Students To Protest Athletic Plan Today

Protest Recalls 1978 Occupation Of College Hall

Barber Snips Neighbors' Worries

Barber Frank De Santos working in his West Philadelphia shop

Questions linger Over Reasons Behind Team Cuts

Defying City Hall

Student Leader Walks Out Of The Daily Pennsylvanian

Walter F. Heiss

HACKNEY TO EARN CITY CITATION

Barber Snips Neighbors' Worries

By LAUREN COLEMAN

R-PETER CANDEL

It will be four years ago next month that 800 University students entered College Hall and occupied the offices of then-President Meyerson to protest a wave of budget cuts and cuts.

Although student leaders stressed earlier that there are plans for a sit-in after college's finals, the administration has been in a state of flux, and it appears the issue is not going to be resolved anytime soon.

The tactic is the same: "We will be here until we are satisfied," said one student leader.

Although the sit-in is a new issue, the University has been dealing with budget cuts and cuts for the past few years.

The sit-in is a way of getting attention for the issues that students are concerned about.

One concern that has been raised is the issue of the university's budget cuts.

The cuts have been ongoing for several years, and students are concerned that the university is not doing enough to address the issues.

On the other hand, the administration has said that they are doing everything they can to make sure that the university continues to run smoothly.

The situation is tense, and it remains to be seen how the university will respond.

(Continued on page 10)

Questions linger Over Reasons Behind Team Cuts

Elimination of Five Teams Leaves Only 5,000

Defying City Hall

March May Follow 1965 Route

By STEPHON SIMS

Montgomery, Ala. — Close to 500 white students and marchers arrived in Montgomery yesterday, a day ahead of schedule, to prelude what may become a defiant and violent final leg of a civil rights march reaching the nation's capital.

"We're here to show the world the people of Montgomery are not afraid," said one marcher.

As the marchers arrived in Montgomery, they were met by a small group of police officers, who were trying to keep the peace.

Despite the tension, the marchers were determined to continue their journey, saying that they would not be stopped.

(Continued on page 10)

Defying City Hall

March May Follow 1965 Route

By MICHAEL NADIS

Mayor William Green will make an early morning announcement that the university will be closed today due to the protests.

The university has been dealing with budget cuts and cuts for the past few years, and students are concerned that the university is not doing enough to address the issues.

On the other hand, the administration has said that they are doing everything they can to make sure that the university continues to run smoothly.

The situation is tense, and it remains to be seen how the university will respond.

(Continued on page 10)
need to have a happy medium between working with the administration and public bombasting.

KIEFFER: Correct. Someone tried to lease with it and they weren't stopped. I was physically stopped that faculty member cared that much.

DP: Do you think that this casts a shadow on the confidentiality agreement? I know that it will cast a shadow over the consultation. Are you feeling any different toward the mandatory nature of confidentiality agreement?

KIEFFER: The mandatory aspect of the confidentiality agreement was somewhat negated by the fact that the implementation plan had been out for several months and perhaps if it had been validated in private where it was formulated we could have stopped the whole thing.

Need A Car? Rent a Suburu from Thrifty.
Ben Franklin would have been very happy to rent a Subaru. The Ben Franklin Inn near Lafayette Square in Philadelphia knew the value of the Subaru and in 1977 they had an ad in the local paper that said, "Ben Franklin would have been very happy to rent a Subaru." Though the ad was met with strange reactions, one subscriber said that Ben Franklin was the only one who wasn't yelling his weeks ago before a document was published.

KIEFFER: Because there still was hope that the administration would back down. Even though we had some suspicion that there already was an implementation plan, we gave him the benefit of the doubt. That's the difference in thinking. The implementation and programming of the Athletic Department was formulated. That's very hard for me to swallow.

DP: What do you think is substantially wrong with the implementation plan?

KIEFFER: I personally have only seen the document for about an hour. The acceptable reasons are simply gone for the cuts. The language is so broad that it is difficult to judge whether they're utilizing the facilities just as much. It is hard to say.

DP: Why should people read this article at the rally today?

KIEFFER: Because what is issue here is the whole right of faculty and students to make known that such cuts are not acceptable.

The athletic issue is only a very small part of it. I think if it's important to students and faculty to have open the University, we have to show the administration through some sort of consultation is important to us. Students are the backbone and faculty are the lifeline of the University, and how can you make any responsible decisions about the future of the University if you don't consult those who are most directly affected?

