from a different angle

O'Brien said this week. "We simply chance to play an active role behind city politics. An interesting diversion into the world of controversy has provided an in-

MOVE Commission, the ongoing who are working as interns for the

something many West Philadelphia

particularly helpful. It means that I'm to be

It means that I'm to be

"This equipment has dramatically

"(The Committee on University

"(Continued on page 12)

"(Continued on page 10)

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"(Continued on page 10)

...with well-analysed

See ‘Wit’ and Laugh

Wiggers’ fall show is hilarious

By ROSLIN LEVINE

Mack and Wiggins fall production for the UA audience, its title is indicative of its.”

The Wiggs抠es into this show, which is awaited with eagerness, especially for its defence of the witticism and the society’s acceptance of the.”

The Wiggs抠es into this show, which is awaited with eagerness, especially for its defence of the witticism and the society’s acceptance of the.”

We can perhaps attribute the superiority of this show to the fact that the characters have become more realistic, more human, more relatable. The audience is captivated by the stories of these characters, their struggles, their dreams, their failures, and their triumphs. The Wiggs production is a testament to the power of theatre, to the ability of theatre to connect with the audience, to make us laugh, to make us think, to make us feel.

"(Continued on page 12)
CAPE CANAVERAL, Fla. - Historians may one day look back at early Saturday morning as the start of something big, something that could change the world.

The United States launched its new space shuttle today, a flight that could get America into space, some day.

The occasion was as significant as a moon landing, said Smithsonian Institution history professor John Poster.

"It used to be ghosts only put in shadowy appearances to a select few, and now it's our turn to put it in shadowy appearances to the select few," he said.

Springfield. Pa. — A woman said she was attacked by a woman who was smoking with higher cancer rates and anybody who got in her way was shot.

The woman was smoking while she was working as an executive aide to the Delaware County police, and police said she has been arrested.

She was smoking in a crowded shopping mall yesterday, and a man shot her in the head.

The woman was taking a break from work, police said, but she was smoking near the entrance to the mall.

She was reported by a customer who saw her smoking and told police.

The woman was brought to the hospital, where she died.

The police said they are investigating the shooting.

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The woman was brought to the hospital, where she died.

The police said they are investigating the shooting.
Theater Arts class conceptualizes Chekov

By ESTHER SCHLEISSNER
Nine University students have the opportunity this semester to make a mark against seven contemporary playwrights.

"The students only agree to write, direct, act and most importantly, put on a play according to their personal interpretation," but students in Theater Arts 203, "Contemporary," are doing it.

In September the class adapted Chekhov's short stories, turning them into plays. They took incredible liberties with the stories, defining the concepts they feel are important and they want to present. Now the students are rehearsing and producing the plays.

"We're doing Chekhov stories because The Acting Company is coming to Annenberg and performing from Chekhov stories as a program called Orchestral," a Chekhov evening to be presented later this month, including the three we did, adapted by contemporary playwrights," said Kaki Marshall, who teaches the course.

The work being done by Marshall's students this semester is a representation of the work done each time in the course. What Marshall is teaching appears on the roster, its student composer and produces a piece of material that can see professional actors after they finish their own productions. But this year is the first year that the students started with the actual acting itself.

A week after their performance, the class will watch The Acting Company's performance. Marshall said she hopes the Acting Company will come watch the class's performances. "The work in the arts you may learn have to come from other sources," Marshall said.

"I'm trying to show that it is not just where and how you work it's on concept but also with the limitations as well."

There are many restrictions: student, enthusiasm, endurance, and $50 to stage his ideas. Each student acts and either directs or designs as his or her major in the arts or a combination for one or more of the three plays.

"You can never have a chance to play a program this way without the concept of actually focusing on the focus such as acting or lighting alone," Marshall said.

Pennsylvania Six-5000 was last seen blowing over Xanas

Live...in Surgery

Penn Six-5000 was last seen blowing over Xanas

By JEAN SHERMAN
The campus performing arts group that aims to appear on your campus during its annual fall tour this semester was last seen blowing over Xanas. Another student shared Marshall's enthusiasm. College sophomore Jeff Solomon joined the class last semester only to get in the production, but eventually ended up valuing in the whole product. He said that the "energy, specific, and working together as friends," added to the fun.

Freshman Pan Vision gave special permission to join the class as a freshman. "I'm interested working on the concepts," she said. "I can't wait to see what the Acting Company does with the stories."
**Campus Events**

**A listing of University news and events**

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**HAPPENING TODAY**

**Parliamentary debaters to ask ‘mahvelous’ questions tonight**

By MARY ANN BORRELLO

"You look simply mahvelous!" It may be a comment made by your date or a位故 of a holiday performance. It could also be a question posed by a debater in a parliamentary debate. It's a new concept in debate that's sure to captivate audiences.

Debate Council President Alfreda Biskova said last night that the council is planning on quick thinking and new concepts in debate. "It's a new form of debate becoming prominent in the East," she said. "In Ivey League schools, it's a common form of debate." And if you look simply mahvelous! sounds like a strange topic for debate, consider some of last year's themes: "We don't like veggie barbecue" and "Get real!" Saturday morning cartoons characters.

The debate will be held tonight at 10 p.m. at the 100th Floor of University Hall.

"Eat Wit and Die" is a new show on UTV's dating contest. They have found the perfect roommate? Why not be a contestant on UTV's dating contest? Stop by!

"Hillel's Lishma Classes"

GEORGE WASHINGTON UNIVERSITY

SPEAK OUT 85 Graduate present: NOVEMBER 1ST All Saints Day at informal discussion Thursday, MEET Dan Tichon, Deputy Speak...
Although he found the lecture instructive, said Marion Oliver yesterday that "we want a funny image."

"A customer doesn't buy a car from a guy with a great warranty," he said yesterday, adding that the difference between dealers is price.

And Potamkin said that another prong in the brothers' business strategy is "copy any idea that anybody else comes up with."

Potamkin added that his firm seeks to sell as many cars as possible. Potamkin added that his firm sells on a car, the company will save several hundred dollars in the long run.

"The stereotypical manager, as Potamkin said, is a "very hungry, aggressive, street smart guy. We want his investment in his dealership! to be large," he said.

"I was sort of inspired," he said. "I thought they did a good time it seems."
**Costume Shopping**

By Susan Meilman

Grand Slam awakes one fine day with the purview of that the world was going to look the same as it had been in the past; his knowledge over the inhabi-

1. **STREAMS OF CONSCIOUSNESS**

By Jean Meilman

I have come to the conclusion that Halloween is not all about trick-

2. **Halloween is all about self-

By the end of next week, the Student Committee on

3. **Let's be nerds. Let's be aliens.

By Brad Conover, the Brotherhood of

4. **What's love got to do with it?

By Marcia Claus, the Political Science student.

5. **He decided to sit down and find

By Dr. Mark Mahovitz, the Sociology Professor.
IfC to show Donahue excerpt

By RUTH MASTERS

Talk show host Phil Donahue will address the Interfraternity Council on Monday. The group will view a segment of a Donahue show in which the host discusses issues facing the fraternity.

Law students at MOVE

(Continued from page 1)

"Because the MOVE Commission at hand opposes the Fraternity of Order of Police, they decided that they would benefit there to have a law student on the commission so that they could state, "O'Brien said. "I did research on whether or not we can commission can have subpoenas but it issues extended," she added. In addition, many of the students on the commissions on necessity when a witness is questioned. It's a pretty important thing to," she added, "because obviously no questions can be raised here and hearing if he has prior information.

Although the students receive credit for their efforts, they are given considerable freedom to do what they think is right that he hopes the tape stimulates discussion about the possibility of a Greek judiciary body.

"We have a framework for the judiciary," he said earlier this week. "Their next Commission will be, what type of punishments should be able to mete out and how to select its members."

Phi Sigma Kappa President Ed Ainsworth will also address the meeting.

"I'm talking about the University City Hospital Coalition," he said earlier this week. "They are looking for volunteers to improve those to fringe of experience to law school Professor Michael Wolak, who is supervising the work.

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Ask lor George, Jerry, or Karen
OAS rep discusses the future of Guatemala

By STEVEN HUNTER

Guatemala Representative to the Organization of American States ambassadors, Eduardo Maya said a campus audience yesterday that he expects the country will develop a democratic government.

In a speech sponsored by the Penn Political Union, Mayor described the differences between Guatemalan and United States history, stating that as a Central American, he had a peculiar optimism regarding the nature of the country's future. "Our country is a country of people, not of religion or geography," he said. "We are the people of nature, and we will be the people of nature." 

"We believe in the future," he added. "We believe in the future, and we believe that the future is here now." 

Mayor said that his confidence was based on the people of Guatemala's dedication to democracy. "We are people who believe in the future," he said. "We are people who believe in the future, and we believe that the future is here now." 

