**MOVING hearings draw to a close**

*Top four officials testify before panel*

**By ANDREW SCHULT**

Mayor William D. Green and his top aides fought last night to put the university administration back in control of the situation. The University was forced to temporarily suspend funding to the Medical School for its research into animal welfare last month.

The resolution stresses the importance of upgrading the campus in order to make it more accessible and to reduce the number of students who need to leave the area.

The statement was signed by four members of the Faculty Senate Executive Committee, including the Faculty Senate president, and was presented to the University's board of trustees last month.

The University is expected to decide whether to rehire Dolfman by the end of the fall semester.
National

Scientists study landed shuttle crew
...Earth ...death, according to the ...Romanian sailor jumps aboard
WASHINGTON - A Romanian merchant ...it was as slow as the ship's rate of 9 knots.

Full color atlas
The only people getting the ship today were the people who are...the only people who are going to go outside in this weather.

World military spending reaches $800 billion yearly
WASHINGTON - World military spending will reach $2 trillion this year - 500 billion more than last year - continuing a post-WW II buildup in the cost of social programs, a report by arms control advocates said yesterday.

Floods in mid-Atlantic kill 353
Thousands displaced by high water
In Pennsylvania, Gov. Richard Thornburgh completed a three-hour tour of the Monongahela Valley yesterday as news agencies reported that three people had been swept away and that hundreds of homes were in danger of collapse.

Soviets' demands alter summit hopes
WASHINGTON - American news media yesterday said the Soviets had set high or "bewildering" terms for diplomatic talks between President Reagan and Soviet Premier Mikhail Gorbachev, but that President Reagan would try to meet the demands.

Ivy Towers
Compiled from the National's collegiate press

Conservative group organizes at Yale U.
NEW HAVEN, Conn. - A conservative political group that regards itself as opposed to the "liberal" dominance of Yale University's campus yesterday selected new members for its executive board yesterday, telling students that the group is "the conservative voice"..."We are prepared for our part to enter into serious discussions...but the right has to make its position clear by some action..."

Students for America literature
ON THE COVER: This $550,000 campaign for the People's Party, which comes with a magazine.

The National Geographic Society's "Atlas of North America and its Resources" looks at the continent from space and presents a unique poster.

Boating
WASHINGTON 11:15 p.m. - The boat that was lost Tuesday off the coast of Nantucket..."I don't see any lights anywhere."

Science
As early as next year, the United States and Canada may be trying to extend the boundaries of liberty and righteousness throughout the world, a scientist said yesterday.

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Financial
...economic and financial scholar's views on the size and location of billboards. 

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Blood KNOT to OPEN

By TRICIA OBERST
Twenty-five years ago, award-winning playwright Athol Fugard staged his play The Blood Knot in Johannesburg.

Although the audience was mixed — men, women, blacks and whites — it was far from your average crowd. They were all breaking the law.

In 1960, mixed audiences were illegal in South Africa. As an integrated cast, The Blood Kno was forced to perform it underground. The play was banned for many years and eventually made it back onto the stage of a Johannesburg theater.

William Colson, a staff writer for The Philadelphia Inquirer, was on hand to review the play in 1977 when it was presented as part of the Philadelphia Off Center's Zellerbach Theatre series. He was able to see an exclusive Philadelphia appearance under less oppressive conditions.

The play, set in a one-room shack in a non-white township, was a difficult piece to stage as it involved shifting from a classic cover of Dobie Gillis’ “Walk on the Wild Side” to his Zevon would make a werewolf standup and take notice.

Fugard is paying another visit to the center.

The Blood Knot, which ran at Annenberg Center two seasons ago. His other plays include: A Lesson From Aloes and Boesman and Peter Mokae in the role of Zack.

Twenty-five years ago, award-winning playwright Athol Fugard was inducted into the National Institute of Arts and Letters. He is a native of Johanneburg, has been in several other Fugard plays as well.

In 1982, Mokae won a Tony Award for best actor for his role in 'Master Harold'. . .and the Boys.

‘Most importantly,” Leibov explained that the play shifts from a classic cover of Dobie Gillis’ “Walk on the Wild Side” to his Zevon would make a werewolf standup and take notice.

Fugard is internationally renowned playwright and actor whose Time magazine has termed the “greatest active playwright in the English-speaking world.” He received two Tony nominations, the Outer Critics Circle Award for her play and a Drama Desk Award for his play ‘Master Harold’... and the Boys, which ran at Anneberg Center two seasons ago. His other plays include: A Lesson From Aloes and Boesman and Peter Mokae in the role of Zack.

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Senior class kicks off fund drive
Committee hopes to raise $30,000

BY DANIEL ZIMMERMAN
This year's Senior Fund Drive
began on Monday, and is getting
an added push with a survivors on Lewis Walk this all week.

Co-sponsored by Interfraternity Council Vice President Mark Eis, Senior Class President Mark Sherman and College senior Sport Writer, the drive is geared to raise as much money as possible from the Class of '86.

The 50 members of the steering committee take turns helping at the table on Lewis Walk.

Eis said this week that he sets the money raised as both a "gift" to the University and also as a way to set up a future network for donations.

Eis said: "Most students have forgotten about this money." Eis said explaining the reasons that so many seniors are not giving money to the drive.

In addition, Eis said that donations from broken test tubes and other equipment are taken from this money, which is usually not used back to graduating seniors until a few months after Commencement.

The committee also has incentives to encourage seniors to give. All donors will receive a button which reads: "I Love Penn Class of '86." Those who contribute the semester's funds will be invited to a cocktail reception with President Rodney Hawkins and a Commencement Banquet to be given for all donors and their families.

The money raised in this manner is used for scholarships, building maintenance and other University expenses. Last year's senior class set a new record of $24,396.

"This year's class will be larger and more competitive for the past three years," Eis said. "Next year, it's all up to the Class of '86." Eis said.

The steering committee wants to see that's it's a good way to support the University through annual giving right away," he said.

The drive is scheduled to walk for the rest of this week, and will be out for another week.

Dolfman may return to U. (Continued from page 1)
Dolfman has yet announced any workshops of this kind yet.

"Dolfman expressed an interest in attending the Wharton School," Dolfman said.

"I just know that the arrangements were made late last year," Dolfman said.

Wharton School Dean for Undergraduate Education Marcus G. Fish said that he had not been informed of this, Dolfman will be at next week's workshop, which is scheduled for 8:00 a.m. to 5:00 p.m. Thursday, November 7th.
Students shed lots of hair in Stimulating event

By PAUL KEFLADES

About 200 inches of hair — twenty bags full — fell from heads yesterday, according to the organizers of Stimulus, a service learning project on campus. About 90 students and 15 professional hairdressers from the area participated in the event, which was organized by Stimulus to benefit children in Latin America and the Philippines.

Stimulus Special Projects Director Sarah Ahn said the function raised more than $700, which was less than she hoped. "The timing could have been better — we didn't have enough hairdressers at the right time," she said. Ahn also said that on the whole, customers were satisfied with the cuts at the right time. "We didn't have enough hairdressers — we didn't have enough hairdressers at the right time," she said. "These are good hairstylists, they'll be back next year," she said. "We really hate turning people away, so we'll be here next year." The Stimulus co-coordinator Harvey Bieler said that Stimulus holds fundraising events throughout the year, but the group's main function is to help students in local schools. "We provide hands-on material and actual opportunities for students to learn about different forms of giving or calling for help," he said. "Stimulus helps students learn about the importance of giving back and doing things around the community." College junior Alicia Kelley said while waiting for her cut that she was surprised and impressed with what she saw. "I didn't realize it was so big," she said. "There are good hairstylists, some students shed lots of hair in Stimulating event

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Capping an Education

If someone were to draw up a list of the University's degree seeking population, two separate bodies would have to be near the top. The "One University" image, so often taken to be reality, exists each year in between 3000 and 3500 undergraduate and graduate students who come to Penn and leave altogether in the next four years. In particular, in the years in which Commencement has been held in Franklin Field, Commencement has been moved up so we might get it to be moved to Franklin Field.

The Wharton, Engineering and Nursing schools compensate by holding individual graduation ceremonies in which students are called forward to accept their diplomas, but the only acknowledgement College students have received has been at the all-schools ceremony during the few minutes when the School of Arts and Sciences dean stands and presents these graduates—a moment that recalliS Ben Sun Myung Moon's main wedding.

Fortunately, the days when College graduates picked up their diplomas in Logan Hall—a la Sun Myung Moon's mass weddings—are over. We urge those who have views on how the administration treats its graduate students, whether they be consultees or not, to be present at the 1978 Commencement ceremony. We urge those who have views on how the administration treats its graduate students, whether they be consultees or not, to be present at the 1978 Commencement ceremony.

The quote above is less revealing than would first appear. It is more revealing because the word "found" is literally true. There wasn't even notified about it. We weren't even notified about it.

The best part of being human, and, is the ability to be surprising. Different from simply the ability to have a memory, the ability to say the truest forms of the truth allows us to act emotionally, in memory, in our action, in our imagination. To think falsely of the human, we must pay.

there is currently a large demand for graduates, and a great deal of competition from outside the University. One large component of this demand comes from a variety of government agencies, industries and foundations. The administration maintains that it should refuse all gifts from companies with records of such companies at IBM and General Motors. If someone were to draw up a list of the University's degree seeking population, two separate bodies would have to be near the top. The "One University" image, so often taken to be reality, exists each year in between 3000 and 3500 undergraduate and graduate students who come to Penn and leave altogether in the next four years. In particular, in the years in which Commencement has been held in Franklin Field, Commencement has been moved up so we might get it to be moved to Franklin Field. 

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"WOLF BLITZER
IS THIS COUNTRY’S MOST
INFLUENTIAL AND WIDELY
READ JOURNALIST ON
MIDEAST MATTERS"

—Senator Rudy Boschwitz

COME HEAR HIM SPEAK ON:

PROSPECTS FOR PEACE
IN THE MIDDLE EAST

SUNDAY, NOVEMBER 10
8:00
LOGAN HALL 17

SAC funded
Funded by JCAB Campus Commission on Projects
STARTS FRIDAY, NOVEMBER 8
AT A THEATRE NEAR YOU
**Arms control advocate defends President**

By LISA S. SMITH

A representative of the Arms Control and Disarmament Agency defended the Reagan Administration's approach to arms control on Friday in a speech to 30 students last night.

Speaker Martin Murphy said that arms control, though desirable, would be a "daunting task." The Reagan Administration's stance on arms control is a new emphasis on verification and compliance with arms treaties.