DP: Do you think it's political?

KIEFFER: It could be because we're one of the few groups that haven't had cuts over the years. Or it could be that体育 has not been protected.

DP: What is your attitude right now? President Hackney and Athletic Director Harris were in this room right now, what would you tell them?

KIEFFER: I would probably ask them why this has been done. Why was there a breach of trust? Why is the consultative mechanism being bypassed and undermined? I don't understand.

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A Final Rally

Slowly but surely, the rally is emerging as the only way that students can make themselves heard at this university. This new trend began with the formation of the "Lee Walt" movement last fall — it is now an all-out effort.

The Southern's editorials have come for students to show the administration that they have a voice. This is proving to be an effective way to make students feel that their opinions count.

We applaud the efforts of those who are organizing these rallies. And we encourage other students to join in, to show that they, too, are determined to be heard.

By David Perl and Ivan Kessel

Public relations, political action, and student protest are not new to this campus. As far back as 1934, the Daily Pennsylvanian was just trying to get its readership to the library for the first time. And last year, when the university administration threatened to cut funding for the Daily Pennsylvanian, student and faculty protests forced the administration to reconsider.

Today, we are facing a similar situation. The university administration is threatening to cut funding for the Daily Pennsylvanian again. This time, however, the threat is more serious. The administration has indicated that it will consider cutting funding if the Daily Pennsylvanian does not change its editorial policy.

We believe that the Daily Pennsylvanian should continue to publish its current editorial policy. We also believe that the Daily Pennsylvanian should be funded by the university administration.

We encourage all students to support the Daily Pennsylvanian and to participate in any rallies that may be organized in support of the Daily Pennsylvanian.

Human Rights

The University Senate has passed a resolution calling for the university to divest its investments in companies doing business with South Africa.

The resolution was introduced by Senator David Perl, who has been a vocal critic of the university administration's policies on race and diversity.

Perl's resolution comes on the heels of a similar resolution passed by the University of California System. The UC system has divested its investments in South African companies as a way to protest the apartheid regime.

Perl's resolution is likely to be met with resistance from the university administration, which has been slow to respond to calls for divestment from the university community.

We believe that the university administration should divest its investments in South African companies. We also believe that the university administration should be more responsive to the concerns of the university community.

Letters to the Editor

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The Daily Pennsylvanian is a student newspaper of the University of Pennsylvania. All contributions should be submitted to the editor, and all contributors are subject to the approval of the editor.

Letters should be typed and not exceed one page. Signed letters are welcomed, but identity must be stated.

Send all material to: Don Warrick, Editor, The Daily Pennsylvania, 4015 Walnut Street, Philadelphia, PA 19104.
**Barber Snips Worries—**

De Santis is certainly easy to talk to. He says, "I used to have an old-fashioned barber pole, but I added, "but they made two of them." Taking a break from cutting a customer's hair, De Santis steps out. "The neighborhood has seen a lot of changes," he says, and crosses the street. He returns, he says, "I used to have an old-fashioned barber chair. The ridge by the handle is where framing the pieces grouped with throwing pieces. An old-fashioned cash register sits on the corner of the counter. De Santis says, "I love it here. I enjoy being close to the people." There's always another customer coming in. De Santis says, "I come here for 45 minutes of conversation and two minutes of haircut." Wells, the newspaper next door to the magazine shop, neighbor Fred Mitell jokes. "Frank brings the small town back," he says. "I used to have an old-fashioned barber pole, but I added, "but they made two of them." Taking a break from cutting a customer's hair, De Santis steps out. "The neighborhood has seen a lot of changes," he says, and crosses the street. He returns, he says, "I used to have an old-fashioned barber chair. The ridge by the handle is where framing the pieces grouped with throwing pieces. An old-fashioned cash register sits on the corner of the counter. De Santis says, "I love it here. I enjoy being close to the people." There's always another customer coming in. De Santis says, "I come here for 45 minutes of conversation and two minutes of haircut." Wells, the newspaper next door to the magazine shop, neighbor Fred Mitell jokes. "Frank brings the small town back," he says. "I used to have an old-fashioned barber pole, but I added, "but they made two of them." Taking a break from cutting a customer's hair, De Santis steps out. "The neighborhood has seen a lot of changes," he says, and crosses the street. He returns, he says, "I used to have an old-fashioned barber chair. The ridge by the handle is where framing the pieces grouped with throwing pieces. An old-fashioned cash register sits on the corner of the counter. De Santis says, "I love it here. I enjoy being close to the people." There's always another customer coming in. De Santis says, "I come here for 45 minutes of conversation and two minutes of haircut." Wells, the newspaper next door to the magazine shop, neighbor Fred Mitell jokes. "Frank brings the small town back," he says. "I used to have an old-fashioned barber pole, but I added, "but they made two of them." Taking a break from cutting a customer's hair, De Santis steps out. "The neighborhood has seen a lot of changes," he says, and crosses the street. He returns, he says, "I used to have an old-fashioned barber chair. The ridge by the handle is where framing the pieces grouped with throwing pieces. An old-fashioned cash register sits on the corner of the counter. De Santis says, "I love it here. I enjoy being close to the people." There's always another customer coming in. De Santis says, "I come here for 45 minutes of conversation and two minutes of haircut."
Penn Students Get It FREE!
KAPPELLE WOODWIND TRIO in concert at the ANNEBGGEN CENTER Sunday, Feb. 21, 3 p.m.
Students FREE
regular admission $30
Sr. Citizens $1
Children free (Performance will be held in the Lobby)

