Cold Quad Residents Petition for Refund

By LAUREN RICH

Residents at West College House will ask the University to refund their bread tax because of a hole in the roof this winter.

Twenty residents of the hole with Undergraduate Assembly Physical Plant committees said they are petitioning the University President John B. Hennessy. The hole, which formed on the northwest corner of the building last week, was supposed to be covered by a roof, but instead was covered by a plastic sheet.

"Tell us about the problems you are now having," one resident said to the building manager. "Tell us the stories of your life."

The hole had been covered by a plastic sheet, but it had been torn. The hole had exposed the residents to rain and snow, and they were seeking compensation for their clothing and belongings that were damaged.

Dell Owner’s Bequest Beef Up Law Budget

By ANDREW L. S. McEvoy

A Philadelphia attorney who left $1 million to the University in 1985 to establish a law school has died, Dell's bequest beefs up the Law School's budget.

Law School Dean Donald C. Akers said the bequest, the largest ever made to the Law School, will provide significant financial support for the school's operations.

"The bequest is a testament to Dell’s commitment to education and to the University," Akers said. "It will enable us to continue to provide a world-class law education and to support the research and service activities of the Law School."
News In Brief

Recession Bottoms Out At End of 1981

WASHINGTON — The govern- ment, confirming a steep drop in the nation's work force, said yesterday that the nation's economy is bottoming out.

The Commerce Department said that the nation's work force, which includes civilians and the armed forces, fell 0.1 percent in the third quarter of last year. The drop will translate into a 0.4 percent decrease in the nation's gross domestic product, the government said.

The department said that the work force was 131.4 million in the third quarter, down from 131.9 million in the second quarter. The work force increased 0.2 percent in the second quarter.

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EHRlich: Because the University’s major sources of revenue are Federal grants for direct research, which provides not only research dollars to those who do the research but also overhead costs that are factored the University is running. The Classics Department does not have any research grants but has a very minor amount. Your point is well taken. You can’t run a University that has no research grants. A second is tuition and a third is gifts. A fourth is endowment. The expectation of endowment most of these are rising but in a far less inflation.

DP: Do you think it’s to go to the gate where determination, and annual costs will rise with the end of life, or is it going to rise?

EHRlich: I don’t know how the budget will translate into those areas.

DP: Someone said that you hoped you and your committee had looked into every possible area to make costs before increasing tuition. Did that fail happen?

EHRlich: We look at every possibility. I am sure that all of us have to do to this big of a building as long as we have to do to this big a building. Just because the University is very labor intensive and most of the people are in arrangements where you just can’t stop paying their salaries. We’re going to have to do a lot more. But that’s my interpretation.

DP: Is the University one of the few schools which can charge higher tuition?

EHRlich: Well, only the ones that have been published in Stan- ford and the other major universities that have been appear would be up 15 percent. I understand that most schools will be in that range. Some, more. So I’ll be surprised if they are not all at about that mark.

DP: It seems that every year, the amount of money from Federal funds going toward Federal aid increases, which means that the Federal funds will be more and more dependent on Federal incentives. Where does this put us in our pay tuition and don’t get financial aid. Well, I am suggesting that we can’t simply be as high that some but the very wealthy could afford to pay?

EHRlich: I don’t know. But today you have to be, in a relative sense, very wealthy to pay tuition. To pay tuition, room and board without any help from anybody . . . is going to be hard.

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EHRlich: Yes, indeed the Republican Administration is very much interested in the matter. That’s Congress has cut and I suspect that the Federal Administration at the White House. When pushing as hard as we can to resist that. One of the problems with trying to design a budget when you’re not sure what the Federal policies are, is that you’re not sure what the state policies are and it’s likely you won’t know for very, very well into the same time. At the same time, if you have to know what federal policies are and they have to know what financial aid is, and that has to be in place. Which is only to say it’s uncertain. As time goes on, we’ll get more and more certain. We’ll have to adjust at a time goes on because we can’t live with the budget that in the past years. If the past few years the last case was still 15 percent and it’s going to be 15 percent. And what is going to do that makes it through?

DP: I wasn’t sure, so you can compare elements of the budget, but I can’t really say or know enough about the budget now to do that.

DP: But where was all the money saved - the difference between the Carter administration and the Reagan administration?

EHRlich: There was a high premium. There was less need for student financial aid, and this year we’re spanning the administrative side.

DP: Taking into consideration the dependency on government funds, there isn’t much of an effort to obtain corporate funds to try and offset the overburden.

EHRlich: It’s underway. Currently, the proportion of the non-tuition income that is support by the University is expanding much more rapidly than the government, but it’s very consistent. The new person that you’re going to have to look at, that’s going to be at the It’s certainly realized, but it’s been done carefully, and it has been done well. I don’t really why academics and industry can’t be in competition in terms of research efforts. I do think that over time, government will change and change about research, because that’s the way the world is going. I think of it as an awful lot of trouble. That’s why I say that after this kind of thing are going to get better. I think people will realize that they have to spend that kind of money - the kind of money that has been spent on an escalating basis in previous years - to get good gains from it.

DP: Because I think I’ll talk about that for the long run of the impact of the economic policies on it.

DP: Do you think that point that tuition will stop increasing at that point, that would be helpful.

EHRlich: I certainly hope so.

DP: Do you think it’s likely - or do you think that the University will continue to have those other overheads that seem to be in tuition increase?

EHRlich: Well, if you look at the past few years, they’ve gone up with inflation.

DP: Could you go into a little more detail on which departmenms would be most affected by Federal cutbacks?

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DP: Last year, we were still working under the Reagan administration policies, which were considerably more than the Carter administration policies, which were considerably more. It’s true that the numbers have gone up, but at the same time, they’re not as high as one might expect, because government was rapidly expanding it in cycles. I suspect that’ll continue.

EHRlich: The University has an overhead charge that helps support the activities that had been spent on an escalating basis in previous years. It’s very labor-intensive and most of the people are in arrangements where you just can’t stop paying their salaries. It has to be done carefully, and it has to be done well. I don’t really why academics and industry can’t be in competition in terms of research efforts. I do think that over time, government will change and change about research, because that’s the way the world is going.

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The Right Decision

We urge the Trustees to vote tomorrow in favor of divesting the University of its holdings in companies operating in South Africa.

The issue has been a topic of controversy for many decades, and the decision to divest has been a matter of great debate. The University of Pennsylvania has a long-standing commitment to social justice and human rights, and we believe that divesting is a necessary step to align our investments with our values.

By divesting, the University would send a strong message to the international community about its commitment to human rights and social justice. This action would signal to businesses doing business in South Africa that there is a cost to doing business there, and that these companies are not immune to public scrutiny and ethical considerations.

Moreover, divestment is not only the right thing to do, it is also good for the University. By aligning our investments with our values, we can feel confident that our financial decisions are consistent with our ethical principles. This can have a positive impact on our reputation and can attract socially responsible investors.

