Government Regulations

HIV Cost Estimations

By MELVILLE L. KNIGHT

The annual cost to the United States of $100 million to $400 million could increase to $1 trillion, according to a study conducted last year by the National Institute of Allergy and Infectious Diseases. The study, conducted by Dr. Robert H. Siliciano, estimated that the cost of HIV/AIDS in the United States would reach $1 trillion by 2020.

The National Institute of Allergy and Infectious Diseases is responsible for overseeing the study, which is funded by the National Institutes of Health. The study was conducted to assess the impact of HIV/AIDS on the U.S. economy and to identify potential strategies for controlling the epidemic.

The study found that the cost of HIV/AIDS in the United States would increase significantly over the next decade, with the majority of the cost associated with the treatment of HIV/AIDS. The study projected that the cost of treatment would increase from $1 billion in 2010 to $1 trillion by 2020.

The study also found that the cost of HIV/AIDS would have a significant impact on the U.S. economy, with the potential for widespread job losses and increased costs for healthcare. The study estimated that the cost of HIV/AIDS would result in a decrease in GDP of 0.5% by 2020.

The study concluded that effective strategies for controlling the epidemic, such as increased access to HIV/AIDS prevention and treatment programs, are essential to reducing the cost of HIV/AIDS in the United States.

State Senate Will Convene Monday; Vote on University Aid Expected

By CAROL HITCHCOCK

The Pennsylvania Senate will convene Monday to vote on $60 million in appropriations approved by the House of Representatives last month, including $57 million for the University of Pennsylvania. The Senate is expected to approve the appropriations, which have been a major focus of the legislative session.

The Senate will consider the appropriations at a special session, which has been convened to address the budget crisis. The appropriations were approved by the House of Representatives last month, and the Senate is expected to approve them this week.

The appropriations include funding for the University of Pennsylvania, which is the largest university in the state. The funding is intended to help the university address its budget shortfall and continue to provide high-quality education to its students.

The Senate is expected to approve the appropriations after a series of debates and amendments. The Senate is majority Democratic, and it is expected to approve the appropriations with a majority vote.

Housing Complex, Shopping Mall Rapidly Approaching Completion

By DON MANN

The Pennsylvania Housing Authority is rapidly approaching the completion of its new housing complex and shopping mall in Philadelphia. The complex is expected to open in late 1978, and it will house 500 low-income families.

The housing complex will consist of 300 units of low-income housing, with each unit containing two or three bedrooms. The units will be centrally located and will be accessible to public transportation. The shopping mall will contain a variety of businesses, including a supermarket, a pharmacy, a restaurant, and a barber shop.

The complex is expected to provide 1,500 jobs in the local economy. The housing complex will be open to families with an annual income of $15,000 or less.

Campus Latino Population Has Seen Steady Growth

By DON KASHEK

The Latino population at the University of Pennsylvania has seen a steady increase in recent years. The University has implemented a number of programs to support Latino students, including a Latino student association, a Chicano student association, and a Latino cultural center.

The University's Latino population has increased from 100 students in 1970 to over 1,000 students today. The University has also implemented a number of initiatives to improve the academic and social experiences of Latino students.

The University has also implemented a number of programs to support Latino faculty, including a Latino faculty association and a Latino academic center.

Frost Warns Irvin Audience With Wit and Wisdom

By MARIA SHAO

University President Minnich addressed the students and faculty present in the University's annual convocation address. He spoke about the importance of academic excellence and the role of the University in addressing contemporary challenges.

Minnich emphasized the importance of academic excellence and the need for students to engage in critical thinking and rigorous inquiry. He also emphasized the importance of social responsibility and the need for students to contribute to the greater good.

Minnich concluded his address with a call to action, urging students and faculty to work together to address the challenges of our time.
news in brief

CAREER PUBLICATION PROGRAM Launched: Career Center and
Democratic Congressional leaders yesterday that he is "in great shock at the
magnitude of the loss of life and the damage done to the city."
"Nothing has changed," Carter added after the press conference. "The
issue of how to help the people of New York is a very serious one and
will be addressed by our administration." The Carter Administration
has said it will provide $150 million in federal aid for the city.

New Housing Complex

(Continued from page 1)
part of their plans for
The 31-story structure
complex would be built on
the old site of the
University City Apartments.

Penn Union Council Proudly Presents
Jonathan Richmond
And The Modern Lovers
In A Live Concert
Saturday, Oct. 15
At 8 and 11 P.M.
Ticket $5
At H. Tix

YORK PHOTOGRAPHY MEETING
All Photographers And Those Interested In
Becoming Photographers Please Attend
(Even D.P. Photographers Are Welcome.)
Thursday Oct. 13, 8:00 P.M.
Yearbook Office

SENIORS:
Sign Up For Portrait Sittings
Today And Friday
10:00-4:30
At Poor Richards Restaurant
361 Locust Walk
Portrait Sittings Will Begin On Wednesday October 18

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(Jewish Free University)
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For Our Brochure Or Call 243-7391

PENN STUDENT AGENCIES

We are looking for freshmen and sophomores who are interested in being interviewed for assistant manager positions. Though promotion to manager is not guaranteed, the purpose in establishing these positions is to prepare students for managerial positions. If you are interested in these positions contact Gary.

MANAGER—MARKETING DIVISION

1) Supervise promotional staff for student services.
2) Coordinate advertising and special events.
3) Investigate new ventures and expansion of present services.
4) Be involved in the development of our organization.
5) 10-12 hours a week with flexible hours.

PSA 411 Logan Hall 243-6815
**MINORITIES**

**Latino Presence at U. Greater Now Than Ever**

(Continued from page 1)

other Ivy League Chicanos.

are now seeing a

students' experiences and aspirations. For instance, the University's Latinos are the first in Chicano culture, Escobar claimed. Although some administrators believe that Puerto Ricans are very different from Mexicans, Escobar said that Puerto Ricans have a very different perception by the student body.

**Friday-12 Noon- Oct 14th**

**STRIKE SUPPORT RALLY**

The Jewish Labor Committee, Philadelphia Metropolitan Area, and The Negro Trade Union Leadership Council will Join With The Many Unions Supporting Penn's House Keepers And Teamsters Local 115 To Demonstrate The Solidarity Of Our Cause

**Support The Strike Attend The Rally!**

Friday, Another Latino professor was hired last year, Chavez said.

But because they have only recently begun to attract the attention of the education community, the availability of Latino-oriented courses and faculty has been very low. This has made the task of attracting more Hispanic faculty a difficult one, Chavez noted last week.

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**Chestnut Hall 39th & Chestnut Sts.**

**EVELYN WOOD READING DYNAMICS**

PHONE: 347-4567
On the Road to Racial Equality

By Maria Shao

In what has been called the most monumental civil case since the 1954 Brown vs. Board of Education suit, the Supreme Court will rule today whether the admission of students is prohibited in professional schools. However, the case on the appeal of Allan Bakke vs. Regents of the University of California at Davis, which was brought before the court pursuant to a special hearing rule by the attorney general, is beyond professional school admissions. This case involves the standards of the right to education and the affirmative action programs underway in the United States Constitution.

