fans, says Watson, identify with Lucy in a more intimate way. "People say 'Oh, she's been a second mother, a best friend to me,'" he explains. "They feel very close to her. Lucy has been a fixture in people's living rooms for 30 years. People write Lucille Ball letters asking to borrow money from their friend Lucy — she's very real to them."

Lucille Ball in "Stone Pillow"
Men who care

Childcare service provides fatherly affection

By Marjorie Sheldon

Children is run entirely by men. Such groups are staffed primarily by women. Men for Free Children grew out of a men's community organization in West Philadelphia called "Gentle Strength," which Fahy describes as a consciousness-raising group committed to feminism and social change. It was through Gentle Strength that Fahy met his present partner, Jim Feldman, as well as co-workers Pat Foyle and Robert Quinn-O'Connor. There they decided that a male childcare collective would be a natural extension of the goals and ideals of Gentle Strength.

The four men are all experienced in childcare: Fahy worked for seven years in professional daycare and currently works for Society Hill Childcare in Center City; Quinn-O'Connor is a childcare worker at a shelter for battered women in Montgomery County; Feldman previously worked with the Cincinnati Men's Network, a group similar to Men for Free Children. Colin McGowan, one of their regular volunteers, is the only one who doesn't have a professional background in childcare. But he doesn't feel he lacks experience. He's also the only volunteer who has children of his own.

Like other members of the group, McGowan strongly feels that caring for children should be a commitment shared equally by men and women. He added that he's optimistic about the prospects for change in attitudes toward childcare.

But for McGowan, the center is a natural outgrowth of his beliefs and his experience as a father. "This doesn't seem to me to be anything remarkable," he said. "I've been a feminist for as long as I can remember."

Men for Free Children travels to various community events to care for children and ask only for a donation, which they use to buy toys for the kids. They serve primarily feminist and social change groups, such as Women Organized Against Rape. Last weekend the group worked at a weekend Quaker retreat in Pennsylvania; future selfs include a fund-raiser at the University Museum for a Lutheran Settlement Home that teaches skills to women in the Philadelphia community, and an October 12th workshop organized by No Limits for Women, a women's counseling and support group.
Communal Effort

'60s communes may not be around anymore, but their contemporary counterparts are thriving even in West Philadelphia.

By Alexis Lieberman

David Albert, champion of and participant in communal living, expounds on the problems of monogamy and the benefits of group life:

"You and your friend each have a toaster. You decide to get married and, at the wedding shower, get three toasters. You each throw away your old one, give away two of the new ones, and keep the third. Then you get divorced. One of you gets the toaster and the other buys a new one. You remarry. Three more toasters each at the shower and it all starts over. Great for American corporations. In Benru, my house at the Life Center, there are six adults living together with only one toaster. And we're doing fine."

The house David lives in is one of 16 that make up the Philadelphia Life Center, a 15-year-old West Philadelphia community. Similar to an off-campus house, David and his housemates share chores and costs, and generally enjoy living together. But that's where the similarity ends.

The Life Center, associated with the nationwide political group, Movement for a New Society (MNS), is a coalition of people who live cooperatively and communally in small groups—a modern-day commune. David, along with about 80 others currently living in MNS houses, has found that today's communal living is a possible solution to many of society's ills.

The communities of the '80s, of which there are hundreds, are usually called intentional communities to signify that their members live together with a distinct purpose or goal in mind. Unlike the often anarchic communes of the '60s, today's intentional communities are an attempt to find workable alternatives to the way we live through practical and organized experimentation. The proposal, however, has not changed in two decades: a new kind of extended family, with friends and colleagues forming the support system rather than a myriad of aunts, uncles and grandparents. The Life Center is able to provide this for some West Philadelphians.

"The main purpose of the Life Center is to provide a safe, inexpensive place for political activists to live," says Ellen Sawislak, who for the past eight years has lived in one or another of the Life Center's houses located between 46th and 51st streets, between Chester and Spruce Avenues.

The Life Center is shaped by its urban setting. Members often have jobs and friends in the city and are more connected with the outside world than they might be in a secluded rural group. Also, the high living costs and the sometimes inescapable sense of isolation that are characteristic of city living often make a supportive community a necessary means of survival for urban dwellers.