In conclusion, we urge the Trustees to vote in favor of divestment. This action will not only support the anti-apartheid movement, but it will also strengthen the University’s commitment to social justice and human rights. Thank you for your consideration.

Robert T. Smith
Associate Professor
Department of Economics
University of Pennsylvania

Divestment Dilemmas

The idea that divestment is a simple solution to the problem of apartheid is a fallacy. In fact, divestment can have unintended consequences and can harm the very people it is intended to help.

One of the main arguments for divestment is that it would isolate South Africa and put pressure on the South African government to change its policies. However, this argument is based on the assumption that South Africa is a closed system, which is not the case. South Africa is a global player, and its economic activities are intertwined with those of other countries.

Divestment can also have a negative impact on the investment climate in South Africa. If foreign investors pull out of South Africa, it can lead to a decrease in economic growth and job creation. This can have a negative impact on the standard of living of South Africans, who are already struggling with high unemployment and poverty.

Furthermore, divestment can also harm the very people it is intended to help. By isolating South Africa from the global economy, divestment can make it harder for South Africans to access the goods and services they need, such as healthcare and education.

In conclusion, divestment is a complex issue, and it is important to carefully consider its potential consequences before making a decision. The University of Pennsylvania should not be swayed by the simplistic arguments for divestment, but should instead consider a more nuanced approach.
The University of Pennsylvania Law Review presents a Symposium:

"The Public/Private Distinction"

Papers and debates by legal scholars from major universities on the fundamental issue in law and politics.

Saturday, January 23, 1982
Morning Session 9:00 - 12:00
Afternoon Session 1:00 - 5:00
In Room 102 of the Chemistry Building
(34th and Spruce Streets)

"If you attend one symposium this year, let this be the one."

Harvard Law Review

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Fourteen Weeks for $12.00

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THE IRS WANTS YOU

It is my responsibility to articulate the aims of the membership and to participate in the formulation of association views, I must want to preserve the autonomy of the membership but also lead the members. One of the ways to achieve this is to support the development of programs for helping teachers and administrators.
Get out of the classroom and into the real world.

Join the DP.

Your college education will begin in a classroom. You will sit, listen, and take notes. At test time, you will regurgitate the scads of information you’ve memorized. It’s that simple.

To really learn, though, you’ve got to take what you’ve absorbed out of the classroom, put it to work, and make things happen.

That’s what The Daily Pennsylvanian is all about.

We’re the University’s daily newspaper, one of the finest in the nation. And for 97 years this student-run organization has been a firm believer in the idea that the only way you really learn is through hands-on experience.

From the written word to the printed page, we’ve got endless ways for you to get involved. And have a good time at it, too.

WRITING: There is no journalism school at the University of Pennsylvania. No journalism department. And very few journalism courses. We can provide you with the journalism training you just can’t find in a classroom.

Altogether, we give you six different departments to write for. Our beat reporters and general assignment writers on the news, features and city staffs cover the campus, the city and the nation.

Our sportswriters are there on the sidelines, following the action – wherever it is. Editorial columnists add their commentary on local and national issues. And with the DP’s Thursday magazine, 34th Street, our writers provide complete information on Philadelphia arts and entertainment alongside the most thorough coverage of any Ivy League newspaper.

Unlike other college papers, we don’t believe in special training programs for new writers. As a writer – for news, city, feature, sports, editorial or 34th Street, we’ll show you all you need to know, right on the job.

SELLING: Our advertising department can teach you things about sales and marketing you’ll never learn in a textbook. Our staff of sales representatives is constantly in touch with regular advertisers and always on the lookout for new prospects. And their efforts are well-rewarded with commissions. If you have sales experience, come join us. And if you don’t we’ll be more than happy to show you what it takes to become a successful member of the sales team.

MANAGING: Our financial and credit offices can provide you with the opportunity to learn accounting and financial management. These two offices manage the DP’s growing $450,000 budget. Introduce yourself to our microcomputer and get hands-on computing experience. As an independent organization, the newspaper’s student staff makes all its decisions without outside control.

DESIGNING: Our production department can provide an outlet for your creative skills and imagination. Staff members are responsible for the layout and design of all the ads in each issue of the paper. And if you don’t know the difference between a pica and a point, don’t fret. We’ll teach you all you need to know. On the job. We’re also looking for qualified artists who can provide material for our advertisements and for our editorial pages.

Try one, try all. None requires prior experience. You can work as much or as little as you want – from a few hours when you have the time up to 40 hours a week or more. And our computerized newsroom and business office make the training you’ll receive here a valuable commodity.

Your college education will begin in a classroom. Don’t let it end there. Get out and into the real world. Join The Daily Pennsylvanian.

The Daily Pennsylvanian

The newspaper of the University of Pennsylvania since 1885

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Simply come to our introductory meeting on Friday, January 22 at 4 p.m., at the DP offices – 4015 Walnut Street. Just follow the signs to the second floor. Or if you can’t make it, call Peter Canellos at 243-6585 any evening. Be a part of a tradition of excellence nearly a century long. And enjoy yourself. Join The Daily Pennsylvania.
"This film from the Master of the New Wave is a compelling analysis of the world of cinema from inside."
an NIT berth; last season the Quakers had undergone five straight losses in the Palestra. While you wait.

"It's a great crowd. But there are plenty of other great crowds around the country. I don't mean this to sound like I'm pulling down the Palestra," Harter said. "I am excited about such a prospect."

The Quakers had several opportunities to win the lead but one would not come from either the floor or the charity stripe.

"The girls just couldn't capitalize on the easy shot," Ashley said. "We made some good shots but we couldn't make them go in for bank. We shot ourselves down the stretch. It was a tough-fought game and I'm proud of the way our girls played. They played as a team, trying to do things together, not one-on-one."

Harper

Harper will return to the Patersons for the third time this season. He left New Jersey in 1972, his Oregon squad finished fifth, and last year the Nitro Lions finished fourth. But this weekend's contest with the Quakers will mark the first time that Harper has coached in a public school game.

"There's no better basketball crowd than in the Palestra," Harter said. "It's a great crowd. But there are plenty of other great crowds around the country."

"When I was at Penn, I thought a public school game was the most intense game in the world. But when I got our in Oregon and saw those kids pitch in the backcourt against UCLA, well, I knew how much enthusiasm there was around the country.""
Out From The Past Comes A Familiar Face

Dick Harter

The success of last year's Penn men's tennis team in Princeton, New Jersey, was the result of a team that had endured the rigors of the regular season and had fought hard to achieve that goal. The team had made it to the NCAA championships, and now it was time to face the challenge of Princeton University in the Temple Classic.

When the team arrived in Princeton, they faced a wall of contrasting emotions. On the one hand, there was the excitement of finally getting to compete in the NCAA championships, but on the other hand, there was the anxiety of knowing that they were entering a new and unfamiliar environment.

The team was led by their captain, Dick Harter, who was a key figure in the team's success. He had been a consistent performer throughout the season and had been instrumental in leading the team to victory.