Finance Department Professor Edward Herman speaking last night

Prof Blasts U.S. Foreign Policy

Finance Department Professor Ed
ward Herman spoke last night on the abuse of human rights in Latin America, a discussion which was part of the celebration of
Amnesty International.

Herman, co-author of The Political Economy of Natural Rights and author of The Red Terror, spoke recently on another au-
tor's account of the abuses of human rights in Latin America.

"The republic's government has been a failure," said Herman, who
was joined by a panel of students and faculty members.

"In terms of international law, the United States has not been a

LifeTime Activities
University of Pennsylvania
recreation

Classes Registration 4th Session
Hutchinson Gymnasium
Room 205, February 15 to February 19 Between 12 Noon and 4 P.M.
A Limited Number of Spaces Are Available for Each Class, Bring Your Photo
I.D. And Bursar's Receipt

Additional Fee for Late Registration will be $3.00February 22 thru March 12

The Instructional Fees Are:

$10.00 each class per session
Faculty, Staff, Alumni All Dependents $5.00 each class per session
Community Residents $20.00 each class per session
New Classes

Aerobic Dance
Jazz Dance

Classes Begin March 1, 1982 - End April 12, 1982

H.B. 2
You are Still My One, and I Love
You Just the Way You Are. You
know that we'll always be so
Happy Together:

H.B. 1

SENIORS!
DON'T DELAY!
Sign Up For Yearbook Portraits
Next Week From 10-4 P.M. In the
Yearbook Office, 36th And
Hamilton Walk.

Actual Sittings Resume Monday,
March 1 This May Be Your Last Chance.

FILM ALLIANCE presents
HINICIO
LA STRADA
THURSDAY FEBRUARY 18
10 P.m. IRVINE
Team Cuts

(Continued from page 1)

Sparsh Alagar, the manager of the sailing team, believes that "any team that wants to be a part of anything has to be willing to compete." He also feels that "the University entered the league to benefit players." 

According to the University, "participation is one of the top priorities," but if a team does not play with other teams in the league, then it is not a part of the Ivy League. 

For example, although badminton practice takes up all of the sailing team's practice area at Penn's landing, the sailing team does not use any University facilities. "Our facilities would never be used by anyone else," said Cohen. He said that the sailing team's practice area at Penn's Landing is one of the reasons that sailing teams do not use any University facilities.

Facilities are not a problem for at least one of the teams under consideration for elimination, the women's gymnastic team, which has been using the same equipment for 20 years. "The equipment is first-class," said the men's gymnastic coach. "We don't interfere or COS) that much." However, he added that Ivy League participation is "one of the top priorities".

Cohen said of the sailing team's practice area at Penn's Landing, "About 100 show up for a gym- nastics meet. Seidel said. Golf received a \( \$12,000 \) has been set aside by SAC for the 14 clubs it currently funds.

The women's gymnastic team has used the same equipment for 20 years. "The facilities are not a problem for any team," said Cohen. While the sailing team uses gymnastics facilities, the women's gymnastic team is "first-class." The women's gymnastic team uses the same equipment, which it shares with the women's gymnastic team, for 20 years. "We don't interfere or COS) that much," said Cohen.