"Our individual incomes tend to be lower than that of most welfare mothers, yet our quality of living is much, much higher," says Ellen. "It only costs about $4,000 a year to live here—sometimes less. And we have TV sets..."
Ellen Sawislak and David Albert, helping to found a new society

and stereos coming out of our ears. But most of it we found. Penn is a great place to scavenge. People throw everything away.

Each house, similarly furnished with used bookshelves, tables and other trash findings, has its own criteria for membership. Of the four to eight people per home, the majority are social activists, and most have part-time or full-time jobs outside the community. Some houses don’t want kids, and some do. A few are strictly vegetarian, while others only verge on it. There’s one all-female house, and there have been, in the past, a few all-male houses.

“There was even one house that was totally balanced: the same number of old people and young people, gays and straights, women and men, blacks and whites,” says Ellen. “It got pretty crazy.”

While in most houses residents share expenses equally, with everyone contributing a set amount of his or her income to cover bills and food, each group works differently. “A few years ago, I lived in a house where we all worked the same number of hours a week and then donated our entire income to the house,” says Ellen. The set-up worked well — almost too well, explains Pam, who also lived in the house. “We could never get people to spend enough and always had extra money around,” he says. “So we had fun giving it away.”

For many, the low cost is only an added attraction to the emotional support often received from fellow communards. “The urban intentional community has more benefits than just being cheap,” Ellen explains. “You can get a lot of support from a caring group; we don’t think it’s good to get everything from just one other person.”

Other Life Center members agree. “I like paying only $250 a month for house expenses but it’s really the support that makes this place home,” says Lanie, who lives at Allanthus, another Life Center house. “It’s incredible to come in at any time and find someone there who cares about you. It’s very supportive without the possessiveness of a lover.”

For people who crave company and a family atmosphere, but not the obligations and legal ramifications of starting their own families, a tightly-knit community is ideal. In such a situation, the pressure is off and the options are limitless. “As you’d expect, different people have different kinds of relationships,” says Ellen. “Some people have long-term relationships with people in the community, and some with people out of the community. And the same goes for short-term relationships.”

“Marriage, however, is a non-issue,” she adds. “We’re not much interested in it as an institution and don’t discuss it often. Some people here do get married though. They do it for personal reasons and not because they perceive no need to do with gaining American citizenship.”

“It’s not legal ties that bond us together. Instead, it’s a shared value of non-violence as a way of life and a shared goal of building a just world.”

Community groups take a while to bond together, and then, like traditional families, have their ups and downs. “In the three years I’ve been at Allanthus, we’ve gotten to a family, but it wasn’t like that at first,” says Pam. “When I came for dinner and an interview to see if I would move in, I thought, ‘Wow. This really dried. She moved in anyway, but found certain aspects less than agreeable. Living with social activists is no mean feat for the uninitiated. “It used to be really rigid. We were very concerned with the political correctness of our actions,” she says. Nevertheless, the political aspect of the Life Center was, and has remained, one of its main attractions for Pam. “The main reason I came here was to be part of a community of people involved in progressive politics.”

Community groups are involved in such diverse projects as non-violence training and conflict resolution, the Philadelphia Jobs With Peace Campaign, the Women’s Pentagon Action, the Anti-Nuke movement and New Society Publishers.

When they’re not politicking, community people are often involved in house activities. And one of the most prevalent is the raising of children. In houses with kids, some of the money always goes toward their economic support. Some houses share the responsibility of caring for children equally, and in others the parents provide most of the primary care.

Whatever the system, members of the Life Center see real benefits in raising children communally. David remembers an incident which illustrates the positive aspects. “For a while, when I lived in the Crossing, there were six adults and three children. One of the kids, Mark, had minor brain damage that affected his motor skills, so he needed to be in a special school.”

“Since Pennsylvania has a law that guarantees all children the education that is appropriate to them, free, Mark’s school would be paid for by the state. But getting him into the right one wasn’t easy.”

“We couldn’t get an appointment at the School Placement Department despite repeated calls. Finally, I got in touch with the secretary and said, ‘The six parents of Mark Willnow will be in your office tomorrow at four.’ They were flabbergasted when we all walked in — a group has a lot more influence than just one over-worked mother who doesn’t have time to go to the office in the first place. Within two weeks, Mark was placed in the correct school.”

While the Life Center’s system works, there are many other ways an intentional community can be run. Over 100 such communities across the United States range from religious groups to groups with one dynamic leader to communities based on egalitarian principles.