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Out From The Past Comes A Familiar Face

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The success of last year's Penn men's tennis team in Princeton, New Jersey, was the result of a team that had endured the rigors of the regular season and had fought hard to achieve that goal. The team had made it to the NCAA championships, and now it was time to face the challenge of Princeton University in the Temple Classic.

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34th Street magazine

Scanning the Poetry Scene

Also: McNugget Maneuvers, Divine Revelations
Our friends warned us not to become 34th Street editors. But Margot was too excited to listen to anybody, and John is deaf in one ear, so he pretended not to hear. We were naive, optimistic, and a little stupid. But we had a plan.

We cleaned out the office, the first time it had been done since the Eisenhower administration. We found old platform shoes, old foil, and old editors (a little moldy around the edges). We decorated the office, each taking half a wall. Margot put up posters of poetry festivals, postcards of paintings by Klee and Kandinsky, and pages from the Soho News. A caption under a photograph became her favorite quotation: "She painted racing stripes on her hula hoop in hopes that it would go faster." John plastered pictures of Prince, the Police, and Polyester. He also put up a headline from the Virginia Times-Dispatch revealing this simple truth: "A visit with John Marshall is free and pleasant." The meeting ground between the two walls was a poster of Eraserhead, artsy enough for Margot and strange enough for John.

Then we had to decide what to do with the magazine. We knew we had to do something.

"I want more coverage of Philadelphia," said Margot.

"I want more stories on the arts," countered John.

"I want to have poetry and fiction."

"As long as it's good."  

"Do we really need all those record reviews?"

"As exemplary as we were, we knew we couldn't manage alone. To the rescue came Bob Lalasz and Liz McMullen, two highly capable (and extremely attractive) people who became our contributing editors. Their editorial and layout ideas were absorbed into our master plan, which was still in the planning stages.

Next we assembled the Fab Four Department Editors. With Bob Shepard taking Books, Bill Duchan heading Music, Howard Sherman doing Theater and Howard Gensler overseeing Film, we knew we had a motley crew but a talented one. Dave Fields became Photo Editor, and Leslie Frank graciously accepted the post of Technical Coordinator. Karen Falk agreed to be Ad Production Manager, and Oreta Richardson was delighted to take charge of the magazine's composition. Finally, we had the good fortune to acquire Rich Rabinoff as Graphics Director, without whom we would still be at the mercy of unfriendly T-squares and nasty layout sheets.

In addition to our new staff, we added some new features to 34th Street. Side Streets looks at the unlikely and the unusual, Other Avenues attempts to make sense of trends and conflicts in the arts, and Nexus finds creative and challenging relationships between words.

In the short time available, we did what we could to improve the magazine. It's up to you to tell us what we do well and how you think we can do better. If you don't, not only will we have to rely on the hopelessly inadequate opinions of the DP staff, but we also can't have a letters page.

So take a ride down our street. You may like it here.
Playing Chicken

"Would you like to try our new Chicken McNuggets?" the uniformed young woman asked.

"No. I would like a cheeseburger," the man replied.

"But wouldn't you rather have Chicken McNuggets?" "No." he insisted, "I'd rather have a cheeseburger."

"But would you rather... " "NO!" he said, storming out. This dialogue occurred in New York City in Philadelphia. Chicken McNuggets have been more calmly received. The chewy chicken chunks will soon be clucking their way under every yellow arch in the city, the McDonald's Corporation proudly reports. Within a month, the nuggets will be transformed from a lowly test product (now sold in a few outlets) into a standard menu item.

"Overall, Chicken McNuggets have been very well-received," corporate communications manager Stephanie Skurdy says. "Our European-trained chef, Rene Arend, was told to develop a chicken item that would give the customer a number of choices within the product." Customers can dunk the deep-fried tidbits in one of four sauces: barbecue, honey, hot mustard, or sweet-and-sour.

At test restaurants around the city, management has instructed employees to use "suggestive selling" techniques. Joe Markiewicz, manager of the McDonald's at Adams and Howland, denies that his workers use the harsh tactics reportedly employed in the Big Apple. "Right from the beginning, the worker at the counter says 'Hi. Would you like to try our Chicken McNuggets?'

"Of course, we're human. Sometimes we forget to ask them right away, and then we kind of have to interrupt them in the middle of a sentence. Our regular customers tend to try them out of curiosity."

Going Ape

Any savvy casting director would refuse to let him appear in an American Tourister TV spot. Arthritic, sedate, and cursed with a plains. "I stop by every day in his old age. Snyder comments. "I don't think he behaves much differently than a 100-year-old person," sculptor Eric Berg says. "He has his periods of mental alertness, and the rest of the time he sits around picking hair out of his arms."

Massa moved to be an "extremely mellow" model for Berg, who immortalized him in bronze last year for a half-century birthday bash. The physicians at the zoo kept Massa away from the birthday cake. For tubbiness is taboo for apes.

"Obesity is the enemy of gorillas in captivity," Dr. Robert Snyder says. "We keep him on a special diet of high protein cakes, cereals, oranges, carrots, and twigs."

Massa has grown taciturn in his old age. Snyder complains. "I stop by every day to talk. He never talks back. It's a one way conversation."

Margot Cohen

Cold Cash for Hot Tips

This hotline is not for pregnant teenagers, runaways, overeaters, or even souls in search of a lost God. However, the callers are concerned with reporting burning issues. Pennsylvania's arson hotline is just the place to do that. Established by the Insurance Federation of Pennsylvania, the hotline helps gather information on arson — anything ranging from eyewitness accounts to after-the-fact evidence — to aid police in their investigations. More than two hundred calls were received in the first six months of operation, prompting the in-尘业era.tion to call the hotline a success.

Callers can profit from tips given to the hotline. The Insurance Federation is nearly ready to make the first such reward since the hotline was started last May. Depending on the value of the information and its usefulness in the conviction process, hotline callers can receive rewards ranging from $100 to $1,000. "Obviously, money may be the motivating factor for the calls," says Michael Herron of the federation, "but I'd say 40 to 50 percent of the callers tell us they don't want a reward and are just very serious about reporting the incident."

On an average day, a dispatcher receives from nine to twelve calls, each one different from the last. "For example," said Bill Danenhower, a caller told us about a man who had let a lot of oil accumulate in his basement. He was telling his friends that he was going to let the place burn down so he could collect the insurance money. Now that's a tricky situation because nothing has happened yet. But the insurance company representing him could go to the guy's house and say 'we are not interested in covering you any longer because of the risk involved.'"

The insurance industry and several law enforcement agencies in the state came up with the idea of modeling it on similar hotlines in Michigan and Seattle. Washington. They hope it will catch on like wildfire.

- Elizabeth McMillen

G-Rated

"Everyone eats shit at one time or another," observes the portly, balding figure. "I got that out of the way in my first film."