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Admissions Office renovation is like the U.'s new front door

By DONAL HOGAN

The Admissions Office had considered the University's front door, but until recently the front door looked like the back door.

As anyone who walked through the ground floor of College Hall could readily admit, the Admissions Office looked shabby. The carpeting was old, the floors covered in linoleum and other key business areas.

The Admissions Office also found itself in a quandary. The development of College Hall Green allowed visitors to use the ground floor and other key business areas.

And the number of visitors continued to increase, prompting the Admissions Office to plan for a renovation of the first floor in order to appeal to the prospective student body.

Although the plans were laid in the 1970s, budgetary constraints prevented their implementation. But with the help of alumni Russell Miller and William Carey, the renovation began over the summer.

The Admissions Office renovation is like the U.'s new front door. "We have felt, for a long time, that the ground floor of College Hall, the "Front Door" of the University should reflect Penn's stature," Grene said this week. "Now we believe it does."

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New fee helps school fund computation

(Continued from page 6)

computer technology. "When we called a number of other engineering schools to see how they handled the situation, we found that they weren't coping with the problem at all and instruction was going downhill," he said. "We decided we couldn't do that." Associate Dean for Undergraduate Education David Pope last week said that he is very concerned about how the new fee will be received by the student body.

"Many students will say that the equipment is demanded — that's true," he said. "But the fact is that the hard ware itself represents less than one third of the real costs of education." "In industrial organizations there's a role of thieves that goes something like this, one-third of the cost is hardware, one-third is new space, renovations, or conditioning — these kinds of things," he added.

The more automation towards computerization, which includes the creation of computer laboratories to house 125 new personal computer work stations, has created costs that have to be met, Pope said.

"These are costs that we didn't have before," he said. The increased costs only began to surface this year, he said.

"It's perceived situation where there are unavoidable, saying that "if we don't do it, we die in terms of education. It's not a question of we can afford it or we can't afford it — we must afford it. Hopefully as time passes the institution will find a way to cover these costs in the normal revenues of things," Pope added.

He said that eventually the fee will be incorporated into students' tuition. "That's clearly in the long haul when it begins," he said.

Dean of Undergraduate Education Marcia Agostini said this week that he already considered the fee part of his tuition costs.

"Really I don't pay much attention to the fee," Agostini said. "It's part of my tuition and my financial aid. It's part of our billing process and we see it as any other fee that might be charged." But the prospect that the fee may also be charged to graduate students, said that his administration has already begun being charged for the fee by the bank that handles his finances and "probably more students will come out," Schachter said.

Schachter added that he thinks the administration misbehaved the institutions of a fee to cover computer costs.

Trustee, speakers discuss U. investment

(Continued from page 6)

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Neighborhood group
tests new trash cans

By Mikl KARZ

Many West Philadelphians are as likely to lose their garbage on the ground as in a waste basket. Hoping to ease the area's litter woes, the Spruce Hill Community Association is promoting a unique trash can plan which will place receptacles on every block in the neighborhood.

The prototype for these garbage cans is currently in operation at the corner of 46th and Regent Streets, the creation of Microbiology Professor Terry Higgins. Spruce Hill member Linda Higgins, the designer's wife, recalls that some community members were concerned that "having it on the corner would actually attract more trash" into the neighborhood. She said that this has not happened yet, and people have been throwing their trash into the cans rather than onto the street.

"We noticed that in other cities there were many public trash cans," Higgins said. "How many people are willing to carry a bottle they've finished drinking home? Not many, they'll probably throw it on the street."

"My feeling is that if people are carrying trash they'll drop it," she added. "If there is a can on every block, they'll know that they can drop it there."

The bin is a hollow, rectangular box with wooden sides, about six inches taller than a normal trash can, but wide enough to fit one inside. The top is sealed in order to keep out rain and snow, but there are openings for trash on all four sides.

One side can be opened, allowing a regular-sized trash can to be placed inside. Once positioned on the street, the enclosure is set in concrete so it won't get stolen or vandalized.

Spruce Hill President Eva Christensen said she hopes that local high schools will build the bins as school projects.

"We want to get kids involved so they can say 'I built this,'" Christensen said. "If everybody is involved, then they'll take better care of them."

The cost of the materials needed to construct each box is roughly $70. While the Spruce Hill group will help pay for the bins, they do encourage blocks to pitch in as well.

"We always feel that if you pay for something you'll take better care of it," Christensen said.

According to Janet Finin, the head of Spruce Hill's pollution committee, the idea for this project was first proposed last winter by two committee members.

At a meeting to deal with the neighborhood messiness, the committee proposed a project which could ultimately put "a trash can...on every street in the community."
A Federal Agent is dead. A killer is loose. And the City of Angels is about to explode.

The director of "The French Connection" is back on the street again.

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O'Hern is the leader of pack for Cross Country

(Continued from back page)

O'Hern has definitely exemplified this motto. Her rigorous training regimen includes exercising twice a week, hitting weights twice a week, and late-night running workouts. "She's never shirked her duties because she has the desire to achieve her goals," Piazza said.

Her teammates respect her diligent physique and her current form. "She's a good athlete out there, and when she's at the front of the pack, we know she's doing her job," Piazza said. Another student of O'Hern's is her track coach, Chuck Bazz. "She has the speed and talent," Bazz said, "but she had to work on the mental toughness. She needed to see herself as a top cross country-and track athlete.

But O'Hern revealed that she probably has even more potential to show in the future. "I believe she can be a top cross country athlete," Piazza said. "She's a very good athlete as well as a hard worker. There are no shortcuts to success," Piazza said.

Doug Butler adjusts to Princeton's new offense

(Continued from back page)

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Pre-registration is 3 weeks away!

Meet the political science department before you register.

Sponsored by the Penn Undergraduate Political Science Club.

Thursday, October 31 4:00 p.m. Anspach Lounge, Steitler Hall

Refreshments will be served.

What's Happening to the American Family?

Ordinary People in Non-Ordinary Families: Varieties of Family Life

Sponsored by The Philadelphia Child Guidance Clinic (PCC C)

Contemporary family living arrangements challenge traditional ideas about what is "normal" or "healthy." This two-day symposium will feature presentations by experts in family therapy and related fields. The symposium will focus on alternative family lifestyles and the developmental needs of all families must negotiate.

Thursday, October 31

9:00 10:30 a.m. Symposium I - Special Families: Characteristics of Young Families, Single Parent Families, Families of Color. By Dr. E. A. Harington. Post Graduate Program in Family Therapy, University of Pennsylvania, Philadelphia, PA 19104

10:30 12:00 noon Symposium II - Children with Special Needs. Children's Hospital of Philadelphia, Children's Service Center, Philadelphia, PA 19104

1:00 2:30 p.m. Symposium III - Parenting Children with Specific Disabilities. By Dr. James D. Spitz, Chief, Child Development Program, University of Pennsylvania, Philadelphia, PA 19104

2:30 4:00 p.m. Symposium IV - The Role of the Father. By Dr. Elizabeth Holloway. Post Graduate Program in Family Therapy, University of Pennsylvania, Philadelphia, PA 19104

Friday, November 1

9:00 10:30 a.m. Symposium V - Medical Care and Family. By Dr. Charles Teach. Health Science Center, University of Pennsylvania, Philadelphia, PA 19104

10:30 12:00 noon Symposium VI - Coping with Divorce and Family Stress. By Dr. James Madison. Department of Behavioral Sciences, University of Pennsylvania, Philadelphia, PA 19104

1:00 2:30 p.m. Symposium VII - Family Therapy, Research and Practice. By Dr. J. A. Williams, Director, Family Therapy Program, University of Pennsylvania, Philadelphia, PA 19104

2:30 4:00 p.m. Symposium VIII - Social and Economic Aspects of Family Life. By Dr. William H. Schick, Associate Professor, Family Therapy Program, University of Pennsylvania, Philadelphia, PA 19104

Thursday, October 31 and Friday, November 1

9:30 a.m. - 5:30 p.m. Bookstore Lounges, Houston Hall, University of Pennsylvania (free admission)

Announcements on the board.
Saturday On My Mind: Denton Walker

(Continued from back page)

think it’s just really the love of the game and a desire to win. Like when I first got here, I think I wanted to win. I didn’t want to lose. I would talk to everyone on the team, I think. I was kind of a little weird, you know, because there’s a little pressure to play. I had a lot of friends to play with.

But everybody’s gonna give as hard as you can. That’s pretty much a given on our team. That’s just an attitude that you bring to the team first. Everybody just played until they couldn’t. So I think everybody’s gonna be ready. It’s gonna be a long road until you get ready to go over and over and over again. We’ll be on the road and we’ll find out. We’ve had three good pre-turnovers. So it’s just a matter of trying to get off our feet and getting ready to play some good football.

