Voter Rights Group To March in Alabama

A graduate student group yesterday announced that it will rent a van and leave Houston Hall Hardee’s Tuesday morning to begin a 140-mile march from Carrolton to Montgomery, to begin a movement to fight for the release of the Women’s Sentencing Commission, which includes all four essential food groups.”

"In college, we were taught that it’s important to eat a balanced diet. It’s not just about nutrition, but also culture and tradition. At Hardee’s, we can find our roots, and it’s a place where we can come together and enjoy a meal."

"I’m excited to be part of this movement, and I hope others will join us. We need to stand up for our rights, and make our voices heard."

"We’re not looking for trouble, but we’re not going to back down. We’re going to fight for our rights, and we won’t be silenced."

By ERIC C. SAVITZ

A graduate student group yesterday released a report recommending standards for the payment and workload of teaching assistants and teaching fellows.

The Graduate Students Association Council report outlines “standards for the payment and workload of TAs in certain parts of the University.”

Among the problems the group cited were widely differing compensation levels, with some from as low as $3000 to as high as $8000, and large inconsistencies in the teaching level from department to department.

The recommendations include guidelines for both maximum teaching loads and maximum stipends.

"It’s a time-honored tradition in the University that graduate students are "exploited,"" the report says. "Whether in expectation of a brighter future or in the hope of obtaining a certain degree of optimism, it is a tradition carried on to the hallowed proportions that exploitation suggests.

"The report’s recommendations include a minimum stipend level consists of a formula that takes into account the cost of living in the area, the salary of other universities that graduate students be paid.

"The University-wide median is listed in the report as "about $6000 a year."

"We feel that this is a fair and reasonable stipend. We believe that graduate students should be able to make a living and still have time to pursue their studies.""
Fed Blamed for Recession
WASHINGTON - The Reagan administration last week gave its clearest signs yet that the federal
Dependent Federal Reserve monetary policy and warned that
the "needs" of the economy are "necessary," and it is
that the situation is "necessary," and it is
necessary to provide for necessary recovery.

But Treasury Secretary Donald Regan, the president's
the 100-day-old economic policy, said, "The pres-
ent is not yet ready for the required response of
the situation is "necessary," and it is
necessary to provide for necessary recovery.

Regan's comments came one day after Volcker told
that the administration's policies were "necessary," and it is
necessary to provide for necessary recovery.

Regan's comments came one day after Volcker told
that the administration's policies were "necessary," and it is
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I think you all have to recognize that there is a clear potential for us to generate some dollars for some programs...networks do not exist for some others.

DP: The report says that the leader- ship, coaching, and administration of men's and women's sports should not suffer any division between men's and women's sport. Now, are you saying that we will have the same number of coaches for men's and women's sports, and the same number of administrators devoted to those two areas?

HARRIS: No, I don't think that's the point at all. The point is to conserve the future of the programs as best as possible, given the facilities and the resources we have available.

DP: You spoke about giving equal funding to athletics. I'd like to know, is there any division between male and female?

HARRIS: There certainly is not our intention to hurt anyone. I think what we're trying to do is to enable both male and female athletes to perform at the highest level and to compete with the best. Having said that, what's important is to understand that we have, though in some cases significantly different from those of the men's program. And the way that we were going to survive, and in turn, having a better program over a period of time, not by to reduce the funds allocated to the current male programs and increase in vice-versa. The idea basically is to run a sex-blind administrative operation.

DP: That doesn't necessarily mean because we have five or six football coaches, we aren't going to have a similar amount of women's basketball coaches?

HARRIS: No, I don't think that's the point here. It means that you're going to have other male coaches if you're going to get that kind of parity between male and female.

HARRIS: There's certainly not our intention to hurt anyone. I think what we're trying to do is to enable both male and female athletes to perform at the highest level and to compete with the best. Having said that, what's important is to understand that we have, though in some cases significantly different from those of the men's program. And the way that we were going to survive, and in turn, having a better program over a period of time, not by to reduce the funds allocated to the current male programs and increase in vice-versa. The idea basically is to run a sex-blind administrative operation.

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Letters to the Editor

Preserving the Athletic and Academic Ivy League

To the Editor:

I am compelled to voice my disappo-
tment of any proposal to eliminate the Ivy League, the senior athletic conference in
which I, along with many others, have
made a career. The loss of this tradition
would be devastating. The prestige of the
League is no minor concern; it is one of
the more important factors that attract
students to Ivy League schools. The attrac-
tive Ivy League name can be spread only
so far over the markets, and mutual funds
open to the management and the University's position
is clearly stated. Perhaps the Trustees
will consider the possibility of an Ivy
League. At the same time, the pro
posal offers at best a chancy quick In
the games of us who go to Penn.

Elliot

Quoteation of the Day

"If a snow-covered tradition is as strong as
what it is, we are losing our right to that
right."

- Governor Theodore Roosevelt

Tasteless Cartoons

To the Editor:

Would it be possible for the Daily Pennsylvanian to run an anti-cartoon
section, with the aim of running a very
innovative and novel cartoon? The
results of these cartoons would be
televised. The successful artists would
be employed at the University, and the
unsuccessful would be given a chance to
work on other material. This project may
be of interest to some of our more
ingenious and creative students. The
following are examples of the style of
the cartoons in the latest issue.

Letters

The Daily Pennsylvania welcomes comments from the community on
issues that concern us and our students. Material may
be on topics of national, University, or personal interest.
Letters may be up to 300 words. The author's name,
phone number, and University affiliation will be
disclosed if requested by the writer. Mail all letters to
Fraternity Reconstruction

It continued over page 1.

"Generally, the plan was a failure," he said. "It was in the wrong shape as many of the brothers were having trouble. Our plan was to make the shape..."

Discussion continued over page 2.

--END--
Black Law Students To Meet at University

The conference will feature a number of prominent individuals, including President Marchman, who will speak on legal and political issues. The的主题 will be "The Challenges and Responsibilities of the Black Legal Community."

A variety of sessions will be held on topics such as affirmative action, gender discrimination, and the status of black lawyers. The conference will also provide opportunities for networking and professional development.