Murphy said he expects U.S. Soviet trade agreements, the Soviet occupation of Afghanistan and the quality of life in the Soviet Union to be topics included in the talks. He noted that the Reagan Administration's approach to nuclear arms is unique. The administration is going to try to get deep reductions in nuclear weapons and will not write for any agreement that will not include deep reductions.

Murphy has also expressed concern that the Science Center consider the "insurance" of the new construction, open spaces and aesthetics.

"It is in their interest to have the Science Center try to integrate these community hopes into its plans.

"The discussions are going very well," he said. "The relationship is terrific, we are all profiting."}

**Penn's Navy and ROTC Programs go on leave**

**This is from the November 1985**

The ceremony begins at 10:45 a.m. in front of the War Memorial on 33rd Street, near the tennis courts.

**PRE-TEST REVIEW GRADUATES!**

If you are a Pre-test final reading both excels at pay welling corporate work experience you are back on call. Join Rich availability.

**Pursue The Career of Your Dreams**

**QUADRAMICS IS now accepting proposals for the SPRING FLING MUSICAL**

Anyone interested in DIRECTING, MUSICAL DIRECTION, CHOREOGRAPHING or DESIGNING Should call Naomi at 386-7467 for information.

**THE DAILY PENNSYLVANIAN — Thursday, November 7, 1985**
Come join the discussion!

The Limits and Uses of Reason

Tuesday, November 12, 1985—Throughout the Day

Bodek Lounge, Houston Hall

- Come whenever you want — no reservations.
- The Limits and Uses of Reason

The speech will examine current Church policy as well as its origin and direction. The campus will discuss dramatic phenomenon occurred in Brazil and Central America during the 1970's — and Regional Science Assistant Professor Elizabeth Petras. "The Church became more socially and politically involved. We will discuss this phenomenon and its present day ramifications," said graduate student David Lewis. "The speech will be particular significant. "The case of Brazil is important because this is where liberation theory is most emphasized," he said. "Large numbers of Church orders are coming to this country and support the poor and discriminate against the vast numbers of local people."

He added that the Vatican has accepted this approach.

"[Delia Cava] will analyze Rome's effort to limit the progressive wing of the Brazilian Church's popular movement and yesterday. He also contends that this policy is not new."

"In that the topic represents a continuous evolution of the Brazilian Church," Petras said. "By bringing nationally and internationally known speakers to the University, and I am looking forward to being there again." he said. "There are some good students of Latin America there and I think it serves as an introduction for the particular areas of common interest." Petras said. "The series represents a six year, embryo's struggle to support interest in Latin American scholarship." Petras said. "I spoke a few years ago (at the University) and I am looking forward to bringing them again."

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According to graduate student Brian Sutton-Smith, Human Development GSE, "The speech will examine current Church policy as well as its origin and direction. The campus will discuss dramatic phenomenon occurred in Brazil and Central America during the 1970's — and Regional Science Assistant Professor Elizabeth Petras. "The Church became more socially and politically involved. We will discuss this phenomenon and its present day ramifications," said graduate student David Lewis. "The speech will be particularly significant. "The case of Brazil is important because this is where liberation theory is most emphasized," he said. "Large numbers of Church orders are coming to this country and support the poor and discriminate against the vast numbers of local people."

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Speaker to discuss church. S. America

THE LUCE SCHOLARS PROGRAM

A unique internship program in Asia for young Americans from a variety of professional backgrounds who have great leadership potential.

Penn may nominate 3 seniors, grad/prof. students or alumni, who will be under the age of 29 on September 1, 1986. Preference will be given to students from professional schools such as Medicine, Wharton, SEAS, Law, Grad, Fine Arts, Social Work, etc. Ineligible are students in Asian Affairs, or International Relations.

For further information and application forms contact Mrs. Elva Power, Office of International Programs, 133 Bennett Hall, X4681.

APPLICATION DEADLINE: November 15, 1985

Spencer Museum

come celebrate the end of Classes with THE FLESHTONES

featuring Peter Zaremba

Host of MTV's "The Cutting Edge"

Saturday, December 7 at 8 PM
IRVINE AUDITORIUM 3400 SPRUCE ST.

TICKETS ON SALE MONDAY AT NOON
$10 & $11.50 at the Annenberg Center Box Office
37th & Walnut

GET THERE EARLY!

for more info: 898-4444
Goldstein said that although committee members "have considerable power over decisions, in most instances they purposefully change policies which they purposely change." Undergraduate Assembly Announces Senior's '86'er MIXER

Saturday, Nov. 9
from 10 pm - 2 am
at NETWORKS
(IN UNIVERSITY HILTON)
WITH DISCOUNTS & FREE BUFFET

Seniors!

Aging Center gets $780,000 grant

The Aging Center has received a grant of $780,000 to continue its work on aging. According to Director Dan Ellis, this will enable the center to expand its programs and services for older adults. Ellis said, "This grant will allow us to continue our work in providing educational opportunities and support services for those who are aging."

Film Alliance Trivia:

- To whose picture did Judy Garland sing "You Made Me Love You" in Broadway Melody of 1938?
- How many Oscars did Judy Garland receive?

The following are the nine newly elected freshman representatives: Marc Aronstein, Ira Gaberman, Sander Gerber, Michelle Haris, George Anne Matthews, Jennifer Otto, Gary Stein, Allen Wolinsky and Mike Yecies.

FREE LEGAL ADVICE

FOR ALL STUDENTS

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PROFESSIONAL LAWYERS

APPLY NOW !!!

U.A. VOTING AND ATTENDANCE RECORDS

The Undergraduate Assembly is Your Student Government. The following information is offered to you to keep you up to date with the activities of your student representatives and their stance on issues of concern to the University.

- By Law to Give United Minorities Council approval for U.A. Events. Passed 22-1-0.
- Resolution to invite Jamil Muhammad to speak at a campus U.C. conference which includes 550 students from the U.S., Canada and the United States. Passed 16-5-1.
- Resolution to invite Jamil Muhammad to speak at a campus U.C. conference which includes 550 students from the U.S., Canada and the United States. Passed 12-10-0.

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The Undergraduate Assembly has the following members:

- Michael Gordon, Chair
- Eric Lang, Vice Chair
- Glass Scherer, Treasurer
- Wendy Bloom, Secretary
- Nancy Hulbert, University Council Secretary

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STOUFFER COLLEGE HOUSE
and
The University Reading Improvement Service
present a study-skills workshop
for all members of the University community:

TIME MANAGEMENT:
ISSUES & STRATEGIES

Thursday, November 7, 7:00 p.m.
Stouffer College House, D Lounge
3700 Spruce Street

PENN'S COLLEGE HOUSES
AND LIVING-LEARNING PROGRAMS

The Commission on Campus Projects
of the Jewish Campus Activities Board
is accepting applications for Seed Funding Grants for Student Group Projects.

Funding will be considered for innovative group projects in a wide variety of areas including:

- art and music
- religion
- education
- social service
- culture
- political action

Undergraduate and graduate students on Philadelphia area campuses are eligible to apply for grants.

Application forms and further information, as well as consultation on specific project proposals, are available from the Jewish Campus Activities Board.

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202 South 36th Street
Philadelphia, PA 19104

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- art and music
- religion
- education
- social service
- culture
- political action

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Students, administrators discuss the trauma of the application

By CHRISTINA BAUER 
and DONALD DUGAN

Five University administrators shared their deepest secrets with 50 students yesterday as part of a Perspectives Week event on the admissions process.

"We have no choice but to ask the tough questions," said John DeMuth, University's vice provost for University Life.

The event, sponsored by the Student Affairs Office and Student Life, was designed to give students a better understanding of the process.

"This is a stressful, emotional time for students," said DeMuth. "But it's also an exciting time. We want to make sure students have the tools they need to succeed."
Committee on freshman academies to meet

By SUE JUNG

A committee of students, faculty and administrators will meet next week to discuss a proposal that would set off several dormitories into freshman academies.

The freshman academy option, presented in a Student Committee on Undergraduate Education white paper (distributed on campus, progress in semesters, plans for a 21-member committee), will present two independent commissions of 125 freshmen and 20 advisors.

The 21-member committee, called the Seminar on the Freshman Experience, will deliberate the feasibility of implementing the freshman academy option in the residence halls.

Professor Nicholas Constan, Legal Studies Adjunct Associate Dean for Undergraduate Education will give a presentation on the recommendations to President Sheldon Hackney this week.

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Chairman William Brown ended the meeting by saying that the commission will release its final report this week.

The committee will forward it to other investigatory bodies.

MOVE hearings come to a close

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THIS WORLD CALLS FOR LOWENBRAU.
Soccer gains tie with Owls on missed penalty kick

(Continued from back page)

Penalties aside, Philadelphia's Penn soccer team has not been as successful as expected — or maybe because of its physical limitations. "I have to say my big advantage is my intelligence," Stenglein said. "I watch a lot of films and try to see how I can jump up. I'm not the fastest guy on the team, but I probably don't have the best set of hands, but I do a lot of things differently.

"Quaker soccerback David Newell, who will spend a lot of time on Saturday covering Stenglein, respects his ability. "I really expect perfection of everyone on our team," Newell said. "No one on our team ever thought about giving up. Whatever the situation, we'd just go out and play. His bad attitude blesses this season, and I think he knows it.

"We have the money on the table, and this season we have the money in the bank against some big ones against Stenglein."

The Quakers had many opportunities to break the tie before and after the penalty, but were unable to get off good shots when the ball was in control. On the other hand, the shutdown offensive problem has plagued Penn all year long.

"There are not many true goals we have made this season. We can't get the shot off but our chances are a lot better than any other circumstance — more than a dozen goals — in our guys like this on the team. That's our problem. When you have the things you know, you're not going to do this. You just have to play the way you play and get it off."

CORNER KICKS — Paggi lost his composure in the final instance of the second overtime period and picked up his second yellow card of the match. That second yellow card means he will be playing no part of the Penn-Harvard game on Saturday at Harvard. "There's really no excuse for that type of behavior," Seiden said. "Especially with 30 seconds left to go in the game."

Paggi was at the official penalty box. Paggi was called for a foul after the Owls were whistled for off-side as they passed him.

"I told him that he must have refereed all of Temple's games. Paggi said, in reference to why he had been called for a foul on Temple.

"Not all I tell him."

Field Hockey loses, 4-1

(Continued from back page)

Hull goal, and they took a 2-1 lead into the locker room when Paggi slipped the ball past Markey.

"It was a perfect flick by Paggi," Saunders said. "It was right on my toe. There was a guy running on to me to tell me that I had got to get rid of the ball quick, so I didn't do what I took the ball. I didn't even see him go into the net."

