Salaries Job opportunities increase for College grads

By CHRISTOPHER DONOHUE
An around-the-clock vigil to protest the University's binding referendum on apartheid will begin at 6:30 a.m. tomorrow morning.

The survey shows that the average salary of College graduates in 1984 rose 9.4 percent over the previous year, or $1,039, to $16,947 from $15,808. Rose said that this increase is partly the result of the decline in significant setbacks in the economy, we have an expanding placement service survey shows.

The survey broadly groups faculty members in a category dealing with students and that is in fact happening," he said. "I'm meeting with students and that is in fact that kind of activity."

The survey broadly groups faculty members in a category dealing with students and that is in fact that kind of activity."

"I deliberately moved here so that I could become more actively involved with students and that is exactly what I've been able to do," Oliver said. "I enjoy being part of that kind of activity."
S. African blacks pray for freedom

JOHANNESBURG, South Africa — Tens of thousands of South African blacks prayed Saturday for justice in the murder of an educator, a shooting that revived memories of the violent past and raised questions about the future of the country.

Police spokesman col. Gen. Prasert said two blacks early Saturday in black uniforms attacked a white priest as he walked from the Catholic Church to his home on the outskirts of the city. The priest was shot three times with a .38-caliber revolver and died at the scene.

The attack, which revived memories of the violent past, raised questions about the future of the country.

The assault was blamed on "black leaders" who objected to the country's future as a democracy.

The attackers were believed to be members of a black nationalist group that has threatened violence against whites in recent months.

A police official said the attackers were believed to be members of a black nationalist group that has threatened violence against whites in recent months.

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Larry Rivers' version of 'David' is slightly different from Michelangelo's original. (See note.)

BEHIND THE SCENES

"History of Matzah" sounds like a course on the "History of Matzah: The Story of the Jews" will be held in Meyerson Hall room B-l at 4:00. Admission will be free, and all interested are invited to attend.

The three-part painting by Larry Rivers now on exhibit in the Cooking.

By MARIE BURGOYNE

"Rivers' style is figural, rather than abstract," Iannone said, explaining the artwork which he creates "as not only recognizable, but also representational."

Iannone, a master of the drawing aspect of art, and that his style is "explosive energy" and said that Rivers' use of tape and heavy colored lines to accentuate his work as having "explosive energy" and said that Rivers' style is figural, rather than abstract. Iannone explained the artwork which he creates "as not only recognizable, but also representational."

Rivers will be visiting the University on Thursday, October 17, and his visit will be marked by a special preview ending at 4:00 p.m. A reception will be held in Meyerson Hall at 4:30 p.m.

Last Seder" — all contained within the first canvas of this exhibit, which is entitled "The Meal," depicts the Passover Seder with a number of smaller graphite and colored pen drawings which depict characters, symbols, and events in the Passover service.

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The first canvas, entitled "Before the Dance," contains Old Testament Jewish history and includes vases and a number of smaller graphite and colored pen drawings which depict characters, symbols, and events in the Passover service.

The second canvas, entitled "The Meal," depicts the Passover Seder and its ritual elements, including the items used in the Seder, such as the cup of wine, the matzah, and the shank bones.

The third canvas, entitled "The Celebration," depicts the final moments of the Seder, showing the family gathered around the table, singing and dancing.

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By JEFFREY LERNER

American Music Theatre Festival to present concert extravaganza.

The conductor in "Verismo" has a different perspective on the production.

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Campus Events
A listing of University news and events

NOTICE
CAMPUS EVENTS are open to the public unless otherwise noted. For a complete listing of University events, see the Daily Pennsylvanian, available at Reading Rooms on campus. A Campus Events calendar will be posted in the Center. A copy of the calendar is also available at the right side of Campus Events.

TODAY
PENNSYLVANIA CLUB will serve as host for the Student Senate that will meet in Room 30, Old Main from 2:30 p.m. to 4:00 p.m.

DIRECTOR TUCKER on leave in Julai. His leave will continue until July 1985. Faculty Senate will meet in Room 300, Old Main from 11:30 a.m. to 1:00 p.m.

MUSLIM STUDENTS ASSOCIA- TION sponsors a prayer service every Friday. It will be held in Old Main. Call 258-4700 for information.

WHERE IS THE CUP?
Our Tex Mex Platter includes a cup of chilli, Nacho skins & Guacamole. Served from 5pm. Campus Nite is $3.95 for most drinks plus 75c from 9pm.

SPECIALS
Every Thursday
"TEX MEX PLATTER" $3.95
CAMPUS NITE

ARE YOU SEEING DOUBLE?

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And Other Fine Quality Soft Contacts

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Same Rx (new patients only)

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AND INCLUDES THE EXAM!

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CENTER CITY, PHILA.

"OUR NAME SAYS IT ALL" CALL DR. ALEXANDER APPT.
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Doctors of Optometry in attendance

331-2880
ROOSEVELT MALL
2371 CHAMAN AVE., PHILA.
Next to John Wanamaker

Dr. CHRISTOPHER DONOWE
The Medical School has selected Tom Henry for the position of animal care manager in the Division of Laboratory Animal Medicine. The University removed former veterinary professor Joseph DePue after him for playing a starring role in the animal division's managers' случае carving.

Henry was let off from his posi- tion as animal supervisor in the Department of Obstetrics and Gynecology last April and was forced to take a $500 day job and a part- time position in the Medical School.

The announcement comes at a month when many hands in the school have moved, including members of the deans' and the animal care managers' status. The University's employment surplus was in the area of about 20 people.

"I'm happy and relieved with the decision," he said. "I'm glad a decision was made. It was a long, hard fight and it took a lot of support from many people.

President Dudley Shaffer said yesterday he was very pleased with Henry's solution.

"He had very strong support from physicians and other students and among other faculty he had worked with."
Program helps West Phila.'s new immigrants

BY LAURA MICHAELIS

There are 10,000 refugees living in West Philadelphia today — most of whom are ready for them to pick up the following day. . . .

Most are refugees themselves, and at least one language other than English.

Minority Service Center, finding help for West Phila. 's new immigrants may be difficult for these displaced people.

If not for West Philadelphia's Minority Service Center, finding help for West Phila. 's new immigrants might be difficult for these displaced people.

Hidalgo said that since Philadelphia is a large city, it is often hard for us to decide what is on their minds.

I think the impediment is the lack of English as a second language and has to create jobs," she explained.

The important thing to do is helping the kids that you should stop speaking English, you shouldn't stop speaking your native language. I really believe that the family is the core unit of a community.

Hughes said that since Philadelphia is a large city, it is often hard for us to decide what is on their minds.

The center is staffed by social workers and employment specialists who speak many languages other than English.

At no time will it be necessary for the Professor or Teaching Assistant to review your materials. They will be kept on permanent file at our facility, and available to you or your department as long as you wish.

PHILADELPHIA — Gov. Dick Thornburgh yesterday morning sent a letter to the city's mayor, Mayor John F. Street, and to representatives of the city's newspapers.

Thornburgh sent a letter to the city's mayor, Mayor John F. Street, and to representatives of the city's newspapers.

He also wondered whether the letter was being mailed Federal Express, special delivery or by regular mail.

Hughes emphasized the center's personal commitment to the families in a large city in achieving solvency.

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Barry Leonard, Crimper

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When Does Crying Make You Stronger?

Hard to believe, but it’s true. The Veterinary School, an institution devoted to the healing of animals, is considering a resolution to allow its students to choose to study on campus. With no one defending her, she resigned.

As with the large number of students at the veterinary school, the women’s center has a wide range of ideas and activities. Many are interested in other animals, and are motivated by animal welfare issues. Unfortunately, many of the students are not interested in the women’s center.

The vet school must decide whether to approach the overpopulation problem as a job or a sport. The very fact that some people who treat animals is an acceptable form of recreation for veterans shows that the women’s center is not limited to students, staff, and VIPs.

Perhaps veterinary students can follow their mentors on hunting expeditions and treat any animal not killed on site.

Let it Flow

Many issues have been raised by the recent Sexual Harassment Survey. It matters little whether the offenders are students, students, homoeopathic or homoeopathic conduct, the problems should be dealt with. Let us treat real problems can be addressed in a foolhardy manner.

Many Early Childhood Education students heard their calling. James Schwartz, Larry Weaver, Peter Wood, Martin Krasnow, Robert Carleo, Parker Well and Bill Beinert introduced a resolution calling for . . . immediately action toward saving the campus public libraries of all homoeopathic activities and harassment.

We can be thankful that with devotion, the shoo-down of the heart centers, self-esteem and other such trivial issues, James had the vision to save us from ourselves. James knows what he’s talking about. He tells us, “If you can’t take the heat, get out of the kitchen.” Seems to be the only public’s bathroom has either seen the stuff it’s almost sure that any guy who has ever been in the women’s center should be sponsoring programs on women’s issues, an aspect which will be emphasized even more.

Let the discussion didn’t receive enough votes to make it past the UA. Just as well, the resolution to the holistic harassment issue would have taken better account of the existing resources.

The group should have called for the formation of the Holistic Study Committee, possibly led by the John Brown Society or some other upstanding group, this force would have the university’s ear, drawing lessons from non-tenured institutions and so on. One advantage of being non-academic in nature is that, while any research involving human subjects is ethical, it is also not considered to be in the ethical way.

It’s a sad commentary on the nature of the body, the search for love, and the.“have-nots” that feels proud and ashamed of their skin. Why is it a dual between the “haves” and the “have-nots?” Why is it a dual between the “haves” and the “have-nots?”

What’s the solution, then? We can’t forget that our degrees don’t mean much in the real world.

The purpose is to derive a ‘cure.’ The purpose is to derive a ‘cure.’ The purpose is to derive a ‘cure.’