At one extreme is the Stelle Group, an environmentally and politically liberal yet socially conservative “new age city” located in Stelle, Illinois. Female members don’t work until their children are grown, and men always wear ties, except when inappropriate. At Stella, they have also developed an industry capable of producing 50 gallons of alcohol per day. At the other end of the spectrum are East Wind, a community of 60 people located in the southern Missouri Ozarks, and Twin Oaks Community in Louisa, Virginia. “We’re not a bunch of stoned-out hippies living on food stamps here — we’re economically self-sufficient,” says East Wind member Kathy Bennett. They support themselves with a thriving hammock and nut butter industry. Taylor Frame, a resident of Twin Oaks, says “We’re not into anarchy and we don’t allow drugs or violence.” They keep their rural community in the black with a hammock and rope chair industry which grosses around $400,000 a year and is supplemented by a $30,000-a-year indexing service.

Wherever the community and whatever the system, these groups have contributed to our society a practical demonstration of alternative ways of life. For the rest of us, this may someday have positive consequences, but for the individual members, it has already proven beneficial. One Life Center member’s story demonstrates some of the effects of a communal life.

After more than four decades of social activism, Ruth Dreamdigger (a last name she chose for herself about eight years ago) joined MNS and came to Philadelphia in 1972 with the man who was then her husband.

When they arrived, they bought the house she has lived in since. “It was very cheap then, because this neighborhood was considered frightening. But somehow I was not frightened here. Housing was needed for MNS and we could afford it.” As soon as they had the house, the Life Center was ready to move in. “One of them was a young Japanese woman who was lonesome for a mountain in Japan that she loved. We named the house after her mountain — Hodaka.”

“In the past 13 years, 44 people have lived in Hodaka. And I’ve gotten a lot out of living with them. I’ve changed very much. I’m more confident, much easier with myself. And I’m a thousand times more articulate.”

“I’ve developed a great concern for personal growth along with social change. In order to have a new society, you need new people.”

The Life Center and other intentional communities intend to develop those new people.
Someday, maybe, they'll all be famous. In the meantime, the New Rock-A-Likes are creating a media sensation doing what others do best.

By Brad Rosenstein

This has to be the concert of the century. Tina Turner warms us up with "What's Love" and "Private Dancer." Madonna, more or less fully clothed, gets us into the groove with "Like a Virgin." Morris Day brings us to our feet with "The Bird" and "Jungle Love." And now, can you believe it, it's Prince! Then all four join together for the stunning finale. After the show, the performers are besieged by groupies demanding autographs from the superstars. This is better than Live Aid!

Could this be backstage at the Spectrum or JFK? No, it's Grendel's Lair, and the performers are in fact the New Rock-A-Likes. It could be a Vegas horror story: impersonators with a flair for make-up and not much else strutting around to playbacks of Sinatra and Michael Jackson. But these cabaret artists offer a refreshing alternative. The New Rock-A-Likes act characters, and they perform all the songs live with their band. Seduction.

On meeting the group one is immediately struck by their seriousness of purpose and the integrity of their backgrounds. Annette Godfrey, who plays Madonna, was trained as a dancer with Alvin Ailey, and during '84-'85 was the reigning Miss New Jersey. Suzette Dorsey, who appears as Tina Turner, has performed with rock and jazz bands for the last ten years. Rick Sullivan, the group's Prince, has been a struggling musician for eight years. Only Al Clark, who performs as Morris Day, is a show business newcomer, coming from a background in cosmetology, but has found the transition a relatively easy one. "Well, I'm an artist," he explains. "Be it cosmetology, singing and dancing; it's all an art, and that's what I'm about."

Despite the others' extensive performing backgrounds, they too have had to deal with more mundane jobs. "Like most musicians, I've had to be a jack-of-all-trades to pay the rent," Sullivan explains. Godfrey majored in secondary education in college. "I was a high school teacher for a whopping six months," she says. "But teaching just didn't seem the thing for me, and it probably won't be till I'm about 90."

Since March, however, the four have been pursuing the New Rock-A-Likes concept full time, after leaving their former employment. The response so far has been very favorable, especially with young audiences. "For a young crowd, they go berserk, it's like the real deal," Sullivan comments. "You have to see it; sometimes it gets hairy, but it's a lot of fun." Godfrey agrees. "Our forte is the younger crowd."
...says, "Older people don't want to let out their emotions. Kids are into it, into the artists. I'm sure twenty-one-year-olds don't have Prince and Madonna posters covering their walls. I could be wrong, though," she adds, trailing off in laughter.