Denton Walker delivers a blow

When McCauley’s son was way up, wasn’t a great meal that was there. We were looking forward to having a good meal tonight—maybe some meatballs, had some hay to sit and eat. I didn’t have a lot of meat, you know, because we were a little weird, you know, because there’s a little pressure to play.

We clearly dominated the game in every aspect—offensively, defensively and special teams. Finally some praise. Can’t get people to talk in this hotel. We have some screaming comments like we deserved the game, and they had Princeton and Harvard and that they are better teams than Yale. Well, the hell does he know? It seems like every time we turn around, we’re always something. We just can’t worry about it anymore because we’re kicking everybody’s butt right now.

But it is important for us to hang on to this. Not just the team, they’re a tough team. They’re always a tough team, and they always give us a tough time.

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The company, with offices on a University of Pennsylvania campus, is involved in several startup operations and other projects, including the development of new ideas and products for the entire industry.

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APARTMENTS

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Saturday On My Mind: Denton Walker

(Continued from back page)

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**Saturday On Their Minds**

Penna guard Jeff Ginsberg and linebacker Jeff Goyette blocks in 1984's title game against Harvard. (Continued on page 13)

Jeff (left) and Denton

**By MAUREEN DELANY**

Pennington, N.J. — Penn's weekly tennis tournament was underway earlier this week, and the Quakers' women's team has so far been capped back home in Florida since last season's top-10 victory. But there's still enough time to make a point with Penn's home court advantage.

**By THOMAS BILL**

Princeton guards Jeff Goyette and Wade Butler are seniors on a football team that is seeking its fourth straight Ivy title. Butler has made himself more important than ever for what he has to do on Saturday. They think Thursday's a little too close to the game — that's all I got in. That upsets me.

**By JEFF GAYETTE**

With Steve Rerknwitz — when I sit back and look at it it makes me feel that my experience at Texas Tech is so close to the game, it's the last time we put the pads on. I'm not thinking about school, you're not thinking about anything except for what you have to do on Saturday.

Jeff Goyette blocks in 1984's title game against Harvard.
34th Street

October 31, 1985

Pagan Rights

The Motels
Wendy Wasserstein
South Africa Plays
Hidden from sight

By Alexis Lieberman

Safely ensconced in the windowless storage room I call home, I feel little need to hide myself from society, by mask or other device—if it ever knew I existed, society has long since ceased to care. Without light and without companions, I am my own creation and need not disguise myself from those who would that I were more like them or not at all. Yet as the sun rises and sets in the hallucinations before my eyes, my haggard visage becomes mask-like. In just a few hours, it will be Halloween. When my ancestors take their rightful place at my side, when the ghosts from our past troop up from their dank graves and roadside haunts to celebrate All Hallow’s Eve, they will find me drooping, more dead than they.

The first ghost to arrive is simply, obviously, Eve. She is naked still and wanders from among those around her. For many years in the sun. She looks like the ancient statue, the Venus of Willendorf — fully-figured with breasts that could feed as many children as there are stars, and have; she is the Old Earth Mother, the earliest Goddess. She carries the mask of shame on her arm as it has been given to her, but does not wear it, as it no need to; her disguise is permanent and has been used to hide her and all the women who follow her. The costume is not voluntary; an imposed disguise, it is intended to discredit all who wear it; to point an accusing finger at anyone who is woman. The artifice of the beard makes obvious her feminine nature to those who, in their shame, cannot bear to look. An unexpected ghost now makes her presence felt; she had been overlooked, neater as she was by physical circumstance. In her time women were most often left to be idle ornaments; without sight or hearing, she was left to be busy, to do a life’s work. Helen Adams Keller, born into the land of Alabama in 1880 and graduated from Radcliffe College some two decades later, built a legend of herself during her lifetime. Her mask, never asked for, never wanted, but always given, is the costume worn by all human beings who face in this life more physical challenges than most. Here it serves a dual purpose, laying bare the strength, the intelligence, the uncommon perseverance of this woman, yet cleverly, insidiously, hiding her many other facets. Without a man to lean on, children of her own, she is disqualified as a woman. Masked by her physical realm from those around her, she is relegated to be a modern-day saint.

The quartet is completed by one of my own ghosts, not from our shared past in any real way, so perhaps of no tangible importance to you, dear readers. Ida Fink, resident of Odessa, weaver of high-necked black silk dresses, mother of many — maybe too many — she speaks with her proud carriage and firmly set jaw from a cracked and yellowing photograph. My father’s great-grandmother and self-proclaimed descendant of King Solomon, she was wealthy and educated. Determined, even headstrong, she raised her children to do what had to be done exactly when it had to be done. That I am here and alive in the United States is testimony enough to that. Her roles in life were many; the doctor’s wife, the Jewish mother, the outstanding citizen. She must have also been a lover, a fighter, an activist perhaps. She wouldn’t have worn, couldn’t have needed, a mask. This great, great-grandmother of mine. But was there a place for her to be what she was, what we all are, without the artifice of the disguise? Ida Fink must have hidden, she must have crawled away to somewhere safe, just as I have, here in my windowless storage room.

You despise me for this? But there is no other way to escape. The masks you so blithely offer me, though decorated in satin, sequins and feathers, are thick and suffocating. This choice you offer me is no more of a choice than my way; I will live in the air, in the stagnant air, the rank odors, and the darkness of my room, now dying for lack of air, now reviving with the fresh breaths brought in by chance visitors, now dying again.

Disguises for Halloween? No need, my friends; this life hides and eventually kills its own.
ARTIFACTS

Entertainment news from the AP

Roth seeks new face

Roth herds them in

Rather than depend on casting agents for his upcoming film, rock star and movie producer David Lee Roth opted for an old-fashioned Hollywood audition known as a cattle call — gawking at 1300 women who hoped to land a part.

Roth, former lead singer for the band Van Halen, watched as the women paraded onto a stage in groups of five.

Ana Maria Hollenbaugh, 20, hopped up and down with joy when Roth noticed her. "He said 'I want her . . . she's got good legs,'" she said.

Casting director Shari Rhodes said open casting calls are uncommon in Hollywood. "Very few directors and producers are willing to spend this kind of time," she said.

But Roth thought an open call might turn up new faces for his film, Crazy From the Heat. Described as a "freewheeling rock comedy" set for production in early 1986.

Redford on water

Actor and environmentalist Robert Redford brought government, industry and academic leaders to his Sundance, Utah conference last week included former Interior Secretary Stewart Udall and California Democratic Representative George Miller.

"It would be naive to think we could solve all the problems in a two-day conference, but we developed a foundation to start from," Redford said.

While the participants disagreed on most issues, an "open-mindedness led to a kind of harmony that accompanied the group," the actor said.

Singing for sports

Milwaukee Mayor Henry Maier has added his baritone voice to the clamor over where to build a new sports and entertainment complex.

Tapes of a song penned by Maier were distributed to radio stations last week to "lighten the solemn atmosphere" that he says has surrounded the debate over where to locate Bradley Center.

Maier has favored a downtown site, but plans are proceeding to build it near Milwaukee County Stadium on the West Side.

"The top of our prison will surely be seen. An arena built there will stand like a queen," Maier croons to the tune of "Down in the Valley," a reference to the Menomonee River Valley.

"All said in fun, fans," the last verse goes. "However it blows, we'll love the arena, wherever it goes."

Rights rap

Dexter King says he has found a way to take the message of his father, the Rev. Martin Luther King Jr., to teenagers: A rap: "He had a dream/Now it's up to you/To see it through/To make it come true/Now do it!"

King also plans an album and a video and said he will donate profits to the Martin Luther King Jr. Center for Nonviolent Social Change in Atlanta.

With the help of rap music performers, he has started on a record to mark the first celebration January 20 of a national holiday named for King, who was slain in 1968.

"I wanted to do something inspirational as well as educational," the 24-year-old son of the rights activist said during a recording session at a Pasadena recording studio.

Five members of the group New Edition were practicing the lyrics in the distinctive rhythmic chant characteristic of rap: "He had a dream/Now it's up to you/To see it through/To make it come true/Now do it!"

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Camera shy

Wisconsin Governor Anthony Earl, not attracted to the smell of greasepaint and the glare of footlights, has turned down an invitation to appear on NBC's Late Night With David Letterman.

Earl was asked to appear on a 90-minute Letterman television special, to sing the state song. "Oh Wisconsin." But his communications director Ronald McCrea said last week that the governor refused because he "is shy about these things."

The governor "is not a stuffy person, but he just is not comfortable doing this type of stuff," McCrea said, suggesting a less introverted Wisconsin native son to perform the state song — Liberace.