The human species must be killed to prevent long-term environmental problems, the Vet School should find professional hunters to eliminate them in the most painless was instead of letting students, staff, and VIPs have a shot.

The Vet School must decide whether to approach the overpopulation problem as a job or a sport. The very fact that some people who treat animals is an acceptable form of recreation for veterans shows that the women’s center is not limited to students, staff, and VIPs.

Perhaps veterinary students can follow their mentors on hunting expeditions and treat any animal not killed on site.

Nation of Islam Speech Reflects Hitler’s Ideas

On Yom Kippur, the holiest day of the year, the Nation of Islam published an issue in its paper. Without going into the details, the Nation of Islam is a movement for economic reforms in the Nation of Islam’s community in the US. It is also part of the larger movement for economic reforms in the Nation of Islam’s community in the US.

Hitler advocate and Jews? The DP made it past the UA. Just as well, the measure could have been defeated.

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Kessler cautioned applicants against refusing to answer questions. He added that if you have a religious group you can ask about your involvement. They can't ask about your affiliation. "If you say you're involved in a religious group they can ask about your activity. They can't ask about your involvement. You don't have to say anything or talk about it with a counselor."

"Every now and then there will be a few or three complainants a year, but usually it's not a widespread problem. I'm comfortable that you will probably go through your interviews here without getting any illegal questions or complaints," Kessler added.

But Kessler said that there may be more offenses than they think. "We have not had that many instances reported to us, but that may well be because complaints aren't being collected in the same way that they are at other universities."

Kessler said that while more than a third of undergraduate women are harassed each year, men aren't reporting it as much. "I think you can feel more comfortable that you will probably go through your interviews here without getting any illegal questions or complaints," he said.

"Discrimination is an interview, whether sexual, racial, religious or personal, is illegal. Most frequently, questions are asked indirectly and are difficult to spot," Kessler said.

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**Stouffer residents set meeting**

**Administration to discuss construction**

By JIE JUNG

Stouffer College House residents have called for a meeting with university administrators to address complaints about noise and construction outside the dormitory.

"We will meet with University Life Assistant President and Vice President for Facilities Management John Antho- 

son to discuss the structural defects and some pro-

blems arising from the recent con-

struction in Stouffer Place. Stouffer students have requested a meeting to discuss the problem, so we expect the administrators to be there," said he added.

College President Patrick Wahl said the meeting was convened after an ar-

ticle was printed about the petition.

"John Anthony convened the meeting and I requested a report from the university," Wahl said, "and this is a chance for us to sit down at an open meeting with ad-

ministrators in order to hear their concerns and get their answers."

"The people in charge don't seem to be aware of what is going on in Stouffer daily news," he added.

Wahl added that the meeting, which will be held at 7 p.m. in Stou-

fer-D' Lounge, will demonstrate the extent to which residents are dissatisfied. "I hope they really are taking the

issue seriously, and if they're not, we will be pursuing other actions," he said.

Wahl said that if the university residents will take legal action against the university. Students also plan to submit a petition asking for $500 in rent compensation. Wahl added that the meeting, which will be held at 7 p.m. in Stou-

fer-D' Lounge, will demonstrate the extent to which residents are dissatisfied. "I hope they really are taking the

issue seriously, and if they're not, we will be pursuing other actions," he said.
Asian architect speaks on campus

By DANIELLE MCKNNA

Asian architect Minoru Yamasaki, best known for designing the World Trade Center in New York, was invited to speak in front of students last night.

Yamasaki's speech, part of Asian Awareness Week co-ordinated by Asian Alliance Chairman Haddon Zia, was prefaced by saying, "I thought it was very interesting to see how my interest led to my work and to see what kind of building I could create for this college lifetime for the last 40 years."

"I became interested in his buildings when I started doing Bauhaus," Zia said. "I felt that I was interested in his buildings and wanted to do something that I thought was something that was different from the rest of the world."

Yamasaki emphasized the narrowness of his buildings to an audience of 50 students last night.

"There seemed to be a general consensus that the ceremony be televised onto a large screen in Franklin Field." Meyers said Tuesday.

"It's wonderful to be back again after all those years," Yamasaki said. "I'm sure that the artists are enjoying the works that they are presenting."

"I feel that the speeches, the works are very colorful and interesting," Zia said. "I think that the speeches are very colorful and interesting."

"And when he told us that his work was very colorful and interesting, I think that the speeches were very colorful and interesting," Zia added.

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Anorexia, And Bulimia.  

By SUE JUNG

Thirty-five cents just won’t do

it.

That’s what Harrison House Residential
Living Associate Director Matt Harrison de-
scribed as the newly-installed dryers in the dor-

mony have not been working up to

perk, meeting many of the residents.

The dryers are not working —

they’re not hot enough,” College

freshman Cindy Chan said. “The

laundry was still wet when it came

out. I had to dry my clothes three
times and the third time I saw two
different machines,” she added.

Harrison House dorm resident

Jean Matteson said that she had re-

ceived complaints from students in the

building about the dryers.

“I have been putting my clothes
dryers. “They will try some-

one who has a relative here if the

company thinks they can sell

packages.”

In one recent decision, PNI recently

reorganized a group-ratocing photograp-

her from the Dallas-Fort Worth area

who was interested in a response from

the company. Along with hiring him, they put his wife to work

the family connection.

“It’s no surprise that there is a prob-

lem when The Philadelphia flower was in ex-

istence, but after it closed down, many

workers were barred from seeking similar employment at the location of the Daily News because of the PNI

rule. “It makes sure that favoritism

don’t work. You weren’t even

that way. But what you do know is

that food has been your

private obsession. And it’s interfering in your everyday

life.

But it doesn’t hurt to call The Renfrew Center.

Located on 37 acres of natural beauty, it is the country’s

first independent residential center solely for people with

anorexia and bulimia.

Your stay at the Center is a

reward. Covered in canvas

from its genuine glove leather. So why

beige, black

Arch-rivals Penn and Princeton face-to-face

again on November 2, Thousands of returning

alumni, friends, and students will flock to Penn’s

campus for this huge event. The football fans

will be reading the Daily Pennsylvanian’s

special homecoming edition.

Penn Quakers vs Princeton Tigers

HOMECOMING 1985

November 2

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alumni, friends, and students will flock to Penn’s

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BE A PART OF THE ACTION
deadline for advertisers: Friday, October 8

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or stop by at 4011 Walnut Street

Women’s $41.95

beige, black

Men’s $48.95

white

Management, labor differ on strike

Barry said that the problem is

particularly strong in the imagine

editorial department, because the

company will only hire free opportuni-

ties to be hired.”

An, “We have to be able to hire,

your spouse not to

make it easier to open up job

positions for women and other minorities,

resulting in a newspaper that is

representative of the community

and the people there.

But PNI will only bend (he rules

when they feel there are “exceptional

circumstances.” according to their

editorial department, because the

company has a drastically different view

of it. And, Barry said, “When we

hiring policy, favoritism

isn’t working. You may not even

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Thomas Kean holds large lead in New Jersey race for governor

By ROBIN HERSHEY
Republican Gov. Thomas Kean appears to have a substantial lead over his Democratic challenger, state Sen. Shari Shapiro, in a new poll of New Jersey registered voters.

With less than a month to go until the November 3 election, public opinion polls currently indicate the Republican incumbent holds Shapiro by more than 10 points.

While the Democrats claim that Shapiro is narrowing the gap, the polls show that Kean still has the advantage. Shapiro said yesterday.

"The allegations of a scandal in the Department of Motor Vehicles have not hurt Kean because there are many good features to his record," she said. "Kean has not even raised the million dollars necessary to qualify for state television and radio advertisements."

"The Republican candidates are using Kean's record to treat it as if we were 20 points behind, when in reality, he has a great campaign," Shapiro said. "The issue of the toxic waste issue seems to be the most important one at the moment - in reality, they are a quarter of the 292 sites that have been cleaned up so far - what we call 'one barrel sites,'"

Shapiro added that while the Republicans have questioned Shapiro's qualifications, Kean has failed to answer the questions about the facts and the laws.

"The allegations are about toxic waste and environmental protection," Shapiro said. "The governor's proposals will cost nowhere near that amount, and he is using it as a distraction because there are many other issues to deal with, such as property taxes and the DMV," she said. "New Jersey is particularly sensitive to the waste issue because of the new computer system, which is almost 100 percent New Jersey."

"The proposal to cut property taxes and the DMV are New Jersey's biggest problems, and these are the issues that Kean has been running his campaign on," Shapiro said. "The governor has an excellent and extensive record, from the Department of Motor Vehicles to the State Legislature, and they de-

"We think the governor has an excellent record, and he is running a public relations operation which is willing to distort a

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"We think the governor has an excellent record, and he is running a public relations operation which is willing to distort a
A clinical study program is being conducted to evaluate an investigational chickenpox vaccine for the prevention of shingles. It is a disease that usually affects people over 40. This disease may cause a severe rash, pain for months, and rarely, encephalitis.

If you are a CHOP, HUP, U. of Pa. or Wistar employee over 60 years old who has had chickenpox, you are eligible to be screened for this study.

Participants will be paid. For more information, call Rosemary at 662-6917 at the Hospital of the University of Pennsylvania.

Marion Oliver adjusts to new job at Wharton

Finding jobs is getting easier for College grads

Robert Venturi speaks about architecture

Robert Venturi decided that the thing he would do would be to place a red apple, 90 feet in diameter, on top of a building. He said he wanted it to look like a building and for the investment banking firm, said that this was the most appropriate thing to do. He just needed to do his best every day. Venturi said. "To be a successful architect, you just need to be a great one. You just need to do your best every day."
SPEAKERS DISCUSS THEIR VISIT TO NICARAGUA

The Daily Pennsylvanian - Thursday, October 10, 1985

PAGE 13

In heated debate, U. Council discusses
their visit to Nicaragua.