The performers emphasize the extraordinary connection they feel with their characters. "When I researched Prince," Sullivan says, "I realized both through his music and him that there were a lot of common denominators. Our lifestyles are very similar, our attitudes, our wavelengths are pretty much the same. It's almost like watching an extension of myself, almost like watching the artist, almost like

His now onstage I saw myself. And we do look very, very, very, very much alike. I mean it scared me."

Sometimes the shock of recognition can be a cruel one. Clark says, "The first time I heard about Morris Day was control when it happens." It is this intense identification and involvement with the characters that the Rock-A-Likes believe puts them in another league from the common Vegas impersonators. "You're in concert with that artist when you come to our show," Dorsey asserts. "You're really in minutes. The New Rock-A-Likes suggest an intriguing corollary: in the present, we can use our similarities to famous people to direct the spotlight our way. The media savvy of a Madonna or Prince has the same purpose as the aggressive gusto the Rock-A-Likes cultivate in themselves: they're artists determined to get their art seen.

In the meantime, all agree they are having a great time and gaining invaluable performing experience. Godfrey notes, "It's a lot better than being Miss New Jersey because I don't have to be conservative." There is a very close feeling among the four, who often refer to each other by their character, rather than their real names. All are dedicated to staying with the project, seeing where it leads. "Our life is our career," Godfrey says.

Eventually they want to pursue their own talents more directly, but still hope to stay in contact with their characters. Newcomer Clark says of show business: "It's a new discovery and I love it. I think when it's done and over with I'd like to go on as myself... and I'd like to do a movie with Morris Day." Godfrey hopes to dance with Madonna and her dancers, and Dorsey looks forward to performing a duet with Tina. But for now they are secure in the knowledge that they couldn't be any closer to their characters. "I've always wanted to be in a movie," says Clark, "and this is like a big movie. I love it."

This fierce foursome is performing at Grendel's Lair on Sunday.

Photos by Tommy Leonard
The Golden Land
Directed by Lee Breuer
At the Mandell Theater

By Peter Taback

With The Golden Land, Zalmen Motzek and Moishe Rosenfeld have created a Reader’s Digest history of the Jewish migration to the New World. Composed of an enormous collage of Yiddish and American songs, the musical spans Jewish experiences from Russia to Ellis Island and finally to the Jewish community’s naturalization in American society. Marked by the enthusiasm of the performers and the blunt sincerity of the material, the production reaches back to the biblical story of the Golden Land.

At the Mandell Theater the Golden Land has little history but lots of heart. From the sumptuous clarinet and fiddle sounds that provided a framework for the evening, an off-stage narrator heard at the beginning of the musical provides a framework for the evening. She recounts her immigration to America. Grandson Joshua, who is writing a history, is musically and spiritually adept enough to support this fairly lengthy score. The many songs are connected only by a handful of skits and clever pans at the audience. In fact, while the spoken parts of The Golden Land are seldom more potent than the gazing-of-guest scenes on The Love Boat, the rapid-fire presentation of song after song sustains this melange of history and human emotion and projects much more to the audience than just a few fiddles of New York’s Lower East Side.

An off-stage narrator, heard at the beginning of the musical, provides a framework for the evening. She recounts her immigration to her young grandson Joshua, who is writing a report on his European ancestry. Under these circumstances it’s appropriate that the text goes into only a fourth-grader. The mention of streets paved with gold, so often associated with many immigrants’ hopeful dreams of America, is an example of the play’s attempts to be historical. At first this seems tiresome, but it soon becomes obvious that accurate portrayal of history is not the intention of this production.

Instead, we are treated to bustling visions of Hester and Delancey Street, of new Americans desperately searching for a familiar face. Two women, Gnendl and Tsilka, meet on the street to find that they are both related to the baker of the best rugalach in the world. Gradually, members of this haphazard community learn to speak English, establish businesses, and become American citizens. Gnendl and Tsilka are Americanized and become Goldie and Sadie, and some of Delancey Street’s inhabitants are fortunate enough to move uptown to the new exclusive neighborhood known as Harlem.