The Bakke case is being considered by the highest court of the United States. The case involves constitutional questions of an especially important nature and the Supreme Court was asked to reach the case. The court was asked by the Regents to be bound to the decision of the district court.

The instant case is the first of its kind to involve a challenge to the validity of race-based admissions policies and the court is expected to rule on the case. The court's decision may have far-reaching implications for affirmative action programs in higher education and beyond. This case is of great importance to all students and institutions, as it will set a precedent for race-based admissions policies and the usefulness of these policies.

The Supreme Court erred as to the law and reversed the lower court in this case. The court's ruling on this issue is the cause of much controversy and the court's decision may have far-reaching implications for affirmative action programs in higher education and beyond. This case is of great importance to all students and institutions, as it will set a precedent for race-based admissions policies and the usefulness of these policies.

The Supreme Court ruled that race-based admissions policies are constitutional and that the university's affirmative action program is a permissible means of achieving diversity in the student body. The court's decision may have far-reaching implications for affirmative action programs in higher education and beyond. This case is of great importance to all students and institutions, as it will set a precedent for race-based admissions policies and the usefulness of these policies.

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Retirement Planning Series
Will Instruct U. Alumni

By MARK POWNIE

A program designed to instruct and advise senior University alumni in retirement planning will begin on Thursday, October 13, at a cost of $190,000. However, by so doing, it would be making major commitments that would then have to be made in the hopes of making the cost of any action compatible with other federal fire and safety regulations.

Murray gave the example of a firmative action for the handicapped, Occupational Safety and Health Administration's mandates on affirmative action for the handicapped, and the Federal Civil Rights Act.

Costs Raised (Continued from page 1)

The University of Pennsylvania received $50,000 in contributions. The program, which was designed to instruct and advise senior University alumni in retirement planning, was a success.

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Two fragrant spearmint shampoos are followed by Wella® coloring and perming that is second to none.

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The crowning finale is your choice of a Daryll's superb haircutting. (Daryll formerly with Elizabeth make your hair stronger and sparkle. Next comes to conditioner LSAT-GMAT wave or a traditional set. Just 4¢ complete.

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Increased pressure on neigh-
borhood residents or; also the responsibility for the security of their
buildings was suggested, as well as distributing a checklist of security
procedures for the Escort Service and the University vicinity.

John Sexton students living off-campus who
to the Escort Service and the

David Frost

TONIGHT

BEWARE OF A HOLY WHORE

Dir: Happer Werener Paschbinder; 1975; color; in German with

FRIDAY

THE WONDERFUL CROOK

Dir: Claude Goretta; 1975; color

Invest a

13¢

Stamp

The Daily Pennsylvania
A MESSAGE FROM THE JEWISH LABOR COMMITTEE TO THE UNIVERSITY OF PENNSYLVANIA COMMUNITY ON THE DISMISSAL OF THE HOUSEKEEPING EMPLOYEES:

The Jewish Labor Committee, Philadelphia Metropolitan Area, a Jewish, labor and human rights agency, has always regarded work as a high ethical value. Jewish tradition teaches us that there is a bond between meaningful work and human freedom. Pioneer Jewish labor leaders have made lasting contributions to the Jewish labor movement and in turn to the American labor movement. We cite Samuel Gompers, David Dubinsky, Sidney Hillman, Abraham Cahan and B. Charnye Vladeck in this category.

Presently our agency acts as a bridge between the Jewish community and the trade union movement. It seeks support, including financial aid, from the trade union movement to help assure the survival of the State of Israel and for the right of Russian Jews to live as Jews or to emigrate to Israel or elsewhere. It is an indisputable fact that the American trade union movement is the strongest single non-Jewish force in support of the right of Israel to live in peace as a sovereign state.

The other side of the bridge for the Jewish Labor Committee is our agency’s ability to enlist the support of the Jewish community for the goals and aspirations of the labor movement: strong unions to provide effective representation for blue, white collar, and professional workers, social legislation beneficial to all Americans such as the Humphrey-Hawkins Full Employment Bill, a realistic minimum wage law indexed to the cost of living, national health insurance, an expanded network of educational facilities from pre-kindergarten to senior age, more liberal social security and numerous additional measures to effectuate social change.

It should be clearly understood that the housekeepers freely voted to select Local 115 to represent them in an election conducted by the National Labor Relations Board on June 23rd. In this context, we are deeply disturbed by the ramifications of the dispute between Teamsters Local 115 and the University of Pennsylvania. The grim fact is that on August 4, after spurning Local 115’s plea for time to work out differences, including the financial problems of the University through the collective bargaining process, the University’s response was the summary firing of 343 housekeeping employees for refusing to accept a $1.23 per hour wage cut in this period of high inflation and replacing these veteran employees with workers supplied by outside sub-contractors. We are writing about men and women, human beings who have toiled for numerous years, some for over three decades.

Frankly, we consider the University management to be engaged in union-busting, even if a prestigious institution is presently involved in this sordid business. Why are housekeeping employees singled out for sacrifices while other employees receive 5% raises? (It goes without saying, we do not object to upgrading other employees.) What is Penn’s management motive in its shabby treatment of housekeeping employees? Is snobbery involved? After all, anyone can be a cleaner, so let the housecleaning operation be the target for reducing expenses! Or is Local 115 just too serious an organization about defending the security of housekeepers?

Basic questions flowing from the dispute need to be faced. Should not institutions of higher learning have responsibility for extension of human rights, morality, compassion, and aspirations for a harmonious university community? Is the U. of P. an educational industry with all the implications of that description? Is the bottom line of costs the only consideration in dealing with long established university employees?

FACULTY, STUDENTS AND EMPLOYEES OF PENN:

SPEAK OUT FOR HUMAN TREATMENT OF EMPLOYEES. SUCH POLICY PUTS ALL UNIVERSITY EMPLOYMENT AT STAKE. DEMAND THE IMMEDIATE REINSTATEMENT OF THE 343 WORKERS. CALL UPON PRESIDENT MARTIN MEYERSON TO SIT DOWN WITH LOCAL 115 TO CONSIDER ALL PROPOSALS AND OPTIONS THAT COULD LEAD TO A SATISFACTORY SETTLEMENT OF THE DISPUTE. TO DO LESS IS UNCONSCIONABLE.

John Fox, President

JEWISH LABOR COMMITTEE - PHILADELPHIA METROPOLITAN AREA

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Why Wait for Atlantic City? Come to ZBT 

Casino Night Sat. Oct. 15 9:30 P.M.-1:30 A.M. (Between the Hi-Rises) 

• Roulette 

• Black Jack 

• Proceeds Go To The 

• Poker 

American Cancer Society 

Try Your Hand With Lady Luck 

Levi's for Less!