"To call an incident where a
woman sees a naked man mastur-
dating in a library aisle sexual harass-
ment is to point out the magnitude
of the survey results. I am sorry for
them," said O'Brien.

"I expect to have the complexity
of the political situation reflected
back to us by the people that we
interacted with," he said simply not the case.

"I think they have two weeks, I
don't know a whole lot more.

I was there for two weeks; I
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Novoselsky and Scungio are tight ends and friends

"I've known every minute of it," Brown (Greg Roth) who looks for the Harvard athletic career has been interrupted twice because of knee surgery, with one of the operations

"I really want the title," Berk said. "If we keep playing the way we have been, we'll be satisfied."

"Berk thrives under pressure for Field Hockey"
Brown's Jamie Potkul

(Continued from last page)

But this year, Potkul should shape up as one of the best pitchers in the conference. He was named AP Preseason All-American and is expected to be one of the league's top pitchers. Potkul's fastball has improved to the mid-80's. The right-hander has earned a reputation of being a tough out. In 1986, Potkul led the conference with a 1.73 ERA, allowing only 70 hits in 92 innings.

The Dodgers scored one run in the fourth on an error, a walk and a bloop single by Pedro Guerrero, then tacked on four runs in the sixth and chased Tudor with the help of the Dodgers' defense and the right-hander's control. Potkul walked two and struck out six. Tom Niedobitek, who had 19 saves during the season, worked the final two and two-thirds innings for the save. Potkul said he was happy with how the team played. "I'm happy with how we played. We needed a win and we got it." Potkul added that the Dodgers' defense played well, limiting the Phillies to only one run. The Dodgers hit a .306 average compared to the Phillies' .262 average.

The best-of-seven series, which ended on a high note, was a major boost to the whole offense." Potkul said. "I'm happy with how the team played. We needed a win and we got it." Potkul added that the Dodgers' defense played well, limiting the Phillies to only one run. The Dodgers hit a .306 average compared to the Phillies' .262 average.

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On the Penn football team, tight ends are tight friends

BY STEVE GOLDWIN

Brent Novoselsky is tall and has the most playful personality of any running back coach. He's the tallest guy on the team and he's also the most laid back. He's the kind of guy who will tease you and then laugh about it later. Brent is also known for his sense of humor, saying things like, "I'm going to break your leg." He's a great motivator for the running backs.

On the Brown football team, tailback Potkul runs strong

BY MIKE GRUNDE

Potkul is a two-time Ivy Player of the Week winner this year. He's a hard worker and has a great work ethic. He's always willing to go the extra mile.

Soccer's Dies does more than just defend

BY ED GEEEN

Dies is a senior center back and a consistent defensive player. He's one of the strong points on the team.

Under Pressure

Berk thrives under it. In a game where one goal can make the entire difference between winning and losing, Berk is the key. He can not only deal with pressure, but even thrive under it. Jack Dies moves upfield against Columbia

(Continued from page 14)

The Quakers' first victory ever against the Ivy League team was the result of a hard-fought battle. The Brown Bears have compiled mediocre records of late, but they are determined to turn things around.

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ASIMOV FROM FOUNDATION UP

The First Law of Robotics: A robot may not injure a human being, or, through inaction, allow a human being to come to harm.
The Second Law of Robotics: A robot must obey the orders given it by human beings except where such orders would conflict with the First Law.
The Third Law of Robotics: A robot must protect its own existence as long as such protection does not conflict with the First or Second Law.

HEALING ART HOUSEMATES STEVIE WONDER
Like cats and dogs

By Alexis Lieberman

everyone bears malice toward people who pick fights, but we all do it occasionally ourselves. What other reaction can you have when you and a pal lock horns — get your horns removed? Though they rub us the wrong way, fights often dovetail well with our needs.

Bunny and her much older brother are a prime example of this. Bunny’s not exactly the black sheep of her family, but she is considered pretty radical, what with being a feminist, wearing her hair long, and occasionally shopping in thrift stores. So when Horse barked at her the other day about her liberal ways, a fight ensued. It was the kind of spat that occasioned one person to control another. The first tends to be a watchdog, like a parent, or an older brother.

It wasn’t loudy, but Bunny admitted that she is, let out a fairsized roar and put her brother in his place. You think I’m going to say the battle cleared the air, left everyone as happy as pigs in the mud. Well, it didn’t. But the fight was still worth the discomfort. It clarified both positions and showed them where they disagreed. Most important, the fight allowed Bunny and Horse to question and then reaffirm their own values. And everyone knows that self-affirmation is the cat’s meow.

Some fights don’t do much for one’s confidence, but do serve other purposes. Take Kit and her boyfriend, Moose. They were lovebirds in heat during the summer, but by fall Kit felt like a fish out of water in that scene. So with an apparent minimum of ruffled feathers, they took a long, hard look at each other and then reaffirmed their own values. And everyone knows that self-affirmation is the cat’s meow.

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Stories with the scope of novels are Ellen Gilchrist’s greatness. By Kerry Sherin.

14/FILM: Jagged Edge

Though this thriller’s not too thrilling, in one respect it is masterful. By Michelle Green.

EDITOR: Alexis Lieberman
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ENTERTAINMENT EDITOR: Joseph Rosenzweig
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DEPARTMENTS
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On his first all-new album in five years, Stevie Wonder finds the formula for success. By Kathy Constan.

12/ THEATER: You’re A Good Man Charlie Brown!
A too-sane Charlie and a crassly crabby Lucy Van Pelt turn this old classic inside out. By Metra L. Freeman.

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Stories by Edward Sussman. Cover photo by Franc Gardier.

FEATURES

6/ Asimov: From Foundation Up
Renowned science fiction writer Isaac Asimov talks about his writing, his critics and his flouting. By Edward Sussman. Cover photo by Franc Gardier.

7/The Odd Couples
Philadelphia Match finds people finds and catches them roommates. By Maggie Rosen. Photos by Tommy Leonardi.

8/The Art of Healing
A painting may be worth 1000 words. But is it worth a couple aspirin? By Alexis Lieberman. Photos courtesy of the Illuminarium Gallery.

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**ARTIFACTS**

Entertainment news from the AP

**Dressed to arrest**

Seven real-life Miami detectives went from rags to riches for a day when Gentleman Quarterly magazine used them as models in a four-page feature on "The Real Miami Vice." The before-and-after feature in the October issue of the fashion magazine consists of two pages of the detectives from Metro-Dade's Organized Crime Bureau posed in a black-and-white photo. The magazine then declares that plainclothes officers 'don't have to dress so plainly.' The following pages are in color and the seven, all gussied up, are shown in front of a pink art-deco hotel on Miami Beach. Sgt. Fernando Mendez sports a $550 pair of crocodile shoes. "No policeman I know can bear as much resemblance to reality as GQ does to real vice."

**Naked Collins**

Actress Joan Collins says she regrets having done nude even though the only pay was a cashmere-and-wool sport coat. She performed in the nude for the film versions of two books written by her sister, Jackie: The Stud and The Bitch.

"I think that was a positive move," Collins said in an interview published in Parade magazine Sunday. "I would not do it today, and I've made the point. I also thought it wouldn't exactly harm my image. And I know it made me a lot of fans with women, particularly women over 40. And also men," she said.

Collins performed in the nude for the film versions of two books written by her sister, Jackie: The Stud and The Bitch.

**Hell's bells?**

Lead singer Brian Johnson made a few obscene gestures, teenage girls tossed bras onto the stage, a few fights broke out and Angus Young dropped his black knee pants to moon the audience. But last week's concert by the Australian heavy metal band AC-DC was rock as usual, according to officials at the Horizon Field, Illinios Prairie Capital Convention Center. "It's much louder, but it's more composed," than most concerts, said Chico Bell, a center security officer and off-duty sheriff's deputy.

"Everybody's jumping up and having a good time, but nobody's fighting and throwing beer on each other," Bell said. No beer was sold at the concert.

Fearing protests by groups accusing the band of satanism would lead to clashes with concertgoers, police stationed additional officers around the hall and center officials hired six off-duty officers to bolster security.

But the only protesters were a man and woman who stood outside quietly handing religious pamphlets to concertgoers.

**Facelift at age 300**

Soldiers clad in helmets are getting nose jobs. Fierce lions are gaining brand new snouts. And Betsy Cupids are having their bottoms rounded once again.

The current renovation of the Louvre's 300-year-old exterior, including its ornate statues, is major reconstructive surgery. More than 100 of France's best sculptors, stone masons and metal smiths have been working for the past 16 months to repair and preserve the thousands of priceless sculptures that adorn the museum's facades.

The walls of the Louvre were cleaned some 15 years ago. However, the busts, heads, statues, capitals, friezes and columns fashioned over three centuries in the Cour Carre (square courtyard) had been left to darken and crumble. There are no plans to repair the facade of the Louvre's other courtyard, the Cour Napoleon, a large horseshoe formed by the palace's north and south wings, because of the high cost.

Experts blame auto exhaust for the sorry state of many of the statues. Pollution has covered the gray granite with black grime that eats its way into the stone. This combines with vibrations from heavy city traffic, experts say, to cause the Louvre to crack and destroy the carvings.

The renovation, to be completed by the end of the year, is part of President Francois Mitterrand's $250 million plan to restore the Louvre as the world's greatest treasure house.

**Pink slip for Terkel**

Pulitzer Prize-winning author Studs Terkel says he would like to be invited to Wauzeka, Wisconsin to debate the school board's cancellation of a play based on his book Working.