Many aspects of the Manhattan Yiddish community are on display here, as if they were in a museum panorama. WEVD, the Yiddish radio station whose broadcasts the entire community often gathered around, is represented by an amusing scene in which the weatherman refers to the Yiddish theater, “It’s not chilly right now, but take a sweater with you anyway.” There is also a reference to the Yiddish theater, complete with vaudeville skits, a musical melodrama, and the cauldron scene from Fiddler on the Roof. Another cast member, Eleanor Reissa, demonstrates astounding ability with serious and light material back to back, and musical support comes from the Golden Land Klezmer Orchestra, conducted by creator Motzek.

Bruce Adler and Eleanor Reissa sing in two languages.
Cryallized thought

St. John probes beauty’s horror and faith’s bounds

No Heaven
By David St. John
Houghton Mifflin Company, 55.45
By Ritch Adams

Readers of The New Yorker and The New Republic are familiar with the searching lyrics and originality of David St. John, who has been appearing in journals now for almost ten years. In the 54 pages that comprise No Heaven, St. John’s third volume of verse, the moods evoked by traveling through the often scarred, always hard landscape of the modern lifestyle are described with a finesse verging on delicacy, yet with a hand and poetic voice that spare the reader no detail, no matter how ugly, painful, or beautiful. His poems take a small, distinct piece of thought and crystallize it into a hard focus of revelation and faith.

Though St. John’s work could not be more relevant to modern readers of poetry, finding his book is a challenging task. Just as modern art is often hard of the moods evoked by traveling through the often scarred, always hard landscape of the modern lifestyle are described with a finesse verging on delicacy, yet with a hand and poetic voice that spare the reader no detail, no matter how ugly, painful, or beautiful. His poems take a small, distinct piece of thought and crystallize it into a hard focus of revelation and faith.

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**Insignificance**

Directed by Nicolas Roeg  
At the Ritz V

By Stephanie Kaufman

Far from insignificant, *Insignificance* presents a microcosm of our violent universe, its physical laws and its elusive meaning. Based on a play of the same name by Terry Johnson, the film suffers from an excess of theatrical melodrama, yet still provides some memorable scenes. The stage-like setting for most of the film is a New York hotel room in 1953. The Professor (Michael Emil) prepares for his testimony to the Atomic Regulatory Commission scheduled for the next day, where he is to encourage further funding of the bomb research he and his wife, Senator (Tony Curtis), who tries to sway the professor to get her to come home.

Directed by Nicolas Roeg  
Insignificance

**Hiding from the camera**

Peril  
Directed by Michel Deville  
At the Ritz V

By Michael S. Gordon

Peril. Images of a train furiously bearing down on a damped in distress. Will the hero arrive in time to save his wide-eyed paramour from impending doom? Although it tries, Michel Deville's *Peril* never even gets on the tracks. Its characters are never in such a gripping predicament. In portraying the complex relationships of a love triangle, the film bolsters ahead with the momentum of a locomotive, but is unfortunately impeded by the cinematic ambitions of the director.

**The Actess (Theresa Russell) and the Jealous Husband (Gary Busey)**

Although one wonders what the rich and elegant Julia could possibly find appealing in the clumsy and humble David, such inconsistencies pale in the aura of Deville's eroticism. Deville paces the love scenes skillfully, zeroing in on half-filled wine glasses and nimble fingers slowly unbuckling a silk blouse. Here, the cinematography is almost distracting, but is still aesthetically pleasing, remaining within the narrow confines of Deville's erotic theme. Yet *Peril* suffers from an acute case of artistic overkill. One cannot grant Deville aesthetic vindication, overlooking the weak threads that hold the film together. He tries too hard to be classy, sacrificing the plot. In one scene Julia aimlessly meanders around Aurphet's apartment, heedlessly knocking the music off his stand and overturning a wine bottle. She proceeds to plan their next intrigue, ignoring her destructive despair. If Deville concentrates on his face or her harried emotions instead of fluttering sheets of music, or a puddle of wine, one might have been able to experience her frustration.

Deville introduces two other characters whose roles are never fully developed. Edwige Lapié (Anemone), the Tombsthay's nosy, eccentric neighbor. watches from afar and even videotapes the lovers in action. Deville never adequately justifies her voyeuristic habits, but forces the viewer to accept them as a form of kinky eroticism, an interesting twist in a puzzle game. Deville's second inconsistent plot intrusion is the Daniel Forest character (played by Richard Bohringer), the awkward hired assassin who rescues Aurphet when he is being robbed. Aurphet unaccountably accepts Forest's companionship, but unfortunately the viewer is unable to do the same.