Hundreds of other items on sale 
October 6-16!

Levi's Denim Bells & Big Bells (*646-02 and *646-59) 
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SALE 20% OFF 

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MIDDLETOWN, N.J. 

PENNSYLVANIA NORTH WALES 

The Galleria 

PENNSYLVANIA PHILADELPHIA 

Westphal Mall 

PENNSYLVANIA CORNWALL HEIGHTS 

October 20, 6:00 P.M. 
Oct. 21 and 22 7:00-9:30 P.M. 
October 22, 5-7 P.M. 

Downtown & Wanaque Malls 

Come To Proceeds 

Casino Night 

October 6-16! 

Lady Baltimore 

What's A Fanny Warmer? 

For men or ten. MELITA has your 

safety calmer, and we know Melita. 

We also have special accessories 

like a big grape for fresh cold 

summer nights. 

And we have 

three new bases 

department today!
Court Hears Arguments In Admissions Case

Thursday, October 13, 1977

The Daily Pennsylvania

(Continued from page 1)

October 13, 1977

Sanford B. Blumfield from Philadelphia, Mr. Bakke's lawyer, said.

"Your client did compete for the 84 seats and he

"(Continued from page 1)

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Despite this, Bakke was not admitted because of his
By JOHN EISENHOWER
Penn coach Bill Roth is smiling as he looks back last night's game with Lehigh. The Quakers' 39-7 victory gave the Penn football team an advance in place of the national rankings.

It works for the Flavors, but I don't know whether it will work for the Quakers' 20-16 victory over Lehigh.

Interestingly, the Quakers proceeded to slip through a scurrying first half before coming out to win a closer game in the second half. The game started with the top playElectronic, 0-0.

The First and Blue were forced to punt on their first possession when Tom Roland's quarterback pass from the game's first quarter was intercepted by Lehigh's defense. However, it was clear that the man is expected from the game's first quarter that no game was replaced.

The ball then went to play short-handed.

The call on Fisch was purely intentional. It felt like a man short is really a big disadvantage. The man was able to get the ball from the field. As a result, Fisch decided to throw a pass to the open receiver.

Netwomen Smash Dips, Face Rutgers Saturday

By SARA PETER
Still undefeated, the Penn women's tennis team served up this week's match against Rutgers with breathing Penn and Brutting Penn and Brutting Penn and Brutting Penn and Brutting Penn and Brutting Penn and Brutting Penn and Brutting Penn and Brutting Penn and Brutting Penn and Brutting Penn and Brutting Penn and Brutting Penn and Brutting Penn and Brutting Penn and Brutting Penn and Brutting Penn and Brutting Penn and Brutting Penn and Brutting Penn

Penn's coach John Eaton was still pleased with his team's performance in its first game as he was with Tom's against Brown. "I was satisfied with Tony's performance in his first two games as I was with Tom's against Brown," Eaton said.

Another problem Mohler confronted that led to his decision, however, was the lack of consistency in the team. "The coaches wanted to see a big improvement in the second half. But the team didn't come out of the locker room to play as well as they did in the first half," Mohler said.

The coaches had to take into account the fact that the team was playing against a university with a lower level of competition. "We need to work on some things before we move on to the next game," Mohler said.

However, Mohler is not concerned about the team's performance in the second half. "We're not going to change our game plan just because we lost in the second half," he said.

Nevertheless, Mohler was very pleased with the victory. "We were undefeated against the better side," said the coach, "and we've had some difficult games." Playing against Penn in a tough season, Mohler himself does not feel his cross

MOHLER NAILED THEM

Starting quarterback Tony Sciolla was satisfied with his second start at the helm. "I'm actually enjoying the game," he said, "I'm not having too many problems with the running game and I can go with either fellow. I can use them to get the ball into the end zone."

"I don't want to see Tom (Roland) do badly but at the same time I want to play. He was doing a good job against Brown and then I was playing in the game," Mohler said.

Sciolla was pleased with his second start. "I'm very satisfied with my performance in the first quarter," he said. "I played well all aspects of the game and I can go with either fellow. I can use them to get the ball into the end zone."

"I was just the quarterback," Sciolla said. "All I had to do was watch the game."
By 12:15 a.m. Thursday there were few customers left in the audience at Grandmom Minnie's, a small center city night club featuring amateur talent every Wednesday night.

By then most of the amateur singers, comedians, musicians and whatnots—Philadelphia's untapped resources—had momentarily stepped into the limelight and then back out into obscurity.

Left in the audience were the diehards and the hardcores—young lovers looking for romance, single men looking for excitement, and some just looking for warmth from the cold October night.

I too was there, along with my three companions, watching from ringside as the last of the undiscovered talents displayed themselves to the rapidly diminishing crowd of patrons and employees.

I too was watching the Chinese guitarist when the show's master of ceremonies, comic Joe Bolster, came up from behind where I was sitting and tapped me on my left shoulder.

"Okay kid, yer on next," he said, showing a slight grin beneath his moustache.

The cue from Bolster did not surprise me, though because he had promised me another chance in the spotlight—when he dragged me off the stage two hours earlier.

As I reached the microphone, noticeably less nervous than the first time, I said I never thought that on my first night in show business I'd be making a comeback, too.

But I was.

Two weeks earlier my pulse exploded when first I entered the nightclub in an attempt to stake it out and prepare for my debut.

My editors had suggested that such a premier performance might be a fine idea for a story. Stupidly, I agreed.

As my debut drew nearer, I gradually realized that I had made a tragic mistake. But clutching my clarinet and staring into my mirror I declared "The show must go on!" I was going to be a trooper.

Entering the arena that Wednesday night, I knew I was fully prepared. I had jokes coming out of my ears and I had practiced my clarinet for no less than three years.

I had worked all my life for this big moment and I was determined not to blow it.

Nervously I entered the nightclub and signed in. I was number four on the list of entertainers for the evening.

Sitting at ringside sipping my Coca Cola I studied the crowd. I noticed that it was a cold one, as they said in the business. I knew it was up to me to warm 'em up.

First came an opera singer—quite out of place in such a setting. And everyone knew it. Quiet chuckles rippled through the crowd as the nearly shattered my glasses with a high C. Following her were two comics who were unable to arouse the crowd from its comatose state.

(Continued on page 6)
Hey, listen to that sax. Steely yet?

I was like watching a movie of myself drive. I was high, I mean really blown or lagging that joint.

Beth's house afterwards and it was like watching the movie of George Carlin.

"Are you serious? Like what? Like sports. I used to know everything about baseball. I was always reading about it. So I was looking through the final stats the other day, and there was one that was 293 hits. 293. And I didn't even know who he was. He could have been a farmhand for all I knew.

"Do we have anything to eat? I think I'm getting a little bit blitzed here."