This charming chubster is none other than Divine, star of the outrageous flicks Polyester and Pink Flamingos. Clad in a black turtleneck and harem pants; a far cry from the transvestite garb that shot him to fame, he held a press conference last Thursday at Rainbows to discuss his controversial career. Future projects include Divine disco singles, a Divine book, and more Divine movies. Not to mention a Divine rock musical called The Thurn, which will have its world premiere in mid-April at the Walnut's Theater 5.

Divine, who emphatically states that he's not a woman, "but a caricature of a woman," is thrilled at his recent, more widespread acceptance. The rotund performer says that his financial success will help him to pay his clothing bills, doubled by "the big fat wife also caught in (his) big fat body."

Hoping to play male roles in the future, Divine sees himself as an actor, not the street freak that many consider him. In fact, the upcoming movies, both to be produced in Hollywood, will feature Divine in both male and female roles. In stark contrast to the early X-rated films directed by Waters, one of the films (tentatively titled Beverly Hills) will be a big budget musical which is shooting for a G rating. Divine describes it as "Kodaku without the roller skates." The former slae queen said that he hopes to fill the void left by Julie Andrews "after she showed her tits."

Divine feels that the only statement he's made in his previous work is "to look the way you want to look." He says that in his daily life he is frequently harrased on the street about his style of dress, his shaved scalp, and shaved eyebrows, but he stands by his convictions. And how does he defend the offensive character he has frequently portrayed, roles which cinema scholars have described as metaphors for societal decadence? "Well," says the cult figure, who has licked furniture on his way to fame, "I only set out to make people laugh."
I. **Remember the Alamo, Forget the Play**

By Richard Campbell

Ladies at the Alamo
Cafe Theater of Alum's Lane

Somewhere between community and professional theater lies a thinly disguised form that manages to elude classification. Theater Cafe's disappointing production of Paul Zindel's "Ladies at the Alamo" is evidence of how this type of undertaking can bring an excellent script to the stage, while the production itself may lack the quality of a professional show.

A 1977 work, following its major success with *The Effect of Gamma Rays on Man in the Mooon Marigolds*, Zindel's play is about five Texas society women attempting to operate a multimillion dollar theater complex after moving from a small local stage. Joanne Remington (Margaret Crown), the financial backer of the theater, wants to use the writing to their full advantage. She manages to lose relatives, servants, and suitors.

Two of the evening's performances transcend the generally amateur level of the production. Crown, as the tyrannical Joanna, was able to successfully convey the matronly, yet nearly masculine qualities of her powerful character. Barbara Korovsky's stenic Shirley was a silent, poised, troubled character literally hiding something beneath her fur coat. Though they lack the more humorous elements of their characters as intended by Zindel, they work well together, providing some focal point for the evening.

Gogol's Puppets
Upstage People

By Howard Sherman
Gogol
Theater Center Philadelphia
622 S. 4th St.

Many years ago, before the days of TV, movies, and puppetry was a revered art form in many lands, with styles ranging from the familiar Punch and Judy shows to the poetic style of the Japanese Bunraku. And all too frequently, the art form was criticized for the art of the puppetry far surpassing the material, a cry heard particularly in recent times.

In Gogol, Theater Center Philadelphia's new production, director Cat Hebert has dared to use life sized puppets to dramatize the works of Russian satirist Nikolai Gogol. It is hard to believe that the puppets could be above their material, given its classical bent. But, unfortunately, they are.

The puppets themselves are the highlights of Gogol's creations. Robert Scavullo and Barbara Eisworth, whose creativity with scraps of cloth and bits of plastic border on sheer genius. The physical puppeteering ably matches the creations, consistently conveying subtlety despite the unwieldy nature of the puppets.

Then there's the writing. Adapted by Hebert, the first piece of the evening, "The Marriage", the story of a girl and her family, is amusing, the execution of the script is dull. The little humor that exists in the piece can only be attributed to the use of the puppets, since the few bursts of laughter came from their appearances and gestures rather than their dialogue.

Though the premise, thanks to Gogol, is amusing, the execution of the script is dull. The little humor that exists in the piece can only be attributed to the use of the puppets, since the few bursts of laughter came from their appearances and gestures rather than their dialogue.

The human voices behind the puppets, which frequently seemed disembodied from the people inside, tended to be stereotypical characters (i.e.: southern belle, British general) and rarely aided the work. Only A.E. Westover, the voice of the reluctant bridgebox, showed the acting talent that in ensemble might have made the playlet work. The two visible humans, one person, was able to successfully convey either the glamour and power of the women or their weaknesses. Even more offensive are the costumes, appearing to be shapeless polyester draperies acting as little more than a thin cover for cellulite. They are not the Neiman Marcus originals referred to in the script.

The Cafe Theater is intimate (120 seats) and serves complimentary refreshments, but this show, despite the fine hospitality, remains notably flawed in production. While the original Alamo may long be remembered, its Ladies, as interpreted at Alum's Lane, will soon be forgotten.

(Continued on page 9)

II. **A Christie Mystrie**

By Terry Price

Towards Zero
Plays and Players
Delancey Street

The butler could not have done it in this mystery because there was no butler. But even with one less suspect, the amateur sleuths in the audience of the Plays and Players production of *Agatha Christie's Towards Zero* are left very busy throughout the play evaluating the real suspects and their motives.

True to form, Miss Christie gives each character a motive for murder, thus creating a large number of possible suspects. Part of the attraction of the play, like that of Christie novels, comes from the audience's desire to be the first to guess the villain.

The play is set in the drawing room of the Tressilian mansion, located on one of those proper English country estates characteristic of many Christie whodunits. The first act of the play introduces the audience to the soon-to-be late Lady Tressilian, who gets "bludgeoned with a niblick" (an English golf club) sometime during the first intermission. So, was it Mary, the "faithful" secretary? Or was it Neville, the "innocent" ward, who is vacationing with both his wife and ex-wife? Lacking Hercule Poirot or Miss Marple, an old friend of the family, Matthew Treves, calls all of the suspects together in the final scene, in true Christie form, to divulge the murderer.

The major strength of this production lies in the Christie tradition, a fine talent for murder, murder, and mystery. Dame Agatha, as usual, weaves a complex and well conceived plot, cleverly revealing both the big clues and the minute, important details. Following the strong storyline, the audience devours each fact trying to piece together the events which led "towards zero hour", the time of the murder.

The production ran, for the most part, without a hitch. The Plays and Players company, much improved from previous productions, all turned in competent performances. The murderer plays the final scene especially well, but you would have to see the play in order to know which actor deserves the credit. While the sets and lighting were suitable but undistinguished, the props were well taken care of, right down to authentic copies of Punch and the London Illustrated Weekly.