Although Deville's vacillating depiction of eroticism is the thread running through all the relationships in *Peril*, these relationships are vacuous and unsatisfying. As the voyeur, Anemone is preoccupied and Deville never reveals just what her interest is in the Aurphet-Tombsthay tryst. Ledieu and Forest both exhibit homosexual tendencies, yet neither their sexuality nor conflicts in Deville's senseless game are firmly established. Bohringer is extremely uncomfortable in the role of the friend, attempting to show affection towards Aurphet through endearing glances, yet delivering his lines as if they were ultimatums.

Of course there is a murder, but Deville doesn't concern himself with mystery. The crime itself is a disappointing culmination to Deville's whirling wind of events. Contrived intrigue is clumsily introduced to spice things up, but the audience is simply confused when the story is finally resolved.

Throughout the film, Deville remains perpetually abstract, hiding behind his conception of art and never allowing the viewer to actually comprehend his characters. Finally, he upstages himself with aspirations to cinematic greatness. What he achieves is a puzzling work with many questions left unanswered.
Despite changes, Godzilla hasn't sold out

Godzilla 1985: The Legend

Directed by Koji Hashimoto
And R. J. Knee
At the Regency and Walnut Mall

By Joanna Sadowska

In the late 1980s, it was a great day for the movie-going public. The release of Godzilla 1985: The Legend was a welcome addition to the growing Godzilla filmography. The special effects were up to the traditional form: monster terrorizes the city. The plot followed the traditional form: monster terrorizes the city.

But Godzilla 1985 is the year when that tradition was broken. Godzilla awakens during a storm and makes his first meal on an offshore power plant. Once again, Tokyo is reduced to rubble.

Godzilla banks on the star appeal of Tomoyuki Tanaka, who played the role of Godzilla in the original 1954 film. Tanaka's performance as Godzilla was praised for its ability to evoke fear and awe. In Godzilla 1985, Tanaka's performance was even more impressive, as he brought a new level of power and menace to the role.

However, the film was not without its flaws. The acting was generally lackluster, with the exception of Tanaka's performance as Godzilla. The plot was also somewhat lacking, with a weak climax that failed to live up to the promise of therest of the film. But despite these flaws, Godzilla 1985 was a success at the box office, bringing in millions of dollars and cementing Godzilla's status as a cultural icon.

Godzilla 1985: The Legend Returns is a sequel to the 1984 film, Godzilla vs. King Ghidorah, and it continues the story of the conflict between Godzilla and the human race. The film was released in Japan in 1985 and was directed by Tomoyuki Tanaka. The special effects remain up to cinematic presence of extras. The special effects remain up to cinematic standards. The man in green rubber still does the watusi all right.

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A jolt of electricity gives the Roches a boost

The Roches

By Gil Rodman

The Roches' latest release is a jolt of electricity that gives the Roches a boost. The album, titled "Another World," features a blend of their traditional acoustic style with the addition of electric guitars and synthesizers. This combination has allowed the Roches, a trio of sisters hailing from New York, to flex their musical muscles and create an album that is both intriguing and exciting.

Previous efforts by Maggie, Terre, and Suzzy Roch have focused on a folk-style approach, but "Another World" introduces a new dimension to their sound. The album contains a variety of tracks, from the gentle, acoustic tracks to more electric, rock-oriented pieces. The Roches' voices remain at the forefront, and their harmonies are a key feature of the album.

One of the standout tracks on the album is "Gimme a Slice," which features a driving guitar solo and a catchy melody. The track serves as a showcase for the Roches' ability to blend their traditional folk style with more contemporary elements. Other tracks, such as "Face Down at Folk City," offer a more rock-oriented sound, with heavy use of synthesizers and electric guitars.

The album's sound is highlighted by the Roches' ability to create a balance between their acoustic roots and the new electric elements. The result is an album that is cohesive and enjoyable, with moments that are both thought-provoking and simply fun to listen to. The Roches' latest release is a testament to their ability to evolve while remaining true to their unique brand of folk-rock.
Quarterflash in the pan

Razzle-dazzle can’t pull the band back from blah

By Glenn Ciotti

Looking for an album that will challenge your values, tell you a story, or present a coherent theme? Then pass this one up. And if you’re looking for some catchy tunes without rambling lyrics to muddle things up, you still won’t like this album. Back into Blue, the third release by the amalgam of Marv Willis on drums and drum synthesizer, and Brian David Rich Gooch on bass and bass synthesizer — cook up an incoherent brew of techno-muzak without the razzle-dazzle that can pull the band back from the status quo of a dying relationship or fear the chance of rejection inherent in starting new romances. Most of the album fits this mold and is, as a result, forgettable. These songs are characterized as a group by Rindy Ross’s melancholy yet heartfelt vocals and the band’s completely uninspired playing.