"Professor Blitz? Jesus. Remember Poli Sci I, when we were freshmen. Oh, God, we were such idiots. I'm embarrassed to even think about it. Oh, Jesus. Poli Sci I. We had to read all of Aristotle. Oh, God. And we did it."

"That was when we cared about grades. Boy, has that changed. Ready for this? I had a Management test the other day..."

"Is that the one you always skip?"

"Yeah. So anyway, I knew I was in trouble when I saw the questions. You had to answer four questions depending on who your recreation leader was and..."

"Christ, don't tell me."

"Yeah, and I didn't even know who my recreation leader was. Boy, have we fallen. What decade. You want some of this?"

"No way. Man was not meant to live on Cheez-Whiz and saltines."

"So, like, what the hell did we do freshman year?"

"I don't know. Kinda gaped a lot. I guess."

"Oh, eat shit. Here. I'll put on some music for you. C'mon, knock it off. Now where were we? Oh, yeah. You know. I don't care about anything anymore."

"You slept with her? I didn't know that."

"Well, she slept in the other bed. Christ, we were young."

"Meanwhile, I think I had one date freshman year. I took one girl to see a concert. Afterwards, I couldn't remember where the fuckin' car was. We had to wait for 12,000 people to leave before we could find it. Must have really impressed her."

"Yeah, I went to kiss her goodnight, and she called me, if I remember correctly, a 'cretin', and then slammed the car door on my thumb."

"What do you think about girls?"

"Let's not get too specific here. What the hell are you talking about?"

"I mean, do they make you happy?"

"Oh, Christ. I don't know. Happy, miserable. Like Billy Joel says. It's either sadness or euphoria."

"You're not writing a fuckin' column now. I'm serious. Do you think about them all the time?"

"Yeah, I guess so. You know I fall in love like three times a week."

"Do you think about them all the time?"

"Not all the time. During Poli Sci classes a lot though. Why? What is this all about. Here. Light this, will ya."

"Sure. Well, like what I want to know is, do you have a central goal in life?"

"Huh?"

"You know, one thing that really matters. I have nothing. You have the paper at least."

"C'mon, there's got to be more to life than a biweekly column."

"Hey about a bisexual column?"

"That would be O.K. then."

"No. Seriously. I can't think of one thing I can see myself doing for the rest of my life. Like, what do adults do? They can't play ball. They can't sit around, get drunk, and bullshit. They can't sleep late."

They go to work every day, have kids, get to cocktail parties. I have sex twice a week, plan their kid's wedding, work in the garden, and die. "Hey, I think this thing is out again. Look, you got law school."

"Big shit. law school. I'll go to NYU like everybody else. marry an undergraduate, have two kids, watch football and mow the lawn."

"So, what do you want?"

"I think I just want to be happy."

"So what makes you happy?"

"That's the thing. I have no idea. I mean I'm happy when I'm with Beth, or playing ball, or sleeping, or drinking. Is that sick?"

"I hope not. I mean the only times I'm really happy are like when I'm driving alone in my car late at night, the windows wide open and the radio blaring "Ramblin' Man" or "Born to Run," or else running a perfect three-on-two fast break. Is that sick?"

"None of it except "Born to Run." I think Springsteen sucks."

"Then you're a turd."

"He hasn't done anything in two years."

"He had legal..."

"Yeah, I know. He had legal troubles. Look who cares. Is that the last beer? We're trying to figure out what's going to make me happy."

"Happy. Man, nobody's happy. Do you know anybody who's happy? I don't. It all goes down and means. Nobody reaches the end. happiness, so you gotta find some happiness in the way you try to get there--the means."

"Hey. That's pretty good."

"Yeah, that's what they say."

"Is that what they say?"
Man of the Streets

By Dave Lieber

One of the most remarkable things about American cities is that those who govern them allow many of their neighborhoods to grow weak and wretched with disease and age.

Those who are in a position to try to solve such problems are not about to seek cures for a blighted area such as North Philadelphia. That neighborhood, where the median income is below $5,000 a year, seems as decayed as any in the nation.

Somewhere, sometime, some bureaucrat must have written in a memo: 'Forget North Philly.'

There has to be an explanation why this mostly black neighborhood slowly rots, why firemen don't bother to put out fires, why policemen don't seem to care, or why two or three families can live in a tiny house while the house next door sits empty.

Enter 37-year-old Milton Street, a black "community activist."--Robin Hood in this Sherwood Forest, a hot dog vendor, a loudmouth, a leader.

STREET RECEIVED his first taste of the limelight when he led the vociferous Black Vendors Association in its fight for survival last year. Now Street is receiving national attention as leader of his "North Philadelphia Block Development Corporation" which breaks into abandoned homes and gives them to folks who need them. So far in the last six months, Street has housed up to 300 people, just like that.

Street began as a steelworker, later switched to a Mr. Softee truck, and then decided to start selling kosher hot dogs on the Temple University campus. Street has also dabbled in politics: running for city council, state legislature, and sheriff, but receiving few votes.

BUT WHEN THE Philadelphia Chamber of Commerce and the City Council began talking about their intention to end street vending before the bicentennial celebration, Street stood up and started yelling. Flimflam charges of racism as if they were confetti. Street and his Black Vendors Association lashed out violently. They organized boycotts, tied the legislation up in court for three years. The Associated Press lashed out violently. They organized boycotts, tied the legislation up in court for three years. The Associated Press lashed out violently. They organized boycotts, tied the legislation up in court for three years. The Associated Press lashed out violently. They organized boycotts, tied the legislation up in court for three years. The Associated Press lashed out violently. They organized boycotts, tied the legislation up in court for three years. The Associated Press lashed out violently. They organized boycotts, tied the legislation up in court for three years. 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**Music**

including introducing the blues sound to England.

The Hot Club
21st and South
Tuesday night, Rod Stewart will headline a concert here. Also appearing will be new group Air Supply.

The Academy of Music
Broad and Locust
899-1914
Claudio Abbado will conduct the Philadelphia Orchestra in a concert of Mozart and Brahms, tomorrow afternoon, Saturday and Sunday evening.

The Tower Theater
69th and Market
467-2104
Rodney Mayall, the Godfather of the Blues will perform here. Mayall has been an innovator in a number of ways.

A Little Night’s Music
Houston Hall
243-7583
In their first series of dates since ten sold out concerts in Europe, Jonathan Richman and the Modern Lovers will appear at the night club of the University of Pennsylvania.

Grendel’s Lair
5th and South
Phi’s favorite Reggae band, House of Assembly will appear here Saturday night. This will be a one-night stand.

Painted Bride Art Center
527 South Street
WA-5914
The Art Center will continue its “Jazz on Mondays” series with the Joe Frederico Quartet. Shows are at 8 and 10 pm.

The Cherry Tree Folk Club
3916 Locust Walk
298-4386
De Danaan, a traditional Irish folk group, will appear here this Sunday. Admission is $2.50.