Students Find No Free Lunch

Students at the University of Alabama have found that the "free lunch" they once enjoyed in law school is no longer available. The conference will focus on this and other issues affecting black law students.

Voter-Rights Group To March in Alabama

The NAACP is planning to march in Alabama to promote voting rights and civil rights for all Americans. The march will be held on February 21st and will start at the state capitol.

Does He Love Me? Let Me Count The Ways!

Houston Hall Candy Shop - Houston Hall Lower Level

Daily 8:00 - 6:00

Succeed in business.

"It's a lot easier with a Texas Instruments calculator"

Teaching a few simple keys on these Texas Instruments calculators, the TI Business Analyst II and TI MBA, can greatly increase the time-value-of-money problems suddenly aren't lengthy anymore. You can actually calculate profit margins, inventory sales and earnings and perform statistics. And problems with repetitive calculations are gone for the MBA because it's programmable.

The calculators mean business, and what they give you is time to grapple with underlying business concepts, while they handle the number-crunching. To make it even easier, each calculator comes with a book written especially to help you make the best use of the calculator's full potential.

The Business Analyst II and MBA business calculators from Texas Instruments give you a step to a successful business man.

Texas Instruments

Incorporated

Exciting Job

Very Bright Person

Full/Part Time Active Office-On Campus

The University of Alabama is accepting applications for a position as Business Analyst II. The Analyst will work in the Office of the President, assisting in the areas of financial planning and analysis. Experience in business or economics is required. A degree in Business Administration or Economics is preferred. A competitive salary and benefits package are offered. Applications should be submitted to the Office of the President, University of Alabama, Tuscaloosa, AL 35487. Deadline for applications is February 15, 1982.

GET INVOLVED!

February 1st the N.E.C. will be interviewing interested undergrads for trusti council positions. This is your chance to take an active role in the University Community!

Sign up sheet and information available now in the U.A. office, from 10 A.M. - 3 P.M. 1st floor Houston Hall. (243-8900)
IFC Reinstates Fraternity Ball

By NINA LEE

Receiving a tradition over 60 years old, the Interfraternity Council will sponsor a semi-formal ball on campus, the Interfraternity Council (IFC) director and former student leader, Rabbi Michael Kaplowit/.

The IFC, which serves to coordinate student activities between the University's 22 fraternities and 22 sororities, will hold its first semi-formal ball in over two decades.

"This moment left no time to establish a committee," he said. "We're excited for students to bring back a tradition that was once a part of their fraternity experience.

"We're looking forward to bringing back the tradition of fraternity unity on the IFC, " said Rabbi Michael Kaplowit/.

The new system, Goldstein said, "will be funded by a $20 fee annually.

University members said they were in favor of launching the campaign.

UA Resolution

On (continued from page I)

UA Treasurer Lee Brown said he felt the amendment would result in a more equitable and allows the cost to be spread.

"It's not as good as it was because of the increasing number of financial penalties for relatively minor occurrences," Goldstein said.

UA members said they were in favor of launching the campaign.

"That's the need to be stronger, partly because of things like the increasing power of financial penalties for relatively minor occurrences," Goldstein said.

"It's important to raise student consciousness about anti-semitism. "When I first came to campus I thought anti-semitic incidents were just behind the scenes," he said. "However, many students have been reporting anti-semitic incidents to me."

Kaufman said he thought the ball would be successful.

"The lie used to be funded entirely by the University," he said. "It ended up that the last such ball was cut to a thin profit.

"There's really not enough interfraternity council," he said. "It's not as good as it was because of things like the increasing number of financial penalties for relatively minor occurrences."

Goldstein added that he expects approximately 700 students to attend.

"The fee will be spread among the fraternity members and sorority members at Penn," said Cooper.

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located at 919 Walnut Street needs daytime volunteers to
Transportation fee is $5.00 (round trip Philadelphia). Over
10,000 people from all over the world will gather
(approximately 12:30). Bus leaves New York immediately after Fabrengen.
For more information and reservations call Lubavitch House, 222-3130.

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UNIVERSITY HILTON

FEB. 1982

CALL TOM OWEN

243-2950 Bus. Hrs.
1-822-0464 Even's. & Wknds.
Swimmers

The men are expecting to improve their finishes in the 200 butterfly and 1M events. And Kester believed that they lost a lot of the men hope that one of their better Swimmers...

1. Bed and Breakfast during the extratangent.
2. A UP (to real the words are introduced)
3. Swimmers closed to all the other directors.
4. Extra swimmers (if you have)
5. Culture (it's really over do #3)
6. Hyperactive vocal chords.

Try and arrive early to accommodate the race of 400 people at the Palatine at 7 a.m. At all events in the central region after class there will be a party paper (program) to be passed out and an exit exit (not a road).

Get your program early; picture early, you don't want to be repeat the place again a COOLER MANA 101 - but it's not on the course.

CONCERT TICKETS Good seats for the manly hadle.

Swimmers and official are SHAKE the lowest in University City...
The quality of our recreational and competitive athletics programs, should serve as a reflection of our commitment to academic and moral standards. In light of the administrative problems we are now facing and the unprecedented success we have enjoyed, it is important that we maintain an appropriate balance between athletics and academics.

Two factors, I believe, will determine the future of our athletics programs. The first is the degree of support we can expect from the student body and alumni. The second is the ability of our coaches to attract and retain good athletes. Without these factors, our programs cannot succeed.

The quality of our recreational and competitive athletics programs should also serve as a reflection of our commitment to academic and moral standards. In light of the administrative problems we are now facing and the unprecedented success we have enjoyed, it is important that we maintain an appropriate balance between athletics and academics.