The student production of the play was canceled last month after some parents complained and added that he may propose inviting Terkel at the board's Oct. 21 meeting.

**What Philadelphians say about the things they do at night.**

Martin Pilch, 59, consultant, talking about Kiss of the Spider Woman at the Ritz V: Technically it's a comedy — the hero is rubbery. Actually. It is a serious film: it has a tragic ending. The movie takes place primarily in a prison; the major protagonists are a homosexual and a political prisoner. The prisoner's political philosophy is apparently not important in this movie. As the queen, William Hurt is excellent; the revolutionary, Raul, is particularly well-acted. The part isn't as good; the writing isn't as complete, as illuminating. And of course the gestures on the part of a queen probably make Hurt's part potentially more effective, which Hurt took advantage of.

The scene where the two prisoners part is memorable; it indicates on the part of the revolutionary an ability to appreciate the homosexual, to whom I think innately he objects, to appreciate the fact that the man was able to be a man and still be a queen.

Robert De Jager, architecture student, talking about Insignificance at the Ritz V: In essence it's about the head and the body, intelligence and the viscera, the guts. The movie shows the encounter between the supposed Einstein and the supposed Marilyn Monroe, plus Joe DiMaggio and a senator who remains kind of nameless. The acting is just marvelous: a very rubbery-faced Joe DiMaggio, a Marilyn Monroe who is totally convincing. Einstein didn't strike me as particularly my kind of vision of Einstein... the actor doesn't have that kind of introspection written all over his face. I've no quibble with the script: some of the dialogue was very clever. It is a highly contrived movie, though. And at times it just becomes pointlessly preachy, the way it tries to re-educate the educated. I don't claim to be entirely familiar with all aspects of the universe, but I sometimes yawn when I'm once again having my morality upgraded for me.
Somewhere...

Harmony is gold at Rainbow’s End

By David Brickman

Rainbow’s End Cafe is not listed in the Philadelphia area. There is no sign outside telling what it is and no waiters inside to take your order. There is no menu. But in its living room are about six tables, 15 chairs and what its owner calls a “positive attitude.”

The Rainbow’s End Cafe, located at 635 N. 5th St. on the corner of Fairmount, is a self-identified “new age cafe/art theater” run by the Creative Life Center, a group dedicated to a holistic lifestyle. But it is largely the product of Sunshine Sam, a 44-year-old poet who felt the need for a 60s-style coffee shop.

“Always liked the idea of the coffee houses in the 60s,” says Sam. “It brought people together in a more wholesome way. They introduced a lot of new music and art, but didn’t cost much.”

While the Center professes to be open and creative, there are five things that are prohibited there: smoking, drugs, alcohol, violence and negativity. “All that the punks are doing is negative — always wearing black,” adds Sam. “We’re striving for a positive atmosphere. We like colors.”

Anyone is welcome, and the emphasis at the Creative Life Center is on holistic lifestyles, ways of living that are healthy for both the mind and the body. They view the environment, the community and each individual’s mind, body and spirit as unified in a certain cosmic consciousness. They believe we are entering the “New Age” (formerly “the Age of Aquarius”) and that soon all humanity will live in harmony.

For the time being they are engaging in many disparate ac-

The Center, as its philosophy would suggest, works intimately with other related organizations in the Philadelphia area. “All groups that are new age work together. There’s a unity between us,” said Center member David Seamen. Temple Beautiful, the Life Enfoldment Association, the Big Party, Connexions, Prana and others are related in purpose and action to the Center.

And while anyone is invited to drop by for tea or cheese, the Center’s main attractions are its classes and the cafe. Classes currently being offered include “A Course in Miracles,” on Thursdays from 8 to 10 p.m., and “Transformations and Politics of the Rainbow,” on Sundays from noon to 3 p.m.

Rainbow’s End, open Fridays and Saturdays from 8 p.m. to 2 a.m., showcases anything from music to poetry to experimental films, and everyone is welcome to perform or display their work. A $3 donation is requested.

“The idea is to have a space available for New Age performers and their kind of talent and positive attitude,” says Sam. Since the cafe has only been open a few weeks, performers have yet to flock there, but Sam is confident that it will gradually attract “people who are more holistically focused, whether they realize or not.”

And Seaman also sees potential in the Cafe. “It’s an alternative to the bar scene,” he says, “where people who are more loving and caring can hang around and teach the transformation.”

FICTION

WRITERS: Short works of fiction of interest to University students are now being accepted by 34th Street Magazine in preparation for our upcoming fiction issue. Between three and five stories of under 2000 words will be printed. Submissions must be made by October 19, 1985. Contact the editors at the DP, 898-1985. Thank You.
The Odd Couples

There's nothing odd about the way Philadelphia Match finds people roommates.

By Maggie A. Rosen

You've heard the phrase 'live alone and like it?" Well, I was afraid I would live alone and look it!" Mary McGowan is one half of a successful pair of housemates brought together by Philadelphia Match, a non-profit organization that introduces people who have extra living space to people who need somewhere to live.

"McGowan, who's "well into her sixties," was matched six weeks ago to 25-year-old Daniel Boone from Kentucky. Boone had just moved to Philadelphia and was looking for a place to stay. McGowan was looking to share her apartment. "I'm married to couples, retired and doing arts and crafts and redecorating the downstairs of my house. I own my own way, and I thought it would be a shame not to share it," McGowan explains.

But more importantly this arrangement gives McGowan someone to care for, someone to share things with. Though McGowan seems a spunky woman — her many activities include volunteering at a local hospital, going to church meetings, socializing with friends and visiting family — she missed the day-to-day company of living with someone. She explains that since she has three children and 10 grandchildren, she's "used to mothering people." Having a roommate gives her that sort of companionship.

"It's just like having a grandson," McGowan says. In fact, Boone's mother telephoned last week to thank her for taking such good care of Daniel. "I guess I'm painting a pretty glowing picture, but that's the way I feel," says McGowan.

Glewing pictures are not uncommon at Philadelphia Match, the three-year-old shared housing project located in Germantown, Pennsylvania. Homeowners and renters with extra space are usually elderly people who might otherwise have to resort to living in nursing homes or other such institutions.

"They usually offer their space for a combination of two reasons," says director Betty Manley, who helped start the organization. "The main four reasons are economics, a desire for companionship, security and a need for assistance with household chores."

But benefits from the arrangements are derived on both sides. The typical tenants, who include single, married couples, retired people, people on welfare or unemployment and single parents, are simply looking for affordable rental situations, says Manley.

The home Boone has found through Philadelphia Match is not just an affordable place to live. It's also a home away from home. "I couldn't have asked for anything better," he says. "Tonight Mary had dinner waiting for me. That's not part of the contract." But Boone, who's on leave from Auburn University in Alabama and is doing a Ph.D internship in clinical psychology at Philadelphia State hospital, is getting more from the match than an occasional home-cooked meal. "I miss interacting with people my own age, but I'm finding out that just because you're older doesn't mean you are around the house," he says. "Mary's social life is more active than mine. She sometimes gets in later than I do."

Angela Costan and her eight-year-old son David had other reasons for seeking a housemate through Philadelphia Match. Costan is a single parent who works full-time for Safe Stores and needed someone to be at home for David.

"I originally wanted a woman my own age, with a child," says Costan. She was eventually matched with an older woman, Evelyn Ransom, but she's decided this is for the best. "Evelyn sees David off every day and takes him to his afterschool program."

But more importantly, Costan sees a healthy, loving friendship developing between her son and Ransom. "Some children don't see older people as people. Now I think he does. It gives him another perspective. When she gets sick, he's concerned. He's a talker, and he keeps her company. I thought it would expand his family, like having a grandmother."

Costan and Ransom, who both spend a lot of time at home, also keep each other company. "We do a lot of stuff in the house," says Costan. "I listen to pop music, and she likes jazz. We just got a puppy for David, and she walks her a lot. We also play backgammon, Uno, and pinochle."

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34TH STREET OCTOBER 10, 1985 / 5
**Somewhere...**

**Harmony is gold at Rainbow's End**

By David Brickman

Rainbow's End Cafe is not listed in the phonebook. There is no sign outside telling what it is and no waiters inside to take your order. There is no menu. But in its living room are about six tables, 15 chairs and what its owner calls a "positive attitude."

The Rainbow's End Cafe, located at 635 N. 5th St. on the corner of Fairmount, is a self-identified "new age cafe-art theater" run by the Creative Life Center, a group dedicated to a holistic lifestyle. But it is largely the product of Sunshine Sam, a 44-year-old poet who felt the need for a '60s-style coffee shop.

"I always liked the idea of the coffee houses in the '60s," says Sam. "It brought people together in a more wholesome way. They introduced a lot of new music and art, but didn't cost much." Sam sees the Rainbow's End recreating the environment, better. "We don't have white sugar."

While the Center be open and creative and free of smoking, violence and noise, the punks say that the punks are negative — all black," adds Sam. "We like colors."

Anyone is welcome at the Center is on smoke-free and noise-free premises; both the museum and the cafe. They view the community and each individual's mind, body and spirit as unified in a certain cosmic consciousness. They believe we are entering the "New Age" (formerly "the Age of Aquarius") and that soon all humanity will live in harmony.

The Center, as its philosophy would suggest, works intimately with other related organizations in the Philadelphia area. "All groups that are new age work together. There's a unity between us," said Center member David Seamen. Temple Beautiful, the Life Enchantment Association, the Big Party, Conjunctions, Prana and others are related in purpose and action to the Center.

And while anyone is invited to drop by for tea or chess, the Center's main attractions are its classes and the cafe. Classes currently being offered include "A Course in Miracles," on Thursdays from 8 to 10 p.m., and "Transformations and Politics of the Rainbow," on Sundays from noon to 2 p.m.