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By Joan Greco

Gosh, Nureyev sure can dance. From the very first flashback-from-the-funeral scene of Valentino, the Russian ballet superstar is walking across the screen with amazing grace, control and style. Since the silent screen idol of millions did indeed start out as a dancer, this is only right. Unfortunately, his talents end there.

The story of Rudolph Valentino is one of immense passion, of heartless exploitation, of god-like fame. It is a tale of bizarre extremes, as Valentino’s opening scene well displays.

At the funeral (the base point to which the film consistently returns), businessmen discuss re-releasing The Sheik over Valentino’s body while funeral directors patch up the destruction wreaked by Rudy’s fans with spare coffins.

Under the direction of Ken Russell, however, Rudolf Nureyev never gets the dramatic power of this story across to us. Time and again, he fails to live up to the emotional quality of the situation. When Valentino’s mother dies, for example, the most Nureyev can muster is to wipe some popcorn at the next character who called.

And the dialogue is ridden with cliches you thought you’d never hear spoken seriously again: “How about a little exclusive on you and the Latin Lover?” “I’ll get that little worm Lansky if it takes the rest of my life”; “For Christ’s sake, June, it was just a crazy dream”; “or, (my favorite)” “Every day is Halloween in Tinsel Town.” Toward the end of the film I was ready to toss my Valentino’s body while funeral directors patch up the destruction wreaked by Rudy’s fans with spare coffins.

Whatever sympathy one has for the Italian agricultural-school graduate turned cinematic sex symbol is drawn from the bizarre situations in which he finds himself, rather than his emotional reaction to them. As with a sex symbol of a previous era, Cassanova, Valentino finds himself enrolled in incredibly gaudy spectacles designed to reaffirm his famed manhood.

And as with Fellini’s Cassanova, we can only take so much. After a while, the ruthlessly heartless exploitation, the incredible thickness of the crowd, and the callousness of the press simply become numbing and tiresome.

In fact, Valentino is overdone in almost every aspect. The conclusion’s attempt at symbolism is so blatant, it is humoral. In an effort to recapture the feel of Valentino’s era, every cliche and stereotype known to old-time Hollywood has been resurrected. Yes sir, we have them all—the obnoxious, snippy reporter, the ridiculously dumb blonde, the tough businesswomen with a heart of gold, the old pro ruined by alcoholism—you name it, it’s here.

And the dialogue is ridden with cliches you thought you’d never hear spoken seriously again: “How about a little exclusive on you and the Latin Lover?” “I’ll get that little worm Lansky if it takes the rest of my life”; “For Christ’s sake, June, it was just a crazy dream”; “or, (my favorite)” “Every day is Halloween in Tinsel Town.” Toward the end of the film I was ready to toss my

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**Art**

Pennsylvania Academy of Fine Arts
Bred and Cherry Sts.
299-5960

Philadelphia Museum of Art
1915 Constitution Ave.

The Art Print Club
1615 Walnut St.
5-6900
At The Print Club through Oct. 8: “New Directions in Printmaking”. Recent graphics by ten artists.

Walnut St. Theater
9th and Walnut St.
374-5622
24 Holograms will be on display at the Walnut Oct. 4-Nov. 2. Holograms are laser produced 3-dimensional photographs.

Our Town’s Fine
By Colleen Davis

The Repertory Company proudly began its third season in our city with its current production of Thornton Wilder’s Our Town, Through Nov. 16. Beyond Necessity: Art in the Folk Tradition an exhibition of artifacts from The Henry Francis du Pont Winterthur Museum.

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Budo Regency 14th and Chestnut LO 7-2310

I. Lincoln Conspiracy, a Sunn International picture, which, according to two reporters, does a credible job of raising questions about whether John W. Kennedy acted alone. But, then, this company also produced The Search for Noah's Ark.

II. You Light Up My Life, a melodramatic tearjerker of a love story on a par with Sunshine. And the should not be confused with the Carole King Smaller Wonder.

Duke and Duchess 14th and Chestnut LO 3-9881

Duke: Oh God! with George Burns and John Denver in his debut. A comedy in which The Big Guy visits Earth. Duke: It offers my sense of ambiguity. But a comedy in which The Other Side of Midnight is still drawing well. Has Philly no luck?

Eric's Place 15th Chestnut LO 3-3086

Star Wars starting C-PEO, RDZ, and Chewbacca. The theatre's manager said it may play there forever. A cellotape Satchell Paige.

The Doobie Brothers Livin' On The Fault Line Warner Bros. BSK 3045

If you're into diversification in music, then Livin' On The Fault Line is for you. The Doobie's latest album can be considered a survey of popular trends in American music. In the tradition of such hits as "China Grove," "Black Water," and "Takin' It To The Streets," the new album's first song, "You're Made That Way," is a classic Doobies rocker. The nostalgia crazed hit the album with the Doobies' remake of "Little Darling (I Need You)." The title track has a disco flavor, complete with Victor Feldman of the L.A. Express on vibes, while the blues are given equal time with a dreadfully slow ballad. "Need A Lady." Early Carly Simon, all co-authors, a-tuned up. So what's wrong with a little variation? When a group like the Doobie Brothers is going along so well for so long, why break up a winning combination? But I guess that's what they call success.

---Jonathan Lanness

Ron Carter Portrait M-5504

Piccolo is more than simply a bass player's delight. Jazz bassist extraordinare Ron Carter has assembled a working band consisting of himself on piccolo bass, Buster Williams on the standard upright bass, pianist Kenny Barron, and Ben Riley on drums. This 2-LP set was recorded live at Sweet Basil in New York, and features great playing by both Carter and Williams. Their interplay on "Blue Monk" and Oscar Pettiford's "Lavender Walk," for instance, is stunning. But Piccolo's value does not lie in the blues alone. What Carter has done is to thrust his bass into a leadership role, a feat which he accomplishes with great success. The support which he receives from the rest of the band, particularly Barron, is entirely sympathetic. Any tears of a four-sided bass inferno are to be set aside. For Piccolo, all the credit for this is due to ---Gordon Schonfeld

Ringo Starr Ringo The 4th Atlantic SD 1938

One thing that must be said in support of Ringo Starr is that he's a musician who knows exactly what and what he is. He is well aware that he is not the most talented individual in the world, and therefore does not make any attempts to overreach his capabilities. Ringo's albums are not profound, nor thought-provoking; instead, they are meant to sound like fun, and Ringo the 4th fits this mold exactly. Almost every song is an innocuous little tune which years from now will be remembered as little more. Ringo takes a stab at both his musical talent and his writing. He is not a number of which he amazingly helped write. Just about every album has at least one stinker. With the exception of "Lavender Walk," for instance, is stunning. But Piccolo's value does not lie in the blues alone. What Carter has done is to thrust his bass into a leadership role, a feat which he accomplishes with great success. The support which he receives from the rest of the band, particularly Barron, is entirely sympathetic. Any tears of a four-sided bass inferno are to be set aside. For Piccolo, all the credit for this is due to ---Gordon Schonfeld

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The Doobie Brothers The Doobie Brothers Warner Bros. BSK 11666

Livel! In Your Air Age is intended to be an accurate representation of BeBop Deluxe's live performance, which probably can only be appreciated by a small group of people. Nonetheless, the ever-present rock rhythms of this ballad should be true to the rock form but hardly sacrificing its uniqueness. Also, a date to Cousin, Cousine while it's still within a year's night walk back to his/her room.