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THE
Tri-
Centennial:
ANOTHER
FIASCO?
Page Six

COMIN'
AT YA!
3-D on T.V.
Page Two

BOOKS
What Made Peter
So Great? P. 9

FILM
Talking to Wallace Shawn,
Star of The Movie
Everyone's
Talking About P. 8

THEATER
Why 'Black Patent Leather
Shoes' is the Hottest
Show in Town P. 4

MUSIC
New Releases From
OMD, Al DiMeola
And More P. 11

PLUS
A look at Hill Street Blues,
a Folkie Zither Player and our
Famous Crossword
Puzzle
Harriet the spy is the cult figure I remember. All my friends in the fifth grade had not only read the book, but had somehow managed to finagle their parents into buying Harriet detective hats and Harriet clue notebooks. Yet my favorite look at the time was the Barbara Walters classic How To Talk To Practically Anyone About Practically Anything. Sprawled out on the couch, spilling crumbs from pieces of thickly buttered bread into the paperback binding, I read it over and over.

The book's message was simple. All I had to do to become an interesting person was to ask other people questions. In this way, I could constantly keep the conversation going, collect hundreds of witty anecdotes I could later retell at parties, and learn how to live my own life by listening to how other people had botched up theirs.

To a moody 11-year-old girl generally ignorant of the world, this formula seemed enticing. Gradually the Walters philosophy seeped into my consciousness, and constant inquiry became second nature. My teachers ate it up. "Your daughter's natural curiosity makes her a joy to have in class," they gushed on the backs of report cards. The questions made me a little more outgoing, since I didn't have to be afraid of people responding to my opinions. I was judging their views — I was in control.

At the same time, asking questions challenged my psyche. It was no easy task, trying to get a boy in my class to talk to me, or getting an adult to tell me the meaning of life. I smugly stored up all of this wisdom, just itching for the time when I could synthesize the stuff and come to my own definitive conclusions.

My passion for listening to other people became intertwined with my nosey newwart fantasies. Think of the terrific stories I could get just by asking the right questions. Sources would instantly dribble top secret information, spurred by my penetrating and insightful queries.

Eventually, the simplistic nature of the Barbara Walters philosophy dawned on me. First of all, by the time I got to college, I realized that asking good questions wasn't so easy. Sources for my DP stories just weren't spilling out the kind of quotes my editors wanted. But even more disturbing, I discovered that Barbara Walters had somehow creeped into my private life. Often I would begin a serious conversation with a school friend, only to have him or her say "I feel like you're interviewing me." Other friends from the workplace could not understand my interest in mean wisdom, and gently ridiculed my philosophical questions.

Instead of judging people's opinions I started to analyze them, to actively respond instead of passively receive. Barbara, bouffant hairdo and all, I write alone.

— Margot Cohen

Complaints

To the editors:

Bob Lalas's "Scanning the Poetry Scene" article is a kind of journalism that will be remembered long after Woodward and Bernstein are forgotten — but not before!

It has at least two major errors. He mentions Mbali Umujia and Harold Watson as reading at the London because they can't get readings elsewhere — nothing could be further from the truth, Mbali and Harold are in great demand for readings, both locally and regionally. Further, he refers to the wrong person when beginning the series at the London. In truth, it was Beth Blakeman who began the original writers' group there. After all, I could constantly keep the conversation going, collect hundreds of witty anecdotes I could later retell at parties, and learn how to live my own life by listening to how other people had botched up theirs.

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At the same time, asking questions challenged my psyche. It was no easy task, trying to get a boy in my class to talk to me, or getting an adult to tell me the meaning of life. I smugly stored up all of this wisdom, just itching for the time when I could synthesize the stuff and come to my own definitive conclusions.

My passion for listening to other people became intertwined with my nosey newwart fantasies. Think of the terrific stories I could get just by asking the right questions. Sources would instantly dribble top secret information, spurred by my penetrating and insightful queries.

Eventually, the simplistic nature of the Barbara Walters philosophy dawned on me. First of all, by the time I got to college, I realized that asking good questions wasn't so easy. Sources for my DP stories just weren't spilling out the kind of quotes my editors wanted. But even more disturbing, I discovered that Barbara Walters had somehow creeped into my private life. Often I would begin a serious conversation with a school friend, only to have him or her say "I feel like you're interviewing me." Other friends from the workplace could not understand my interest in mean wisdom, and gently ridiculed my philosophical questions.

Instead of judging people's opinions I started to analyze them, to actively respond instead of passively receive. Barbara, bouffant hairdo and all, I write alone.

— Margot Cohen
Watching the Detectives

Peering through the barred windows of the storefront office, the hard-boiled, street-wise detective gets wise in disgust. He shades the flickering flame of his match from the wind whipping down the small, trash-littered access street. He puffs the wrinkled cigarette, the last of the pack, as he concentrates on the case. What evil deed had occurred on these premises leaving this sorry excuse for real estate as a refuge for rats and dust...what sordid act had soiled the usually sober demeansor of Sansom Street?

He had heard of the James Williams Detective agency. Everybody had. It was one of those places where college kids went to be sick after too many drinks at Doc's, the hangout down the street. But like everyone else, he had never given any thought to what lay beyond the lattice-work grille.

Upon returning to his own small office, the stalwart investigator called the number listed in the phone directory. A strong but sexy voice answered after only one ring.

"The number you have reached has been disconnected."

Obviously a front, our man decided. But the wheels of his mind, ever spinning, reminded him of the tattered alarm system sticker in the window. He dialed the alarm company's number in anticipation.

"I don't know if he went out of business or what the situation was," explained Jim Kahn, co-owner of the Protect-A-Life Corporation, in a no-nonsense tone of voice.

Referring to his last business dealings with the firm, almost two years ago, he remarked, "All I know is they owed us some money, they paid it, and then asked that the alarm be removed." Kahn had no more to say. Another dead end.

Returning to the grubby scene, he accepted a passing police care-taking for a lead.

"I've been driving through here for ten years and I've never seen anyone go in or out of that place," observed one of Philly's men in blue.

Driving onward in search of crime.

What had gone on inside these doors? Where was James Williams? Was this a part of something bigger? There were no easy answers for the ever-thinking gumshoe.

Stymied, the intrapid private eye left the sleazy premises, heading for Doc's, hoping to find some consolation in a mug of beer and a willing barmaid.

— Howard Sherman

Polish Relief No Joke to Philadelphia

Sure, everybody's talking about Poland — but is anybody doing anything about it?

Half a world away from Warsaw, some concerned Philadelphians are — and they're making a difference.