Family ties

Michael Reagan, the newest radio talk show host in Los Angeles, launched his venture with a nod to his famous father, President Reagan.

Speaking about Paul Trout, a 15-year-old atheist West Virginia youth who was kicked out of the Boy Scouts and later reinstated, Reagan said, "Every day . . . my dad fights so hard, of course, to put prayer back in school."

Reagan began the two-hour show on KABC Sunday and said it will air at least the next 16 weeks.

The president's oldest son has appeared as substitute host on the Michael Jackson radio talk show on KABC and on KJH-TV's Midmorning LA.

NIGHTPEOPLE

Kathy O'Connor, bank employee, talking about Columbia pictures Agnes of God at the Eric Rittenhouse.

After seeing the play a few years ago in New York City I was familiar with the story but wanted to see the movie because of the great cast. Each actor is excellent; Jane Fonda will probably be nominated for an Oscar for her intense dramatic acting. All three actresses give great performances which made me enjoy the movie even more than the play.

Maureen Carson, secretary, talking about Passion at the Wilma Theatre:

All of the characters are fantastic, but Kate, played by Michele Steara, was my favorite, mainly due to her part — the vixen everyone loves to hate. The entire play could not have been more enjoyable but the attempted suicide scene stands out as the most memorable. The play proceeds to a very believable and unpredictable ending. It's an afternoon at the theatre I would definitely recommend.

Contest

The man in the center is not lead singer of the Fleshtones, Peter Zaremba. Which one is?

To win a free regular cone or cup of gelato from Gelato Fresco at 309 South Street be one of the first four people to call 243-9521 between 4:45 and 5:00 p.m., Thursday, October 31st, with the right answer.

Prizes provided by GELATO FRESCO

What Philadelphians say about the things they do at night.
SideStreets
A touching place
Museum offers hands-on fun

By Robin Goodman

To do is to know: that is the motto of the Please Touch Museum. Please Touch, located at 210 North 21st Street, is designed for children to learn through doing. A visit to the museum can teach a child a little bit about everything from science and art to culture.

"All that we do has an educational value," says Gayle Vance, public affairs director. But the way they get that educational value across is very different from the traditional museum. "We cover everything with a tactile approach," adds Vance.

When the museum opened 10 years ago, it was the first of its kind in the country. Since then, museums like it have opened in New Haven, Connecticut and Washington, DC. The Please Touch Museum, though, is unique.

"This is the only one designed specifically for children seven and younger," says Vance. "The others are for older children.

Everything about the museum is tangible and alive. The nature exhibit features live pets, including a boxer turtle named Myrtle and two rabbits named Jasper and Mopsy. Children can try on costumes and masks, draw pictures in crayon and play a xylophone. A giant spaceship, complete with a blow-up silver astronaut and seats for five, transports children to any planet they could imagine. Nearby is an Indian village complete with tepee, gourd and scalp.

Currently featured at the museum is an exhibition called "Children's Play: Past, Present and Future" which consists of four hands-on environments offering different perspectives on play. Children can enjoy the type of activities available in rural and urban environments, as well as in contemporary and future settings.

A special part of this exhibit is a historical retrospective of Cracker Jack prizes, never before displayed. The collection features toy prizes from 1912 to the present.

"Our goal is to make a place where children can learn about play and parents can have fun," said Martha Zazyczny, director of marketing.

And the parents certainly enjoyed themselves. One mother sighed as she looked at a hopscotch board taped into the floor. Another parent picked up a porcelain doll and said, "They don't make these anymore, but my mother had one."

The museum is open Tuesday through Saturday 10 a.m. to 4:30 p.m. and Sunday from 12:30 to 4:30 p.m. Admission is $3.

...
though Martha Davis, lead singer and songwriter for The Motels, co-writes the majority of The Motels' songs, even she isn't in complete control of the elements that go into writing a hit. "When I write, it's sort of stream of consciousness," she says. "I don't question it. I don't even know what half my songs are about. I think in that way, it's kind of like a therapy. I get out these things, and then I get to go out on stage and act them out. So far I'm still semi-sane." 

Over the course of nearly a decade, and through several radical personnel changes, Davis has remained the nucleus of the band. She began her music career in 1972 with The Warfield Foxes in Berkley, California. After two years, she moved to Los Angeles and formed the band that became The Motels.

This time, Davis wasn't going to waste any time; shortly after arriving in LA in 1974, she started Radio Free Hollywood, a free concert series in which the group performed with two other local bands. "It was coincidental," Davis recalls. "We moved down to LA and this exposure to and what day it would be." 

"Shock," the new Motels song people are hearing on the radio is "Shame. Shame" is a very accessible song; it's a real proposition that's failed miserably." explains Davis. "For the last six years now that we've been signed and working in this business, every time I go to New York, I just get worked to death. I never get to go looking at all the aspects of this vivacious LA rocker's career, the overall impression is one of eclecticism and headstrong dedication in combination with a great deal of music savvy. It is perhaps the madness to her methods that keeps Davis so sharp. "I write in every conceivable situation," she says, "from get a bottle of red wine and get completely wasted, to [having] 10 cups of coffee, a song a day, a title every morning."

In some cases, however, the subject of a song is more obscure, even to Davis. In those cases, she often prefers to leave decision making to the listeners. "Generally speaking, when I write, I leave a lot to the imagination, so listeners decide what the song is about on their own. Yet today's music industry, with its compulsory videos, doesn't always make that possible. "I don't like videos to literally spell out what the songs are, especially if I don't know what the songs mean. Shame, for instance, is about an affair. I was kind of writing about Spencer Tracy and Katharine Hepburn — they loved each other so much and could never be together in a million years. It was this hopeless, beautiful, sad love thing. But when it came time to do a video, I didn't want to tell that story, because that's not for people to figure out." Davis adds, "Music is for your imagination and your mind. Once you start putting videos to it, you're automatically taking the imagination away from your listeners."

Occasionally though, Davis wants to make a video — but for her own reasons. For instance, she's hoping to do a video for "New York Times." This song poses a paradox; though Davis says she finds the hectic life of touring leaves her no time to enjoy herself in many of the major cities in which the band performs, in "New York Times" she sings of the excitement of the New York night life that she experiences. "I think that was supposed to be a self-fulfilling prophecy that's failed miserably," explains Davis. "For the last six years now that we've been signed and working in this business, every time I go to New York, I just get worked to death. I never get to go out, or party, or see a Broadway show. I'm locked up in a room doing interviews all day long.

"I want to go to New York and have a good time," says Davis, sounding more like a little girl than a rock singer. "So I figured if I wrote a song about what a great time I have in New York, then maybe, just because I've written about it, I'll go there and enjoy it. Or else, if the song's really big, then I'll have to do a video, and do all the fun things I talked about in the song."
This week Congress will decide if paganism, as practiced by today's witches, is a legitimate religion. **By Alexis Lieberman**

With their ancient incantations and full-moon rituals, witches have claimed power in their hands. But within a few days they may find that the power of the government is even stronger.

Senator Jesse Helms, a committee in Washington, DC will decide if about 100,000 American witches, or neo-pagans, as they also call themselves, can lay claim to being members of a legitimate religion. If North Carolina Senator Jesse Helms has his way, the committee will decide against them and they'll lose their current tax-exempt status. But the witches are hoping the First Amendment will ensure their religious freedom as it has for every religion in the United States since its inception in 1789.

The bill is the Treasury, Postal Service, and General Government Appropriations Bill for 1986. Jesse Helms, who has a Fundamentalist Christian background, has sponsored an amendment to the bill that proposes taking tax-exempt status away from witches on the grounds that Wicce, or Witchcraft, is not a legitimate religion and is therefore not entitled to the standard religious tax exemption.

"Senator Helms said on the floor that he does not believe Congress ever intended for the religious exemption to be used by witchcraft or satanist groups," says Tom Ashcraft, Helms' legislative assistant.

Though Helms believes the government should weed out the non-legitimate religions from the IRS's list of groups to receive tax-exempt status, other members of the government feel the current system maintains a wider separation between church and state. Secretary of the Treasury James Baker clarified the way the IRS chooses which groups should receive tax-exemption in his July 19, 1985 letter to Jesse Helms. He writes, "The Code exempts from Federal income taxation any entity that is organized and operated exclusively for religious purposes. As a conscious policy decision, the Code . . . does not attempt further to define what religious purposes are."

The letter continues, "The Service does not simply accept a claim of religious belief at face value . . . Instead, it makes two inquiries. The first is whether the organization's practices or rituals are illegal or contrary to clearly defined public policy. The second is whether the asserted beliefs are sincerely held by those professing to follow them . . ."