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The Daily Pennsylvanian - Thursday, November 7, 1985

Editor's Desk and Staff

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THE DAILY PENNSYLVANIAN - Thursday, November 7, 1985

Page 11
Soccer ties #10 Temple as late penalty kick fails

Williams’ save preserves 2-2 tie with Owls

By COLIN CAMPBELL

A little over a season ago, the Penn lightweight football team opened its season with a 44-6 loss against New York Tech. The 5-11, 186-pound economics major from Rochester, N.Y. was named a first-earn All-Ivy Linebacker.

"I've been kind of frustrated at times this season," Stenglein said. "Teams have been throwing a lot of double coverage at me, so it's harder to get open this season. But I have been throwing a lot of double coverage at me, so it's harder to get open this season. But I don't have the depth on the offensive line to block."
Starting Anew in Philadelphia

Interviews with:

EMILIO ESTEVEZ

THE MINUTEMEN
Girl talk

By Carole Burns

T's been dubbed the House of Seven Grables (after one of our roommates), the House of Seven Cables (four televisions and three telephones), and the House of Seven Tables (the one we have is just not enough).

I'm referring to the off-campus apartment in which I live with six other roommates—all female.

Six! I and my other roommates hear often from friends here and at home. Six other girls? You must be crazy.

I am. We all are. We spend hours and hours laughing, talking, laughing, crying, laughing—if we claim the noise from the above apartment is made by pet elephants, our neighbors no doubt think we keep a gaggle of geese. We discuss everything from our relationships with our parents to our bet on whether, and if so when, Meg would return the long-awaited call from Mr. X.

It's no different from any on-campus apartment, one might say, except there's seven of us. It's no different from another off-campus house except we're all female.

Maybe. But those differences seem important ones. Part of the reason, I think, that we have so much fun is because we're so many females: it seems that a certain pressure—and all inhibitions—are taken away by the absence of males. So, without hesitation or embarrassment, we can talk about the emotional upheaval that might occur if we all got our periods in the same week. Not that the discussion always stops when a stranger enters about half our conversations is not an exaggeration, and may be an understatement; it's a fact the stereotypical feminist might think unhealthy. And for the most part we all shave our legs, cook at babies and cook for friends. In other words, we're hardly the protest type. Half of us, I think, would prefer not to be tagged feminist. But despite the fact that the label is not because of apathy of women, not because we'd be satisfied getting married right after graduation. None of us would. I think it's more because being women—at least so far—haven't prevented us from doing what we want. Our household includes three DP editors, four band members, the chair of Quadrantics, an editor of the Triangle and a manager of the Tea Square; we don't feel compelled to assert our equality with symbolic gestures.

An anti-feminist, feminism itself is seldom a topic we often discuss. But, in some way, every topic we do talk about reflects our feminism—whether it's one of our latest crushes or what we'll be doing after graduation. In supporting each other, we support other women; one could say we support feminism.

Please Write
Are you a writer? Then send a letter to 34th Street. Submissions must be addressed to the editor and concern themselves with some aspect of the magazine. Or anything else, so long as it's mail. Boy are we bored and lonely here. We even read press releases these days. Send submissions to 34th Street Magazine, The Daily Pennsylvania, 4015 Walnut Street, Philadelphia, PA 19104. Please be sure to include your name, phone number, and, if applicable, University affiliation.

Girls talk
HEY REMEMBER... Bozo the Clown?

"Hey, kids, who's your favorite clown?"

"Bozo!"

This exchange between Ringmaster Ned and the audience of Bozo's Circus has become a classic during the 35-year history of the show. His Bozo days are over, but 60-year-old Larry Harmon, the first world's most famous clown, hasn't left clowning days behind him. His current project is to get rid of rude and foolish behavior with his "No Bozo" campaign. The annual event originated a long time ago.

"When I was doing a commercial — television was live back then — this little boy came up and stepped on my feet and said, 'I wuv you, Bozo.' " recounts Harmon. "I said, 'I wuv you, too.' and he was so excited that he wet himself."

Harmon was completely taken aback by this and said, "That's a Bozo No-No." That phrase became the euphemism for any unacceptable behavior, like taking drugs or being rude in grocery store lines.

Fabulous Freddie, a Beagle-Colorado-Chihuahua purebreed, kept Wee Willy company at the event. Riebman reports a deluge of offers to adopt him as well.

Neither hound could be reached for comment. — Ross Kerber

Dog-Eating Donors

Wee Willy, a Black Labrador puppy, found a home following last weekend's "Eat a Dog, Save a Doggy" extravaganza at Franks-A-Million hotdog restaurant on South Street. The event, sponsored by the restaurant and the Morris Animal Refuge, raised over $400 to help find homes for orphaned animals.

The money was raised through restaurant owner Ray Cowan's contribution of 25 cents for each hotdog sold, and from the donations Refuge worker Barbara Riebman received while handing out promotional items in a dog costume.

"The event is popular with adults, $4 for students and $3 for senior citizens and children under 18. — Andrew Cherkovskiy

Dog-Eating Donors

Wiesel at the movies

Elie Wiesel, philosopher, poet, critic and current nominee for the Nobel Peace Prize, will open the Jewish Film Festival 5 this Saturday at 8:30 p.m. with a lecture on "The Jewish Cultural Experience."

Wiesel's books include the current bestseller The Fifth Son, a novel set in Brooklyn that examines questions of responsibility and justice and wonders if guilt is hereditary.

Featuring on the program with Wiesel is the premiere of an award-winning short film, A Noise, written and directed by Robert and Maggie Rosen.

Prizes provided by GELATO FRESCO

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, November 7th, with the right answer.

Psalms for Moshe, written and directed by Robert Jacobson. The event takes place at the Charles and Elizabeth Ger- shman YM & YWHA Branch of Jewish Community Centers, located at Broad and Pine Streets. Admission is $12.50. For series information and ticket sales call 545-4400. — Ross Kerber

Calling all Munchkins

Are you short? Can you sing? Can you dance? Do people often mistake you for an eighth grader? If so, then you might be just the type of person Valley Forge Music Fair is looking for their production of The Wizard of Oz. Yes, you, too, can be a Munchkin — provided you're five foot two or shorter and under the age of 14. If this describes you, then you should show up in the VFMF's theatre lobby this Saturday at 2 p.m. You should bring a song and you must be available for all rehearsals and performances beginning December 22 and running through December 31. A great addition to any resume. — Gil Rodman

Psalm for Moshe

Harmon isn't running the campaign just for publicity; he really wants people to be good. Nevertheless, he's not one to stay out of the limelight. He actively campaigned for the presidency under Bozo's name in 1984 and received two million write-in votes. In 1988, he's going to try again. "I didn't have a party behind me last time," he says. "But imagine what I could do with a party behind me."

If he gets elected, Harmon says he'll feel comfortable in the White House; he's had some pretty close dealings with other presidents. Gerald Ford, for instance, supported his quest to have Laurel and Hardy featured on a postage stamp. It paid off after a long, uphill battle. Harmon's been a big fan of the comic duo for as long as he can remember, and once got to work with Laurel. He even bought the rights to Laurel's estate upon his death.

To celebrate the 60th anniversary of the comedy duo's formation, Harmon will be producing and starring in a 1987 movie called The Sons of Laurel and Hardy and the Flying Kids. Also in the works are a Laurel and Hardy musical, TV docudrama and a Saturday morning children's program. Harmon is also working to establish theatrical scholarships in the name of Laurel and Hardy.

"Here's what Stan Laurel would have said before the vote: 'You might be able to beat us, but you can't lick us.' " says Harmon. "And after the vote, he would have said: 'You can't beat us, but now you can lick us in 1987.' " — Jacqueline Sufak and David Schulteis
Mascot U teaches new tricks

By Carolyn Wennebloom

At Mascot University, learning to be furry and funny is a studious business.

The competition, started this year as an expansion of UCA's annual cheerleading contest, promises to draw a good crowd — to the University wide, many of whom attended Mascot University. Beginning this month, competing mascots will submit videotapes of their sideline antics. In February, those who survive the first round of eliminations will perform their routines before a panel of judges in hope of garnering the coveted title of Top Topper.

For the mascots, learning to represent their character realistically can be a challenge, especially if the school symbol is an insect. Jim Perrin, the Georgia Tech Yellowjacket mascot affectionately says "Buzz," says he had little trouble assuming the role, since his character's basic personality has been established at Tech for five or six years. He describes Buzz as "cocky, definitely a male character, who does anything he can get away with, anything he can get a laugh out of — within the bounds of good taste of course."

The core curriculum at Mascot University is a rigorous one — screenings of Bugs Bunny cartoons, bizarre improvisation exercises and practice sessions in which mascots diligently imitate their animal's specific style of movement fill the participant's 10-hour school day.

Perrin recalls one activity in which the coaches, testing the mascots' ability to improvise, sent them off on a scatter search. "People came back with all kinds of stuff — lawn chairs, pizza boxes, trash bags — and then had to quickly think up some funny bit their character could do with that prop," he says.

After their brush with higher mascot education, participants return to their schools prepared to present their character to the fans. Back at Georgia Tech, Perrin, decked out in yellow and black striped fur, antennas and what he dubs "a head like an elongated PAC man," takes the field as Buzz. Strutting about in his black Converse high-tops, he swings his arms in exaggerated swings and somehow seemed to vanish.

The competition is starting this month, so contestants are just another example of the fact that mascots are here to stay.

With such obvious fan devotion, it's clear that college mascots, unlike the teams they root for, are practically guaranteed a winning season.

And back again

Boomerangers say their sport's the ultimate

By Andrew Chaikovsky

In a society that claims you can't have your cake and eat it too, people seem to want things that will keep coming back to them.

Perhaps that's why Benjamin Ruhe, founder of the United States Boomerang Association, decided to bring the art of boomerangs to the US. In an attempt to make the public aware of the delights — as well as the dangers — of flinging these V-shaped objects, Ruhe has co-authored Boomerang: How to Throw, Catch, and Make It with Eric Darnell, world-renowned designer of high-tech boomerangs.

With Frisbee sales decreasing, Ruhe decided that the public need a more sophisticated hobby. "The technical aspect of boomerangs is very appealing," he says. "People these days really want high performance, not so much a gimmick like the hoolas hoop, and the boomerang is always changing, and always in a positive direction." Not only have recent technological advancements changed the 'rang, as it is affectionately called, but the imagination of the flood of new participants has created new and sometimes daring stunts.

Whereas disk-catching dogs were featured at Frisbee competitions, boomerangers now has its own 'rang-catching canine, Rate B. Ruhe. This curious cat was spotted by a boomerang Ringer and managed to grab the cardboard with his paws, and then proceeded to mangle, mutilate and finally chew it to the bitter end. As the human participants, their stunts are even less conventional. Barnaby Ruhe, son of boomeranger, is known for a variation on the famed William Tell stunt. He plays the role of both Tell and his son simultaneously, placing the apple on his own head while aiming with a boomerang instead of a bow and arrow. In crossing the danger, the 'rang must be sharp enough to slice the apple in half, and a last minute dip in the wind could shorten his lifespan considerably.