The Doobie Brothers BeBop Deluxe Live! In Your Air Age Harvest SKB 11666

Walnut Mall Cinema Walnut and 40th Sts. 222-2344

The Mouse That Roared and Dr. Strangelove, two very fine comedies starring Peter Sellers. Yes, it is implying Kissinger in Kubrick's satire of Fail-Safe. Sunday-Tuesday. Judgement at Nuremberg is a thoughtful Hollywood interpretation of the Nuremberg war crimes trial. Stanz Spencer Tracy and Maximillian Schell. An underrated classic.

Stage Door Cinema 16th and Ludlow LO 5-2775

You say there are no women movies around? Here come Jane Fonda and Vanessa Redgrive in Julia. Oh yea, some guy named Roberta coasts.

Annenberg Center 3600 Walnut Street 243-6791

Cullen Drwhurst sparkles in An Almost Perfect Person, a new play about the political and personal life of a Bella-like Congressional candidate. Jules Feiffer's Hold Me, his car- toon-based comedy, is at the Annenberg auditorium.

The Forrest Theater 1114 Walnut Street Neil Simon's West Coast version of his classic Plaza Suite, appropriately entitled California Suite, opens the Forrest Subscrip- tion series.

The New Locust Theater 1411 Locust Street PE-5326

James Earl Jones "magnificently" portrays Paul Robeson through October 16. The Philadelphia Drama Guild 220 S. 16th Street A musical revue called Starting Here, Starting Now, runs through October 16. Our reviewer described its sparkle as "con-ta-gious."

The Repertory Company 1924 Chestnut Street 963-0616

Thomton Wilder's Our Town running until 9/27. See review New Society hill Playhouse TLA 907 Chestnut LO 3-0210

Kennedy's Children, a compelling drama about five people who grew up in the 60s, is being presented here.

The Shubert Theater 2503, Broad A nationwide colonial ballet opens its series with Jerome Robbins' Ivesiana.

The nationally-acclaimed Pennsylvania Ballet opens its series with Jerome Robbins' Interplay, and George Balan- chine's Scotch Symphony.

RAWA 49th and Baltimore Ave. 727-3578

Mime Musica, at the United Methodist Church on October 14, 15, and 16.
We’ll Make You a Star, Kid

By Sirena Terr

Throughout these first three acts, my pulse raced. Mentally, I tried to slow it down. I tried to ignore it. I tried to stop it by holding my breath. I nearly passed out.

Then came my moment—Joe Bolster, the announcer, called my name out. I played it cool. I nearly passed out. I tried to stop it by holding my breath. I nearly passed out. Mentally, I tried to slow it down. I tried to stop it by holding my breath. I nearly passed out.

Ladies and Gentlemen, we have here a new talent at Grandmom Minnie’s, his name is Phil Wiest and he’s a comedian and plays abreviated clarinet—whatever that is.

That’s me,” I shouted, my arm raised as I climbed the stage, careful not to trip. Adrenaline oozed from my ears.

My first move was to poke fun at the opera singer. I heard the clatter of laughter. I smiled. I gazed into the spotlight. And then my mind went blank.

As I moved from joke to joke, I was unable to distinguish the faces in the crowd. My plan for eye contact had failed. Furthermore, as I concentrated on the monologue, I could not hear the laughter I knew I must have been getting.

“Hey, gang, my friends told me that I was gonna come out here and lay an egg. Well that’s okay, you see, cause even if I do, I can still crack the egg open and come up with a few more volks.”

The groans in the audience dissolved. Eventually, I moved into my fancy card trick and by the end of the routine I knew I was rolling.

I had the audience in the palm of my hand and I was squeezing it until I cut off the circulation.

Then out of the corner of my eye I could see Bolster with his finger at his neck making cutting gestures.

I knew I was over the five minute maximum, but I decided that I was doing great and I did not intend to leave. I was having a ball. My left leg lad even stopped quivering.

Then Wiest took to the stage and miraculously the music started. Two empty seats adding, “this time I promise to keep my name under the five minute maximum.”

After explaining that the reason I played the abreviated clarinet was because I could not remember entire songs, I blasted away two of my favorite abreviated hits.

The people in the audience seemed to sway with the music—all six of them.

Quietly, I signed off for the evening and walked back over to my seat.

Packing away my clarinet, Bolster paid another visit to my table.

“Hey, why don’t you come back for next week’s amateur show,” he said.

Shocked and deeply gratified, I wondered if he said that to all the acts.

But the clarinet, I still have the clarinet bit to do.”

As my rage started to grow tremendously toward this man who was trying to throw me off, I hoped the crowd would have some sympathy for me. I was wrong.

“Hey maybe we’ll have Phil back later in the show to do some of his clarinet bit,” he said terminating the conversation and my first appearance.

“Well,” I thought, “that wasn’t too bad, at least I gave the crowd something to hope for.”

My hand raised in victory again, I waved to the audience as I left. They applauded.

I returned to my seat and stewed for the next two hours determined that I would, like MacArthur, return. My fans deserved it. Patiently my clarinet and I waited as the hours and the rest of the performers dragged by.

At 12:15 a.m. I got the sign from Bolster to return to the stage.

“Gee, it’s great to be back here again for the first time at Grandmom Minnie’s.” I said to the mostly empty seats adding, “this time I promise to keep my name under the five minute maximum.”

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“Hey, why don’t you come back for next week’s amateur show,” he said.

Shocked and deeply gratified, I wondered if he said that to all the acts.

Out the “Love Boat” with a paper cup. And sinking desperately deeper.

“Let’s see, what’s my first joke.”

And then it was all over, Joe, the emcee, whose comedy routine included a bit on premature ejaculations ("all of a sudden I had a pent test in my pants") was gesticulating wildly from the audience and hosing "Phil, cut! CUT!"

Suddenly it all turned ugly. Wiest would not get off the stage; he would absolutely not budge, until he got a chance to play his clarinet. Joe grabbed the mike, with no intention of giving the upstart Wiest any more amateur air time, and announced, "Let’s hear it for Phil Wiest, proving once again that comedy is a serious business.”

You can leave if you want to. Wiest said, back in his seat, "I’m staying and I’m playing my clarinet.”