Rainbow's End, open Fridays and Saturdays from 8 p.m. to 2 a.m., showcases anything from music to poetry to experimental films, and everyone is welcome to perform or display their work. A $3 donation is...
The Odd Couples

There's nothing odd about the way Philadelphia Match finds people roommates.

By Maggie A. Rosen

You've heard the phrase 'live alone and like it?' Well, I was afraid I would live alone and look it!

Mary McGowan is one half of a successful pair of housemates brought together by Philadelphia Match, a non-profit organization that introduces people who have extra living space to people who need somewhere to live. McGowan, who's "well into her sixties," was matched six weeks ago to 25-year-old Daniel Boone from Kentucky. Boone had just moved to Philadelphia and was looking for a place to stay; McGowan was looking to share her apartment. "I spent the last two years redecorating the downstairs of my house my own way, and thought it would be a shame not to share it," McGowan explains.

But more importantly, this arrangement gives McGowan someone to care for, someone to share things with. Though McGowan seems a spunky woman — her many activities include volunteering at a local hospital, going to church meetings, socializing with friends and visiting family — she missed the day-to-day living in a small space to people who need someplace to live. The Odd Couples

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For the most part, though, Philadelphia Match matches work out well and people find living with their housemate satisfying. 92-year-old Alice Hooper is a case in point. She's been living in the same four-bedroom house since 1952 and says, "I needed someone to come in and help with the house. My own family is a brother who lives in a nursing home in South Philadelphia. I told him I didn't want an old person that I would have to take care of. I knew I could get along with anyone — if they were willing, I was willing."

Fifty-year-old Jackie Watts was willing. "I was in a Philly nursing home for most of 1984 with two broken legs from a fire that destroyed everything, but I was able to live on my own, with some limitations," says Watts. "A social worker found out about Philadelphia Match. It seems like home — Alice seems like family. She's 92 years old and she is in better shape than I am."

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ANOTHER 'ROCKY' SEQUEL?

Yes, Rocky is once again fighting yet another bout in Rocky IV, being released this fall. And in honor of this cultural event, 34TH STREET is planning a one or two-page comic strip related in some way to the movie. Any ideas? Contact an editor by next week at 898-1985. We'll need three completed frames and an outline of the rest ASAP.

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"I always liked the idea of the coffee houses in the '60s." says Sam. "I brought people together in a more wholesome way. They introduced a lot of new music and art, but didn't cost much." Sam sees the Rainbow's End recreating that kind of environment, except even better. "We don't use caffeine or white sugar," he says.

While the Center professes to be open and creative, there are five things that are prohibited there: smoking, drugs, alcohol, violence and negativity. "All that the punks are doing is violence and negativity. "All groups that are new age work together. There's a unity between us." Sam Seamen, Temple Beautiful, the Life Enfoldment Association, the Big Party, Connexions, Prana and others are related in purpose and action to the Center.

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Rainbow's End, open Fridays and Saturdays from 8 p.m. to 2 a.m., showcases anything from music to poetry to experimental films, and everyone is welcome to perform or display their work. A $3 donation is requested.

"The idea is to have a space available for New Age performers and their kind of talent and positive attitude," says Sam. Since the cafe has only been open a few weeks, performers have yet to flock there, but Sam is confident that it will gradually attract "people who are more holistically focused, whether they realize or not."

And Seamen also sees potential for the Cafe. "It's an alternative to the bar scene," he says, "where people who are more loving and caring can come and teach the transformation."
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But more importantly this arrangement gives McGowan someone to care for, someone to share things with. Though McGowan seems a spunky woman — her many activities include volunteering at a local hospital, going to church meetings, socializing with friends and visiting family — she missed the day-to-day company of living with someone. She explains that since she has three children and 10 grandchildren, she’s “used to mothering people.” Having a roommate gives her that sort of companionship.

“It’s just like having a grandson,” McGowan says. In fact, Boone’s mother telephoned last week to thank her for taking such good care of Daniel. “I guess I’m painting a pretty glowing picture, but that’s the way I feel,” says McGowan.

Glowing pictures are not uncommon at Philadelphia Match, the three-year-old shared housing project located in Germantown, Pennsylvania. Homeowners and renters with extra space are usually elderly people who might otherwise have to resort to living in nursing homes or other such institutions.

“They usually offer their space for a combination of two reasons,” says director Betty Manley, who helped start the organization. “The main four reasons are economics, a desire for companionship, security and a need for assistance with household chores.”

But benefits from the arrangements are derived on both sides. The typical tenants, who include singles, married couples, retired people, people on welfare or unemployment and single parents, are simply looking for affordable rental situations, says Manley.

The home Boone has found through Philadelphia Match is not just an affordable place to live. It’s also a home away from home. “I couldn’t have asked for anything better,” he says. “Tonight Mary had dinner waiting for me. That’s not part of the contract.”

Daniel Boone is a single parent who works full-time for Safe Stores and needed someone to be at home for David.

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Manley admits there are occasional problems. “We encourage the homesharers to work them out as soon as they arise, and we are there to help. Sometimes we find that one person is taking advantage of the other. Once we had a student who lost his work stipend and couldn’t meet the rent, but the homeowner liked him, so she let it get too far along, until we found out about it and advised against it.”

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Angela Costan and her eight-year-old son David had other reasons for seeking a housemate through Philadelphia Match. Costan is a single parent who works full-time for Safe Stores and needed someone to be at home for David.

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Jackie Watts (left) and Alice Hooper — with roommates like these, who needs friends?

A started and funded by the National Shared Housing Resource Center and Episcopal Community Services, Philadelphia Match originally served mainly the northwest parts of Philadelphia, but was taken citywide in Fall of 1983 due to a greater apparent need for such a service. In the beginning, response was slow because people didn’t know about us, or they said, ‘Hey, that sounds like a good idea, but it’s not for me.’” says Manley. “Now we are responsible for about seven matches a month.”

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34TH STREET OCTOBER 10, 1985 / 5
In the seventh grade a rather unsettling piece of information was brought to my attention. The Universe was being devoured by Black Holes. Before long I and everyone else might get sucked into their unforgiving gravitational pull never to be seen again. I was shaken.

And it was no ordinary fallible source that conveyed this news to me. Not my science teacher or Newsweek magazine or Walter Cronkite. They might be wrong. Isaac Asimov never was.

The evidence of his expertise was and still is everywhere. Hundreds of books he’s written and edited on a huge range of subjects can be found on bookshelves everywhere. Asimov on physics, Asimov on Shakespeare, Asimov the mystery writer, Asimov the magazine editor, Asimov the limerick writer, Asimov the science fiction writer.

With a doctorate in chemistry from Columbia University and a professorship in biochemistry at Boston University, Asimov had given up his scientific research for the pen and he had managed to prosper. Enough to stagger a seventh grader’s concept of what mere mortals can do.

And on he goes, turning out an average of 20 new books a year and marvelling the masses with his futuristic visions. When no one even knew what a computer was, he had already developed a theory of robotics. Before Star Wars was even a twinkle in George Lucas’ or Ronald Reagan’s eye, Asimov had written of interstellar travel and interplanetary war. All this and more from a Brooklyn-bred yeshiva boy. How can one help but admire him?

Others apparently feel the same way. When Asimov makes one of his rare public appearances, he’s swamped by eager fans each claiming to have read more of his books than the next. Words like hyperspace, AI and Spacers fly between them with an insider’s familiarity. No aliens allowed.

Loyal readers lucky enough to meet the 20th century Renaissance man see a fellow whose characteristic face has been reproduced millions of times on book jackets. Just like in portraits, his face is outlined by long bushy sideburns and his bright red shirt is adorned with a thin Texas tie he’s worn since he left behind the wilds of Brooklyn for sophisticated Manhattan.

I had to start out again today Asimov says he doesn’t know if he would have made it as big. “The people who are trying to write science fiction today are much better,” Asimov says. “When I first started there were so many people writing science fiction if your blood was warm and you could spell then you could make it.”

“I was not very good at scientific research, but I am good at writing,” says Asimov. “I know what I can’t do and I don’t try it. I can’t write books on art, on psychology, or economics.”

Everything else is apparently fair game. Asimov seems to know a lot about most things. “My father being an immigrant and Jewish, I was of Robotics, a binding guideline for the non-human on how to best serve humans.

Asimov the limerick writer, Asimov the magazine editor. Asimov the limerick writer, Asimov the science fiction writer.

At the frenzied pace that characterizes Asimov’s life, art is apparently not his first consideration. He puts all his manuscripts through one revision, then out they go to his publisher. “Every one goes two times through the typewriter,” he says.

Ultimately, he says he just wants to make readers (and lots of them) happy. “I hope the book makes them think, but if it just entertains I’ll accept that,” he says contentedly. So far, buyers of Robots and Empire seem willing enough to invest $16.95 to take that risk.

If he’s lucky, they’ll keep buying and he’ll have a bestseller. But with so many of his books released each year, it’s been hard for his publisher to sell huge numbers of any single book. Only the fourth book in his famous Foundation series, released last year, has made the magic jump to the best-seller list.

Will Robots and Empire also climb the charts? Asimov doesn’t want to look into that.
particular future. "These things are unpre-
dictable, unfathomable. If the world were decent,
it would be." he says, laughing, "I believe in the
equality of humanity and I want them all to
read it."

The weight of selling Asimov's books is
therefore left almost entirely to his publisher.
Asimov sticks to writing. "My publisher says
stay at home at the typewriter," he says.
That's fine with him; he doesn't like to leave
New York for too long. "I'm very happy there.
I won't be leaving unless they carry me out
feet first," he says. When he does go on the
road he says he takes solace in small pleasures,
like flirting. "Nothing ever interested me as
much as writing, except maybe girls," he says.
"I enjoy the young ladies and I endure the
young men."