Used by Australian aborigines during the Stone Age, the boomerang served primarily as a weapon for killing small birds or as an object of sport. One 19th century explorer witnessed a game where a 'rang thrower, positioned some distance away from a single file of men, would hurl the object in an attempt to dislodge the crane of other tribe-members, the winner being the one who clubbed the most. Whether it was the resulting preponderance of headless tribe-members or just the passing of a fad, the game somehow seemed to vanish.

Surprisingly, the primitive 'rang found its way to the high-tech western world. Ruhe recalls purchasing several boomerangs while on vacation in Australia during the late '50s. "Although the quality was not the best, I got a great kick out of watching this piece of wood fly back to me," he says. "I also remember seeing Japanese tourists walk into shops with lots of money in their pockets and leave with 50 to 70 boomerangs. So I think the fascination has always been there."

In his book, Ruhe stresses that proper technique, as well as adequate surroundings, are essential to safe boomerang use. "You really should have a large clearing where you have more than enough room to throw, say 100 feet or so," he says. "But then again, I could make a boomeranger right now out of shirt cardboard and throw it about four feet from me and be able to catch it."

Realizing that people might have problems that the book cannot answer, such as locating plywood sources, Ruhe encourages his readers to write or call him. "We all have problems starting out," he says. "Sometimes the book itself should encourage a greater interest in 'rangs. You could almost call it a 'Yuppie book." he says. The packaging is very attractive, and it even comes with its own boomerang."

Ruhe sees endless possibilities for the future of boomeranging. With America's recent victory over Australia in the Boomerang Cup, he predicts that more Americans will now pick up this unusual sport. This, along with the Australian defense of America's Cup in 1987 and the Australian bicentennial in 1988, will generate publicity for the country, and, in turn, for 'rangs.

In surviving from the Stone Age to the Computer Age, the boomerang has indeed turned a full circle. Ruhe will be in Philadelphia November 13 to give away boomerangs and demonstrate proper throwing and catching techniques, as well as a few tricks.
A case in point

Judicate cuts the red tape out of law

By Jennifer Gilbert

After injuries from an accident forced her to quit work, a woman filed for damages in the public courts. While on her way to the doctor's office for permission to return to work, her car was hit from behind, sending her back to the hospital. The insurance claim for the second accident had already been settled; the first case is still waiting to be heard.

Rather than taking her second case to a public court where a decision might take years, the woman went to Judicate, a private court system located at 1608 Walnut Street. Judicate, which bills itself as the "National Private Court System," has handled cases for clients who want a legally binding settlement but who do not want to use the existing public court system since its opening in 1983. In the next year Judicate hopes to decide a minimum of 500 cases.

Cases at Judicate usually begin when one party files. If the other party agrees to have the matter settled at Judicate, a hearing is scheduled within six weeks. Within 10 days of the hearing, a decision is rendered by the judge.

The cases Judicate handles include all sorts of disputes: corporate, insurance claims, domestic relations. The judges' decisions are as legally binding as those rendered by a judge in the public court system, and at Judicate, most cases can be resolved within two months after the two parties file — a far cry from the years that may pass before a hearing or judge's decision in a public court.

"The court is always open to the public," says Judge Charles Mirarchi, Administrative Judge of the Trial Division in Philadelphia. "However, the volume of cases in the court system in the last several years has caused a backlog which has deferred the judication of cases. A system which would result in the non-trial disposition of cases such as Judicate by agreement of parties can be a more expeditious resolution of the issues between parties."

The confidentiality of the private court is one aspect that attracts clients to Judicate. Using Judicate means no publicity and no media involvement — a private problem can remain private. Two recent cases at Judicate involved women who were raped, one on a university campus and the other at a hospital. In both cases the rapist was never found, but the women sued the institutions where the rapes occurred because the guaranteed security had not protected them. The women were able to avoid publicity and their claims were fast-tracked for resolution. One such claim was awarded about $200,000.

There are reasons, however, why people might prefer not to take their case to Judicate. The high fees — about $375 per party, not including lawyer's bills — deter some. This is ironic, since Judicate's co-founder Alan Epstein first conceived of Judicate as a non-profit operation of the Philadelphia Bar Association; now it is an incorporated money-making venture.

Critics also complain that the confidentiality of a private resolution does not allow cases of public interest to be public knowledge. A dispute that a corporation might not want to become public knowledge can be kept quiet by going to a private court system such as Judicate. Because the cases at these courts are confidential, they are not recorded publicly, thus, they cannot be used as precedents, which are the basis of our legal system. Others claim that private court systems are shortcuts to justice, such as a shorter system of appeal, that can eliminate many of the safety devices that are built into the public court system.

To criticisms like this, William MacQueen, Judicate's director of communications, responds that Judicate is not intended to resolve every type of case. He explains that most of the cases Judicate handles are fairly mundane matters. Thus, Judicate takes out of public court matters that can be decided elsewhere and leaves for the courts the type of thing they can handle best. In the future, he adds, Judicate may be able to relieve some of the backlog in the courts.

An example of this can be accomplished is an insurance claim resolution marathon recently scheduled at Judicate. An insurance carrier with many claims left unsettled came to Judicate to get these claims resolved quickly. Judicate has set-up an all day hearing schedule for the cases. Each claim will have a 30-minute resolution conference and an insurance adjustor will be waiting at the office to write checks as the cases are resolved. Judicate's clients seem happy with the decisions they have received; only one case has been appealed within Judicate's appeal system to date. Perhaps one reason behind their satisfaction are that all Judicate's judges are former state and federal judges. "Most of them are in private practice and like being judges," says MacQueen.

"We only choose people with experience and qualifications and recognition," Judges decide cases on existing federal and state law and clients can select the judge for their hearing based on his or her area of expertise, MacQueen adds.

In the future, Judicate hopes to live up to the name, "the National Court System," and has many plans for expansion. Judicate first hopes to get more cases for which they would be specified as the arbiter in a contract before any problems arise. Should a disagreement then occur, the parties involved would automatically come to Judicate for the resolution.

New programs and courtroom innovations are also included in Judicate's expansion. Judicate hopes to begin resolving consumer claims and doing more labor arbitration. Other plans include utilizing an electronic courtroom, so that witness testimony could be videotaped or even broadcast from another city.
Southeast Asian immigrants find life in the city difficult but rewarding.

By Laura Michaelis

Yang Sam, a Cambodian refugee who arrived in the United States in 1976, describes his first impressions of Philadelphia as weeks and months of sensory paralysis: "I have a good eye, but I cannot see. I have a good ear, but I cannot hear. I can speak but I cannot communicate.

"You know the E.T. story? When he lands on the planet, he doesn't know how to live. He doesn't understand the ways of the culture, and he wants to go home. That is how it is.

They've arrived in America steadily since the invasion of Vietnam — Cambodians, Laotians, Vietnamese. Ethnic Chinese. They've been labeled ugly names — boat people, chinks, outsiders. They've climbed some of the highest barriers people face — alienation, hostility and resentment. Having fled a savage war in Indochina, the city's Southeast Asian refugees are now looking to West Philadelphia for new lives and fresh beginnings.

"I feel so bad when I first came," explains Yang. "I was very proud to serve as an educator in my country. I taught social science, history. I want to wash dishes. I want to take English classes at the high school in Norristown, but I have no transportation. I had to put in 16 hours of work a day here, when I first came — eight hours in the laundry and eight hours as a busboy at a restaurant, so I can save up my money to buy the transportation. It takes me four years to learn confidence in a society and not have an inferiority complex. Four years, I can walk straight with my head up and chest out."

"Amazing as such survival may seem to those who have never faced such adversity, Yang Sam is modest. "They put you in the ocean. You have no choice but to swim."

As the director of the Coalition of Mutual Assistance Associations, Yang Sam is proud once again. Mutual Assistance Associations, or MAAs, are described as "self-help groups" that employ refugees to help other refugees. Yang, whose organization coordinates these MAAs, is only one of the many experts in Philadelphia who spend their day assisting others to weather the frightening experiences of immigration.

The Coalition estimates that the Southeast Asian population in Philadelphia consists of about 17,000 of about a million and a half people in the city, making Philadelphia one of the 12 cities most affected by Southeast Asian immigration in the nation. And 10,000 of those refugees are located in the West Philadelphia area alone, estimates the Philadelphia Refugee Service Center, a group of professionals that help refugees find jobs and housing and offer other initial support.

Since the Vietnam War there have been two distinct waves of refugees into Philadelphia. The first came between 1974 and 1975. According to Reverend Richard Cotts, a local expert on the refugee community in the city, these people consisted largely of educated Koreans, many of whom had family fortunes, and who were all acquainted with the English language and American customs.

The second wave of Asian immigration hit its peak in 1979 and 1980, according to Cotts. But after that, the federal government began putting much stricter guidelines on Asian immigration, which accounts for the great decline in immigration in the last three or four years. But Yang says there are still many refugees in Cambodia waiting to be relocated somewhere in the United States or another free country where refugee status is easy to attain.

According to Yang, there are a number of reasons why Philadelphia has attracted so many refugees in the last decade. The main one is that, to be a legal refugee, one must be sponsored by some agency or individual in order to enter the country. Philadelphia houses five voluntary agencies which, until the Reagan administration lowered their quotas, sponsored a great number of refugees every year: The Lutheran Child and Family Service Center, the National Service Center, the Hebrew Immigrants Aid Society, the Catholic Social Service Center and the Church World Service, which has since become the Philadelphia Refugee Service Center. Yang explains that each agency has its own method of placement, but they tended to place refugees in the Philadelphia area to make assistance more feasible.

Many Southeast Asians fled the hostility and despotism of the new Communist regime in their countries. Today, Philadelphia's refugees explain they saw no other option. "There are some who say that they never knew they could cross 300 miles of swamp to escape anything. But they did. They didn't have a choice," says Yang.

Like Yang, Phouk Yan, who arrived with his family during the second wave of immigration, felt there was no other alternative to leave his homeland and begin again. "Refugees have no choice," he says. "The situation forced you to leave. The future looked too dark. You never know what life was going to be like [in Cambodia]. A lot of people die. You walk out of your home and die in the streets."

The refugees began their relocation ordeal in government-sponsored camps in Indochina. Some of these exist in Thailand even today, where Yang says there are still a quarter million Cambodian people living in camps, waiting for a new home.