The city's division of the Polish Red Cross has collected over $25,000 (second only to New York nationwide) for low income, handicapped, and elderly Poles since Christmas. And surprisingly, says Phyllis Towzey, the assistant director for that organization's public relations, most of the donations have not been from other Poles.

"We have a more general, widespread appeal," Towzey explains. "The majority of the checks are between $20 and $50 and really haven't been Polish contributions. I believe that the Polish people have been giving to the Catholic organizations."

Although Americans may have become accustomed to hearing about the crisis in Poland, Towzey emphasizes that the need for aid is just as crucial now as when martial law was imposed on December 13. "The situation isn't on the front page anymore," she says, "but we haven't let up our efforts to encourage people. There was a real initial thrust of contributions, but now we're maybe getting three or four contributions a day."

The Polish Red Cross, which normally houses and feeds 50,000 Poles, has had to take on an extra 20,000 since the crisis began. Much of the additional money the group has received will pay for high-protein baby food.

Another local relief organization which has stepped up its efforts for Poland is the Polish American Congress, which has received $40,000 in donations since January 10. The group has been sending Poles medical supplies, food, and clothing for over two years, but when the authorities cracked down, it decided to boost its efforts.

"As soon as martial law struck," says a spokesman for the Congress, "there was a big problem. We had to verify that whatever assistance was raised would make it into Poland and since we couldn't communicate, we didn't know what was going on."

Communication was readily established, however, and the funds reached the needy. In fact, the Congress' communications skills improved so rapidly that it held a radiothon earlier this month at the Shrine of Our Lady of Czestochowa (pronounced chin-sta-HO-wa) for the cause.

Even Solidarity needs publicity, you know.

— Robert Lalasz

T.V. 2B 3-D

3-D movies never got much respect in the '50s, but last Saturday hundreds of TV viewers put the cardboard glasses back on, settled back in their Lary-Boy chairs, and watched Shakespeare's Padua jump into their living rooms.

Channel 57, otherwise known as SELECTV, made television history with a special airing of the 3-D Kiss Me Kate, the first time a color 3-D film has ever been shown on American television.

The telecast was made possible by a revolutionary process developed by 3D Television Systems Inc., that allows 3-D movies to be shown on television. James F. Butterfield, chief scientist for 3D TV Systems, explains, "Three dimensional filming is done with special cameras that take two pictures at the same time, just like your own eyes. When the pictures, known as a stereo-pair, are encoded properly and then viewed with special decoding glasses, the stereo-pair is perceived by the brain as 3-D. SELECTV supplies the cardboard glasses with red and blue lenses to subscribers. The company says that viewers should "see" objects leaping out of the screen to within several inches of their eyes (very much like a Panasonic commercial)."

The 3-D Kiss Me Kate, starring Howard Keel, Kathryn Grayson, and Ann Miller, features a superb score of standards by Cole Porter. It will air for the last time this Sunday.

Now you can take yourself back to the glorious days of the 1950s to Bill Haley, hot rods, and "the red scare." You can pretend that you're sitting in the balcony of a cinema palace, necking with your red and blue date while 3-D images reach out and try to knock you out of your seat.

— Howard Gensler

How ironic that a gimmick used by movies to halt the inroads of television is now being used by Cable TV as a way of making inroads of its own.
Do saddle shoes and sneakers reflect up, too?

‘Patent Leather’ Shines Brightly

Do Black Patent Leather Shoes Really Reflect Up?

Walnut Street Theater
825 Walnut St.

By Howard Sherman

Praise the Lord, sing hallelujah, and tell everyone you know: Do Black Patent Leather Shoes Really Reflect Up? is the best bet in town. This raucous musical comedy, currently playing at The Walnut Street Theater, is one of the funniest and most enjoyable evenings of theater in many years.

Based on John R. Powers’ reminiscences of his Catholic education, the play is an episodic look at a group of eight children in parochial school from second grade through their senior year. The book of the show is paper-thin, with the only plot line being the sentiment Marilyn Schmidt gave experimental theater a bad name. During the course of the evening, author-director John Musall uses and abuses almost every cliché of the avant-garde, while adding a few banalities from old Westerns, pop psychology, and country-western music. What plot there is deals with Eddie (Mark Campbell), an alienated loser trapped in provincial Pennsylvania with his nagging wife, Nancy. After being rejected by a beautiful blond, Eddy lapses into a fantasy of life in the west. He becomes involved with a tribe of flower children Indians, specifically with the innocent Princess Mona (Marleen Schmidt). After Eddy rapes the princess, she, in the tradition of tadpole melodrama, falls madly in love with him, leaving her tribe. The rest of the show deals with the other Indians’ attempts to bring back Mona and to initiate Eddy into their lifestyle.

The show is presented as a series of short, stylized scenes interspersed with dance, mime, narration, and song. What should be the critical moments are presented through interjective dance, choreographed by Marleen Schmidt and Tonio Guerra. However, these modern dances lack a clarity of meaning and the dancers, performing with the intent air of beginning baton twirlers, destroy any sense of mood. Only Sue Squires, as Mother, manages a few moments of tension and beauty.

The writing, perhaps, is the source of the actors’ problems. Musall alternates between Great Spirit gibberish and psychobabble. In general, the dialogue seems to be a mix of equal parts of old Lone Ranger shows and soap operas. Only Mussell’s direction saves the evening from complete disaster. In the only professional element of the production, Mussell pieces the show well and occasionally salvages something from his muddled writing during the dramatic scenes.

O.W., according to the program, is an abbreviation of oise wicasa, a Sioux term meaning honor of performers. It is too bad that no one in this pretentious, soggy failure deserves any O.W.
His motive buried deep in the recesses of his rock-obsessed mind, the writer began tracking down the Police in December of 1981. Speaking with a woman known as "the receptionist," from an organization known as "the record company," he learned that the Police would play the Spectrum on January 18. He also learned that there would be no interviews. "Only the major dailies in each city get them," he was told.

"Rate," he said.

"But you might be able to interview the Go-Go's. Here's the tour manager's number." An interview with the Go-Go's was always welcome. And if he could get backstage, perhaps he could find the Police as well.