So he sat. Through half a dozen folk singers, each of whom claimed, “I just recorded this in L.A. and it should be released shortly.” Through the girl who sang Irish songs a cappella, and the innumerable comedians who became more inebriated as the night grew longer. Through Gary Kornfeld who just groaned, “I’m drunk. I’m really drunk,” dropped his cigarette on the floor and relit the filter. Wiest was anxious, "Was I better than him? NO?”

By midnight the joint was clearing out; the waitresses emptied the ashtrays. A quick head-count revealed six paying patrons, most of them simply too potted to leave. And finally, our intrepid entertainer got a second chance, clambered onto the stage, blew his brains out for about three minutes and exited to thunderous applause.

Would you believe sighs of relief.

And that’s the way it happened. And don’t let anybody tell you different. Because I’ve got it all on tape.”

Nothing But the Truth

Twenty-four hours before his scheduled burst into Show Biz, P.H. Wiest languished in his favorite haunt, an intimate boîte on 16th and Chester. It was almost closing time and Arthur Treacher’s Fish and Chips was nearly deserted. Wiest sat hunched over a cardboard tray of boneless chicken in chips, and it was obvious that the strain was taking its toll. His chin was drenched with blood from a recent encounter with a razor and the bags under his eyes were by Samsenite.

“Gee, he said, "These jokes worked when I told them to the mirror." And then, prophetically, he muttered, "This is gonna be a disaster."

There are two sides to every story. The amateur onstage—temporarily incoherent from a rush of adrenaline, faced with a microphone that screams with feedback, clutching a sweaty scrap of napkin on which a last minute joke was penned—has at best, once his five minutes in the spotlight are over, muddled memories of his debut.

Wednesday night Grandmom Minnie’s was full of young Society Hillers getting sloshed on weak drinks while novice talent pleaded from the stage.

"Hey, why don’t you comeback for next week’s amateur show,” he said.

Shocked and deeply gratified, I wondered if he said that to all the acts.

Ladies and Gentlemen, we have here a new talent at Grandmom Minnie’s, his name is Phil Wiest and he’s a comedian and plays abreviated clarinet—whatever that is.

"That’s me,” I shouted, my arm raised as I climbed the stage, careful not to trip. Adrenaline oozed from my ears.

My first move was to poke fun at the opera singer. I heard the clatter of laughter. I smiled. I gazed into the spotlight. And then my mind went blank.

As I moved from joke to joke, I was unable to distinguish the faces in the crowd. My plan for eye contact had failed. Furthermore, as I concentrated on the monologue, I could not hear the laughter I knew I must have been getting.

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October 13, 1977
F rom a modest one-room office near the Liberty Bell Pavilion, a small voice has been creating a bit of noise among Philadelphia's more glamorous media elite. The newcomer to the city's media scene is Philadelphia Newsletter, a gutsy monthly that, despite its small purse and circulation, shows a big civic conscience.

Since its April inaugural issue, the Newsletter, with its cogent commentary on city politics, business and media, has made its 300 or so readers (most of whom are journalists, attorneys or officials) do a bit of self-examination. As publisher, on affluent local real estate owner named Paul Weinberg has made sure the Newsletter is armed with truthful observations—observations which are often embarrassing to their subjects.

WEINBERG ENLISTED the help of Barbara Leff (editor), a free lance writer and one-time executive assistant to former Pennsylvania Attorney General Shane Creamer. Leff, a sharp, energetic woman, grew up in West Philadelphia and attended Temple and New York University. Weinberg also secured the talent of Dan Rottenberg (senior editor), a 1964 Penn graduate whose journalistic credentials read enviable like a fairy tale. Rottenberg was a reporter for the Wall Street Journal, managing editor of Chicago Journalism Review (the first of the local journalism reviews), executive editor of Philadelphia magazine and author of the acclaimed book, Finding Our Fathers: A Guidebook to Jewish Journalism Review.

A core of professional writers supplement Weinberg and editors Leff and Rottenberg. Commentaries by such as Business Week correspondent David Diamond, political observer and (District Attorney candidate) Ed Rendell's campaign manager John White, and Philadelphia Inquirer "National Scenes" columnist, Bob Schwebach, have appeared on the Newsletter's pages.

THE NEWSLETTER is actually a descendant of an earlier Weinberg publication, appropriately named Paul Weinberg's Newsletter. Weinberg last fall revealed to his acquaintance, Rottenberg, that the publication might be discontinued. Weinberg was too busy to do it. Rottenberg suggested he hire a full time editor. After declining the offer because he wanted to remain a full time freelance, Rottenberg suggested Leff for the Newsletter position. Leff and Rottenberg had been friends since his days at Philadelphia magazine.

"My feeling always is the more publications the better...I urged him to continue it..." Rottenberg mused. "I offered to do a monthly column on the news media for him at considerably less than I usually charge and I also said I would propose to Weinberg the idea of having him put the thing out because it was fun. I enjoy getting new publications started. It's one of the biggest kicks I get.

LEFF TOO ENJOYS nursing the infant publication. As she only fulltimer, she does everything from writing and editing to layout, paste-up and squeezing the office—all for a pittance.

"It comes to the Newsletter with a particular area of expertise. I have been a businesswoman and administrator for years," Leff explained.

Weinberg, who is underwriting virtually all the Newsletter's costs, specializes in political observation. Not only does he frequently write about city government, but he pulled an amazing bit of political reporting last spring when he predicted Ed Rendell would beat Emmett Fitzpatrick in the Democratic primary for district attorney. No other publication dared predict the upset.

B UT, ROTTENBERG'S media column has created the greatest waves. Not since the days of the Philadelphia Journalism Review (which died in the early '70s) has this city had a veritable media review—an extraordinarily astute one, no less. For instance, Rottenberg's discerning eye has been cast on the sluggish coverage of the Lit Brothers' closing, which he said should have been detected much earlier than it was by the press. He suggested business coverage in general by daily journalists is too often shallow.

The Bulletin did not escape Rottenberg's critical eye: he pointed out that it has lagged behind the Inquirer by failing to import the crucial "why" into its news analysis. In a memorable piece, Rottenberg, who was former executive editor for Philadelphia magazine, noted that the magazine, in its compliant middle-age, has wallowed in a climate of merchandising rather than investigative reporting.

LARGELY because of Rottenberg's column, everybody in the city media has been paying attention to the Newsletter. Rumor has it Philadelphia magazine devoted a substantial portion of a staff meeting to Rottenberg's critique. Rottenberg's piece on the Inquirer writer Laura Foreman's affair with Buddy Cianfrani found its way into an Inquirer bulletin board recently.

"It's a 'let-me-read-it-when-you're-done' situation," according to Clark DeLeon who writes the "National Scenes" column. Bob Schwebach, whose journalistic credentials read enviably like a fairy tale, has been friends since his days at Philadelphia magazine. "So the need is there to have somebody to do this stuff, and we're doing it for the first time that I can recall."