A young woman recently told Asimov he
needn't worry about how well his books sell.
"You have everything," she said. The tempta-
tion for a retort was too much for him to hold
back.

"I don't have you," he replied. And then
with a sigh, "All you beautiful girls have
boyfriends." Another time, a young man
getting an autograph for his girlfriend discov-
ered Asimov had signed "With Lust, Isaac
Asimov."

When does he have time to keep up with
scientific literature? "I try to fill that in in the
various free moments of my life, in the bath-
room, in my car," he says. "I read mostly the
newspapers, the popular magazines and some
of the scientific journals my wife subscribes
to."

As for writing Asimov says he has no specif-
ic regimen. "I just write all the time." He says
he has never had a dry spell. Why do other
writers have them? "I'm sorry for them but I
try not to think of it," he says with slight
disbelief.

And Asimov says he's holding nothing back.
"The only thing that I've been trying to do
that I haven't been able to is anthologized
Gilbert and Sullivan — actually just Gilbert," he
says. "And it kills me because I know if I
ever wrote it my publisher would print it."

The other great canvas to which Asimov is
still waiting to apply his paint is the movie
screen. While the rights to make many of his
books into movies have been sold, including
those to the Foundation series, none have been
made so far. "If they make them into movies
then fine, but if not I couldn't care less," he
says. "I'm not going to change to suit the
movies, let the movies change to suit me."

More important to Asimov is the decline he
senses in the audience for short story writers.
"The pressure has made me go back to novels,
not so much because of pressure directly from
the readers but from the pressure on the
publisher. The novels do much better than
short stories."

He explains that as forums for short stories
dry up, so will the chances for new writers.
"The magazines are slowly declining and it's
the magazines that represent the opportunity
for short stories and therefore to beginning
writers."

So Asimov continues to publish his own
magazine for short stories, even as he plunges
ahead with all his other books. His concern for
fledgling writers is enough to confirm a reve-
rent seventh grader's faith in Asimov's infalli-
bility. I wonder if he feels the pressure of
perfection. "The trick is for me to stay alive,"
he laughs. "Each year it becomes a little bit
harder."

34TH STREET OCTOBER 10, 1985 /7
THE ART OF HEALING

By Alexis Lieberman

Got a runny nose? Check out a sculpture. Feeling blue? Contemplate a water color. Too many tests or too much of your roommates? A collage may be just the thing to get you in the pink again.

It may sound unlikely, but there's actually an art movement dedicated to healing - transformative art. The artists who create it hope to transform the planet, in part, by healing the individuals who live on it.

"Transformative art really is healing art," says Dominique Gabrielle Mazeaud, director of the art division of the Center for Peace Through Culture, located in New York, Massachusetts, Colorado, Texas, California and Canada. "The artists heal themselves by creating and then heal others through their art."

Many of the artists believe that a commitment to health begins with an awareness of themselves and their true nature. "We can enhance our health by becoming more aware of the connection between mind and body," writes transformative artist Beth Ames Schwartz in reference to one of her works. "The piece has as its heart a visual representation of what the artist found when she accepted the challenge of self-healing."

The movement may be relatively new, but it has its place in the art world. Michael Bell, art curator for the San Francisco Arts Commission, says that transformative art is a kind of visionary surrealism and has a history of healing. (Visionary surrealism is just one of the three types of surrealism. The other two are classical, like Magritte, and social, like Bosch.)

"Visionary art is generally affirmative and often has a mythological or spiritual basis. The visionary surrealists create very healing work," continues Bell. "They clarify enigma and illustrate the illusions and dreams of life."

This, he explains, is in direct contrast with most other types of modern artists. "The rest of the world is going toward abstract expressionism (which is often very negative), pop art, modernism, and even anti-art. These types of art are characterized by their absence of illusions."

"Visionary art is by no means the only art that has healing properties," says Bell, "but visionary artists are the only ones today who set out specifically to heal."

Art has, however, been regarded as a healing force in many cultures.
and for many centuries, Bell says, "One example of healing art is the zen circle. It's simply a black outline of a circle that appears in most Asian art history books. It's used as a focusing and calming device."

"In the United States," he continues, "the Sioux Indians have medicine bundles that are really works of art. They are small bundles that might contain a carved bone, some beads and some plants. The items are believed to have protective powers and are carried on the person in a pouch that is also a work of art."

Other types of healing art are Navajo sand paintings, religious icons, and, most recently, transformative art.

The concept of art as a healing power seems to come from left field, but a number of physicians believe there may be something to it. "I think that, even if someone has no appreciation of art at all, when they look at it, they will still be healed in an unconscious way," says Bernie Siegel, MD, who uses drawing by his patients in their healing process. "It's possible that looking at art increases your resistance to disease and even stimulates the release of endorphins (the body's natural pain killers) into the blood."

Yet Siegel's theories have not been proven, and no tests have been done on the subject. There is research currently being done on the effect of art in the workplace, and there have been many inconclusive studies done on the effects of various colors. And that's about as close as any researcher has gotten to transformative art.

Nevertheless, the artists continue to create and continue to work toward healing people with their art. Are they successful? Have a look at these pictures of some transformative artists' work and decide for yourself.

Photos courtesy of the Illuminarium Gallery and published by Visionary Publishing.
All of the images pictured here are available from Visionary Publishing as lithographs, graphics, and notecards. Contact Visionary Publishing, P.O. Box 2440, San Anselmo, California 94960, phone (415) 461-4764.
Wonders never cease
Stevie Wonder's newest shows the power of the master

Stevie Wonder
In Square Circle
Tamla Records

By Kathy Constan

Stevie Wonder can do no wrong. His voice is rich, smooth and clear, his lyrics are often deep, direct and moving, and his music is sharp and full, with lively rhythms and catchy melodies. Combine the artistic originality of Wonder's music with the heart and soul of his voice, and you have a formula for success.

Wonder's first all-new album in five years. In Square Circle takes the usually lifeless sound of synthesizers and turns them in to something animated. The album is a perfect blend of mellow ballads and hardcore jams, including, as usual, a political statement or two.

What makes Stevie Wonder so special? It's the intensity with which he approaches every aspect of his work; he gives his all to the complete sound of every song. Wonder delves into the meaning of relationships, and says more about human nature than most pop artists with their sugary sweet lyrics. Wonder's love songs have real bite; his songs tell about real people and their problems. "What's Love?" is Wonder's most beautiful song, is a poignant story of a man's search for meaning in his life after the loss of love; "But wait I may have found a clue/My whereabouts are some-where lost in yesterday with you." "Overjoyed," an optimistic ballad about the realization of a dream, opens on a bittersweet note, and builds to a triumphant climax: "And though you don't believe/that they do/do they do come true/for did my dreams/come true when I looked at you."

"Overjoyed" also shows Wonder's talent on the musical side of the coin, with a track of environmental percussion, including crickets, nightingales, the ocean, and leaves being crushed. He really jays his way through a couple of tunes, like "Land of Lala," a pop track with a fast-paced disco beat and a chorus of la la's (a satire on life). Stevie Wonder can do no wrong. His voice is rich, smooth and tear, his I don't care if I'm a chorus of la la's (a satire on life in Los Angeles). Wonder's voice soars all over the place in this, as well as in "Stranger on the Shore of Love," a light pop number with a Caribbean beat and awesome vocal solos.

Yngwie Malmsteen: expect something very extreme

By Andrew Chaikovsky and Paul Anderson

Bored with Eddie Van Halen? Dozing to the drones of Spinal Tap? Throw away that Vanica — there's a new hope coming in the form of Yngwie (pronounced "In-gwey") Malmsteen, 22-year-old Swedish guitarist. His heavy metal melodies and stuccato lines have already sent shock waves through the rock world for about a year since his debut album was released. And now, his new album, Marching Out, displays more technical virtuosity, with touches of flamenco, classical, and jazz that add a dimension to his sound not often found in rock. Malmsteen brings a welcome change to the heavy metal scene. In a genre plagued by posturing bandwagon guitarists competing to see who can play the same cliched riffs the fastest, it is refreshing to hear someone who rises above bland predictability. Malmsteen's speed-of-light playing leaves most of his contemporaries in the dust.

His stage act is as flamboyant as his guitar work. Malmsteen, clad in black leather and gold chains, appears as a Viking possessed, throwing his guitar around his body, plucking the strings with his teeth, and displaying his many abilities. "I never play the strings with my hands," says Yngwie. "I play as a child, using an old tube radio as an amplifier. "I really wanted to be a guitar hero," says Yngwie. Later, he purchased an authentic Fender Stratocaster in 1975 and began to take classical guitar lessons, practicing nine hours a day through most of his teens. "I found rock very limiting, and began listening to I.S. Bach and Nicolo Paganini, especially Paganini's Caprice No. 24. That's very good."

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Yngwie Malmsteen serves up a guitar smorgasbord

Rites of feedback

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With classical training under his belt, Malmsteen formed the first version of his current band, Rising Force, in 1978. One would think that, given his proven musical ability, Malmsteen would be content to stick with the conventional heavy metal sound. Yet despite the apparent musical cohesion of the band, Malmsteen felt uncomfortable in his new surroundings. "I really couldn't agree with them, and there was a huge age difference," he says. "I needed someplace where I would be the major driving force.

Teaming up with Jens Johansson, Barriemore Barlow, and Jeff Scott Soto, Malmsteen recorded Rising Force in 1984, an album including a cut entitled "Overture 1383," one of Yngwie's home-recorded demo tapes. Although the band possessed a great deal of talent, they were unable to generate either musical or commercial recognition.