The tour manager could not be reached until January 14. Time was running out, but the man offered encouragement and the key.

"I'll try to put you on the backstage list," he said.

"But there wasn't much time for profound thoughts. He asked someone to find the tour manager to confirm the appointment after the show.

Meanwhile, he arrived on time. The Go-Go's rhythm guitarist was standing by herself, just waiting to be interviewed, it seemed to him. He was wrong.

He began by casually mentioning that the press generally seemed more interested in the fact that the Go-Go's were an all-female band than in their music, an infectious sound that had taken them to the top forty with the hits "Our Lips Are Sealed" and "We Got the Beat.

"A lot of papers seem to consider your band a novelty. What will you do when the novelty wears off?"

"I don't think that platinum sales are the result of novelty, just good stuff," she snapped. "Right," said the writer. This wasn't working.

"When's your next album coming out?"

"We're working on it in April. We've been touring since July."

"Are you heading in a new direction with this album?"

"No new direction. Just good songs." She glanced down the hallway. "Wait a minute. I'll be right back."

She hurried away, leaving the writer with Andy Summers. The Police guitarist had ventured out of his dressing room for a drink of water. Perhaps an interview with the Police was possible after all.

"Will the 'Invisible Sun' video ever be released in this country?" asked the writer. This video had been banned in England because of its sympathetic depiction of recent events in Ireland.

"I don't know. It may never be. But we're showing it all over Europe."

"Do you produce your own video?"

"No. How do you mean?"

Just then somebody grabbed the writer's arm. "I found the Go-Go's tour manager for you," she said.

"I-b-but I'm talking to Andy Summers!

"Andy's got to go into the dressing room now."

"That's right," said Andy. "I do." As he opened the door, drummer Stewart Copeland appeared out of nowhere and glided into the dressing room. He was on roller skates.

The writer found himself face to face with the tour manager.

"So you're the one who's been looking for me," said the plain-looking man with a frown. "I only talked to her for two minutes..."

"But she didn't have to talk to me, either."

"But she did. You got your interview. Now why can't you leave?"

"I'll try that pass right off you!"

The writer backed away, holding his hands above his head. "All right. You win." He knew the Go-Go's would leave the Spectrum immediately after playing. But since he had his pass, he could still try to talk to the Police after the show.

He walked to his seat. The crowd was full of junior high school kids. The burly guards patrolled the floor, shoving anyone who danced in the aisles back into his seat.

The Go-Go's took the stage and played for an hour. The writer argued with the people sitting in the aisles back into his seat. The guards clearly excited the crowd. One kid, however, was Sting's decision to let a roadie play his bass on "Invisible Sun," while the singer played the synthesizer.

I did not come to hear a roadie play the bass, thought the writer. When the show was over, he walked backstage and waited. Last chance for an interview. So the Police made their way to their dressing room door.

"Who was that playing the bass?..." began the writer.

"Sorry, you'll have to stand here," said a young guard. He directed the writer to stand behind an eight-foot high black steel gate. Here I am, standing behind bars, waiting for the Police, thought the writer. But the band only wanted to see family and friends.

It's the same old story, thought the writer. There's never a cop around when you want one.
When people hear that we're planning another celebration for the city, most people tell us if we're doing another Bicentennial, they want to be left out of it," says Nancy Moses, a planning director for Philadelphia's Tricentennial. "A lot of great things happened then, but people expected different things. Now, I think there is a different style of doing things. You deliver what you promise."

What the Tricentennial promises may come as something of a surprise to a Philadelphia public already hardened by one overblown birthday bash. This year's celebration will be a relatively low-key affair, an affair that is clearly attempting to avoid a past unpleasant experience. That experience is dated 1976.

The Bicentennial extravaganza is often remembered in terms of numbers — or the lack of them. Less than half of the 40 million onlookers who were expected to swarm to Philadelphia on marae to celebrate with the rest of the nation's birthday party actually materialized. Costly financial failures are painfully vivid, particularly the several flashy but largely unvisited commemorative buildings — the Living History Museum and the Mummers' Museum, for example — that were erected to stimulate a dormant interest in history.

And then there was all that hype. "Personally, I was sick of the Bicentennial by the time the Fourth of July rolled around," confesses Richard Cox, program and information officer of the William Penn Foundation. That institution donated a hefty $1 million for the 1976 celebration.

The year is also remembered for outrageous events. Topping the list are former mayor Frank Rizzo's futile attempts to call up the National Guard — he claimed that dissenting ethnic and political groups would act violently on the Fourth of July. Those attempts, which Rizzo's charade, failed to deliver an Hizzoner's declarations, but the bitterness remained and permeated the entire affair. The combination of the mayor's request for the National Guard, the threat of tourist mania, and the outbreak of Legionnaire's disease did a better job of frightening crowds away from the city than would a report of nuclear attack.

These days, the Bicentennial is often caustically referred to as "the party nobody came to."

Six years later, the thin, red-faced city of Philadelphia is ready to try again. This time there will be no embarrassing tourist projections, no flashy megalomaniac budgets, no commemoratives built and not even a great deal of hype. On the occasion of its three-hundredth birthday, Philadelphia is going to try its hand at modesty.

The city's Tricentennial (or the Century IV celebration, as its planners prefer to call it) has been in the developing stages now for two years. A New Year's fireworks display at Penn's Landing kicked off the festivities. The birthday party will run the entire year of 1982, reaching its high point this summer with seven "cornerstone" events designed to highlight the cultural features indigenous to Philadelphia.

Those events, which Century IV is organizing and funding itself, will commence late this spring when the lavish Queen Elizabeth II ocean liner makes its first visit to the city. Events planned for the summer include a traditional procession of Tall Ships, neighborhood block parties, an interfaith service at Penn's Landing, a traveling community history project, and music and culinary festivals.

The Century IV Celebration Committee is the group faced with the none-too-enviable task of generating excitement about the city and getting the birthday party off the ground. Created two years ago by mayoral appointment, the committee includes representatives from the city's civic, business, and community sectors. Additionally, a small staff on loan from other city departments and headed by coordinator Fred Stein has been carrying out the substantial task of organizing and publicizing the myriad of events that bears the official name of Century IV.