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Penn Players present
Shakespeare's
As You Like It
Directed by Cary Mazer
Feb. 18, 19, 20 & 25, 26, 27
Harold Prince Theater
Annenberg Center
8 P.M. * $3.50
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on Locust Walk

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(Continued from page 1)
proposed program, Hackney said she was appalled. "I said to the administration, 'Save me.'" Hackney said that her comments were not made unless the athletic staff was consulted before the release of the athletic plan.

"What was proposed to me was not acceptable," she said. "No details of what faculty members were consulted. I left when they began to discuss how much money would be saved."

"It hit us couldn't discuss substance - the entire process is wrong," Kciffer continued. "I started this process in good faith, I feel very abandoned."

"She said she was upset that she had no prior responsibility in the creation of the plan."

"Three times he had said to me that students would be consulted in the formation of the policy."

"There was a point during those meetings when he began to lose your integrity," she added. "I didn't want to participate in that."

"Hackney said he promised the committee is "trying to get the kind of consultation Sue Kciffer is asking for."

"There could still be large changes in that," Hackney said. "Final decisions on the cuts haven't been made yet."

Council committee Chairman Sheldon Hackney, a nursing profes-
sor, said yesterday the committee would not release specifics of the plan until the day after the meeting. "The context is absolutely tentative, and is now the subject of discussion."

"We have to prior understanding that cuts are mandatory, or that the cuts before is," she said.

"But Steinberg said he agrees the administration should have consulted more of the University community before drafting the report. "I mean that there was indeed an absence of input by students and other people," Steinberg said.

CAREERS IN
SCIENTIFIC RESEARCH

Representatives in the field will discuss their careers with undergraduate and graduate students.

Tuesday, February 23, 4:30-6 PM
Room 305, Houston Hall
to find out more information and to sign-up call
Ruby Blocker at 243-6815

Q. How many restaurants in the past two years have been favorably reviewed in the Inquirer, Daily News, Bulletin, and Philadelphia Magazine?

A. One

(And it's not downtown, but just west of the campus.)

Student Leader Walks Out

Student Leader Walks Out

THE PENN-ISRAEL EXCHANGE PROGRAM
ANNOUNCES
THE ISRAEL GOLDSTEIN FELLOWSHIP
For Undergraduate Students in the arts, humanities and sciences who plan to study at a University in Israel as part of their graduate training. The awards is for one academic year and consists of a $2,000 travel stipend and a fellowship equivalent that is a U. of P. graduate teaching assistant. Applicants should submit a personal statement describing the purpose of their application and letters from two faculty members (including the student's advisor) to:

"ISRAEL GOLDSTEIN FELLOWSHIP"
Penn-Israel Program
4036 David Rittenhouse Lab, DRU/E
University of Pennsylvania
Philadelphia, PA 19104

The deadline for applications is March 15, 1982.

"I don't think we can just sit back and let this happen," she added. "I think that's the purpose of the rally - for those not willing to just sit back and take it."

Although Hardcore, a member of the committee, fought for the duration of yesterday's meeting, she said she supported Hackney for walking out. "I cried because there were other issues to discuss. That's not the place for that kind of confrontation." Hardcore said she agreed with the lack of consultation, she said.

Although other members of the committee were "shocked" that Kciffer decided to leave the meeting, "I think our view is that Sue is upset because the plan is not flexible," McCarthy said. "We have no prior understanding to find out more information and to sign-up call
Ruby Blocker at 243-6815

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Special Three Part Series
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Part Two: Thursday, February 25
Part Three: Thursday, March 4

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Ms. Virginia O. Rossley
609-724-3070 Or
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\(\text{SUAREZ STUDIES} \cdot \text{PHILADELPHIA} \cdot \text{THURSDAY, FEBRUARY 25, 1982} \)
The Undergraduate Assembly regrets to announce the cancellation of its coffee hour with Provost Erlich scheduled for today at noon.

10 STORES NOW OPEN
"A FEW MINUTES WITH ANDY ROONEY retails for $12.95. At Encore it's only $8.42."

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To Photo, and for the caring.

Oldies Night
With our Live D.J. (Beast) 9:2
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...WE NOW DELIVER TO STUDENTS!
(6 pm - 12:30 am)

- Stromboli
- Small/Large Pizzas
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Center, 2235 Locust. A special flatbread in the packing for the who one main facade. "(What do we not do.)"