A few of the songs are not, however, bogged down by the failed love theme and do succeed on a limited basis. “Welcome to the City” is an attempt to use synthesizers to create a gritty, Rolling Stones style rhythm groove, but Quarterflash falls way short of the mark. The band’s rhythm section is far too lifeless and hollow to ever really cook like the Stones and the horns’ weak honking never breathes any fire into the song. However, Ross’s harsh vocal work is exciting and almost makes the song come together. “Talk to Me,” the album’s first single, is another track that almost works. It’s a Benatar-type shouter which would be good ... if Benatar were singing it. Ross’s imitation of Benatar’s vocal style is more appropriate for a faithful cover version than for a performance of the band’s original work. While these two songs aren’t destined to make rock and roll history, they do manage to escape the mediocrity of the majority of the album.

Ross’s best vocals can be found on “Just for You,” one of the album’s two stand-out cuts. Her singing creates a charged atmosphere: even the band catches the tense mood as muted synths, guitar, and bass work together to create a quiet, yet urgent groove. A compelling song, “Just for You” is a confession of fidelity — an admission that Ross makes sound as difficult as one of infidelity. The best song on the album is the side one opener, “Walking on Ice,” perhaps the band’s next single. It features a simple groove, an infectious chorus, heartfelt vocals and is perhaps the only truly catchy song on the album.

Quarterflash has loaded this album with overproduced, formulaic radio fodder and not enough gutsy rock and roll. Rindy Ross has not found a distinctive vocal personality and Back into Blue does nothing to establish her as a renowned rocker in the mold of Pat Benatar or Chrissie Hynde. Since so much of the music focuses on her voice, this lack of vocal style makes the band seem dull and faceless — their songs all sound the same. Yet if their emphasis ever shifts from production to songwriting, Quarterflash may yet emerge as a provocative rock and roll band.
**Film**

**Agnes Of God**
First week. Jane Fonda and Anne Bancroft slug it out over metaphysics in Norman Jewison's latest. Bound to succeed—mortally at least. Review next week.

(Eric Rittenhouse, 1907 Walnut, 567-0209)

**A Private Function**
Marlous Smith and the淮ous spousal in this pornographic rewriting of the Scarlett O'Hara tragedy. Unique and at times hilarious.

(Ritz V, 214 Walnut, 925-7900)

**Back To The Future**
(Comedy Connection, 2031 Sansom, 564-6222)

**Composting Positions**
Susan Sarandon searches for a new dentist — and a decent screenplay.

(REVIEW PAGE 12.
(Eric Mark 1, 16th and Chestnut, 564-0207)

**Creator**
Peter O'Toole pursues his studies while Marol Hemmingway puns him. O'Toole is 100 percent Irish.

(Samenc 4, 1908 Chestnut, 567-0604)

**The Golden Land**
This novel, centering in the best in Yiddish music, tells the story of the struggles and triumphs of Jewish immigration to America. REVIEW PAGE 10.

(Mandell Theater, 33rd and Chestnut, 899-2509)

**Chorus Line**
Broadway's longest-running musical closes its seventy-fifth year. Independent.

(Eric 3, 40th and Walnut, 382-0296)

**The Gods Must Be Crazy**
For not sponsoring Coca-Cola

(Philadelphia Museum of Art, Parkway, 763-8100)

**Kiss Of The Spider Woman**
William Hurt won the Best Actor at Cannes for cleaning up shit in a jail in Brazil. It's more of a love story than not.

(Ritz V, 214 Walnut, 925-7900)

**Maxie**
First week. The ghost of a '20s Rapper inhabits a secretary's body. Glenn Close has done more respect Moon-songer- things. Review next week.

(Samenc 4, 1908 Chestnut, 567-0508)

**My New Partner**
Hilarious corruption is the result when an old-time cop pairs up with two hookers and a rookie.

(Ritz V, 214 Walnut, 925-7900)

**Pee Wee's Big Adventure**
Death walks on the beach. A bicycle is stolen. An intellectual film.

(Oldy City, 2nd and Sansom, 672-5986)

**Paris, Texas**
Nastassia Kinski and the amazing Harry Dean Stanton are the alienated lovers in this Sam Sheppard-scripted film. Deeply moving.