"In order to better understand this immigration we should go back to before the 1970s," Yang explains. "The immigration law before the '60s meant that no non-whites could immigrate to this country — all the immigrants were of European descent. The civil rights movement changed all that. The Refugee Act was effective and very reasonable after the Vietnamese war ended. After 1975 the Southeast Asian numbers increased dramatically and some of the programs that the Federal government felt were needed to help the people were started."

After their stay in Asian units, some were brought to orientation camps here in the United States — including a large one that was located just west of Philadelphia. There they would wait three, four, sometimes even seven years for sponsors to be found. From these camps, the refugees moved into the city.

"These were the so-called 'boat people,'" Cotts explains about the Asians who immigrated in 1979 and 1980. "They were people who were farmers or foot soldiers. Few were well educated. These people are not bilingual, and now are much more dependant on welfare. Now they are learning English, learning skills, and eking out a living in the leanest way."

According to Yang, most refugees were surprised by the difficulty of starting anew. He explains that the visions of America held by the Cambodian people are
American
Asian
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Lan Yan,
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three months, I took the subway. Most of the language I
purchased the store in 1982 and it has become a
Market, is the result of years of hard work. Yan
store at 44th and Chestnut.
them, they saved enough money to purchase a small
her brother at the Plaza as well. Among the three of
also took a night job. His wife worked in a bank, and
on welfare. He took advantage of the extra time to
learned from the job. It was 90 percent Americans. I
you think that the former place is wonderful," Yang
explains. "But, that kind of feeling changes."
A survey conducted in Orange County, California,
this year reveals that this disappointment leads many
refugees to regret their decisions to leave. The study
shows that 60 percent of the refugees in Orange County
wanted to return to their original homelands. Most of
this 60 percent, however, had been in America for two
years or less. "When you're dream has not come true,
you think that the former place is wonderful," Yang
explains. "But, that kind of feeling changes."

Yan's immigration experience has been diffi-
cult, though contacts in America eased the transition — he and his family of nine were never in an
orientation camp. Despite the seemingly unmovable
obstacles that faced the family upon their arrival, Yan
has risen above a lean existence.
Yan recalls that his first work in America was one as
a busboy and dishwasher at the Fairmont Hotel. In a
few months he was laid off from that job and had to go
on welfare. He took advantage of the extra time to
attend English classes at a local high school.
"I did not speak even one word [of English) when I
first arrived. I went to some kind of church school for
three months, I took the subway. Most of the language I
learned from the job. It was 90 percent Americans. I
don't mind their laughing, they treat me very good."
So on Yan got work again, in a French restaurant in
Franklin Plaza. Along with the normal shift there, he
also took a night job. His wife worked in a bank, and
her brother at the Plaza as well. Among the three of
them, they saved enough money to purchase a small
store at 44th and Chestnut.
The Yan family store, called the Asian American
Market, is the result of years of hard work. Yan
purchased the store in 1982 and it has become a
neighborhood place since then, with regular customers
 largely distorted. "When people see America, they
think of the Statue of Liberty, New York City and the
high skyscrapers and buildings," he says. "They don't
see the ghettos, the crime, the anger."
One of the most difficult aspects of arriving in
America is finding a job. Although some immigrants,
especially Ethnic Chinese, worked as skilled business-
men in their homelands, the lack of language skills
propels them into more menial work here, and many
times into welfare.
Kheng Ang, the vice president of the Mutual Assis-
tance Association for Ethnic Chinese, says that the
Chinese immigrants he deals with have a lot of difficul-
ty getting jobs as good as those they had in Indochina.
"Some are still on welfare and some on their own
now," he says. "We're talking about 60 percent of the
refugees of Chinese Ethnicity. Understand please that
the majority of these people don't want to be on welfare
but because of the language problem are forced. Also,
after the age of 45, it is very difficult to get jobs."

A survey conducted in Orange County, California,
this year reveals that this disappointment leads many
refugees to regret their decisions to leave. The study
shows that 60 percent of the refugees in Orange County
wanted to return to their original homelands. Most of
this 60 percent, however, had been in America for two
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you think that the former place is wonderful," Yang
explains. "But, that kind of feeling changes."

Photos by Jennifer Atlas

and a unique variety of merchandise. Yan's store is
typical of many new businesses opened up by Southeast
Asians, as it serves the needs of other refugees in the
area. According to Yan, Asians from as far away as
Harrisburg and Norristown visit the store to select from
its unique items. Since it was first purchased, the store
has doubled in size, and has expanded their stock to fit
the new area.

According to Yang Sam, the West Philadelphia
community has a number of family businesses started
by refugees. There are two Khmer grocery stores in the
restaurant businesses and grocery stores. We have one
Laotion grocery store at 45th Street, and there are a
couple of Cambodian grocery stores too — they are
owned by the refugees. The refugees are also involved
with garment factory work, they have a laundry shop or
drycleaners."

Yan works about 14 hours a day on store business,
and although the family holds many different jobs
around the city, for a while they would all come home
to the store to sleep. "The family no longer lives in the
rooms above the store, but owns their own house in the
city. His three children, ranging in age from 11 to five,
have enough homework to exempt them from helping to
run the store, says Yan. They all attend a private
Catholic school in the area, and, he braggs, have met lots
of kids and made lots of friends through school and
church.

Unfortunately, Yan's success is not typical. Yang Sam
claims that in most cases refugees do not reach this
level of class standing when they come to America
unless they come as young people and run into a lot of
good luck. "A very small percentage of our population
get to a higher economic status," he explains. "The
large number of those who have reached that level have
been here for three or four years".

Earlier this year, Yan and his brother-in-law
purchased two apartment buildings on the corner of
46th and Walnut Streets. They have since renovated the
buildings themselves, and are renting the apartments to
other Cambodian refugees. Yan's enthusiasm is contas-
gious as he talks about how much he wants to help
other people from his country make new lives here in
the US.

At one point he talks about a family whose apartment
was falling to pieces under the ownership of the
previous landlord. When he bought the building, his
first project was to redo their bathroom so it was cleaner
and safer. "They said to me, 'We don't know if we
could have stayed here if you hadn't taken over,'" Yan
recalls. He tells the story without conceit or self-
importance, but with the confidence of a man who can
walk the street with his head up and his chest out.
THE MINUTEMEN:

By Jacquelin Sufak

On stage, the Minutemen are nothing short of incredible. Even after driving 18 hours straight from their last performance, the band puts on a show bursting with energy. Last year, the San Pedro, California, group earned wide critical acclaim for their double album, *Double Nickels on the Dime*, but the praise hasn’t affected them very much. They still tour the country in a van, and they’re still unknown to many people.

The Minutemen are not easy to categorize — no label is broad enough to accommodate the scope of their music, which incorporates elements of folk, jazz, country and funk. They prefer to be called a punk band, but don’t mistake them with hardcore.

“We don’t really put down hardcore, cause it’s just something that happened after we were already a band,” said guitarist and main singer D. Boon before a performance in Philadelphia two weeks ago. “All we have to say is that we weren’t a part of the whole thing.”

Hardcore is different; it wasn’t as free,” adds bass player and sometimes singer Mike Watt. “I don’t think we could have really made it in hardcore. We didn’t really have anything to rebel against. We had more like the general poverty. We didn’t have anything against our parents — we still go see them. Another thing, we’re older — almost 28.”

Perhaps their age explains the group’s ability to get things accomplished. In the five years they’ve been recording, the band already has four 7-inch and two 12-inch EPs to their credit, as well as three LPs and a double album. Their next LP, *3-Way Tie (For Last)*, will be released next week and will be shortly followed by another 12-inch EP.

But the trio doesn’t spend all its time in the studio. They’re currently finishing a fourth US tour, a three-week venture that included stops throughout the Midwest, South and East Coast. After a short break, they will be opening for R.E.M. during the Athens, Georgia band’s tour of the South.

It’s plain to see that they like performing. Boon erupts into short bits of dance while playing guitar in a powerful fusion of styles. Watt is probably funk’s most melodic bass player, and drummer George Hurley is all over the place. His drumming is powerful, but he never overplays — he doesn’t need to be constantly proving his capabilities; his proficiency is felt. Their excitement and enthusiasm on stage are infectious. The audience can’t help but become physically involved in the music — the band moves. Their fans, in turn, can’t keep still. A few even jump on stage to help sing the words. The band doesn’t seem to mind.

“We’re trying to get people to express their feelings — or at least confront them,” says Watt.

“A part of our philosophy is challenging yourself — the way you challenge everything else,” adds Boon.

Even their lyrics, resembling abbreviated stream of consciousness poetry more than punk rock, gets things across in an unusual way. Case in point — “Little Man With A Gun in His Hand” from 1983’s *Buzz or Howl Under the Influence of Heat* EP: “the highest love, a woman’s touch harmony a strong mind a strong body beauty all the things he couldn’t be, all the things he couldn’t have.” And from “Polarity” off of 1982 LP *What Makes a Man Start Fires?*: “this morning the window blew its glass into my face real morning with pluses and minuses (my symbols for truth).”

“We use any way we can to tell our story,” says Watt. “You have to give people a lot of dimensions so that they’ll believe what it is and that it’s not just a con.”

Perhaps in an effort to give people as broad a scope as possible, the Minutemen have begun to lean toward longer, more developed songs. Boon says this is both an effort on their part and a natural progression. “People would always say that we’re called the Minutemen because we write minute-long songs,” he says. “So we said we’re going to sit down and make three-minute songs and see what they say.”

“I don’t know if it’s progression — we go in circles,” adds Watt. “Me and D. Boon’s been doing this for 15 years. Not writing our own songs but playing guitars. People had us nail-
ed down as very one-dimensional: all short songs, punk. We felt the chains of the Dewey Decimal System — Minutemen: see punk/funk.

As a result, their last two albums, Double Nickels on the Dime and Project: Mersh, have represented ventures into different styles — gone are the days of fast, frantically funky bursts of song that usually clocked in under two minutes. They’re experimenting with fade-outs, solos, even choruses. And 3-Way Tie (For Last) features five covers (songs originally recorded by another group) — out of a total 16 tracks — hailing from the songbooks of Blue Oyster Cult and Creedance Clearwater Revival, among others. They’ve even covered Van Halen on a recent EP.

But don’t accuse them of selling out.

It’ll never happen: the humorous cover artwork on Project: Mersh, their last record, makes that clear. It features cigar-toting record company executives trying to work out a winning strategy for the band and the caption reads: ‘I got it! We’ll have them write hit songs.’ True, the EP’s songs feature more of a pop feel than the Minutemen’s previous efforts, but the band was not really seeking commercial success.

‘A lot of people thought Mersh was a career move, but we were just trying to make them think about what “mersh” is,” says Watt. ‘Mersh’ is an after-the-fact thing: ‘this sold so many records.’ Some people think that just because something’s popular, it’s deserved or it’s safe. It’s like the two extremes. It could be just coincidence, or people really like it or they got conned.’