There were a few weak points, however. The longer scenes tended to drag a bit, due to excessive plot exposition and slow acting. The English accents, while initially good, tended to falter apart as the characters got excited. Fortunately, these flaws don't really hinder enjoyment of the play.
Session

"When I was little," my subject told me, "I used to wander down to the basement every so often, where my brother would be sitting in an old cardboard box behind the boiler, rocking back and forth, humming Monkees tunes to himself. He would remain like this, sometimes for hours, and his eyes would gloss over and little beads of sweat would form just above his upper lip. I would sit across the room with my hands folded, trying not to breathe too loudly as I watched him sway against his cardboard walls. He could not be disturbed when he was playing 'Inventions.'"

I lit a fresh cigarette, and leaned back in my chair.

"Tell me about 'Inventions,'" I said.

"That was what he called it. You see, eventually he would stop moving around inside the box, and he would stand up and stretch and rub his eyes. Then he would go upstairs and put the new ideas he had come up with down on paper, so that he would remember them later. 'The carton helps me think.' Then he would go upstairs and put the new ideas he had come up with down on paper, so that he would remember them later. 'The carton helps me think.'"

I broke the silence. "What sort of things did Adam dream up? Did he ever describe them to you?"

"Sometimes."

"And..."

"Once, he let me help him with his 'Bee Revenge' process. The summer before, we had been drinking cans of Coke while we played in the back yard. He had put his soda on the back steps, in the sun, and when we were little older, I remember one day, four big bees flew out of the can, and stung him on the lips and eyelids; that was the motive, 'Revenge' was not a product, like his other inventions. It was a highly sophisticated method for the extermination of dangerous insects. We smeared honey on the screen outside our window, in order to attract the bees, and when we were very little, all completely absorbed in their work, I pulled the screen out, and he doused them with hairspray. They writhed for a while and tried to beat their tiny wings, and then we burned them to death, one by one, with the tool from a woodburning set. Later, I felt sorry for the bees, and I cried, but Adam laughed at me, saying 'Isn't that what you wanted, too?'

I crushed out my cigarette and lit another. I asked my subject how that had made him feel.

"I like to watch you smoke," he said.

I retasted the question. "How did you feel when Adam laughed at you?"

"Angry. I was angry with myself, not with him. He had had the idea, and I had merely gone along with it. Still, I felt ashamed. I could imagine how the bees had felt; first there was fear, then unimaginable agony as their bodies began to burn, changing from black and yellow to orange sunburst, then finally settling into a smoldering solid black. The memory of the event is still fresh in my mind, and sometimes I wonder how I could have done such a vicious thing."

I corrected him. "You mean both of you."

"I suppose so. He was always the creative one, though. Some of the inventions he imagined really amazed me. He invented liver Poptarts and tongue cutlet; he thought up the electric doorknob, and the 'Princess & the Pea' easy chair; he alone designed the highly fashionable 'Stitch-in-Number' Spandex stretch suit, as well as the goggles for participants in the Iron Lung High Jumping Championships. All of these things he designed. I merely watched them take form, and helped when he asked."

"You're too kind," I reminded him, as I finished my cigarette. "Have you begun to notice a pattern to the items that Adam invented?"

He scratched his chin, and leaned forward in his seat. "What do you mean?" he asked.

I threw the smoking match into the ashtray. "Only that Adam's creations all seem somewhat useless, somewhat impractical. Do you see it that way?"

He frowned. "No. I do not. You know how I ad- mired my brother. I suppose that some of the guilt I feel about Adam revolves around the fact that I was a little bit jealous of him. He was the thinker, the in- ventor. Sometimes, in my dreams, I see myself in- side the box downstairs, rocking and humming, my hands folded, trying not to breathe too loudly as I watched him sway against his cardboard walls. He could not be disturbed when he was playing 'Inventions.'"
Philadelphia Poetry in

The city’s bards are staying alive by
challenging the establishment and each

By Robert Lalasz

Poetry is the synthesis of hyacinths and biscuits.
- Carl Sandburg

Publishing a volume of verse is like dropping a rose petal down the Grand Canyon and waiting for the echo.
- Don Marquis

Space. It is a word that all people who call themselves "poets" express with more than a touch of loving caution and circumspection, as if it were a precious stone or a delicate fiber that could be destroyed through the smallest asperity. They shape their mouths around the term, gently breathing it out until it is nearly solidified in several colors. Hanging in the air before their lips, it swirls for a few seconds before being swept along by the next wave of language - but not before forcing itself upon the listener, forcing him to almost reach out and touch it. Its meaning, so to speak, is hard to miss. Poetry - whatever it actually is - often expresses some idea of space and its various connotations.

When poets say the word "space," they could be referring to the time and physical location that you, they, or another is inhabiting. They could also be talking about the place that one might read a poem - the way the enclosure feels, its acoustics, or whether tea and cookies are being served afterwards. They could even be discussing the atmosphere of a city or a living room. But in all cases, they are talking about relationships - and the poetry they create out of this has an immediacy about it that is both intellectually threatening and emotionally attractive. It is why most people don't like poetry. It is why others love it. Philadelphia is a space. It is also an excellent space for poets and poetry, especially in a 1982 which has already seen the emergence of some old and some new faces in poetry readings and publication of verse. Believe it or not, the City of Brotherly Love is home to some of the more progressive, experimental poetry in the United States. New series of readings are sprouting up, while old ones have become more firmly entrenched. In addition, mailing lists for poetry newsletters have grown at a rapid rate. The city's Tricentennial celebration will include a series of readings by Philadelphia poets, proof that Philadelphia is finally paying attention to its own poetry. And the interaction within the Philadelphia poetry community is lively, making for both an increase in the volume of constructive criticism and embittered name-calling. In short, Philadelphia is coming out of a poetic hibernation, and the current scene may soon produce some surprising results.

The non-monolithic nature of the city's poetry community contributes heavily to both its vibrancy and its fractionalization. Stains of verse known as academic, street, black-traditional, deep-image, punk, surrealist, language, and hermetic pervade the city. The distinctions are often vague and undefined; even Daniel Hoffman, the nationally renowned poet who teaches English at the University, has been described on separate occasions by his peers as an "academic," a "Parnassian nature poet," a "deep-imagist," and an "abruptus turner of light verse." But the theoretical chasms have widened, making it impossible to speak of a functional poetic community which supports and guides its members. As Hoffman says, "In a house of poetry, there are many mansions."

The mansions, however, have picked up the figurative slack, and individual series of readings now provide the tribal functions of applause and support. Roughly eight series of poetry readings in and around Philadelphia have regular audiences which are growing, making it possible for city poets to appear who never would have gotten the chance two years ago. Gil Ott, the coordinator of the monthly Painted Bride/Nexus Gallery series, says that although there is "really very little coherency in the community," there is more poetic activity here than ever before.

"There are now a lot of oral poets [poets in the minstrel tradition] and black poets who are getting readings in the city," Ott continues. The 35-year-old

Poet Ben Caesar reading at Robin's Bookstore

ALL ELSE

Although mini-series of readings pop up sporadically, what follows is a good cross-section of the places to regularly hear poetry in and around Philadelphia.