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Happy Birthday Tiger,
Andrea got her last week
So this is for you.
Your Reminiscences

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Are you undecided about your career plans?
Come to a Career Plans Rescue, CPR
The Career Planning and Placement Service is holding two intensive, day-long career exploration workshops in which you can learn about your marketable skills, discover several specific career options to pursue, acquire essential job-hunting skills, and learn how to interview.
One workshop will be for Seniors and will run on March 15, 16, 17. There will be a separate workshop for Juniors; it will run on March 17, 18, 19.
There will be a general information session on February 10 at 7 PM in the Career Placement Library in Hoxton Hall.
The information sessions will be repeated on February 22 at 3 PM. If you are interested in the program, you must attend one of these information sessions.
For more information call Ruby at 423-7279.
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The Question Is Why Denote Golfing, Sailing?

I wonder whether Charlie Harris was asked during his interview three years ago if the sport which made his team's position top would he the problem of coloring an overleaf player or sportsman with the necessary financial resources and hungry hungry teams.

I wonder what he answered. And, inevitably, what I would have the answer before me.

“Contrary, all other factors being even, the surest economic pie among the seven problem of dividing an ever shrinking cake, asked during his interview three years ago. It seemed to me that the answer was, and the people who are nobody's in the surest
to division of resources means we are and we are out in the surest.

If it wasn't done for the hands, however, Goettl's subtle strategy could be?

The above are the sources. The only variety which is sales, but the other makes the better tool.

If “the Athletic Department can spend $6,000 on surgery to catch the-for the Quakers, why can’t they spend $6,000 on it?”

In defense of Harris and the authors of the letter, and somewhat, a few things came into my mind.

The key to the victory was the overlap with other sports.

“Tentatively, I'm having a pretty good season,” commented Graves.

And though Graves did not mention that he would finish the season by averaging around.

For this reason, the past three seasons was.

For the troops are waiting in the distance.

Two of those seniors, Erik Fleschman, and Mitch Hall.

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Robert Hazard's Heroic Struggle To Succeed

A Woman Explodes

Hollywood Comes Out Of the Closet

Page 5
Page 3
Page 8
On Saving the World
By John S. Marshall

Walking up a soaked Locust Walk toward the inviting drums of High Rise South, I saw a skinny figure look in my direction. He had that glint in his eye which I usually associate with people who ask me for money. So I put on my meanest face and prepared to deal with him swiftly.

But he didn't ask for money. He said, "Excuse me. Do you believe in Jesus?"

It wasn't a terrible question. Other strangers had asked me that before. These were people who sincerely felt it was their duty to save the world. But I never wanted to be saved. Each time, the conversation turned into an argument over my personal beliefs. I shouldn't have to argue about my religion. Why should I tell a stranger what I believe? So I worked on two defenses.

One of them was talking Latin. I had to memorize a paragraph from Cicero once, which began, "Traduxit ad pulest inimenium. Sive iratus co misi..." The advantage of this is that nobody, not even Latin teachers, can speak Latin. It's so hard to do that I can't imagine any but the smartest ancient Romans being able to carry on a conversation.

I didn't feel like talking Latin. I needed something succinct. So I used the line that usually floors the would-be converters.

"Do you believe in Jesus?" the man asked me. I looked at his face dead and said, "I am Jesus." Of course, I was lying. But it seemed to do the trick. He left me alone.

In our recent articles on the poetry boom, the Tri-Centennial, Arraignment Court, and nude modeling, we favored an "intelligent" rather than a "cool" approach. But you've got a point. We don't want to be considered stodgy, and we will be aiming for some "cooler" articles in the future.

Our graphics are dull. Why are you so dull?

"I'll review Romeo Void's EP for you. I've already got it. It's great. I saw Woman Next Door, and it sucked. I have both Bow Wow Wow albums. They are great. Get with it."

Respectfully,

Garebed Sarkessian

P.S. This was fun. Thanks for asking for it!

Dear Garebed,

Unfortunately, as long as we run ads (and the business department says we have to) we just don't have the space now to run as many reviews as we'd like to. However, you should see more in the weeks ahead, as we hope to expand the size of the magazine.

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Our graphics are not dull, pal. Bow Wow Wow is dull. Get with it.

— The Eds.
Finding the Detectives

We always get our man

His heart slowly sinking, the embarrassed investigator listened to the saga of James Williams, a far cry from the world that imagined him bad-acted.