Certainly the people who are most concerned about the amendment are the witches themselves. They see enormous implications in the proposed version of the bill. "The question is, what's the government idea of religion?" says Margot Adler, journalist, author of the witchcraft book *Drawing Down the Moon*, and priestess of a coven (group of witches who worship together). She, like most witches, doesn't want the defining body to be the government. "The government has been studiously kept out of religion in the United States. This gets it very involved."

"This bill if passed, would literally mean an attack on all minority religions," adds Adler. "Who knows, maybe this really is a new time of religious persecution. There are pagans who are underground right now — who aren't public about their religion at all. But for me, since I'm so militantly public about my religion, it would be entirely impossible to go underground. So of course, I'm a little worried."

"The real danger now," she continues, "is that if it's not killed by the committee, the bill will go back to the House and the Senate for final approval and most Congresspeople will be afraid to stand up and defend witchcraft. Saying you're for witches is like saying you're against motherhood and apple pie and that gets back to constituents around voting time."

"Most members of the committee know absolutely nothing of Wicce," Adler adds, "and it's amazing how their ideas change once they receive some education."

The beliefs that fall under the general category of Witchcraft, Craft, Wicce, or Neo-Paganism are considered by their followers to be a highly diverse collection of ancient-rooted nature religions. There are covens who base their practices on pre-Christian Celtic, Welsh, Scottish, and even Italian customs, groups who follow the teachings of John Gardiner (called Gardinerians), and groups who worship ancient Greek gods and goddesses. Some witches were born into the religion, while others have joined covens that just sprang up in the past five years. There are even witches who have nothing to do with covens, practicing entirely on their own.

"The vast majority of people are not public witches, but they can be found everywhere — in the military, in law, in big corporations, the Bible Belt, Tennessee alone has 11 advertised Craft groups," says Adler. "The first time a male witch called me a rabid, militant feminist and told me I should stay in my place, I knew that neo-paganism is practiced by a much broader group of people than I had ever imagined."

"The hardest thing about becoming a witch is finding a coven," she adds. "Lots of people believe that if the religion is really right for you, you'll find your coven. But that's not always true."

Covens tend to include five to 15 people. Most are mixed, with women and men members, though some are single sex. People find them through chance notices on bulletin boards, advertisements in occult magazines, and sometimes just by word-of-mouth.

The groups meet regularly, some every full moon, some every new moon. At these meetings groups usually do some sort of ritual which might involve marking off a sacred circle, lighting candles, dancing, chanting or meditating. Some groups devote their meetings to healing the sick with their combined energies, while others use most of the time to socialize or discuss aspects of their religion. Virtually all the covens also meet on major festivals which occur almost without exception on the solstices and the equinoxes, for which there are usually special rituals and celebrations.

But most witches feel a coven isn't required for a satisfying pagan experience. "I was doing ceremonies on my own when I was a child— things like hugging trees and seeing plants as special friends," says Selena Fox. Fox is a psychologist, author, teacher, Wiccan minister, High Priestess of Circle Covenant and co-founder of Circle Network, a non-profit resource center and information exchange for pagans. "I ran my first group ritual long before I even knew what they were. I was the president of the Classics Honors Society at my college, William and Mary. The group was mostly involved in intellectual discussion, but when I got to be president, I wanted to do something experien-
tial to bring back some of the ancient ways. So we held a Rites of Spring Festival. We learned chants in ancient Greek, dressed in robes, and danced ecstatically on the lawn for almost half an hour. We were doing it ostensibly to honor the ancient Greek and Roman cultures, but really, for me, it was a pagan ritual. It was the first one I ever led.

Such rituals hold a dual purpose — the ecstasy is just one part of it. "Drugs, sex, drinking too much wine, meditation, and rituals — they’re all ways to get through to an altered state of consciousness where the power is, where the dreams lie," says Adler. "Rituals get you off-balance so it’s easier to get into an altered state."

She explains how some of the magic of witches works: "People say light a green candle and you’ll get money. The candle’s not really related. It’s just a tool to get your head where it can all happen. When you tap that state, sometimes things happen."

Rituals play a large part in Craft practices because it is basically an experiential religion, say most witches; what counts in their practices is the feeling you get when you do something, not the rules or reasons behind it. "This is a religion that can survive the scientific revolution," says Adler. "It’s very malleable because it’s based on the experiences you have, not on ideas or dogma that can be shot down by a new scientific truth."

Edward, who worked with his wife as high priest and high priestess of Maidenhill Coven in Philadelphia until he moved out of state this fall, says that people have misconceptions about what defines witchcraft.

"People wrongly associate witchcraft with satanism," Edward says. "They have a very negative reaction when they learn you’re a witch. They are worried that they’re going to be abducted and have to sell pencils in some airport."

This, Edward asserts, is a ridiculous reaction. "We don’t proselytize," he says. "In fact, we’re really secretive about our religion, though most of our close friends are pretty understanding. But you don’t make it too public; you could get fired from your job."

"There has always been persecution of witches," says Fox. "I believe in America and what it stands for. I believe in religious freedom. But in this life, I have had some difficulties because of my religion. I was once evicted from my home when the landlord learned I was a witch. I’ve received threatening letters. It hasn’t all been rosy. But with this new amendment coming up, rather than going and hiding, my approach is to try to get rid of the fear by giving correct information. That way harmony can start prevailing."

Right now, with the appropriations bill about to go to the committee, neither the witch nor Helms’ groups are enjoying much harmony. For Helms, it’s been like that for the past three years during which he’s been dealing with this issue.

In 1982, Ashcraft explains, Helms inquired as to the tax status of witches after receiving a letter from one of his constituents saying there was a witchcraft group operating in his hometown as a religion.

"There was some hope they [the Treasury Department] would clean up the situation administratively. But when Senator Helms received Secretary Baker’s letter, it was clear the senator would have to remedy the situation through an amendment to the appropriations bill," says Ashcraft.

The Appropriations Bill for 1986 went without any reference to witchcraft from the House of Representatives to the Senate. There, Helms introduced Amendment 705 which says that no group involved in "satanism, . . . defined as the worship of Satan or the powers of evil" or "witchcraft, . . . defined as the use of powers derived from evil spirits, the use of sorcery, or the use of supernatural powers with malicious intent" can receive tax exemption.

On September 26, the Senate passed the bill with Amendment 705. It was adopted by the Senate, says Ashcraft, "in a totally routine manner by voice vote, with just a few senators present. There was no dissent."

When the bill goes to the Joint Conference Committee comprised of selected Representatives and Senators, a final version of the bill will be worked out. This version will go for approval to the House and the Senate, and then will be signed into law by President Reagan.

"The bottom line here is that Senator Helms believes the American public does not want to extend a tax-exempt status to witchcraft or satanist groups," says Ashcraft.

This sentiment, however, is not universal. "This is certainly one of the crudest attempts to suppress religious freedom that Congress has attempted in many decades," says Bary Lynn, me, one of the Legislative Council of the American Civil Liberties Union (ACLU). "You can’t hurt somebody because of the deity in which he believes — this is the most obvious reading of the First Amendment," continues Lynn. "If you can target witches today, you can target Episcopalians next year."

Witchcraft groups are busily working to prevent that occurrence. In the flyers Circle Network has been sending to literally thousands of pagans, Fox writes, "Without tax-exempt status and the lower postage rates it permits, it will be difficult, if not impossible, for many Pagan-Wiccan newsletters and other networking efforts . . . to operate, (and) for Wiccan Priestesses and Priests to perform legal marriages, do pastoral counseling, and be accepted as legal ministers in many states."

While the thrust of the Amendment is against Satanism and malevolent forms of magic, with which the vast majority of people calling themselves Witches in this country have nothing to do, this amendment still affects Wiccans and other Pagans because of its language," she concludes. "Witchcraft is being falsely linked with malevolence and with Satan worship. [The bill] can be construed to include [in the groups targeted to lose their tax exempt status] all magical practitioners, even those who do spiritual healing work . . . and other psychic helping arts."

Fox’s best advice on how to lick the amendment is that pagans should write and call their representatives — and do magic to help the situation. "Spend at least a few minutes every day meditating, praying, and channeling energy about this according to your own path," she writes. "Here are some ideas for personal and group magick: Imagine an American eagle, guardian of Freedom, ripping Amendment 705 from the rest of Bill HR 3036 and destroying 705 . . . Ask the spirits of Thomas Jefferson, George Washington, Benjamin Franklin, and other founders of this country to remind Committee Members to uphold Religious Freedom for all. We suggest that you do not focus any energy on Helms or Walker — let Karma attend to them."