1. The Y Poetry Center

Broad and Pine Streets
545-4400

Besides holding poetry courses and workshops throughout the year, the YMYWHA also offers some fine readings approximately once every two weeks, usually on Thursday evenings. Some poets will read at the Y in the future are Daniel Hoffman, Susan Stewart, Gerald Stern, and Tess Gallagher; the atmosphere is cordial, and the 120-seat auditorium has an excellent PA system. Admission, when charged, is $2-$3.

2. The Painted Bride/Nexus Series

925-9914

A challenging, provocative series. The Painted Bride Art Center at 146 Broad Street is a brick barn of an amphitheatre and caters to the energetic reader. 20th and Chaucer's Street's Nexus Gallery is more intimate and subdued. The attitude at both is casual, and some New York and foreign language poets are featured. Admission is $2.50 or $3.50, depending on who is reading.

1
editor of the avant-garde yearly Paper Air is one of the most dedicated and well-liked poets on the scene. "Poetry is not a popular medium, and popularization of the art usually is ostracized by those who are involved with it. But I want to encourage more people to write, because it's good for poetry."

"Philadelphia used to be a desert," Penn's Hoffman remarks, "but now there are readings at all different levels - even international. The variety and number is wonderful, and the audience levels have risen in terms of the intensity of interest."

One place that houses such poetic variety is The London, a small bar and restaurant at 23rd and Fairmount that has been holding readings every Monday night for close to four years. Drawing a crowd that is racially and ethnically diverse, The London series provides a slate of relatively unknown readers and a chance for its audience to read in an open forum after an hour of scheduled performance. As a result, many young street poets such as Harold Watson and Mbali Umoja who cannot get readings elsewhere in Philadelphia have developed followings at The London.

Ben Caesar, the tall, moon-faced figure who runs The London series, called consistency and informality the most important elements for a good poetry reading. "At a lot of the cut-and-dried readings, people cut right out after it's over," Caesar says in a husky voice. "People can stay at The London until two in the morning, and the group of writers there is very instructional for anybody else coming in."

Caesar, 41, is not an intellectual; he has never been published, and his poetry and that of the poets who read at The London often leave one wanting for deeper imagery. But the poetry's value lies in its emotional urgency and rhythmic quality - both vital to street poetry. "There is a difference between poetry on the page and poetry that is spoken," Caesar says.

To find more intellectual and stylized poetry, one must turn to major series in the city, such as those at the Painted Bride Art Center and the Y Poetry Center on Broad and Pine Streets. These readings bring in the academic poets such as Hoffman, Susan Stewart (a recent University graduate), Gerald Stern, Toby Olson and Nathaniel Tarn, as well as imported poets from San Francisco and New York. Both the Y and the Painted Bride receive funding from both the National Endowment for the Arts and the Pennsylvania Council on the Arts, enabling them to assemble innovative programs. Later this month, for example, the Painted Bride series will feature Chilean Herman Galilea and the Puerto Rican woman Carmen Puidollers reading in Spanish with Temple's John Landreau translating into English.

"The audience for poetry in this city is booming, and the poetry is getting better and better," the Y's arts director Linda Stryker maintains. "Poetry is not only being published and read here; it's on the buses and on the bulletin boards. Poets coming from New York tell me that the Philadelphia audience is a more intelligent one than the one up there."

Stryker praises the city and its poets for working together. "People are not only writing or reading, but living their lives for poetry," she says. "Gil Ott, Alexandra Grilikhes, Herschel Baron, and Sally Sorenson [of the new Portico Art Gallery series] are all doing this, and they are all on the [Tricentennial] committee. Cooperation between the poets only brings out more people. It's good for poetry."

Not everyone's view of the city's poetry scene is so rosy. Major rifts have broken out between poets and between poets and editors; each side accuses the other of pernicious politicking and power tripping, all designed to exclude certain elements of the scene from reading in the city or publishing in magazines or papers. A principle feud appears to have cropped up between Herschel Baron, the eccentric organizer of a small series out of Robin's Bookstore on 13th and Sansom, and Frank Walsh, who began The London series and now is poetry editor of the University City.

(Continued on page 18)

Photos by David A. Fields
Flawed ‘Friends’

By Scott Heller

Four Friends
Starring Craig Wasson and Jodi Thelen
Directed by Arthur Penn
Opens January 29 at the Olde City

Expectations lost and found, were the soul of the 60s. Whether the promise of JFK’s Camelot, or the faith that man could walk on the moon, the decade was filled with wide-eyed hopefulness and palpable dreams. America was once again offering her people a new dreams. America was once the land of opportunity awaits. But within the hope is the intimidating understanding – the immigrant’s cynical awareness of the seemingly tangible belief that a land of golden opportunity awaits. But within the hope is the intimidating understanding – the immigrant’s cynical awareness of the seemingly tangible belief that a land of golden opportunity awaits. But within the hope is the intimidating understanding – the immigrant’s cynical awareness of

“We are poised and ready to fly. It’s out into this world, kid - does,” Georgia (Jodi Thelen) says to her three high school friends, all of whom are madly in love with her. More a screenwriting conceit than a character, Georgia believes she is Isadora Duncan, and flutters through life with goo-goo eyes, exuding the joys of being a dancer. Her bff is less theatrical, but yearns just the same – especially Danilo Prozor (Craig Wasson), a Yugoslavian immigrant who believes in America. As Penn takes the aspiring writer from his grimy Indiana hometown into college and the bosom of America, the wide-eyed immigrant’s dreams are dashed – in jarring outbursts which suddenly, but appropriately, stop the film dead in its tracks.

Wasson is a la his Ghost Story performance, is a cipher. Bombarded by passion and pain, he remains a steady, un-distinguished presence, managing little more than twisted half-smiles and grimaces to reflect a range of emotions. This quiet performance, however, works in the whole context of the film, which bursts forth with too much ragged energy for its own good.

What makes Four Friends considerably hotter than a Summer of ‘42 or American Graffiti is the nature of Danilo’s passage. In effect, he seeks to marry into America, courting his rich college roommate’s sister. But the random violence of the times invades this garden party wedding, as the sexual liberation of the youth culture is perverted into a father’s lust for his daughter. The result is, quite literally, a shattered vision of the American dream.

Penn, who meshed violence and humor in Bonnie and Clyde to startling effect, stretches the limits just as far here, cutting the film back and forth to create a cinematic representation of the decade’s unpredictability. Danilo’s broken wedding is breathtakingly effective. But too much of Four Friends aims for the same, and falls flat. Only Reed Birney, who infuses Danilo’s sickly roommate with wry, sheepish charm, overcomes the often histrionic script. "You know what we’ve never done? Georgia, still perky after 10 years of tribulations, says to Danilo. "A lot of things," he answers. Such pat optimism takes Four Friends on yet another, last-minute turn: only the closing credits stop this cinematic rollercoaster ride.