‘Mersh’ sold half as much as Double Nickels, so that’ll tell you something about what’s mersh,” he adds. ‘It was only ‘mersh’ because we said it was.” 3-Way Tie (For Last) will also keep a bit of the ‘mersh’ feel, particularly in the band’s choice of material. Of the five covers featured, perhaps one of the most unusual renditions will be that of “Bermuda” by Roky Erickson. Mike does that on acoustic guitar over the phone,” Boon says. “It’s kind of a joke. On some of the lyrics when I would go into the studio and sing them it would sound like I was phoning them in — it’s just an expression — like I don’t know the words too well so I’m just calling them in. So Mike wanted to really call something in.”

‘The new record’s like a cross between Double Nickels on the Dime and Project Mersh,’ says Watt. ‘It’s like Mersh because it’s got five covers and has echo on the drums but in a way it’s like Double Nickels — [some of the songs are like] rivers.”

The move to record cover songs is more a reflection of the band’s versatility than of a lack of fresh ideas. “We had never really done covers before because we always disliked bands that did them,” says Boon. “But then, people are always asking what our influences are, so we thought we’d just do a few covers [and let them speak for themselves].”

“We really started doing them on the road,” he adds, “because it’s hard to write songs and arrangements on the road. So, just to break up the monotony, we would play covers during soundcheck and they turned out to be really good songs.”

Opposite page, the Minutemen in full force. From left, bass guitarist and sometimes singer Mike Watt, lead singer and guitarist D. Boon and drummer George Hurley.
StreetFilm

Sharing a dark side

Estevez talks about acting and writing

By Brad Rosenstein

Since his debut in Tex five years ago, Emilio Estevez is quickly becoming the young actor of the '80s. He has developed a contemporary style of acting with broad-based appeal, turning in a string of fascinating performances in movies like The Outsiders, Repo Man, The Breakfast Club and St. Elmo's Fire. On screen, Estevez has come to be associated with the role of the Troubled Youth; with his spiky hair, earring, and mood rings from brooding intensity to wide-grinned hilarity, he could be a punk James Dean.

But off screen, Estevez expresses his wariness of such comparisons. "I think the quickest way to a young actor's grave is to think he's the next James Dean. I think Dean has probably careers behind his death after his death than other actors who are alive," he says. "It's silly to think of yourself as him, to think you're the Second Coming." Serious and articulate, Estevez spoke on this point and other aspects of his career at a recent press conference for his latest film, That Was Then . . . This Is Now.

The movie, which opens tomorrow in Philadelphia, is in some respects more of the same for Estevez: this time, he plays a street-hardened teenager growing up in Minneapolis. But it also represents a new direction for the actor — Estevez himself adapted the 1971 S. E. Hinton novel on which the movie is based. He read the story while acting in Tex, also a Hinton adaptation, and found its dramatic tension exciting. "The book just floored me," he says. "The characters were so real and so rich — and the book did not condescend to young people. All of [Hinton's] books are in that same vein. They're very accessible."

Estevez immediately began thinking of the book in terms of a film, and has been struggling to make it ever since. The office failure of Tex and two other Hinton adaptations, Rumble Fish and Francis Coppola's The Outsiders, made it that much harder for Estevez to realize his goal. "The studios didn't want to hear about S. E. Hinton, especially after Rumble Fish," he says. "So this was a very long, very hard process, trying to get this film made. It's been four and a half years since the time I picked up the novel to what it is in the theaters."

His perseverance has paid off; Estevez's film succeeds where the others failed. Avoiding the somber and self-conscious tone of the previous adaptations (particularly Coppola's), Estevez and his collaborators injected humor into That Was Then and kept the pace brisk. They also changed the setting of the film from the Southwest to Minneapolis/St. Paul, and update the story from the mid-'60s to the present. Estevez notes that these choices give the film a different look from the other adaptations, and make it more accessible for a young audience while retaining the flavor of the novel.

In the film Estevez plays Mark, an orphaned juvenile delinquent who has been raised in the home of his friend Bryon (Craig Sheffer) under the unobtrusive but watchful eye of Bryon's mother (Barbara Babcock). The friends lead the normal life of urban youths, hot wiring cars, hanging out with their druggie friends and hustling pool in the bar. When Bryon begins to date Cathy (Kim Delaney), a rift opens up between him and the jealous Mark, and is widened through a series of dramatic confrontations, culminating in violence between the two.

Hinton readers may be surprised by the ending of the movie, which differs from the ending of the book. "The ending of the novel is very morbid, very down, very dark, but we understand why because we have the same companion Bryon, unable to make anything of a basically colorless role. The gifted Barbara Babcock (who has the role of Grace on Hill Street Blues), does as Bryon's mother, but has too little to do. Kim Delaney brought a sense of honesty and cinematic presence to the role of Cathy," Estevez explains.

"The script to That Was Then seems to be a prelude to Estevez's expansion into all phases of film production. He has written three original screenplays since that first one, and in January he will star in and direct his own script in the movie Wisdom. He strives to simplify the process by keeping his responsibilities separate."

Estevez (left) with Craig Sheffer in a scene from That Was Then . . . This Is Now. Says Estevez, "There's a saying that I have: When the writer ends the director begins, when the director ends the actor begins."

Estevez has been interested in directing since childhood, and learned a great deal about the importance of a fluid directorial concept while working on Repo Man, his favorite film. "[Director and screenwriter] Alex Cox had a definite vision for that film, and I had to trust where he was going with that . . . It was a wild set, just a crazy time on that one. We'd rewrite scenes five minutes before we'd shoot them."

The film, a manic satire on cars, material values, nuclear radiation, and science fiction, was considered too difficult to promote properly on its first release, but has found a huge cult audience for its brand of bizarre humor. "It's very different, really a black comedy, and it struck a funny bone in a lot of people," Estevez comments. "It plays a lot on the midnight movie circuit, and for some reason people just take it. It's a mysterious film."

Estevez has a unique attitude about acting in movies with a science fiction milieu such as Repo Man, and his most recent work, Stephen King's Overdrive. "Throughout [both films] I had to say to myself, 'Well, this is really breaking all logic.'" he says. "But you have to think of yourself as a cartoon of sorts. You really have to divorce yourself from reality, and just go with it and don't fight it. If you fight it, it simply won't work."

This approach might seem to imply that Estevez is not particularly serious about acting. But he is quick to assert his commitment to his work. He bristles at the criticisms of his generation of actors, which The New Yorker dubbed "The Brat Pack." "We are not partyers," says Estevez. "No one ever got a film made by going to the right party. They got it by hard work . . . I'm a hard worker. I'm in love with the work and getting things done." Estevez feels, in fact, an almost mystical connection with the work that he does. "Ideas are not accidents; films are not accidents. They're out there, waiting to be made."
Art stands for life in masterful 'Mishima'

Mishima
Directed by Paul Schrader
At the Ritz V

By Carrie Blank

Celebrated Japanese writer Yukio Mishima ended his life with a gesture tragically appropriate to him — a carefully orchestrated ritual suicide. While he was alive, he strove to find a perfect union between art, action and beauty, all of which he thought inex- tricably bound to death. When he performed seppuku, the ancient Japanese suicide, in 1970, it was because he thought this to be the way in which to align these disparate forces.

In Mishima: Life in Four Chapters, Paul Schrader’s demanding, strikingly beautiful film about the writer, a unique and rigid framework emphasizes the themes which Mishima sought to align. The first three chapters concentrate on beauty, art and action respectively, and the fourth deals with the amalgam of the three, which Mishima called “the Harmony of Pen and Sword.” Over the course of the four sections, Schrader traces the events that lead up to and take place on the day Mishima achieved harmony through death.

Each of the four sections is composed of three different types of footage. All begin with straightforward, documentary-style color sequences dramatizing events from the day of his death. All contain black and white sequences which recreate elements of the author’s past. The first three chapters also contain theatrical, high-style dramatizations of scenes from The Temple of the Golden Pavilion, Kyoko’s House and Runaway Horses, three of Mishima’s novels.

What turns this unusual experiment into a satisfying film is the invention and confidence of Paul Schrader, who directed and co-scripted the movie. An example of the author’s work to draw conclusions about his life. When Schrader portrays the moment of seppuku, it is not Mishima, but the character from Runaway Homes who puts knife to skin. It is through these scenes, with their kinetic camera work and stark, inventive sets, that the author’s obsession with beauty and death, homosexuality and suicide is lyrically depicted.

It was not simply creative forethought which impelled Schrader to show elements of Mishima’s life through the dramatization of his work. He received permission to film only after making many concessions to the author’s widow. He agreed not to portray family members still living or to depict the moment of Mishima’s death, and to downplay his homosexuality and sadomasochism. But the director turns sanction into advantage, deriving meaning from the skillful juxtaposition of art and life.

Schrader brings unity to his Life in Four Chapters through careful manipulation of sight and sound. Visual motifs, such as a design which appears on Mishima’s belt, on the doorknob of his home, and is seen in large scale on walls and buildings behind him, serve to unify the chapters. The recur-

Secret service suspense

‘L.A.’ makes the grade due to Friedkin connection

To Live and Die in L.A.
Directed by William Friedkin
At Eric 3, and the Sameric 4

By Paul Anderson

William Friedkin is back in true form. After more than a decade of languishing since his directorial masterpiece, The French Connection, Friedkin has returned with another thriller that could mark his comeback. At the very least, To Live and Die in L.A. demonstrates that Friedkin can still spin an action-packed crime tale like no other.

This fast-paced film concerns itself with secret service agent Richard Chance (William Petersen) through his attempt to track down the psychotic and pyromaniac counterfeiter Eric Masters (William Fichtner). Masters guns down Chance’s partner, Chance sets out to stop him no matter what the cost. His superior’s unsupportive stancecompels this risk-taker who isn’t afraid to flaunt the rules to take matters more and more into his own hands — until his obsessions begin to consume him.

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Go-Going it alone
Rough edges mar Wiedlin's solo debut

Black Flag's mad— and depressed

By Gerard R. Babitts

The first thing one hears on In My Head is the muffled, echoey cry of lead singer Henry Rollins as he launches into "Paralyzed." Setting the tone for the newest Black Flag collection of powerful heavy rock, the song deals with the theme of depression: "Spinning down the drain again/Walls closing in again.

For Rollins and the other members of Black Flag, aggression and depression are dominant life forces: life is just a cruel and endless journey. Unlike other depression-oriented bands, Black Flag doesn't believe in whining about one's ills or accepting their depression. As Rollins said recently in concert, "Disrespect is a two way street. If someone spits on me when I'm on stage, I don't see anything wrong with taking my bike and bashing into that person's head."