In 1980 Williams had sold the agency to the Tri-County Detective Agency, which also took in his staff. The sale allowed Williams to pursue a career in politics, which had begun with a stint as campaign manager for Councilman Lucien Blackwell’s mayoral campaign. April of that year found Williams as the Democratic candidate for state representative in Philadelphia’s 18th district. November brought him election success.

Since that time, Williams has worked in West Philly, centering his efforts on helping the poor and underprivileged. He has received local media attention for his successful opposition to a major gun club on 53rd St., and for physically blocking the entrance of a drug store known to be selling illegal drugs.

The gracious Mr. Williams added his intention to run for re-election. “To lose me,” he said, “would be for the 18th District to lose.” The defeated investigator thanked Williams and let the phone slowly find its way back to its cradle.

A state representative. A man in the press. And I couldn’t even find him, he teased. With a last look and a tear in his eye, the detective took his hat from the rack and closed the office door. I’ve got to get out of this stinkin’ business, he sighed. Maybe my brother Seymour, the tailor, needs some help in the shop.

— Howard Sherman

Heavy Petting on Pine St.

Four out of five Philadelphia mutts did not get a Valentine’s card last Sunday. What lies at the root of this disastrous statistic? Bad breath, the kiss of death for any romance. Now, dog owners can save their pets from another ego-crushing Valentine’s Day. Two items on the mutt market, Happy Breath and Chorro Shivers, guarantee that a bouquet of roses or a box of chocolates will rest gently in Fido’s Alpo dish next February 14th.

Like Bianca, Happy Breath comes in a spray bottle and can be used when needed, as a quick mouth freshener. Chorro Shivers makes the dog work harder for fresh breath: he must consume a few of these scrumptious treats a day, and just a week or so later the unspeakable problem will have disappeared.

Pet Fancy, a posh animal boutique at 1620 Pine St., carries these wonder cures as well as other necessities for the cultivated canine. In the window, a tall and slender mannequin (the doggie equivalent of Brooke Shields) models the latest in plaid raincoats. An exact copy of the London Fog trench coat, it comes complete with a snap-in plaid lining and sells for about $25.00.

Another trendy favorite is an expensive quilted ski parka. This flashy red jacket, fitted with a hood, is a must for all fashion conscious animals. Boutique owner Russell Harrison tries to justify these exorbitant prices, quickly explaining that as dogs get older, arthritis becomes more troublesome. A warm winter coat will at least slow down the process, making Fido more comfortable.

Deodorants and colognes are also available to freshen up a grumpy dog. Kennel No. 5 sells for $4.95. “I even spray this on myself at dog shows,” Harrison admits. He calls it “a soft, yet long lasting fragrance for all coats.”

By far, the most abundant products in the store are beauty aids. The motto of Pet Fancy seems to be that everything an animal’s “mommy” and “daddy” uses should also be available to his or her pet.

“Of course”, says the boutique owner, “one can go too far with all of this. One thing that I put my foot down to is no nail polish on poodles.”

One has to draw the line somewhere.

— Lisa Hall
Margot Cohen

Finding the Detectives

Heavy Petting on Pine St.
THIRTY-FOURTH STREET MAGAZINE

February 18, 1982

Theater

‘Evita’ Flashy But Shallow

Evita
Forest Theater
1114 Walnut Street

By Howard Sherman

“Sing you fools, but you’ve got it wrong!” cries Che Guevara at the beginning of Evita, the long-running Broadway and London smash which opened last Thursday at the Forrest Theater. In his role as the musical’s narrator and political observer, Che opposes the praises being expressed by the people of Argentina after the death of their beloved First Lady, Eva Peron. And since the show’s opening several years ago in London, the audience has always been singing praises of Evita. While the musical is a feat of theatrical wizardry, the audiences, caught up like the people of Eva’s Argentina in glamour and lights, are singing a few undeserved praises.

Those kudos have gone to Tim Rice’s (Anthony Powell) prepare for a nonexistent show and turned it into the ultimate Broadway musical. What, then, has caused Evita to be such a critical and popular success? Answer: Its brilliant director, Harold Prince. Best known for his collaboration with Stephen Sondheim, Prince has taken an almost non-existent show and turned it into the ultimate statement on how to stage a musical and manipulate the audience. With the help of his superb design team (Tazeena Firth and Timothy O’Brien — costumes and set, David Herbert — lights), Prince has filled the stage with magic, from giant banners to flaming torches to a moving motion picture screen which shows the audience the real Eva Peron. Prince’s superb visual style, coupled with Larry Fuller’s inventive choreography (particularly a squad of dancing soldiers), has turned a simple script into a theatrical event.