A Bad Rap

By Howard Gensler

The problem began more than a year ago with the trade papers reporting that Paramount executives were splitting blood while mulling the commercial possibilities of the over-budget, over-indulgent Reds. It continued through the summer with never before known problems of adapting Doctorow to the screen, industry ‘insiders’ terming MGM’s big budget musical Penn and the Free Ten Gate, and articles on Hollywood’s turn toward serious if serious films would bring about an outbreak of bubonic plague.

A few weeks before the Christmas releases were to reach theaters, The New York Times ran a lengthy piece on movie publicity people. They were running scared. Test screenings and market research told them there weren’t going to be any hits this holiday season. And this was after an entire fall without a breakthrough hit. Cries of outrage against newspapers and television without using those media to wage the war. It is impossible to imagine a multi produced newreel which would quote television owners on how unsatisfied they were by the new fall season, or a segment which had the managing editor of The Philadelphia Inquirer vocally airing his fears of a slow new day’s affect on business. Films like Absence of Malice, and Network painted bleak pictures of the media they dealt with, but they didn’t tell people not to buy newspapers or watch television. Their purpose was to encourage cynicism, selectivity and choice.

Last summer, smash hits like Raiders, Superman II, and Arthur led projectionists (the economic kind) to predict that 1981 was going to be a record year in the industry, and many of the studios increased their production. Yet in the fall, newspapers and television ganged up on Hollywood with an incredible onslaught of bad press, and tunnelvisioned film reviews which could separate fact from fiction. Countless projects are now on hold.

The year’s final figures, according to Variety, even with a less than profitable Christmas, showed 1981 to be the highest grossing year in film history. Thirty-six of the top 100 of the season did not mount an outbreak of bubonic plague.

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The Auschwitz Album has had a curious view of the Russian character runs through both works. In both pieces, almost everyone at one time or another has his hand out for money, a habit played for laughs, though it rarely gets them. But the question of portraying the Russian as a mercenary creature is peculiar and suspect in nature. It is difficult to both praise and pan an artist for a single work, but Mr. Hebert's schizophrenic efforts in Gogol, are not easily combined into a single view. His choice of puppetry as a medium for his tales was inspired, a quality which was sorely lacking in his script and direction. His introduction of Gogol as a character at the beginning of the work, as a man pleading for permanent recognition of his work before the Eternal Authorities (the audience), is intriguing, but quickly abandoned. And only in this brief introductory segment does Hebert the Actor succeed, giving a beautiful, descriptive monologue the poetic reading it deserves.

Gogol is a good idea gone awry. The delightful puppetry of the first piece contrasts too sharply with the experimental nature of the second, and the overall concept of the evening is constantly compromised. For puppetry, see Gogol for its creative use of the form. For satisfying entertainment, go find Kermit the Frog.

**Puppets**

(Continued from page 4)
Philadelphia Poetry

Press. Pettiness and lack of communication has drained energy away from the primary focus of poetry and has embittered many. But, as Gil Ott said, "Silly fractionalization has a long history in Philadelphia poetry." It will probably and most unfortunately continue in the future.

Of more general concern to poets in the city are the attitudes and biases of the Philadelphia-based American Poetry Review, a nationally distributed quarterly which one writer calls "the Reader's Digest of poetry." APR does not make a habit of publishing Philadelphia's poets, and most poets do not feel that it has the responsibility to do so. But many feel that the editorial staff of APR predominantly features white males, thus stifling poetic progress.

A woman who remains above most of the controversy and still manages to be involved in the poetry scene is Alexandra Grillikes, an excellent poet and the head librarian at the Annenberg School. Grillikes, a soft-spoken yet utterly engaging woman, terms herself a "visionary" poet.

"A visionary poet is close to her dreams and unconscious feelings and impulses, and works directly out of them," she says. "Visionary poets can die and be reborn. They can talk to the dead. They can talk to ancestors, animals, and trees - and be in touch at the same time." She feels that poetry is not an intellectual activity; rather, it is a total activity in which you use all your qualities.

"Grillikes, who used to play a more active role in the women's poetry scene, has withdrawn to concentrate on her own work. Still, she believes that women's poetry, once scarce in the city, is now fairly well-represented. "It's not the problem it once was," she says.

Problems are something that the poets here have yet to completely work out, however. Black poets need more outlets where they can read their work. Poetry magazines in Philadelphia are generally esoteric; the area needs a general monthly or quarterly to publish a wide range of city poets. The Press and The City Paper (formerly The WXPN Express) cannot bear the burden alone. And the growing number of feminist poets cries out for the establishment of their own magazine.

But interest and energy in Philadelphia poetry is perhaps at its highest level it has ever been. With larger and more knowledgeable audiences, the much maligned art form of poetry is ready to take its rightful position in this city as a viable form of artistic expression. For, as Matthew Arnold once said, "Poetry is simply the most beautiful, impressive, and widely effective mode of saying things."

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Lakeside Drowns, Clash Sinks

The cover of the well-known Beatles song, “I Want To Hold Your Hand”, slower, intricate in orchestration and tempo, and more openly romantic than the original. Maybe it is not an improvement, but it is an interesting and enjoyable attempt. "Till Be Standing By," the album’s best cut, is another slow, romantic song with a powerful lead vocal. The title track is fast-moving and energetic, with fine four-part harmonies reminiscent of Earth, Wind and Fire’s vocal stylings.

These three songs represent Lakeside at its best. Unfortunately, beyond these standouts, Lakeside’s material drowns in mediocrity.

—Jonathan Lieber

Lakeside
Your Wish Is My Command
Solar S-26

Lakeside is a nine-member progressive funk band which achieved mild success in 1983 with their LP Fantastic Voyage scored high on the soul charts. Their latest album, Your Wish Is My Command, is a concerted effort to increase their listening audience by recording songs more in the mainstream of current musical tastes. For the most part, Lakeside seems to have missed the mark.

The record’s major flaw is that much of the music simply is not compelling. Most of the songs are performed and produced well, but they fail to distinguish themselves from one another. Almost all of the cuts are extremely similar in tempo, vocal style, and melody, and before long they cannot hold the listener’s interest. Bluntly put, Lakeside’s material simply cannot hold the listener’s interest. Bluntly put, Lakeside’s material is not compelling. Most of the record’s major flaw is that much of the music simply is not compelling. Most of the songs are performed and produced well, but they fail to distinguish themselves from one another. Almost all of the cuts are extremely similar in tempo, vocal style, and melody, and before long they cannot hold the listener’s interest. Bluntly put, Lakeside’s material simply is not compelling.

Lakeside Funksters miss the mark.

Alan Vega
Collision Drive
Ze Cel-5001

To those who have heard of him, Alan Vega is best known as one half of the noise-making, avant garde group, Suicide. However, as a solo performer, Vega produces a much more accessible rock-a-billy sound, which has won him critical acclaim for his first release, Alan Vega. Unfortunately for Mr. Vega, critical praise has not translated into commercial success.

Vega’s voice is not melodlic but it is dramatic and evocative. His topics are limited but appropriate for the western feel of the material: women and the rebel outlaw spirit. The band is superb, churning out consistently moving rhythms. Vega produced the record himself and made sure that all his musicians stand out in the mix.