That is, until one of Malmsteen's tapes fell into the hands of Mike Varney, who profiled Malmsteen in his "Spotlight" column for Guitar Player magazine in early 1983. Varney went on to invite him to California. There, after a brief stint with the band Stool, Malmsteen formed Alcatrazz with vocalist Graham Bonnet. Their first album, From Rock and Roll, was cut in less than a month, and a live album was released eight months later.

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Theater
Chopped Peanuts

Bad acting keeps a good man down

You're a Good Man, Charlie Brown

Directed by Dennis Murphy

At the Plays and Players Theater

By Meira L. Freeman

You're a Good Man, Charlie Brown! has been produced by grade schools, repertory groups and just about every type of group in between, and the play seems foolproof. Whatever directors and actors do with it, the show somehow comes out all right. The show does not do with it. the show somehow comes out all right. The show somehow... near every opening, musically underdeveloped roles - Linus, Lucy, Schroeder, Snoopy, Patty and, of course, Charlie Brown. As a result, each scene remains isolated, breaking up the play instead of unifying it.

The cast deserves most of the blame. Jack Manion, as Charlie Brown, wears the classic yellow shirt with black zig-zag, but that is the only familiar element of his portrayal. His uncomfortable grins look like sneers, and he contorts his scrawny body instead of letting himself fall limp like the true Charlie Brown. His twisted posture conveys anxiety, not the neurosis of Charlie Brown. Lucy, played by Kate Flannery, positively horrifies the audience. Flannery makes crabbyビジネス too crass: she screws her face up as if she had walked into a brick wall, her unbearably loud shrieks reverberating throughout the theater. Even more disconcerting is her appearance; she looks much too ancient to play a six-year-old. Lucy Van Pelt endears some; Kate Flannery repels all.

Unfortunately, the remaining four players are given smaller roles. Donald Shenton dances well (he is also the choreographer) and produces a magnificently dorky voice for Linus. Richard Weinstock captures Schroeder's sensibility and basic good-naturedness. Jennifer Treeger, who plays Patty, possesses a fine, clear, yet underutilized voice. Too bad, for she is the only member of the cast who can accurately portray a child.

Thomas Reiff deserves honorable mention for his dramatization of Snoopy. Not only does he deliver one of the play's best lines — "No one ever calls me sugarlips" — but he turns an obscure part into the highlight of the show. Dressed in a tuxedo accented by a red cummerbund and bowtie, Snoopy is a canine John Belushi, as he shares private jokes with the audience while mocking Lucy and attacking the Red Baron.

The program reflects the emphasis of the show: the list of the crew members and production staff is three times as long as the cast list. Yet the set is nothing more than a simple arrangement of blocks painted in muted primary colors, representing the simplicity of the subject matter. A cloud dangles from the ceiling, and the most dazzling stage effect comes when stars and trees are dropped from the sky. And though Snoopy's doghouse effectively wheels on stage, somehow the whole set seems unwieldy.

Dennis Murphy's amateurish direction is another weakness. Actors often turn away from the audience and move clumsily across the stage. Actions are huge and gaudy. Perhaps with its gross characterizations, Murphy is aiming this show at the children's market.

The Plays and Players theater is 75 years old. Peanuts is 35 years old. It's doubtful that this production of You're a Good Man, Charlie Brown! will last as long as either.
Life stories
Morals and fantasy make Gilchrist great

Victory Over Japan
By Ellen Gilchrist
Little, Brown & Co. $7.95

By Kerry Sherin

It's rare to find short stories that demonstrate their authors' love for the form. Perhaps the author has come to the conclusion that things can only be shown and not interpreted in this genre, so he writes stories that just drop the reader into situations — usually dismal — and swoop away, like cameras on track and zoom. Or maybe the author has honed self-scrutiny to an art, ponderously, deliberately skinning herself with their stories. As a result, a lot of short story writers simply don't tell good stories.

Ellen Gilchrist, though, is an exception. In Victory Over Japan, a 1984 American Book Award for Fiction winner recently re-released in paperback, she tells great stories; like the stories we hear as children, they teach us about the world.

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The book introduces a small universe of characters who live or have lived in New Orleans. The first of its four sections is a group of third-person narratives about Rhoda, a spoiled and romantic girl who wants to be a writer but feels restricted by her parents' beliefs. A piece explaining why the writer chose his or her profession has become de rigueur for short story collections, and this section is Gilchrist's. But the apologia is only one element of this very funny, very sad tale.

While the Rhoda stories follow one person's life chronologically, the book's second section, "Crazy. Crazy. Now Showing Everywhere," introduces several characters as they experience personal epiphanies. In every case, however, the characters close their minds against possible change. Lady Margaret, the regal New Orleans aristocrat in "Looking Over Jordan," realizes that she is dried up when she meets the lively author whose book she criticized. At the end of this story, Gilchrist switches into the first person to describe Lady Margaret's attempts to deny her revelation: "Shut up. I can't. Try. I'm trying."

This last note of confused confession sets the tone for the second section, in which the characters reach a new understanding of their lives, yet deny it and fail to communicate it to others. Finally their realizations cause no improvement; the speakers don't learn from their stories, or risk anything in telling them to someone else.

The last two sections, "Nora Jane" and "Crystal," are the strongest. Like Rhoda in the first section, the title characters are placed in the context of their families over the course of several stories. The pieces in this section show how personal revelations need not be denied, as in the "Crazy" section; revelations can also move people to take risks and cement their personalities.

The short story form demands concise writing, yet the grouping of related stories in sections gives Gilchrist room to include significant but less pressing details for texture. Without adopting novelistic conventions, Gilchrist succeeds in weaving a broad tapestry between her protagonists, their friends, relatives, and pasts.

Reading the final sections, one recognizes the assumptions Gilchrist brings to writing. Everything matters; every detail, great or small, plays an important part. And — as Gilchrist makes clear from beginning to end — stories told and changed over time are most important. In the "Crazy" section, Lady Margaret says, "Half of it is light... and half is dark... Does the dark cover the light? Or the light invade the dark? Maybe both things are true. Yes, that's it. Everything is true. Or nothing. Maybe nothing really happens. Maybe I just make it all up." By the end of Victory Over Japan Gilchrist has convinced the reader that what's made up, and what isn't, what's good, and what's bad, mingle throughout our lives to make them meaningful.

Ellen Gilchrist

"Every detail, great or small, plays an important part"

Featuring:
Chuck Marion
and Dan Gaylin

Experience It Tonight
Exotic Coffees and Desserts
Houston Hall Art Gallery
8:30 - 11:30 P.M.
Land of repression

With ‘Camila,’ politics is all in the family

Camila
Directed by Maria Luisa Bemberg
At the TLÁ

By Susie Casement

Argentina was characterized by repression and an almost hopeless struggle for personal freedom during the mid-20th century, reigns of the tyrant de Rosas. It hasn’t changed much since, making María Luisa Bemberg’s film adaptation of an Argentinean author, Camila, particularly relevant today. The film tells the story of the upper-class rebel Camila, and her lover, the priest Ladislao, while simultaneously painting a portrait of these bloody years. Romantically filmed, with exquisite cinematography, the movie probes the political landscape of a country where freedom of expression is violently withheld.

Camila (Susse Pecoraro) grows up in a traditionally patriarchal society, but questions a system under which church and state conspire to keep the people in ignorance. She reads banned books and admires the brave words of the new priest, Father Ladislao (Imanol Arias), who indirectly preaches against the regime by preaching against repression. Camila goes frequently to confess to Father Ladislao, eventually speaking of her love for him when the two are separated by the confessing box. Ladislao tries unsuccessfully to resist Camila, building an unbearable tension between conscience and desire.

Camila’s father considers her an insurrectionist who should be imprisoned. She is torn apart by her need for both forgiveness and Camila; she is torn by her impulse to blaspheme yet also to confess.

The film is involving; the viewer shares the protagonists’ frustration at being unable to speak out or follow their desires freely. Susse Pecoraro gives a moving performance as Camila, passionate in ideals and spirit as well as in love. Imanol Arias, as the priest, projects immense guilt as a man forced to do that which he cannot accept. The actor’s utter helplessness creates tremendous pathos; pitted against the rest of the world, the lovers can only cling to one another, having no recourse but the love that is the very cause of their vulnerability. The viewer in turn feels terror that natural desire can be punishable by death.

Camila approaches the level of tragedy; violently dramatic, it moves inexorably towards a cathartic finish. María Luisa Bemberg directs sensitively yet angrily, giving the film consistency and polish without letting the lush scenery and mysterious lighting detract from the fierce message. Little has changed in Argentina since the de Rosas regime. The story of Camila’s repression echoes the struggle for freedom in her country — then and now.
Bad dreams

Lange’s labor’s lost

Sweet Dreams
Directed by Karel Reisz
At the Eric 4
By Scott Graham

Following in a winner’s footsteps just isn’t easy. A new film patterned after an acclaimed and established predecessor is always subject to many comparisons, but when every aspect of the new film is inferior to its predecessor, this phenomenon can become quite a problem. Such is the case with Karel Reisz’s Sweet Dreams, the life story of Patsy Cline. It’s impossible to avoid comparisons between this film and Coal Miner’s Daughter, the award-winning study of Loretta Lynn. And Sweet Dreams just doesn’t measure up.

Jessica Lange plays Patsy, a country singer of the ’50s and ’60s whose career and life were cut tragically short. Though she makes an earnest attempt, Lange never manages to bring her character to life on screen. The film covers six years of the singer’s life, from the moment her career begins to blossom until her untimely death. Writer Robert Getchell shows all the ordinary aspects of those six years but does not allow the audience to see the success that so greatly affects her. As a result, Lange is not able to create a complete character with whom the audience can identify.