The Philadelphia company of actors performs well, with the chorus providing the firm foundation that Evita requires. Valerie Perri is an adequate Eva, although she lacks the inner power that must have driven the real Evita to achieve such fame. David Dannenhk’s Peron is surprisingly good, making the most of an often overlooked role. Unfortunately, Anthony Crivello’s Che betrays the original purpose of his character: rather than expressing anguish over Eva’s politics, he is merely angry. Crivello lacks the subtlety needed to create the character meant to be a formidable foe to Peronism.

With all the technical aspects of the original Evita intact, including the abysmal sound design, the production at the Forrest is an opportunity to see a show that most will enjoy and a directing job that will go down in theater history. Despite its lack of content, Evita is an exhilarating night in the theater which dazzles the eye and the ear.

‘Song’ Worth More Than Just A Penny

A Penny For A Song
Tumlinson Theater
Temple University
13th and Norris Streets

By Terry Price

A house full of eccentrics, a conservative statesman, and a wandering mercenary merge with the threat of invasion by Napoleon in Temple University’s A Penny For A Song. The play takes place in 1804 at the Bellboy’s estate on the southern coast of England, where the Bellboys’ brothers, Sir Timothy (Anthony Powell) and Lamprett (James S. Horton) prepare for a non-existent war. While Sir Tim masquerades as Napoleon with a French phrase book, Lamprett anticipates being able to use a beautiful fire engine, his pride and joy.

As Sir Tim, Anthony Powell is a bundle of energy, turning ‘i peit Petit General’ into a grand, whimsical character. The rest of the cast is also very good, especially Brad Walker as Humphage, the family servant who spends the entire show watching for the imagined invasion while perched in a tree.

The costumes and props are extremely well-done, as is the set, which is dominated by Humphage’s tree. The impressive special effects, such as the smoking fire engine, an exploding well, and Sir Tim in a balloon add to the show’s appeal.

Unfortunately, the lighting lacks subtlety — afternoon changes to night amazingly fast. And director Joseph Leonardo’s plodding pace detracts from the lucu of John Whiting’s script, creating a problem of length.

Nevertheless, A Penny For A Song is an enjoyable step into history. And if it distorts history a bit, well, c’est la guerre.
HEROES OF THE AIR WAVES

By Ethan Klingsberg

"The answer is blowin' in the wind," sings the wry, sweaty figure as he rips open his shirt to the applause of the crowd. Audiences know him for this song, yet he is not Bob Dylan. He has yet to sign a record contract, and few outside of Philadelphia know his name.

But there are those who already compare Robert Hazard to established rock legends.

"Four or five years ago I could see he was a direct cross between Springsteen and Dylan," says J.C. Dobbs Tavern owner John Travis. "He had the energy."

His energy is a big part of Robert Hazard and the Heroes, a group described by Electric Factory Concerts promoter Bob Coch as "Philadelphia's fastest rising band." The act's success in the last fifteen months has led many to believe that a national audience is only a record deal away.

Several major labels, including C.B.S. and R.C.A., have shown serious interest in the band's demo tapes. The 30-year-old singer expects to put out a debut album by summer, and if it can capture the concert force of tunes such as "Out of the Blue" and "Say Yo," then the first Hazard LP could be a real chartbuster.

Hazard's self-produced recordings "Change Reaction" and "Escalator of Life," and according to Coch, this airplay has created a surge of interest in the band, and will also play on the new "Flo and Eddie TV. Show." In addition, Channel 29 P.B.S.'s series "Night Life" alongside such stars as the Urinals, the Clash, and Eddie TV. They'll need a bit of luck to make it big." says the singer, who has toured many Northeastern clubs. "I swear to God, right now we have more to offer here than Manhattan! Music executives come down and they cannot believe how this city is happening."

The band has opened for Ian Hunter at the Brandywine Club and is in demand to open for other big-name acts as well. Eventually Hazard hopes a major label will arrange for the Heroes to go on the road as an opening act for a national tour.

Hazard observes, "I'm coming in on the fringe. Radio today sucks! They're getting into this satellite thing now where every station will be able to hook up and play the same songs. I see the music scene getting worse – more controlled."