The catchword at Century IV is austerity, and so it is no accident that the staff offices are tucked away in a tiny, unobtrusive corner of the Municipal Services Building downtown. Nor is it by chance that Century IV has hired only one full-time staff member. The money-pinching is a result of the tightening of the economy in both the public and private sectors, the prevailing mood of frugality pervading the city and the nation, and the distressing financial example set by the Bicentennial.

That example apparently accounts for the relatively low amount of city funding appropriated for the Century IV celebration (close to $600,000, compared to the $87 million Bicentennial contribution), and explains the planners' strategy to seek funds from many corporate sources. The staff has sought corporate underwriting for the seven major events of the Tricentennial, and is actively pursuing approximately $1.5 million in donations from private sources. In total, the Century IV hopes to be working with nearly $3 million for the entire affair, a stark contrast to the whopping $170 million Bicentennial budget.

But as the Century IV people will tell you, austerity will not mean boredom. Throughout the year, there will be a virtual smorgasbord of things to do and see — 185 separate events are planned to commemorate Philly's Birthday. Ranging from the "Philadelphia Past, Present, And Future" research project at the University to the Avenue of Arts Festival in May to the Fourth Annual Giant Tinkertoy Extravaganza in November, this motley group of happenings will have the benefit of receiving the city's official Tricentennial protections.

"The feastining festival is a good example," says Phillips Polk, a member of the C "curry IV staff, "of taking an event that pre-existed and giving it a big fancy name on them — the Century IV celebration." Added Moses, "Most organizations are on such tight budgets that this kind of promotion helps the groups."

Although the celebration ostensibly focuses on William Penn's 1682 voyage up the Delaware River and his subsequent founding of the city, the theme behind the Tricentennial's planning, as the name Century IV implies, is decidedly future-oriented.

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"Three hundred years later, you're invited to join us as we celebrate Philadelphia's venture into our fourth century... " announces the promo literature. "CEN- TURY IV, a non-stop round of celebrations and con- vocations, sea chanties and block parties, horticulture and popular culture, and feastings for your eyes, ears, taste buds and souls!" The name symbolizes the necessity, in the minds of the Tricentennial's archi- tects, to use Philadelphia's past and present to chart the direction of the city in the years to come.
One area the Century IV planners has paid particular attention to is considered by some to be Philadelphia's chief asset — the strong element of communities and ethnic traditions that has flourished throughout the city's history. Beginning in February, various cultural institutions and organizations in the city will present exhibits, lectures and festivals elaborating on ethnic histories. Examples of this include the Black History Month in February at the Afro-American Historical and Cultural Museum, and the Multi-Ethnic Festival in April at International House. Cox, of the William Penn Foundation, says these projects represent a more accurate depiction of Philadelphia's history. "It certainly won't be like the gaudiness of the Bicentennial," he adds.

The goals of the Century IV planning team may be more feasible simply because of its reliance on the institutions and organizations already in Philadelphia to develop programs of interest. Penny Bach, a project director for the Fairmont Park Art Association which is, among other things, commissioning a work of public art commemorating Benjamin Franklin, says this approach demonstrates a sensitivity to city groups that the Bicentennial lacked. "There is a lot of ill feeling from the Bicentennial," Bach said, "and I think Century IV has a lesson well-learned on the value of putting a lot of money and effort into transitory projects. They're (Century IV) much more serious about projects of long-term benefit, and are apparently not interested in creating new institutions. Now, the institutions themselves are creating things, and the city is involved with promoting what is already there."

Paying closer attention to the city and its residents is a goal that Century IV, in the end, hopes it will fulfill. Some observers, like Sam Rodgers of the city's Convention and Visitors Bureau, say signs already point in that direction. "They're certainly not the same kind of promises being made as there were in the Bicentennial," he notes. "But from the wide range of events of Century IV, there should be an appeal to visitors, and particularly to Philly residents. Nobody is going to be left out."

The question is how many people actually know the city is in the midst of its Tricentennial. Promotion is a word that is tossed around a lot by Century IV, but four weeks into the big year, there isn't much promotion to be heard or seen. Century IV's publicity style could be termed singularly laid-back. James Mooney, director of the Pennsylvania Historical Society and a member of the Century IV Celebration Committee, points to the fact that the official calendar of Tricentennial events, promised at the beginning of the year, has yet to be released. "If you're organizing a Tricentennial celebration and you can't do a calendar on time, then that might say something about the whole affair," he says.

Edwin Wolff, the librarian of the city's Library Company and also a member of the planning committee, tends to agree about the paltry amount of publicity for an event that is intended to be at least a city-wide blockbuster. But Wolff, as well as the Century IV staff, maintain that it might be pointless to publicize events too far in advance. The climax of the celebration will take place this summer, they say, and that is when the publicity will get rolling. Evidently, the Bicentennial provided a clear lesson on how to drive an already hype-saturated Philly public to drink. It is a lesson that may have been taken too seriously. The Century IV planners could be exercising a tad too much caution in avoiding the ballyhoo syndrome, for if only a handful know about the celebration, the success of the enterprise will ultimately be defeated.

Century IV planners are hoping, though, that their approach will click this time — not for a handful, but possibly for the nation. "The Century IV Celebration has one very strong external message," says Nancy Moses, a planning director for Century IV. "There's a real interest to place us differently in the city marketplace and this is a good occasion for that. You know how Time magazine comes out with an article on the 'hot' cities in the country? Well, Philly has not made that list — it's always places like Dallas, Atlanta and Houston. We'd love to open up Time and see Philadelphia as the centerpiece for that article."

There were fireworks galore on Independence Day, but less than half the expected number of tourists showed up to watch.

Hopes for the Bicentennial were riding high, but when the party was over, Philadelphia vowed to do it right the next time.
Table Talk with Wallace Shawn

My Dinner with Andre
Starring Wallace Shawn and Andre Gregory
Directed by Louis Malle
At The Ritz III

By Bill Van Orden

My Dinner with Andre is one of those rare movies that genuinely loves words. Comprised entirely of two men talking in an elegant restaurant, it is a daring and successful attempt to reconstruct the lost art of intelligent conversation in American cinema.