Ed Harris, as Cline’s second husband, interprets his complex character more convincingly. He uncovers the emotional extremes of a man caught in the frightening world of his wife’s new success. Yet his problems with drinking, irresponsibility, and wife beating are only superficially examined: Harris has no personal bond with the audience. Ann Wedgeworth (of TV’s Three’s Company) as Cline’s loving mother and best friend, and David Clennon, as a slick Nashville music agent who is taken with Cline’s musical talent and personality, also have difficulty making their characters believable.

The main problem with this film, however, does not lie in the acting. After over two hours of viewing, the viewer knows little more about Patsy Cline than at the outset. Sweet Dreams begins with Cline already established as a fairly good singer, playing small bars and clubs with a loyal following. But the viewer misses seeing the early, formative years of the singer, which are a highlight of Coal Miner’s Daughter. As a result, one cannot fully appreciate her later success, because one hasn’t seen where it came from. Little mention is made of her failed first marriage, or, for that matter, of her first husband (James Staley). After she leaves him for the determined young Charlie Dick, it is easy to detect the plot’s repetitive pattern: Patsy sings, she and Charlie fight, she sings again, and they make love (this latter activity takes up at least 25 percent of the film).

While it seems to start in the middle, the film has no satisfying conclusion, abruptly ending with Cline’s death. The music, which should have been the main focus of the film, is too often pushed to the sidelines. Lange lip-synchs original Patsy Cline numbers like Crazy and Your Cheatin’ Heart, and these songs are enjoyable. One misses the realism of Coal Miner’s Daughter, though, where Sissy Spacek actually performs Loretta Lynn’s hits.

Sweet Dreams has obvious potential. With a story as complex as Patsy Cline’s, and the personal difficulties she encountered on her abruptly interrupted road to success, a first-class film could easily have emerged. However, Jessica Lange’s talent is lost on a hollow and superficial plot.

While Coal Miner’s Daughter teaches about Loretta Lynn’s life, Sweet Dreams only looks at a short cross-section of Patsy Cline’s. Offering nothing more than a superficial glance at the private life of the singer, this movie leaves the dreams of the viewer unfulfilled.

Die laughing

Schwarzenegger mixes warfare with wit

Commando
Directed by Mark Lester
At the Regency
At the Walnut Mall
By Joanna Sadowska

Arnold Schwarzenegger does not want to be taken seriously. Possibly the most celebrated and successful body-builder ever, the Austrian giant is sick and tired of being typecast as the humorless hulk in endless action flicks. No one, he gripes in Interview magazine, will let him be funny, but his newest cinematic effort, Commando, finally gives the muscle man the chance to prove his comic abilities.

Although it has copious violence and an occasionally ridiculous plot, Commando is essentially a film whose sole purpose is to amuse. Colonel John Matrix (Schwarzenegger), the retired leader of a special operations task force, is forced back into action when his daughter is kidnapped; if he does not return a deposited dictator to power, she will be shipped back to him in pieces. Yet there is no guarantee that she will live even if he succeeds. His only solution is to save her before his eleven hour time limit expires.

Steven de Souza’s script is not original, but it gets things moving, with a bang and maintains a high level of suspense until Commando’s resolution. De Souza does veer off from the script at the end with the character of a man who makes the graphic violence subservient to wit. His humor is dark and often intentionally violates good taste; yet it gives the film’s serious moments in perspective and keeps Commando funny to the end.

Schwarzenegger’s performance contributes to the levity. Although he wears a tough guy brown for most of the film, Arnold visibly has fun with his first (intentionally) comedic role. Delivering his one-liners in an off-hand manner, he seems to be grinning secretly to himself, and his enjoyment of the script is contagious. He even manages to imbue his character with some underlying humanity, making Matrix’s concern for his daughter and his initial reluctance to get involved believable. As a result, the viewer feels sympathy for the commando, and can almost overlook his callousness as he blows people’s brains out.

Though mostly relying on the humor, Commando does capture some of the appeal of violence and implausible stunts. Many of the scenes showcase creative new ways of killing. In one, Schwarzenegger hurls a pipe through his enemy’s stomach, pinning him to a boiler and causing steam to belch from his gutted corpse. At other points, he’s granted superhuman powers, as when he grabs the landing gear of an airplane while it’s taking off, drops 300 feet into a marsh, and then calmly walks away without batting an eye.

Sometimes the violent scenes are too protracted, yet director Mark Lester avoids excessive amounts of blood and gore. Commando never takes itself too seriously: its end is pure entertainment. Though at times unbelievable and needlessly violent, this concoction of nonstop action, suspense, and humor does achieve its goal.

And while Arnold is no Steve Martin, he does manage to hold his own.
The film guide is effective as of tomorrow.

**CREATOR**
Peter O'Toole is his usual self, but the movie has an identity crisis. (Sameric 4, 1908 Chestnut, 567-0664)

**DIM SUM**
First week. A Chinese American family finds that their new surroundings conflict with the old country. Review to come. (Ritz V, 214 Walnut, 925-7900)

**INSIGNIFICANCE**
Four characters in search of a sumane get together for a time-consuming chat. (Ritz V, 214 Walnut, 925-7900)

**JAGGED EDGE**
Probing performances make this Glenn Close movie worth a closer look. REVIEW PAGE 14.

**KISS OF THE SPIDER WOMAN**
The original spider lady loved it to death. (Spectrum, Broad and Pattison, 963-6225)

**KISS OF THE SPIDER WOMAN**
The first week. The umpteenth filming of Stephen King isn't about the Lone Ranger. Review next week. (Duke and Duchess, 1605 Chestnut, 567-2310)

**LEROY WILLIAMS: THE ADVENTURE BEGINS**
First week. The director of James Bond supergroups

**MAJAX**
See page three for a chance to win a poster for this movie. (Sam's Place, 19th and Chestnut, 567-0308)

**PEE WEE'S BIG ADVENTURE**
Watching him on Letterman is a bigger adventure than humans should be allowed to have. (Old City, 2nd and Sansom, 627-5966)

**PLENTITY**
 Plenty of Strep, and plenty of Sting, but what, one might ask, will the box office bring? Review next week. (Ritz V, 214 Walnut, 925-7900)

**PRIZZI'S HONOR**
Nicholson thinks he's Brando. And it works. (Old City, 2nd and Sansom, 627-5966)

**REMO WILLIAMS: THE ADVENTURE BEGINS**
First week. A Chinese American family finds that their new surroundings conflict with the old country. Review to come. (Ritz V, 214 Walnut, 925-7900)

**SILVER BULLET**
The first week. A suspenseful evocation of the lone ranger. Review next week. (Duke and Duchess, 1605 Chestnut, 567-2310)

**STREETSIDE**
First week. A revealing, sensitive documentary of Seattle runaways and adolescent prostitutes. Revenue from the premiere will go to the Village House, a home for delinquent kids. Review next week. (Ritz V, 214 Walnut, 925-7900)

**SWEET DREAMS**
Dreams of a beautiful black lady. The legendary Patty Cline. REVIEW PAGE 15.

**WARRIOR OF THE WIND**
First week. Will Scott takes on Hurricane Clipper on the high seas. (Waltman, 3262 Walnut, 222-2344)

**TEMPLE CINEMATEQUE**
Thurs: Horace Peter's The Pumpkin Eater. Fri-Sat: Peter Sellers's comic gem Heavenly Heavens Above. Sun: Gene Kelly and Frank Sinatra set sail in An 

**FREAKS**

**SOUTHWEST 85**
A multimedia group show celebrating the works of Southwest American artists and the opening of the Cadme Gallery. (Cadme Gallery, 214 Locust, 545-6600)

**SPANISH TILES**
A collection of the paintings of artist Remedios Varo. (Lawrence Oliver Gallery, 1629/1625 Pine, 735-5376)

**SUBLITICATIVE WOODWORKING**
Michael Pavlik. New work. Furniture carved from logs and limbs and a variety of glass sculptures highlight these two new exhibits. (Bryn Mawr Student Center, Bryn Mawr College, 1905 Philadelphia. 1623-1515)

**SHERWOOD**
Star Vanessa Redgrave is in court over the PLO. (Eric Rittenhouse, 1907 Walnut, 567-0320)

**SCHLOK FILM FESTIVAL**

**GUARDIAN OF HELL**
(Building of Siah Armajam)

**HELL HOLE**
(America, 1908 Cheslnut, 567-3086)

**RAMBO**
The Last Dragon

**RETOURNEY CINEMA**

**INTERNATIONAL HOUSE**
Fri: Michael Cimino's new film, The Last Dragon. Review next week. (Comedy Connection, 2031 Sansom, 567-0345)

**PHILLY'S BEAT**
The first week. The ghost of the 70s Spider and Bananas. Fri-Sat: Woody Allen. Sun: John F. Kennedy. (Regency, Broad and Chestnut, 567-0310)

**YOU'RE A GOOD MAN CHARLIE BROWN**
Some familiar characteristics make this version of the Peanuts story unique. REVIEW PAGE 12.

**ALL THE NIGHT STRUT**
A three-night musical celebration of the 1930s and '40s opens at the Burgundy Theater. Starting October 13. (Burgundy Theater, 214 Sansom, Broad at Walnut, 735-5506)

**DREAMGIRLS**
Your dreams have come true as the Tony Award-winning Broadway musical about fame and fortune comes to the Forrest Theater. Starting October 16. (Forrest Theater, 1114 Walnut, 923-1515)

**SAM GLICK MEMORIAL PLAYERS**

**DEANDELSON**

**MYKIE GREEN**
A three-man comedy improvisation team from San Francisco and a New York comic who worked with Chicago's Second City are produced by Mykie Green, a Philly comic. (Comedy Connection, 2031 Sansom, 567-0345, October 10-12)