34TH STREET / OCTOBER 31, 1985 / 7
Wendy Wasserstein:

A Romantic at Heart

By Jean Sherman

Meet Janie Blumberg, the central character in the play Isn't It Romantic. A girl of 28 when the play begins and woman of 28 when the play ends, Janie is on her own for the first time in New York City. She finds work writing for Sesame Street, which takes her on location with the letter B; when she's not working she dresses in overalls, tap dances and generally does her own thing. In her spare time Janie looks for romance — not only in a man but in her life.

Meet Wendy Wasserstein, who wrote Isn't It Romantic in 1982. Wasserstein says she "was" Janie Blumberg when she penned the original script. She lives in New York City. She even applied for a job on the writing staff of Sesame Street — but was turned down.

At age 35, Wasserstein feels she's outgrown the character, that she's too old to be Janie Blumberg anymore. Maybe. She's probably outgrown both her overalls and tap dancing. But the romance-searching Janie Blumberg lives on.

Wasserstein's search transpires through her writing — itself a manifestation of a love for theater.

"I always loved the theater, and I grew up going to the theater," Wasserstein says. "I used to take dancing classes at the June Taylor School of Dance and my mother would pick me up and we would go to matinees."

She explains that her enjoyment of writing fell into place with the first love. "I like to write and I like the theater too, so I like the collaboration," Wasserstein says. "I like to write plays specifically, more than anything else. I like to hear actors read my words."

The love gelled when Wasserstein decided to pursue playwriting as both an art and a career. Already holding a bachelor's degree from Mount Holyoke College and having tackled two years of various odd jobs in Manhattan, she headed back to school — to the Yale School of Drama, from which she graduated in 1976.

"For me [school] was good because of the other people I studied with, because of the students and because of taking becoming a playwright seriously in my mind," Wasserstein says. "It's not necessary but in some ways it can be very helpful."

And for Wasserstein it was — during her term of study, she wrote a play that has been staged through much of the country, as well as on television.

"When I was at Yale, I wrote a play called Uncommon Women," she says. "It's been done quite a lot. It was done in New York in the Phoenix Theater and it was done on television on [the Public Broadcasting Service/System's] Great Performances. It's been done in Philadelphia as well."

But the thrill of that first production didn't last forever.Returning to Manhattan, Wasserstein discovered that the high cost of living was still a reality in the
Wasserstein, however, takes her comedy very seriously; she sees herself as more of a dramatist than a humorist. "I think humor comes out of the drama," she says.

Now Wasserstein is branching out, trying new things. Recently she adapted The Man and the Case, one of Chekhov's short stories, to be part of a production entitled Orchards — A Chekhov Evening. Wasserstein, David Mamet and five other well-known playwrights have taken all sorts of liberties to bring the original stories up to date. Orchards will be produced at The Annenberg Center later this month.

"It came out well," Wasserstein says, adding that she'll be visiting Philadelphia later this month to see the show. "I think they're going to be a good production."

Her latest venture, however, is even farther off the beaten track. Wasserstein, along with the composer/lyricist team of Jack Seldman and Bruce Sussman, has just started casting their new musical, Miami.

"I'm just writing the book. [not the music]," Wasserstein says. "It's about a family that goes down to Miami Beach in 1959." Wasserstein adds that the family is not retiring — as might be expected today — but is on vacation. "The boy is 16 and the girl is 12," she says. "It's a slice of life."

Miami is scheduled to open off-Broadway on New Year's Eve at Playwright's Horizons in New York. Wasserstein says that she doesn't know if the play will move on to the Great White Way. "I just need to finish it and make it good," she says.

And even after she's "made it good," fans can expect more writing from Wasserstein's pen, even if it doesn't always come easy to her.

"I think writing's fairly hard," she says. "It involves a great deal of discipline to be alone and writing and rewriting. It's really rather difficult."

With difficulty or with ease, Wasserstein has found the romance in her life — it's become not only her work but her society as well; she hangs out with playwrights these days. And Wasserstein is bound and determined to keep this romance going.

"I want to keep writing," she says. "I really do because I love plays. I love the theater so I want to keep doing that."

"I hope I'm still writing plays in 20 years," she says. "I would really like to have a body of plays behind me. That would be a very nice thing."

The opening performance of the Walnut Street Theatre's production of Isn't It Romantic takes place Wednesday, November 6 at 825 Walnut Street. Previews begin tomorrow night in the same location.
Probing S. Africa themes

Carrier/The Box
Directed by Veronika Nowag
At the Theater Center of Philadelphia

By Pete Taback

The production of Carrier/The Box, two one-act plays by Paul Benjamin, has its best moment when the house lights come up and the audience goes for a smoke or some water. This absence of theater is not the play’s best feature, but it is the most clever.

These two plays, dealing almost exclusively with the themes of apartheid and the existing distinction between black and white South Africans, are separated by an intermission. At the end of Carrier, the first play, a man in the uniform of the South African police informs the audience that there will be 15 minutes of “yard-time.” Kaffirs — blacks — are instructed to go to the right; whites are expected to go to the left, and the curtain, which serves as the auditorium door, is opened. The intermission concludes in a similar way. The policeman returns, blows a whistle, and demands that we are to return to our seats. The auditorium door is closed, and a door composed of iron bars replaces the curtain. The Box commences and the moderately bewildered audience cannot mistake the playwright’s point any longer. Life in South Africa for blacks is a series of separations and inescapable insults that come from within and without the black community.

The performances begins even before the first scene in Carrier is enacted, with a musical prelude that features the casts of both plays, as well as the stage managers and people present in a primitive South African village square. Even as the audience finds its seats, performers are on stage dancing, miming tribal customs, and singing songs in their native tribal languages. This absence of theater is not the play’s best feature, but it is an understandable distinction between black and white South Africans.

Slowly the frivolity of this scene fades, English is spoken for the first time, and the actual text of Carrier begins. The central characters, Tomeli (Dori Ford) and Cetumbu (Lionel R. Ford), are the young couple from the musical prologue, now that they have married and established a home. To the disappointment of the community, Tomeli has been unable to bear children. The village priest, Uta Moloi, (H. German Wilson) performs a ritual of “throwing the bones” and pronounces that the gods have declared Tomeli barren, deserving banishment to the wilds of the bush country. The conflict that ensues between her and her husband is based on Tomelli’s attempt to convince Cetumbu to leave the village and begin a modern existence in the 20th century city of Johannesburg.

"Too long we have lived in an ancient time," she says. "Take me to the city with you. I no longer wish to be part of this village." A single dramatic conflict is also at the center of The Box. After curfew hours in a small drinking establishment, the proprietor Mazwane (Lanny Daniels) is surprised to welcome her exiled nephew Zulthe (Al Holmes) back from the United States. Zulthe is an American, second from right) catalyzes the drama once it does start. Life in South Africa is not to be understood by Americans. "We can’t dance without looking over our shoulder," Petter explains. As the play progresses, Petter’s activist stance overcomes his judgment, and he embarks on a lengthy monologue about his experiences in prison and the inexplicable exhaustion of the Kaffir community. The action becomes confused and The Box culminates in tragedy. Capturing the spirit of the play, Mazwane says, "I be so tired," and exits with a gun; shortly thereafter four shots are heard offstage.

Though the prologue and intermission gimmick add considerably to the drama, little else distinguishes these primarily talky and uneventful plays. The Theater Center of Philadelphia is a small house, lending needed intimacy to a production at least a world away from the audience. Although playwright Benjamin is an American, the distancing subject matter places his work well outside the borders of the American black drama traditionally associated with playwrights such as Lorraine Hansberry and Joseph A. Walker. Further, the performance of the prologue — comprising about 25 minutes of the first act — entirely in bush language does not make the transition into the mood of Carrier/The Box fluid; in fact, it decreases the viewer’s willingness to become involved in the drama once it does start.

Carrier/The Box is geared to the blunt presentation of author Benjamin’s message, and, if nothing else, the production succeeds at this objective. Cetumbu, the husband in Carrier, has been to the segregated city, “On city streets, you are nothing but a ghost. There are no stars, no sunsets, no rainbows. All is black and white.” For too long, color and race distinctions have had an impact on all aspects of being for the black population of South Africa, scarring individual lives and the community itself.
Brecht is best

‘Circle’ wins with loyalty

The Caucasian Chalk Circle
Directed by Dugald MacArthur
At Temple University Theater

By Nancy Kimberly

From the start, Temple University’s production of The Caucasian Chalk Circle sets itself apart from most others in its faithfulness to author Bertolt Brecht. The first thing the audience sees is a bare stage and a picture of rolling mountains on the back wall. Then actors stride on stage in layers and layers of torn and tattered burlap kimono-like costumes to a soft background of zither music and bells. Director Dugald MacArthur has followed the author’s stage directions and set his play firmly in the Caucasus Mountains. Strict adherence to Brecht’s theories of what his play should be and his faithfulness to author Bertolt Brecht is best.