My Dinner with Andre is in the tradition of storytelling, which goes back before talk shows," says Wallace Shawn, who co-stars with Andre Gregory in the movie. Shawn was in town last Thursday to promote its Philadelphia opening. Not surprisingly, he is a willing and engaging talker.

"Now there may be less real conversation. People in their homes may be talking less and so to see us talking is more of a novelty. It could be that twenty-five years ago people would have found it just like what I'm saying to each other at the dinner table the previous night." 

"Certainly in the movies twenty-five or forty years ago conversation was a lot snappier. It is. Last night I turned on the TV and watched a couple of old movies. The dialogue was great. Ninety-nine percent of the scenes were gone in or three or four people talking in a room, rather than these gigantic spectacular things that movies are now."

The screenplay for My Dinner with Andre was written by the two men over a period of four years. "We knew that it was a very far-out project. If we had a bad director, the film would be a disaster because it could fall totally apart and be unbelievably boring. It was breaking the rules of film making in almost every way." By good fortune, a mutual friend gave the script to director Louis Malle (Atlantic City). He immediately agreed to direct Dinner.

Malle's direction is so subdued that the images evoked by the words take precedence over the images on the screen. While the dialogue moves along at the breakneck pace of a screwball comedy, Malle subtly makes us aware of the landscape of the faces and the grain of the voices. At the right moments, he pauses and provides touches of visual comedy: the odd twitch of a waiter's face or an entree of quail that looks like an oversized beetle. Based on the evidence of this film and Atlantic City, Malle is currently the most sensitive director in Hollywood.

So what happens in My Dinner with Andre? Wally is a short, disgruntled gnome of a man, worried about the practical concerns of making a living as a playwright and meeting an old friend who reportedly has been acting very strange. Andre enters calm, lean and self-confident, with eyes twinkling like a zealot, voice resonant and seductive. He immediately relates his bizarre travels — directing a dance orgy with one hundred people in a Polish forest, crossing the Sahara with a sand-eating Buddhist priest, talking to insects and trees at the Fidzhidi community in Scotland, and experiencing his own death in a mock burial on Long Island.

Wally listens to these stories for a while, but the talk really becomes fascinating when he begins to question the practical value of Andre's extreme, self-indulgent experiences. Ultimately the conversation expands to a debate between a realist and a romantic on how to live in the world.

My Dinner with Andre is not a formal debate, however, so the two points of view are not resolved intellectually. Emotionally and dramatically, however, they are beautifully balanced. The give-and-take demonstrates that the fantastic can be integrated with the ordinary through conversation.

"If our movie were to make millions of dollars," Shawn says, "next year there would be twenty-five movies about people talking in restaurants." Now that would be service.

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An Empire-Sized Work on Peter the Great

Peter the Great
By Robert K. Massie
Ballantine
909 pp., $9.95 (Paperback)

By Ludmila Prednova

The scope of Robert K. Massie's history, Peter the Great: His Life and World, immediately brings to mind the vista of Lev Tolstoy's War and Peace, and other "big baggy monsters" of Russian literature. In view of the nearly 900 pages Massie devotes to Peter I and his era, there is room here for only a skimming of the text's literary and historical substance. The rest must be left for the reader to fathom.

What is clear at once is that this Pulitzer Prize-winning work joins Journey and Nicholas and Alexandra in what is rapidly becoming a Massie tradition: a testament to the qualities of scholarship, insight, analysis, and style which have become trademarks of his work.

Massie structures the work in five parts, beginning his narrative in "Old Muscovy," following Peter through Western Europe and the "Great Embassy" during the war with Sweden, and on to the "European Stage," which spotlights Russia as a formidable Western power for the first time in her history. The story of Peter culminates in the new capital of St. Petersburg with the final chapter, "The New Russia."

Massie's work is documented extensively, with 13 maps, 47 illustrations, over 850 footnotes, and a selected bibliography of over 120 books and articles on the history of Peter I and the state he helped to create. The author's literary craft, which merges so fluidly with solid scholarship, is not easily described. The appeal it holds for historians, as well as for avid readers of histories and biographies, is readily apparent, but it is the work's literary quality and narrative style which can carry it to the masses.

Peter the Great possesses all the elements of a well-written novel: the color of locale, the flavor of the times, adventure, suspense, romance, and a legendary hero. One is easily swept into the fervor of a rapidly changing Russia and held by the magnetism of the characters who peopled it. History seems to take on the quality of a scenic backdrop which might, but fortunately does not, predispose the more engrossing literary elements. This most certainly accounts for the widespread popularity of Massie's work, yet he has also managed to avoid the pitfalls that such a rich subject presents. Too often in the writing of history, fact is sacrificed to historical mythology, popular belief, occasionally censorship and politics and, most often, to the making of a good story. To Massie's credit, he has been able to produce a credible documentary of both Peter I and his times without sacrificing readability.

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A Man and His Zither

By Eric Gray

Ken Bloom, a former lead guitarist for Linda Ronstadt, is creating a new instrument building. Bloom recently settled in New York City, where he finds it easier to fit in. "The music that I'm interested in studying and being close to is easily accessible there." For Bloom, New York has a lot to offer, with its abundance of musicians and music schools. But Philadelphia has certain advantages. Bloom cites Timmy Britton, of Vintage Instruments, as "one of the finest small-pipes makers in the world." Also, Bloom calls Philadelphia "Zither Center," because of Zapf's Music Store (located on North Fifth Street) whose owner is a zither player himself. The store stocks "everything you need for zither," including the kind of zither Bloom plays.

Bloom's future engagements include the Mariposa Folk Festival in June and the Wynnfield Folk Festival in September. He hopes to play another concert in Philadelphia this spring. Until then, Bloom will be settling down in New York and looking for more local work. "I'm letting all my friends know that I'm around and available and that I love to play."