Vega mixes tempos and moods effectively with material ranging from slow and introspective to fast and danceable. "Magdalena" opens both sides of Collision Drive, but this is not a creative cop-out. "Magdalena 82" has a country-western feel to it, in keeping with most of the record, while "Magdalena 83", though lyrically identical, is closer to (shudder) heavy metal with its constant electric backdrop. Both demonstrate Vega’s borrowing of Elvis Presley’s grunting and curt phrasing style. Vega also pays respect to his musical roots with a rolling modernization of Gene Vincent’s classic, "Be Bop A Lula.", a "Ghost Rider" is typical of much of the album, as it features a rawhide guitar sound that Link Wray would love.

Collision Drive is not without its flaws. The pleading ballad, "I Believe" showcases the extremes to which Vega can range but rambles on too long for its own good. "Viet Vet", both a success and a failure, is a cynical, ominous dirge that mesmerizes, but at thirteen minutes plus seems to last longer than the war did.

Though relatively unknown, Alan Vega is an important rock’n’roll singer. His mixture of styles, old and new, is refreshing and not easily categorized. Collision Drive will not be easy to find in record stores, but it is well worth the effort in looking.

—Bill Duchan

The Clash
This Is Radio Clash
Epic 49-02662

"This is Radio Clash on pirate satellite/Orbiting your living room, cashing in the Bill of Rights," sings Joe Strummer at the beginning of the Clash’s latest 12” single. What follows is an appeal to the world that the Clash be taken seriously in their attempt to lead a revolution through music. Their approach has never been so heavyhanded and the music undercuts the message.

The metaphor of the Clash as a radio station forced to broadcast outside of mainstream channels by a world unwilling to embrace its iconoclassm seems to have been conceived out of frustration. The Clash have great appeal for some, but not enough to satisfy their band’s desire to be the voice of reason in troubled times. Why else would Strummer sing, "Please save us, not the whales"? Apparently, the band still have a lot of work to do.

Kate Wolf
Close To You
Kaleidoscope F-15

It's appropriate that Kate Wolf is recording for Kaleidoscope Records. Her approach to music is like looking through a kaleidoscope; she looks at her life, makes a small adjustment, and then views the new scene. As much as her words tell a story, the sound of her music puts it all in perspective. It's a folk-country sound because, as Ms. Wolf has said, "Folk music is so simple, and country music is so direct."

The poetry and melody blend beautifully, especially on the title track. There’s a quiet feeling of love and reminiscence, like a "lazy afternoon like honey on a silver spoon." She states her intentions simply in the final line: "I’ll have this song to bring me close to you."

"Unfinished Life" is a song of a journey to discover life’s meaning, ending with the conclusion that all one can do is go "sound in circles like pointed dancing horses." "Here in California" breaks from the "beautiful California" songs of the past. "Here in California the fruit hangs heavy from the vine/There’s no gold, I thought I’d wind ya/And the hills turn brown in the summertime." But it’s not a critique on life on the West Coast; it’s a look at a disappointing romance.

Memories dominate "Across The Great Divide," and love is again the main theme in "Love Still Remains," the album’s best cut. Not all of the songs are slow and quiet. "Like a River" changes the tempo. It’s an upbeat song which flows as smoothly and as quickly as a river. The only unsuccessful tune is "Eyes of a Painter," a somewhat hokey tribute to her grandfather. But when she concentrates on her own life, Kate Wolf is very impressive.

Though her name may be new to a lot of music lovers, Kate Wolf is no newcomer to music. Close To You is her fourth album and, as on her other efforts, she has written all the songs by herself or in collaboration with her backup musicians. It’s a well-conceived and well-produced collection of country/folk songs about universally-felt emotions.

—Mitch Kohn
CHARIOTS OF FIRE

The inspirational story of two English track stars who run for God, pride, and a shot at the 1924 Olympic gold medal.

(Kite, 7th & Walnut, 9:30)

PRINCE OF THE CITY

Sidney Lumet’s dark look at police corruption with Treat Williams starring as a cop who talks.

(Walnut Mall, 39th & Walnut, 22:234)

RAIDERS OF THE LOST ARC

After seven months, people are still flocking to Indiana Jones and the Last Crusade.

(Mark 1, 16th A Market, 564-622)

THE WOMAN NEXT DOOR

Francis Ford Coppola’s true-life dealing with love and marriage and their effects on friendships in contemporary France.

(Ritz 11)

WHERE’S LIFE IT ANYWAY?

Richard Dreyfuss gives a privatizing performance in John Barthman’s (Saturday Night Fever) superb adaptation of Brian Clark’s play.

(Sam’s Place, 16th & Chestnut, 172-033)

ABSENCE OF MALICE

Sally Field is a reporter who doesn’t get all the facts, and Paul Newman is the man she wrongs in print.

(Duke, 18th Chestnut, 563-901)

CINDERELLA

Another Disney chestnut released for the kiddies, but enjoyed by the parents and college students who search the film for examples of Walt’s and Toulouse’s disfigurements. Delightful.

(Duke, 18th Chestnut, 563-901)

REDS

Warren Beatty’s wistful look at John Reed and his work in Russia during the Bolshevik Revolution. The historical accuracy of the film is questionable, but it does provide a good share of entertaining moments amid the drama of simplistic political philosophy.

(Samuel, 16th Chestnut St, 564-2837)

GHOST STORY

It’s not the book, but this tale of a spirit woman’s revenge on a club of fun loving boys, has enough chills and style to raise it above the usual level of the genre.

(Old City, 2nd and Samson, 627-9096)

TAPS

Tommy Routine stars as a military school cadet who leads his classmates to take over the school they love. Sort of like us at Penn if the 15 percent hike goes through. George C. Scott co-stars.

(Rittenhouse, 16th & Walnut, 567-0320)

TIME BANDITS

Teri Gilliam’s off-beat adventure/fantasy with Sean Connery and a host of other notables.

(Walnut Mall, 39th & Walnut, 22-234)

WINDWALKER

Not previewed.

(Philadelphia)

ON GOLDEN POND

Fonda, Hepburn, and Fonda. Too much bushy-haired film opens tomorrow at the Ritz City. Review next week.

(My Dinner with Andre

Louis Malle’s highly acclaimed talkie opens tomorrow at the Ritz City. Review, and a chat with Wallace Shawn, next week.

(REPERTOIRE

(Walnut Mall, 39th & Walnut, 22-234)

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3606 Walnut Street

243-0791


Do Black Patent Leather Shoes Really Reflect Up?

Walnut Street Theater

825 Walnut Street

574-0350


Gogol

Theater Center Philadelphia

626 S. 4th Street

262-0482

Scintillating puppetry. See review inside. Thru Feb. 7.

Ladies at the Alamo

Cafe Theater of Allisons Lane

606-0334


My Life Listens to Yours

The Wilma Project

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