The Story Teller (Richard Buckley) and the Judge (Tom Sizemore) captivate while distancing background music and the actors seem uncomfortable singing. The best songs are those spoken by Azdak to instrumental accompaniment.

Amy Cohen’s beautifully designed expressionistic masks are worn by most of the actors and add to their characterizations. Though the startling masks are worn by most of the actors and add to their characterizations. Though the facial expressions are fixed, they convey the appropriate emotion of the character in different situations, capturing the basics of each personality. Even those characters who do not in themselves have strong and definite personalities are much more interesting because of these masks.

Though the startling masks and minimalistic set are the most visible elements of this production, they can’t conceal the uniform excellence of the actors. As the Story Teller (who appears sans mask), Richard Buckley hops and walks, yells and whispers — and gives an outstanding performance. Marcia Ferguson as Grusha and John Nicholson as Simon both show great tenderness at the beginning and cultivate this tenderness affecting. Tom Sizemore makes Judge Azdak a bit too intelligent at times; he would have been a more believable “Lord of Misrule” had he been more drunken and unruly. There isn’t enough slob appeal.

Deliberately destroying all suspense in accordance with Brecht’s principles, Temple University’s production deprives itself of emotional appeal, one of the cornerstones of traditional drama. Yet it succeeds at stimulating and engaging the audience all the same. The constant distancing makes the insight acutely perceptive, the humor hysterical, the tenderness affecting. The Caucasian Chalk Circle is a top-notch production and a thoroughly enjoyable and insightful evening.
Kerouac
Directed by John Antonelli
At the International House

By Lef Owen Klein

"...His boney mad face covered with sweat and throbbing veins saying "Yes, yes," as though tremendou revelations were pouring into him all the time, and I am convinced they were, and the others suspected as much and were frightened. He was BEAT — the root, the soul of Beatiful."
**In the groove.**

**Energetic music powers rap film**

*Krush Groove*

Directed by Michael Schultz

At the Walnut Mall

By Michael Barnett

*Krush Groove* is about a band called Run-D.M.C., who want to be Number One, the Fat Boys, who only want to make it as big as Run-D.M.C., and a small-time record promoter who tries to become a big-time promoter without being turned inside out in the process. There are good guys, bad guys, a love triangle, and some real good laughs — but rap is what makes Krush Groove tick. If this is your music, Krush Groove is the movie for you.

The music is the star of this film. Energy flows from the screen in each of the movie's 100 minutes, starting with the high-spirited and explosive opening scene after scene the sun burns and the rest of the picture has more to do with who the others are signing rather than who they are singing for. Russell Wright (Blair Underwood), who must find money fast for his brother Run, lead singer of Run-D.M.C., to press an album for the group. Russell's only recourse is to borrow from the friendly neighborhood loan shark, so he soon finds himself short on cash when it's time for the payback. More trouble is in store for Russell when he falls in love with Sheila E., who is also involved with Run. A rift is created between the two, and Run bolts off with the others to sign a contract with Russell's rival record company.

Using overworked storylines that can be found lurking in one out of every seven bad movies, screenwriter Ralph Farquhar simply does not produce enough story to carry the film. *R2D2* had better lines than most of the cast of Krush Groove. The trite plot keeps Krush Groove moving along, but it is the music that takes on the responsibility for really holding the audience's attention.

After seeing this picture, you'll wonder why director Michael Schultz would permit musicians who cannot act to play integral parts of the film. Except for Blair Underwood, none of the players can act his or her way out of a soggy paper bag. Underwood creates a believable character whose emotions can be read off the expressions on his face. Yet even bad acting can't kill a good set of short comic vignettes; the audience is continually entertained by truly funny moments.

The only thing as bad as the acting is the cinematography. An eye-aching glare runs through the first half of the film, and the rest of the picture has too many switches from concert footage to narrative filming. The lighting is terrible and the camera angles are worse; in scene after scene the sun burns through window, distracting from characters and scenery alike.

The music may be the best part of this movie, but it is far from the only thing Krush Groove has to offer: a real motion picture can be found between the tunes. The ever-present problems of acting and filming take away from Krush Groove, but Sheila E. and today's hottest street sounds make the film worthwhile.

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Alan Arkin and James Woods transcend entertaining eccentricity

Woods makes Joshua human by revealing his personal doubts and insecurities as well as his anger and passion.

Throughout the film, Woods also maintains the quirky wit that adds humor and charm to Joshua's character. Gabrielle Lazure sensitively captures the vulnerability of Pauline, Shapiro's wife. Pauline struggles to understand her powerful and sometimes destructive feelings for Joshua despite her devotion to her husband, a conflict that Lazure makes painfully real. Lazure shows Pauline's fear of being a mere acquisition for Joshua, and reveals the frustrations of a disillusioned mother.

Richarl carefully establishes a personal bond between Joshua and the audience. Employing subjective camera techniques, the director allows the viewer to share his experience. The protracted long shot of Pauline's disapprovingly frowning father, pounding the ground with his cane as he marches toward Joshua, disquiet the viewer as much as Joshua. Gazing through Joshua's eyes, the viewer questions Jewish, Wasp, and upper class society, and explores despair, guilt, love, jealousy, and trust.
Poem cycle

Hot ‘Wheels’ for Sprout

Prefab Sprout
Two Wheels Good
Epic

By Marc Laufgraben

If pop music with poetic inclinations sounds interesting (and it is, by the way), then Prefab Sprout is worth looking into. Whatever psychedelic images the name suggests, the band owes more to Lyrical Ballads than lysergic acid. Their latest record, Two Wheels Good, is without a doubt one of the most thoroughly intriguing releases in recent memory.

Calling Prefab Sprout a pop band is slightly misleading; while their songs certainly have the potential to be popular, the releases in recent memory are the potential to be popular, the releases in recent memory. The most thoroughly intriguing is without a doubt one of Two Wheels Ballads than lysergic acid.

Prefab Sprout is worth looking into.

By Marc Laufgraben

By Marc Laufgraben

But then again, you don’t really care why. You just want to keep listening.

Paddy McAloon (seated at left) is the driving force behind Prefab Sprout’s lyrical aspirations (the dolorous sustained notes in “Desire As” and the swirling synth runs in “When the Angels” are not superfluous: they fit in comfortably with the other instruments. Like Wendy Smith’s backing vocals, the synthesizers are used to create an airy, ethereal atmosphere. And no one gets blinded by science.

Two Wheels Good is chock full of thoughtfully conceived lyrics and thoroughly suitable music (with the aforementioned exceptions). The record’s effect on a listener closely resembles the romantic conception of infatuation: you know it’s special but you’re not exactly sure why. But then again, you don’t really care why. You just want to keep listening.

Play it loud

Raunchy rock and roll is the Del Fuegos’ forte

The Del Fuegos
Boston, Mass.
Slash/Warner

By Aeon Skoble

Since their inception in the summer of 1980, the Del Fuegos have come up in the world. Maybe you saw them in the clubs this summer, or opening for X earlier this month. They also star in a national TV commercial for a beer company in which they briefly state what it’s like to be a hard-working bar band and then play their rendition of the company jingle. Up until their locally successful single “I Can’t Sleep” in 1983, the Boston group basically kicked around the bar scene in their home town. But then came a tour opening for the Blasters and a promising debut on vinyl with The Longest Day. Their second album for Warner, Boston, Mass., is a refreshing example of simple, unpretentious rock and roll.

The growing vocals and lout rhythm guitar of Dan Zanes and the restrained but competent lead guitar of his brother Warren produce a down-to-earth sound reminiscent of early ’70s Rolling Stones. We are treated to a variety of gritty songs that demonstrate the versatility of the group — or at any rate their versatility within the scope of the garage band genre. For example, “Shame,” a medium rocker, features tasty slide guitar and has a blues feel. As is the case throughout the album, the lyrics here are of secondary importance, but this doesn’t detract from the appeal of the song. On the ballads (in the Stones sense of the word), such as “Coupe de Ville,” a song about love and getting your car stolen, the band loses none of its rough edge, which is surprisingly appropriate even here. And of course the album has a good supply of unadulterated raunch rock. The first hit, “Don’t Run Wild,” is a particularly good example of the Del Fuegos’ gutsy, no-nonsense sound, featuring a typically short guitar solo that is faintly reminiscent of Mick Taylor’s work. “Hand in Hand,” another hard-driving stomper, is also a powerful tune, which showcases the musical interplay between the Zanes brothers.