Ken Bloom plays the clarinet, zither, and small-pipes

Other Avenues

'Blues' - One Hell of a Show

By Howard Sherman

During the last television season, N.B.C. introduced a new police show into its prime time line-up. The show received poor Nielsen ratings and was in imminent danger of cancellation by the network. But a reprieve, in the form of a lawsuit, saved the series from immediate extinction and brought it back for a second year. The show is Hill Street Blues (Thursday, 10 P.M.) and it has been hailed by many critics and viewers as the best program on T.V. The hour-long series, set in the "Hill" precinct of an undisclosed city, follows approximately fifteen police officers through their work days in the station and on the streets.

But Hill Street Blues was more than just another police show. It was, and still is, a landmark in television drama. Though many feel that the show has begun to compromise its artistic integrity, the realism created through its format may well serve as a model for future programs.

Hill Street Blues is serially edited, like the daytime soap operas and their nighttime counterparts (Dallas, Dynasty, etc.). But unlike these shows it deals with more than who is sleeping with whom. The show attempts to examine the effects of police work on a diverse group of officers and the results of their efforts on the surrounding community. Like the soaps, characters are not easily identifiable on first viewing. However, even though stories may begin one episode and not end for several, the show has tended to avoid cliffhangers such as who shot J.R.

The serial form is used to better delineate the characters, as well as to increase the reality of the situations. Characters only briefly glimpsed in one show may appear in the next. Injuries aren't healed between episodes any quicker than in real life. The cops argue over union rules. The station is often under noisy repair. In other words, Hill Street Blues, though far from documentary, is more realistic than any other prime time series up until now.

The story lines range from the superb, such as the captain's investigation by an anti-corruption committee, to the ridiculous, namely an undercover cop's bizarre relationship with a nut who believes he is a superhero. Although the plotting is erratic at times, the characterization is expert, complimented by the talents of a formidable acting ensemble. Particularly noteworthy are

Daniel Travanti as the stalwart captain, Michael Conrad as a Rumpsyeseque sergeant, and Bruce Weitz as a slightly deranged undercover cop.

Hill Street Blues is by no means a perfect show. It is unfortunate that in recent weeks more romances have appeared in the script, at the expense of police drama, the show's original focus. For example, instead of ending at a crime site or the station house, the last two episodes closed with the captain and his girlfriend in bed. These intimate scenes might work well on another program, but on Hill Street, where the off duty hours are rarely glimpsed, they are out of place.

Also, the rising number of unresolved episodes has made it difficult for even the regular viewer to feel satisfied after any individual show.

Hill Street Blues may or may not be the best show on T.V., but it is a landmark in T.V. drama. It is the first serious dramatic prime time program to make use of the serial form, although the style has been uniquely television's for the past twenty years. Commercial considerations may kill the program at any time, but the show has already made its mark. Because of its realistic format, Hill Street Blues should serve as a model for future television programs. Ten years ago, M*A*S*H and All in the Family prompted writers to create a new wave in television comedy. If any respect for innovation in television still exists, Hill Street Blues should trigger a new era of television drama.
OMD: Still in the Dark

Orchestral Manoeuvres
In the Dark
Architecture and Morality
Virgin/Epic AER 37721

Although Orchestral Manoeuvres in the Dark is officially a five-piece band, Paul Humphreys and Andrew McCluskey write and sing all the songs and play most of the instruments. On Architecture and Morality, their third album, their vocals are distanced in the mixes, vocals are their third and Morality, songs and play most of the instrumentation. Paul Manoeuvres in the Dark is of-...
CHARIOTS OF FIRE

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

(Ritz III, 214 Walnut St., 925-7900)

MY DINNER WITH ANDRE

Lourie Malin's highly acclaimed talkie is a meal in itself. Review, and a chat with Wallace Shawn, inside. (Ritz III)

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, 222-2344)

RAIDERS OF THE LOST ARK

After seven months, people are still renting this. (Ritt III, 214 Walnut St., 925-7900)

CHARIOTS OF FIRE

TIME BANDITS

Terry Gilliam's off-beat adventure tale. (Olde City, 2nd and Sansom, 627-5966)

THEATER

A CHORUS LINE

Broadway's sensational singalong. Thru Jan. 31. (Freedom Theater, 1114 Walnut Street, 923-1515)

DEAR DADDY

Drama Guild's comedy of manners with two-time Tony nominee Joseph Maher. Thru Jan. 31. (Zellerbach Theater, 3680 Walnut St., 243-6791)

DO BLACK PATENT LEATHER SHOES REALLY REFLACT UP?

Blustery musical blasphemy in Philly's best show. See review inside. Thru Feb. 14. (Walnut Street Theater, 825 Walnut St., 574-3560)

THE SEA HORSE

Romance in a waterfront bar. Review next week. Thru Feb. 6. (People's Light and Theater, Conestoga Road, Malvern, 647-1900)

TOWARDS ZERO

Admirably mounted production of an Agatha Christie mystery. Thru Jan. 31. (Plays and Players, Delancey St., 567-7254)

MUSIC

CLARENCE CLEMSON AND THE RED BANK ROCKERS

Big Red will blow his sax at the Chestnut Cabaret without Bruce Whatshisname, 8:00 PM, 1/29.

THE PHILADELPHIA ORCHESTRA

Riccardo Muti conducts the orchestra in a program featuring Prokofiev's Piano Concerto No. 3, Stravinsky's "Apolon Musagete," and Ravel's Bolero. 8:00 PM, 1/28, 2:00 PM, 1/29, 8:30 PM, 10:00 PM, 1/30, 8:00 PM, 2/2, at the Academy of Music. (Walnut Street Theater, 825 Walnut St., 735-8905)

ROD STEWART

Reinvigorated rocker will croak his way through a show at the Spectrum, 8:00 PM, 2/8.

ANGELICA BOFIL

Multi-talented singer will perform a wide range of material (including up-tempo classics and ballads) in support of her new album, at the Academy of Music, 8:00 PM, 3/5.

CARLTON LUCKE

Grunge heavy-ionizers will bring their tour album to the Spectrum. The "Jesus of Cool" will surely steal the show with his wry brand of rock'n'roll, 8:00 PM, 3/8.

BOBBY AND THE MIDNITES

Boffo band will bring their show to the Spectrum, 8:00 PM, 2/16.

Bobby and the Midnites

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