(Walnut Mall, 3925 Walnut, 222-2344)

**INsufficiencE**
First week. The universe in a bottle is what Nicolas Roeg's The Man Who Fell to Earth is all about. Has to offer. REVIEW PAGE 12.

(Ritz V, 214 Walnut, 925-7900)

**Peril**
First week. French director Michel Deville is too clever for his own good in this mysterious drama.

(REVIEW PAGE 14.
(Ritz V, 214 Walnut, 925-7900)

**Return Of The Living Dead Day Of The Dead**
Garcia gets a rownesh and eats his way to renewed fame. Actually, it's the first one is pretty funny.

(Duke and Duchess, 1605 Chestnut, 563-9881)

**Savage Island**
AN-oschinging

(Chestnut Cabaret, 38th and Chestnut, 922-7600)

**Streetwalking**
First week for Savage Linda Blair once again tries to make a cottage industry out of her brimets.

(Midtown, Broad and Chestnut, 967-7021)

**Teen Wolf**
Wouldn't high school have been even worse if you turned into a werewolf as often as you get a new one? But Michael J. Fox doesn't get zits.

(Samenc 4, 1908 Chestnut, 567-0604)

**Schlock Film Festival**
**American Ninja**
MAX MAD MAX BEYOND THUNDERDOME

(Midtown, Broad and Chestnut, 567-7021)

**Fright Night**
**Gremiel**
Regency, 16th and Chestnut, 567-2310

(Ritz V, 214 Walnut, 925-7900)

**Ramo**
**The Last Dragon**
Muck and Duchess, 1605 Chestnut, 563-9861

(Philadelphia Museum of Art, Parkway, 763-8100)

**Year Of The Dragon**
(Samenc 4, 1908 Chestnut, 567-0604)

**Repertory Cinema**
INTERNATIONAL HOUSE
A special birthday party celebrating its seventy-fifth year.

(Philadelphia video artists included are Nam June Park and Renee Segalove. (1970) Philadelphia, 587-1529)

**Music**

**Dave Mason**
Sneak Sally through the alley and see Dave waltz, sing.

(Chestnut Cabaret, 38th and Chestnut, 382-1201, September 28)

**New Riders Of The Purple Sage**
Old rocks of the Purple Heart, more lively. How long have these guys been kicking around anyway? And does anyone who isn't a Deadhead recognize their music?

(Chestnut Cabaret, 38th and Chestnut, 382-1201, September 27)

**The Gregg Allman Band**
Yew another lepaeat performance at the Cabaret. After all, he was born a ramble craftsman.

(Chestnut Cabaret, 38th and Chestnut, 382-1201, September 29)

**The Vels**
If they were playing the Vet, we'd have an atrophie punk, but we won't push it any farther. What have I done?

(Golden's Lair, 500 South, 923-5559, September 30)

**Bryan Adams**
**W/CoCK RoBIN**
The man expresses his lust for a British Princess on a few hundred thousand pairs of vinyl and you want to shell out $12.50 to see him?

(Spectrum, Broad and Patlison, 336-3000, October 5)

**The Temptations**
**W/The Four Tops**
Can two Yeahs and one guard make it in the City of Brotherly Love in the '80s? For the second time in one year? Is this the hottest pop revival ticket of the year?

(Spectrum, Broad and Patlison, 336-3000, October 5)

**Four Approaches To Clay**
Unusual techniques with clay, including Mitch Levy's monoprints, which look more like paintings than sculptures.

(The Works Gallery, 319 South, 922-7775)

**Early 20th Century Pennsylvania Landscapes**
Pennsylvania 19th century Impressionists display their work, including The New Hope School; led by Edward Redfield, one of the most respected artists in America in his time. Closing Sept 30th.

(Harwood Galleries, 425 Walnut, 563-7879)

**Stuart McDonald**
A mixed media presentation of paintings on canvas.

(Stuart University, 767-737)

**From The Collections: Italian Renaissance Portraits**
Philadelphia Museum presents 11 Renaissance paintings and one sculpture dating from the 1470s to the 1570s. (Philadelphia Museum of Art, Parkway at 26th Street, 763-1100)