We are instructed on the sleeve to play Boston, Mass., loud, and that seems to be good advice if you want to appreciate the intensity of this band. The album almost seems calculated to annoy both pop fans (too raw) and headbangers (solos all under 45 seconds) — quite a surprising attitude these days. This approach to music is reflected in the Del Fuegos’ bar band image; they’re still sincere, so the album avoids sounding preachy or phony. In today’s sea of bland pop music, this straight-ahead rock and roll band from Boston is a welcome break from the monotony.
Double vision

Watercolor and crayon show two facets of America

Contemplating the American Watercolor and Images of a Vanished Life
Both at Pennsylvania Academy of Fine Arts

By Susan Moses and Vivian Tsai

Two new exhibits stand out among the numerous collections of art featured at the Pennsylvania Academy of Fine Arts. On display until January 5 are an array of watercolors by American artists spanning over 200 years and a series of drawings by 19th century Plains Indians.

Contemplating the American Watercolor, from the collection of the Transco Energy Company, is divided chronologically into two rooms on the upper floor of the gallery. The contrast between the room of 19th century watercolors and the room of more contemporary watercolors is dramatic. Both rooms are appealing, but to different tastes.

The earlier works have impressionistic undertones and feature an international flavor, even though all of the artists are American. The settings and subjects vary from still lifes to landscapes and are taken from all over the world.

The stillness and solitude of "Young Woman Contemplating in the Woods" (1879) by Edwin Austin Abbey catches the immediate attention of the viewer. "The Porch with Old Mosaics" (1883) by Winslow Homer

"Daughters of the Sea" (1883) by Winslow Homer

The essence of this exhibit with its muted colors and its "rain-washed" effects.

The 20th century watercolors, by contrast, appear rather stark and many depict a bleak picture of American life. From Andrew Wyeth's "Rough Pasture" (1939) to Thomas Hart Benton's "Blast Furnace, Western Pennsylvania" (1928), the colors here are more intense, the ideas more abstract. The works comment upon the social effects of American progress.

Also new at the Academy is Images of a Vanished Life, a collection of drawings done by young Plains Indian students in 1879. The drawings are rough — done in ink, pencil or crayon on tagboard — but the history behind them makes them definitely worth seeing.

Two of the teenagers whose work is featured had been imprisoned for three years by the government. Upon their release, they were sent to the Hampton Normal and Agricultural Institute (now Hampton University) in Virginia, in order to receive a "civilized" education. Along with the other Indian artists displayed here, they made drawings depicting the daily lives and rituals of the Plains Indians. These sketches were often sold for pocket money.

The surprise in this exhibit is the lack of sentimentality or bitterness in their art. The students merely portrayed scenes from their childhood in the tribe, with little reference to the fact that such scenes were disappearing from American life.

To accommodate those who wish to see the two exhibits as well as the museum's permanent collection, the Academy has extended its hours. Located at Broad and Cherry Streets, the gallery is now open 10 a.m. to 5 p.m. on Tuesday, Thursday, Friday and Saturday; 10 a.m. to 7 p.m. on Wednesday and 11 a.m. to 5 p.m. on Sunday. Admission for students is $1.
WEEKDAYS

MORNING

6:00 Perspective
6:30 AM America
6:45 World News
7:00 Today
7:30 General Hospital
8:00 Good Morning America
8:30 CBS Morning News
9:00 The Today Show
9:30 Good Afternoon America
10:00 People Are Talking
10:30 Press Your Luck
11:00 Home Journal
11:30 My Little Marge
12:00 Eyewitness News

EVENING

6:00 Eyewitness News
6:30 MacNeil/Lehrer Newshour
7:00 The MacNeil/Lehrer Report
7:30 Shuffle
8:00 Sixth Sense
8:30 Planet Hollywood
9:00 Sixty Minutes
9:30 60 Minutes
10:00 The NewsHour
10:30 National News
11:00 Nightline
11:30 Late Night with David Letterman

THURSDAY 11/1

9:30 Night Court
10:00 CBS Early Morning News
10:30 CBS Evening News
11:00 The Eye of the Storm
11:30 Late Night with David Letterman

TV listings from 10/31 to 11/6

JAYCOS/WHELDEN WARRIORS

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11:00 The Eye of the Storm
11:30 Late Night with David Letterman
**MONDAY 11/4**

**6:00**  | Eyewitness News
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**6:30**  | Sports Machine
**7:00**  | Sports Report

**7:00**  | Amazing Stories (CC) The King Is Coming
**8:00**  | Murder, She Wrote: Jessica attempts to retrieve $60 million in a lemonade stand robbery (R)
**9:00**  | Murder, She Wrote: Jessica attempts to retrieve $60 million in an attempt to save a lemonade stand robbery (R)

**8:00**  | Evening Magazine
**9:00**  | The World of Animals
**10:00** | The Tonight Show

**9:00**  | NBC Nightly News
**10:00** | Cagney and Lacey: Cagney is up against the Carlton Fisk in the World Series (R)
**10:30** | NBC Nightly News

**TUESDAY 11/5**

**6:00**  | Eyewitness News
**6:30**  | Sports Report
**7:00**  | The Tonight Show
**8:00**  | The Tonight Show

**8:00**  | The Tonight Show
**9:00**  | The Tonight Show
**10:00** | The Tonight Show

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**PENN UNION COUNCIL**

**PRESENTS**

**AN EVENING WITH**

**PHILLIP GLASS**

**PLUS THE PHILIP GLASS ENSEMBLE**

**LIVE IN CONCERT**

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**TUESDAY 11/5**

**6:00**  | Eyewitness News
**6:30**  | Sports Final
**7:00**  | The Tonight Show
**8:00**  | The Tonight Show

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**Film Alliance Presents**

**A Chilling Halloween Extravaganza**

**8 pm NOSFERATU**

Khus Kinski Kinky interpretation of Dracula in Werner Herzog's eerie film

**10 pm FEARLESS VAMPIRE KILLERS**

The brilliant blend of horror and humor that brought Roman Polanski and Sharon Tate together

Irvine Sunday, Nov. 3rd. Confirmed.

**Film Alliance Trivia Question: In What Polanski Film did Ruth Gordon win an Oscar?**

(first 5 correct answers - Free popcorn)
**Penn Union Council Movies presents:**

**NIGHT OF THE LIVING DEAD**

**FRIDAY, NOV 1**

8:10, 12:00, 1:30, 4:00

Irvine

They keep coming back in a bloodthirsty lust for HUMAN FLESH....

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**AND THEN—**

**SATURDAY, NOVEMBER 2**

**THE BREAKFAST CLUB**

8:00, 10:00, 12:00 in Irvine

"THE BREAKFAST CLUB" IS DEFINITELY THE BEST IN ITS CLASS.

—Joe Siegel, ABC-TV, GOOD MORNING AMERICA

**34TH STREET** OCTOBER 31, 1985 / 19
**Street Guide**

**Film**

The film guide is effective as of tomorrow.

**AFTER HOURS**

Watch out for Nassau Arguette in an Upper East Side coffee shop. She might just catch Griffin Dunne预算 on the worst night of his word-processing life.

*(Ode City, 2nd and Samson, 677-5966)*

**AGNES OF GOD**

Norman Jewison's exploration of mysticism and surrealism with Jane Fonda and Meg Tilly.

*(Eric Rittenhouse, 1907 Walnut, 567-0320)*

**AMADEUS**

This classic's back again.

*(Eric Rittenhouse, 1907 Walnut, 567-0320)*

**BACK TO THE FUTURE**

You wouldn't believe how everything ties together in this playful approach to the age-old time machine yarn.

*(Scriba 4, 1908 Chestnut, 567-0654)*

**BEVERLY HILLS COP**

Originally Sylvester Stallone was slated for this, but don't expect this to be Rambo III.

*(Palace, 1812 Walnut, 496-0222)*

**BEYOND THE BEYOND**

This comedy has some humor, but also with some plot problems.

*(Ode City, 2nd and Samson, 627-5966)*

**PSYCH''MORE**

A touching, witty larmfy portrait about a brilliant tells the story of the corrupt

*(Stage Three, 1619 Walnut, 787-1122)*

**DREAMGIRLS**

This Tony Award-winning musical brilliantly tells the story of the corrupt '60s music world and the Supremes.

*(Forrest Theater, 1114 Walnut, 925-1515)*

**IT'S NOT ROMANTIC**

Philadelphia premiere of a contemporary comedy about two women seeking love and success in New York City.

*(Plays & Players Theater, 1714 Delancey, 592-6353)*

**MADAM BUTTERFLY**

The opera by Puccini, with a new English translation.

*(Philadelphia Academy of the Fine Arts, Broad and Cherry, 972-7600)*

**REMEMBER WAGNER**

A thoroughly entertaining and informative look at the life and music of Richard Wagner.

*(Plays & Players Theater, 1714 Delancey, 592-6353)*

**STEELTOWN**

The San Francisco Mime Troupe's musical history of American workers, from prosperity to hardship.

*(WHYY Theater, 6th and Race, 563-0636, November 2-3)*

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