On its sixth and latest album, Black Flag proves again that it's one of the most musically innovative and powerful bands around. They don't dabble in older styles, as do some other artists on the "New Music" scene like the neo-psychedelic R.E.M.; their mixture of tension, power, and volume is a step into the future for rock and roll. In My Head marks the continued growth and development of the band's musical abilities; they've come a long way since their first single, "Nervous Breakdown," was released about six years ago. Simple two-minute songs have made way for intricate six- and-a-half minute explosions of intense rock.

In My Head marks the band's first experimentation with guitar riff-oriented rock, previously associated with groups such as AC/DC. But the band avoids the weak, screeching sounds typical of this kind of music, bringing in bass and drums for a more powerful style. The mixing on the album prevents any one instrument from dominating: the drums, guitar, and bass come together to create a wall of sound. An example is the track "White Hot," which combines the heavy, thundering sound of the bass with the guitar part to create a harder, fuller effect.

The focus on this style spotlights Black Flag's guitarist, Greg Ginn, who also produced In My Head. From his sometimes twisted, sometimes bizzare, is it enough to make the rest of the album difficult to take seriously. In this anonying song Wiedlin contrasts America and Japan with an unexpected — yet unremarkable — Japanese rap. Wiedlin's inappropriate, countryish "yeehah" further makes a mockery of this track. "Blue Kiss," the first single from the album, is only slightly better. Despite an attractive harmony, the song succumbs to childishly inane lyrics: "A blue kiss bringing me back to tears (I miss you)."

Better effort is shown in "Sometimes You Really Get On My Nerves," a song about a relationship on the rocks. In Rollins' punchy Madonna-like delivery compensates for the song's repetitiveness and helps make the tune danceable and enjoyable. And despite its cliched theme, "Forever," a love song, is infectious, particularly towards the end, where the unoriginal hook "Forever isn't long enough" is repeated in a catchy chant.

Two tracks on the album, however, give the project redeeming merit. "Where We Can Go," a bouncy rocker with a powerful synthesizer solo in the chorus, has a beat and instrumentation that easily make it the most exciting cut on the album. "Traveling Heart" is an undeniably effective song in which the full potential of Wiedlin's musical moodiness comes through. From the distant piano solo at the beginning to the exotic sounding interlude featuring such unusual instruments as a sax, tambour and penny whistle, the song is a brilliant undertaking and helps one forget Wiedlin's other mishaps.

Although some might label this a poor debut release, Wiedlin shows off her true talent, occasionally rescuing the album from oblivion. If she smooths out her rough inconsistencies, there is no reason why this ex-Go-Go should stop.
Husker Du is tuneful, not phony

Husker Du
Flip Your Wig
SST Records

By Anthony Genaro

Husker Du has a lot going for it. The unique-sounding trio from Minneapolis is a college radio favorite, loved by hardcore punk and new wave music fans alike. Striking a balance between melodic pop and hardcore punk, Husker Du captures the best of each with good results; their last two albums and their live performances have received sensational reviews across the US and England. As drummer Grant Hart once said in a fanzine interview, they've been "on a roll." And with the release of their new album, Flip Your Wig, they are still rolling.

Like the icing and cake decorations on the cover, Flip Your Wig is a sweet record, but not artificially so. While more Infectiously melodic than any of the band's previous material, the album still features Husker Du's trademark wall of sensory-overloading sound. In fact, if Du's trademark wall of sensory-overloading sound is a little more accessible. The production has made their sound a little more accessible. What is immediately striking about the album is its catchy, just about all of the themes of freedom and love. His "Green Eyes" is perhaps one of the most beautiful numbers the band has recorded. It is a plainly phrased love song:

"What makes them gentle/what makes them shine/what makes those eyes of yours/look into mine" with a chorus that simply repeats the song's title over a subtly dissonant and resolving guitar part.

A short, whimsical instrumental, also penned by Hart, provides a nice change of pace. "The Baby Song," on which he plays slide whistle and vibratephone, conjures up images of fat little babies toddling along. And when hearing the words to his "Keep Hanging On," one has to laugh: "Only angels have wings girl/and poets have all the words/the Earth belongs to the two of us/and the sky belongs to the

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No saccharin

Husker Du members Grant Hart, Greg Norton and Bob Mould: by choice not in the top-40

birds." Hart seems like a happy, funny and likeable guy.

Guitarist/singer/songwriter Bob Mould has written some very catchy melodies here, too. His lyrics, however, unlike those of his previous songs, take a back seat to the music itself. Hearing the words to "Divide and Conquer," for example, doesn't help one figure out exactly what Mould is trying to say: "It's not about my politics/something happened too quick/a bunch of men who played it sick/they divide and conquer." He sings it with such urgency, though, that the song really doesn't need to be understood to be enjoyed.

Equally cryptic are the lyrics to "Find Me" and "Hate Paper Doll." The latter is one of Mould's most grabbing efforts, with a rolling Beatles-esque melody and intriguing phrases like "Hate Paper Doll/you never get cut but you're looking at me." Not all of Mould's songs are so off-beat, though: The title track, "Flip Your Wig," is clearly about Husker Du themselves - "normal people" suddenly becoming successful. And "Games" is an introspection in which Mould stands back to examine his thoughts on his so-far successful career as musician and humble star. The melody is catchy and slightly sad, too.

Flip Your Wig is simply more evidence that all the hype given Husker Du is justified. Their playing is tighter than ever and the production has made their sound a little more accessible. This is the last record by Husker Du that will be released on SST, as they have recently signed with Sire Records. The album serves as a fine farewell to their independent label days.
Street Art

Detail and emotion

Powerful art from Finland and Philly

Wharton Esherick
At the Newman Galleries
and Marjukka Kaminen
At the Kling Gallery

By Pam Schwartz

A Philadelphia master craftsman of wood and an emotional Finnish abstractionist are two 20th century artists currently on display in Philadelphia galleries. The Wharton Esherick retrospective in the Newman Galleries is of particular interest a decade-and-a-half after his death, and Marjukka Kaminen's collection of canvasses at the Kling Gallery offers a glimpse of her most recent work.

It seems strange that Esherick placed such an emphasis on wood in his work when he actually studied painting at the Pennsylvania Academy of the Fine Arts and at the Philadelphia Museum School of Industrial Arts. The frame for one of his paintings decided to carve a decorative piece. The frame for one of his paintings, when he abandoned the medium, led him to abandon the medium.

In fact, it was not until he discovered wood as an artistic medium. The frame-carving led to experiments with an artistic medium. The frame for one of his paintings decided to carve a decorative piece. The frame for one of his paintings, when he abandoned the medium, led him to abandon the medium.

As his skill in wood carving grew, so did the complexity of his work. Simple wood cuts on small blocks developed into finely detailed wood engravings made up of many wood blocks. One of his greatest achievements was the creation of his own studio in an old stone farmhouse near Paoli. Esherick created a world of wood, carving everything in the studio from the staircases and floors to the smallest decoration on the wall.

Though Esherick hails from the Philadelphia area, his work shows more of a rural than an urban influence. The impressive details of the woodblock prints and the fine quality of the furnishings he created make this an exhibit well worth seeing. Over fifty of Esherick's carvings and paintings are displayed in the Newman Galleries during the month of November.

A very different medium and style characterizes the work of Marjukka Kaminen, which is also being exhibited in Philadelphia this month. A collection of recent works, mostly completed between 1978 and this year, is on display in the Kling Gallery. Born in Finland, Kaminen studied painting at the School of Visual Arts in New York, where she now lives and works. Her untitled canvasses are large, and she expresses herself with acrylic paintings on canvas and crayon drawings on paper. The colors she uses are deep and melancholic: purples, blues, and grays are layered on the canvas. Kaminen seeks herself as an emotional painter, less concerned with depicting a scene than with pleasing the eye.

Although the paintings are interesting and full of life, they are displayed in a lobby, which detracts from their true meaning. To do real justice to these works, they should have been displayed in a real gallery, instead of a hallway.

The Kaminen collection will close on November 27, while the Esherick retrospective ends November 30.

Woodcut by Esherick

Hey Wheel woman! Let it spin.

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Parent-child relationships tend to be complex; the parents want and expect particular things from their children, while the children hold a certain idealistic image of their parents. Unfortunately, these standards often conflict with reality. The members of the family don’t communicate, and a feeling of alienation results.

Painting Churches is a funny, poignant portrait of such a family—the Church family. There are only three characters in the whole play: Gardner Church (John Carpenter), his wife, Fanny (Mary Hara), and their daughter, Margaret, or Mags (Sally Mercer). The smallness of the cast creates a richness of intimacy and depth, and the players adeptly portray the generation gap that sometimes cuts across family ties.

Gardner and Fanny live in Boston, and Mags is an artist in Soho, New York. Her parents have decided to move from their New England home because, as Fanny explains, “Life is getting too complicated.” Mags comes home to help them move out, and decides to paint a portrait of them at the same time. The contrast between Mags and her parents is clear right from the start. The daughter is an artsy, eccentric free spirit, whereas her parents, though not stuffy New Englanders, are more old-fashioned.

Mags has been raised in a strict Boston manner, but has rebelled against her Puritan upbringing by becoming a painter. Though her father is himself a writer, her parents have never been able to understand her artistic aspirations. They were less than pleased when as a child Mags created a psychedelic sculpture by melting crayons on the radiator, and they don’t take her attempt to paint them now much more seriously. They just can’t sit still long enough for Mags to capture anything on canvas, and when they do, they strike poses famous from other works of art, including “American Gothic.” As the action progresses, we discover that Fanny and Gardner’s reluctance to support Mags’ art has instilled in Mags a real sense of insecurity about her work.

All three actors do a superb job, making the Churches a likeable bunch. They work well together as a family, which is very important to the success of the play. As the parents, John Carpenter and Mary Hara are especially endearing. With her crazy hats and loud, aggressive manner, Hara’s Fanny is a memorable character. She is so excited when Mags arrives that she runs upstairs to put on a fancy dress. The problem is that she can’t get the zipper up, so she decides to forget the whole thing and strip to her slip, which she then wears for the rest of the scene. As Gardner, Carpenter makes a classic entrance by nonchalantly dropping a trail of papers as he walks through the living room.

The framework of digging up roots enables the audience to relive the Churches’ past through all of the souvenirs and memories they come across during their packing. Old stories and secrets cast light on the present action, as we get to know the family in greater depth. One of the aspects that comes out in this way is Gardner’s senility; while amusingly portrayed at times, it is really one of the saddest aspects of the play. Writer Tina Howe uses the disorder of the Church household during the move-out to symbolize the disorder of Gardner’s own mind.