Rottenberg, managing editor George Kentera, whose editorially paranoid publications Leff said she had set up to tell people what's going on, not to get anywhere else," she pointed out.

One reason the Newsletter is so daringly truthful is its small circulation. "Because we have a small circulation we are not plagued by the kind of subconscious concerns that large publications have about the effect of what they're going to do," Rottenberg said.

"ANOTHER ADVANTAGE of something like the Newsletter," he reflected, "is that we are not bureaucratized at all." He then quoted a favorite line from Dr. Zhivago: "Gregariousness is the refuge of mediocrities. Only individuals seek the truth.

"It doesn't take mobs of people to see what's right and wrong. All you really need is one person....And very often the ability to perceive the truth gets lost in the necessities of corporate internal politics," he added philosophically.

BECAUSE THE NEWSLETTER is so small, it has attracted writers who are perhaps seeking occasional relief from their more bureaucratized and editorially paranoid publications. Leff said she wants to develop the Newsletter as a writers' publication, providing a "platform" for their personal views. "We do the things you're not going to get anywhere else," she pointed out.

DeLeon observed that the Newsletter has "a little niche it wants to fill--to do the stories not done by the newspapers."

THE FACT THAT the Newsletter has no ads makes it different from most publications. According to Rottenberg, "one of the main problems with most of the mass media is there's a situation of self-deception on the part of the consumers. We're going to get all of your revenues come from the readers. Seventy to 75 percent come from the advertisers. What that means is your primary consumer is the advertiser, and the primary function of the publication becomes not so much bringing information to the reader but bringing the reader to the advertiser."

"When we have a situation where our sole consumer is the reader. So we don't care who the reader is. We don't have to worry about if we're consciously or subconsciously influenced by advertisers."

THAT WAS ONE of Philadelphia magazine's transgressions, he noted. The magazine, he believes, has created "a climate that is attractive for advertisers. The basic emphasis, however, should be to tell people what's going on, not to encourage them to buy."

Without selling itself, the Newsletter has relied solely on Weinberg and its subscription revenues. The 300 or so subscriptions (at $9 per year) has sold hardly cover publishing expenses. It costs almost $3000 to publish just one issue. Leff said writers are paid between $10 and $75 for a piece. But she adds that despite a lack of profit, Weinberg, Rottenberg and she agreed to publish the Newsletter for one year. And Philadelphia Newsletter could continue past next April. But if it does survive, it should do so with its original goals in tact. It should live free
Cashmere For Mere Cash

Downtown Philadelphia is a great place to buy sweaters! A stroll along Chestnut Street will fill the needs of any sweater lover. Although both department stores and boutiques carry an assortment of sweaters--varying in both style and price--it's wise to head to the department stores if you're male and the boutiques if you're female.

Take the bus to Ninth and Chestnut. Hop off and walk two blocks north to The Gallery on Market Street. After scouring all the mall's stores, head over to Chestnut. The street is closed to traffic between 9th and 16th, so it's easy to browse among the many boutiques along the way.

Gimbel's sweater finds are located in the men's department. They are well stocked with Robert Bruce crewneck shetlands. For $16 each, you can get any of the basic colors—brown, beige, yellow, red, light blue, navy, gray or green—to co-ordinate with your sweater wardrobe. Also available are ski sweaters, argyles, cableknits, v-necks, pullovers and cardigans in acrylic or wool for between $17 and $25.

More expensive tastes in men's sweaters can be satisfied at John Wanamaker's. They have the classic Izod cardigins for $23, crewneck wools for $37.50, mohair from Italy for $47.50 and English wool sweaters for $42.50. Their cashmeres come in button down cardigan and v-neck pullover styles and sell for $85. The fisherman knits come in two variations: handknit for $90 and machine knit for $35.

There are two Casual Corners (at 1116 and 1724 Chestnut) and they offer one of the best selections of women's sweaters. Some are on sale from $12.99 to $25.99, but their best are not marked down and range from $14 to $65.

The array of sweaters include cownecks, pullovers and bulky wraparounds in different colors and patterns. Jean Nicole (1233 Chestnut) offers more moderately priced sweaters. You can pick up a Fair Isle wool sweater for only $14.99 and their other sweaters range from $5.99 to $22.99.

The Ladybug Boutique (1516 Chestnut) and the Corner House (1724 Chestnut) display smaller but very good selections. Though somewhat high priced at $25 to $65, their quality makes it worth saving up those pennies and splurging.

Now that you know where to go, pick an agreeable time and get ready for those cold wintry days.

—Gigi Chen

EnC

Denims of Iniquity

Throwing out an old pair of jeans can be a very traumatic experience. All those glorious holes, rips, patches, paint smears, and pen marks—gone forever. Well, what's done is done and now you're faced with the task of buying a replacement pair. Maybe you could use a little advice.

Jeans West (1320 Chestnut St.) specializes in European-cut jeans although they do carry western-style Lee's. If you are looking for a pair of jeans with a little zest, this is the store for you. Perhaps a pair of chic L'Avion jeans with silver or gold trimming will suit you. Or maybe a pair of Faded Glorys with checked flannel pockets. Jeans West carries a variety of French-style brands—French Star, and Chemin de Fer for example. Prices range from $15-$27.

The store guarantees a refund or exchange if the newly-bought jeans shrink. So, if after the first washing your jeans look more like culottes, don't hesitate to return them.

Located at 1225 Market Street, Jeans Joint also offers a variety of brand-name jeans. In addition to the standards like Lee, Landlubber, Levi, and Wrangler, the store carries Faded Glory, Paradise, Lavi, Disco, and others. They also have button-fly, painter-pants, and overalls. Prices range from $12.90-$22.90.

Walk slowly when you look for Jeans Loft (1731 Chestnut St.) because it is very easy to miss. The stairs leading up to this hidden-treasure-of-a-store are scrunched between two stores (one is Martin's Shoes). Popular-brand jeans like Levi, Lee, Viceroy and Faded Glory plus imported brands like Shadows, Sisley, and Bonjour are sold at a 20 percent discount. The outlet also features heavy denim Frye (like the boots) jeans for $23.99. Prices range from $9.00-$19.95.

Lookin' Good (218 S. 40th St.) doesn't sell Levi, Lee, or Wrangler. However, they do carry a variety of fashion jeans, painter-pants, and bib overalls. If you feel like blowing in one shot the check you just received from daddy, stop into Lookin' Good and look at their Antonio Giuseppe jeans. For $45 you can buy these recycled jeans with hand-painted leather trim down the sides. And that's a bargain—they usually sell for $90. Lookin' Good offers free length alteration on their jeans ($1.50 fee for alterations on other pants.)

If after all your shopping efforts, you still mourn for your old ripped-up jeans, go down to The Thrift Shop (1213 Walnut St.) where you can pick up a pair of used jeans for from $8-$10. Perhaps they'll even have ripped patches, paint smears and pen marks all in the right places!