But Mags’ refusal to recognize the truth about her father, and Fanny’s question—“How can you paint us when you can’t even see us?”—both point up one of the key issues in Painting Churches: How well do parents and children really know each other? We see the generation gap all through the play.

The characters in Painting Churches are all in their own little worlds and there’s a definite sense of selective hearing on the part of all involved. Mags may be talking about how excited she is about her next show, for instance, and her parents are either not listening or not interested. Such scenes are humorous, but have a poignant quality about them as well.

Despite all the problems in communication, Mags plows on in her efforts to capture the true essence of her mother and father on canvas. We don’t ever get to see the finished painting, but we do see the reactions of Fanny and Gardner. To Mags’ ecstatic delight, they like it. Even though Fanny has purple skin and bright orange hair, they like it. Mags grows up in this play; she is finally able to see her parents as they really are, and to understand her own relationship with them.
### WEEKDAYS

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### TV listings from 11/7 to 11/13

woman discovers a terrifying secret about the tenant of her apartment building and is caught in a rules of terror that lead her to the gates of hell. Chris Ranians, Chris Sarandon. Burgess Meredith. 1975.

MOVIE: Murder by the Book. 1. Columbus investigates the case of a mystery writer who committed the "perfect crime" in the murder of his ex-partner. Peter Falk, Jack Cassi.
Afternoon

12:00 Mr. T
1:30 The Lone Ranger
2:00 ESPN Sports: NBA Basketball
2:30 ESPN Sports: NFL Football
3:00 ESPN College Football: Teams to Be Announced
3:15 ESPN News
3:30 ESPN Sports: College Basketball: Teams to Be Announced
3:45 ESPN Sports: College Football: Teams to Be Announced
3:50 ESPN Sports: College Baseball: Teams to Be Announced
3:55 ESPN Sports: College Soccer: Teams to Be Announced

Evening

6:00 News
7:00 This Old House (CC)
8:00 Too Close for Comfort
9:00 Family Ties
10:00 Journey to Adventure
11:00 NBC News Special: "Harbor Lights"

Wonderscope: Seal Morning (CC) Part 1 of 2: A sensitive girl and her reclusive aunt come to understand each other through their shared love of nature. (60 min.)

Let's Go To The Races
New Wilderness
Eagles Lockdown
Kidding Around Philadelphia
Star Games
What's Happening Now
The Annegers

7:30 City College
8:00 Prime Time
9:00 Great Previews: Film critics Roger Ebert and Gene Siskel examine the film industry's fascination with alien invasion stories.
Small Wonder
The America's Top Ten
8:00 Gemini a Break Sam leaves her volunteer job to spend time with a handsome new neighbor.

Sunday, November 7, 1985 / 17

4004 SPORTSWEAR

THE FOURTH DIMENSION IN UNIVERSITY SPORTSWEAR

ASSORTED SWEATSHIRTS

FROM ACROSS THE COUNTRY

3/$10.00! ! !
**NOVEMBER 23**

**11:00**
- **News**
- **Carson's Comedy Classics**
- **Twilight Zone**

**11:30**
- **Best of Carson Tonight's Guests are Dolcy Potter and Elmer Conrad (60 min.)**
- **Golden Year of Television**
  - **MOVIE: They Call It Murder** A district attorney investigates a murder connected with gambling, a car crash, and a nurse's death. Jim Hutton, Lloyd Bond. *Poster* 1972
- **MOVIE: Columbia**
  - **The Honeycombs**

**12:00**
- **News**
- **Comedy Break**

**1:00**
- **Late Night with David Letterman**
  - **John Wayne. Gail Russell. Bruce Cabot** 1947
- **MOVIE: Columbo**
  - **Jim Hutton. Lloyd Bochner Jessica**

**12:30**
- **Featuring: Delaware Valley Forum**
  - **Eisenhower** 1956
  - **Slavers In 19th-Century Africa, slave hunters led by a French intelligence Colonel must title-winnng season Timothy Bottoms, Alyson Ann Meehan, Ed Begley, Jr. 1975
  - **CB MOVIE: Slavers In 19th-Century Africa**
    - **Trevor Howard. Paul Henreid 1940**

**1:30**
- **Love Connection**
  - **Pug MOVIES**
  - **Eric Bogosian. June Carter Cash**

**2:00**
- **MOVIE: Farewell, My Lovely**
  - **A seemingly happy and successful couple find their marriage is being destroyed by his alcolholism. Aggie Dickinson, David Janssen. 1957**

**1:00**
- **Mission: Impossible**
  - **Bob Newhart as Phillip Banks**
- **CB MOVIE: Mission: Impossible**
  - **Bob Newhart**

**3:00**
- **MOVIE: Wild Horses (CC) A young daughter spends twelve years with a dead horse round up. Kenny Rogers. Ron Dean. Ben Johnson. 1980**

**4:00**
- **CB MOVIE: Wild Horses (CC)**
  - **Wild Rose (CC) A former rodeo rider escapes from his humdrum factory job by driving a horse round up. Kenny Rogers. Ron Dean. Ben Johnson. 1980**

**5:00**
- **Wheel of Fortune**
- **600,000 Pyramid**
- **Wheel of Fortune**

**5:30**
- **Welcome Back Kotter**

**6:00**
- **ABC News Nightline**

**6:30**
- **ABC News Nightline**
- **Bob Newhart**

**7:00**
- **All in the Family**
- **Headline News**
- **Wheel of Fortune**
- **Benson**
- **Carol Burnett and Friends**

**7:30**
- **MOVIE: All the President's Men**
  - **Bob Newhart, Carol Burnett**
- **MOVIE: National Lampoon's Vacation**

**8:00**
- **MOVIE: The Bank Job**
  - **Steve Martin as a detective trying to close down the bank's money center. (60 min.)**
- **MOVIE: The Bank Job**

**9:00**
- **JEOPARDY**

**9:30**
- **20-Minute Gourmet**
- **MOVIE: Slavery In 19th-Century Africa**

**10:00**
- **MOVIE: Slavery In 19th-Century Africa**

**6:30**
- **MOVIE: The Warmth Of Home**
  - **A scientist's daughter saves some animals from a Connecticut scientist. Margaret Lockwood. Rex Harrison. (60 min.)**

**7:00**
- **MOVIE: The Warmth Of Home**

**8:00**
- **MOVIE: Night Train To Munich**
  - **Ruth Brooke, Rex Harrison. (60 min.)**

**9:00**
- **MOVIE: Night Train To Munich**

**9:30**
- **MOVIE: The Kid From Brooklyn**
  - **Marvin Miller as a young man's shift in a soap factory. (60 min.)**

**10:00**
- **MOVIE: The Kid From Brooklyn**

**11:00**
- **MOVIE: The Kid From Brooklyn**

**11:30**
- **MOVIE: The Kid From Brooklyn**

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**THE HEAT IS ON!!**

**BEVERLY HILLS**

**7:30**
- **NOV 13 GRAND HOTEL**

**9:45**
- **DEC 4 ON THE WATERFRONT ALL SHOWS IN IRVINE 8 PM**

**FRI November 15**

**HARRISON FORD BLADE RUNNER TUESDAY**

**SUNDAY, NOVEMBER 23**

**7:30**
- **FRI. DEC 13**

**9:45**
- **SAT. DEC. 7**

**12:00**
- **SAT. DEC. 14**

**SATURDAY, NOVEMBER 23**

**7:30**
- **FRIDAY DEC. 13**

**9:45**
- **SAT. DEC. 7**

**12:00**
- **SAT. DEC. 14**

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**PUC. MOVIES**

**Cafe Leudi**

**THE HEAT IS ON!!**

**WEDNESDAY CLASSICS**

**THE HEAT IS ON!!**

**BEVERLY HILLS**

**7:30**
- **HARRISON FORD BLADE RUNNER**

**9:45**
- **SAT. DEC. 7**

**12:00**
- **SAT. DEC. 14**

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**CONTINUE ON PAGE 19**
CONTEMPORARY WATERCOLOR
An impressive collection from the 19th and 20th centuries, including works by Prendergast.
(Pennsylvania Academy of the Fine Arts, Broad and Cherry, 972-7600)

WHARTON ESHERICK
Retrospective of the master wood carver's life work. REVIEW PAGE 14.
(Samuel Galleries, 1625 Walnut, 563-1779)

IMAGES OF A VANISHED LIFE
Drawings by young Indians from the 19th century. Review page 15.
(Pennsylvania Academy of the Fine Arts, Broad and Cherry, 972-7600)

MARIJUKA KAMIN
A Finnish artist exhibits some of her most recent abstracts. REVIEW PAGE 18.
(Kling Gallery, 2301 Chestnut, 599-5919)

SURFACE ACTION
Four artists exhibit 2 and 3-D works of paper, including Carol Moore's "Magic Capsules," based on Turnier's "Muse Gallery," 1915 Walnut, 963-0959

Focus

Music

RED HOT CHILI PEPPERS
Slopes tell us that this is the absolutely best live rock and roll band ever. Please, find out for yourself.
(Chestnut Cabaret, 18th and Chestnut, 382-1201, November 7)

THE ALARM
Set your musical clocks to catch the rapidly rising rock act whose time has come.
(The Tower, 69th and Lukens, 382-0313, November 8)

MARTI JONES
with Persian Gulf
Jones, with special guest Don Dixon, puts her pop-rock act on stage at Haverford.
(Robert's Hall, Haverford College, 382-2759, November 8)

OF THE SPIDER WOMAN
The movie upon which the band is based was shot in the Andes. The camera pans gracefully across the Andes, revealing the band members and their relationship.
(Reynolds, 16th and Chestnut, 567-2310)

JOSHUA TENN AND NOW
Jugglers become involved with writer Joshua Tenenbaum.
(Sam's Place, 19th and Chestnut, 567-0296)

TARGET
First week. Matt Dillon doesn't know his own name. He's hack, a CIA agent. He'll soon find out. Review next week.
(Ode City, 2nd and Samwell, 627-0677)

WHAT THAT WAS... THIS IS NOW
Emilio Estevez wrote the script and stars in this adaptation of J.G. Hertz's novel. REVIEW AND FIRST WEEK REVIEW PAGE 19.
(Sam's Place, 18th and Chestnut, 972-0536)

TO LIVE AND DIE IN LA
A psychological thriller from the director of The French Connection. REVIEW PAGE 10.
(Sam's Place, 4th and Walnut, 362-0296)

MISHIMA
First week. Weaving fast and fiction to reveal the life story of writer Yukio Mishima. Executive producer: George Lucas and Francis Ford Coppola.
(REVIEW PAGE 11.
(Royal, 214 Walnut, 925-7900)

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