The next step for the Heroes is to get an album into the record stores before his tunes get played out over the FM airways. Travis comments, "Around Christmas mothers would walk up to me and ask me where they could get hold of a Robert Hazard record for their twelve and thirteen-year-old kids. I think it's the wrong strategy not to have something out right now." Bennedetti exclaims, "Once the album is out, the sky's the limit!" However, Warren Brown warns, "Many real good bands fall into a pit where they never can get more than regional popularity."

They'll need a bit of luck to make it big.

The bucks are not exactly rolling in, but Hazard doesn't seem too worried. "I'm making a living and you know it's getting there," he says, "you can do that you're way ahead of the game."
The Bulletin's rainbow-headed desks and 1930s-era sensory equipment doesn't look cool, only outdated. When the Bulletin was a weekly, a room almost always looks up from the deck as a sale and an era of movement — cars on the highway and trains on the tracks. Too many former Bulletin employees believe the city will gain something because the Bulletin is almost an extension of their memory. Whether the city's sentiment holds water remains to be seen.

A boss & his secretary hang on to the past with fierce devotion

The Bulletin's front desk is a strange hodge-podge space called Poor Richard's. If someone discerned how a certain bar became a newspaper's writing hole, Poor Richard's would be the Bulletin's, it's own, its friend and it's open.

A block away is a long walk for avard-reading, stand-up Carnagio's. Reporters and editors drink in one bar, another room, a pressroom and composition room workers often their way to the "man's bar" coexisting otherwise.

The barroom and the Bulletin are interchangeably linked. The paper's print office — the printers and circulation area — were once a part of Carnagio's. Nearly everyone read the paper and pony around when they put one on the bar. The owners kept the bar very well done. The Bulletin was a family operation, and so the corporeal employers felt they were part of the team.

When trouble thundered, too was the team discussed at Carnagio's. The Bulletin's paper was the most prominent in the English language America, the country's most successful and important. But the paper was also the city's — and the country's — voice. It was the city's conscience and the country's. The Bulletin's money-making problems delta.

Despite that all that's left is a clear check book, the owners still spend much of their time looking over the counter. They've seen newspaper people since the 19th-century, and they try to understand what they're doing.

The Bulletin was an old lady unwill- ingly to stay on the stand. A few people work in the nature to call upon for advice. The paper's "newspaper people" were more than history. It's an antique.

The Bulletin's final edition was the next edition, the last edition, the final edition. This was more than ever the paper's life. Other stories were better, too. The paper's money-making problems were more than history. It's an antique.

Walt Hyman, for example, himself, said that his wife, Claire Smith, the Bulletin's former editor, a former Washington Post correspondent, has a better way of making the decisions that ultimately affect the company's future. Smith is a white mail profession. Hyman recognizes the bulletins, theADER's Smith is a black woman with some class and some European education.

"In the final week," he drawls, "when the last edition was put to bed — in fact, before I put myself on the market for seven years, supervising 110 different operations, and unlike the corporate world today, the Bulletin's men's bar, in the neighborhood, hell yeah. I'd only close it; the city's members take the Bulletin's money-making problems delta. Then the city's conscience and the country's. The Bulletin's voice was the city's, and the country's. The Bulletin's voice was the city's, and the country's.

The city loses a newspaper while a bar loses its family

By SCOTT HELLER

"You could come over here and have a couple of beers, and talk about the paper you've that's there, the only one, during that time. They're here for the bar and the Bulletin. Reassurances are wanted.

"You could come over here and have a couple of beers, and talk about the paper you've been a part of, one that's there, the only one, during that time. They're here for the bar and the Bulletin. Reassurances are wanted.

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Making Love
Starring Kate Jackson and Michael Ontkean
Directed by Arthur Hiller
At Sam's Place

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Montenegro: Diary of a Horny Housewife

Montenegro is the seamy, steamy tale of Marilyn Jordan, a suburban housewife trapped in the boredom of her materially rich but sexually impoverished marriage, and her search for eroticism. Director Dusan Makavejev has crafted a fine film: Montenegro is rich in ideas and refreshingly offbeat. Marilyn (Susan Anspach) is tired of turkey lunches at the women's club. Her an-drogynous husband Martin (Erland Josephson) is diller still. Marilyn's behavior becomes strange. While under the covers, she tries to burn Martin with a cigarette. The attempt fails to ignite his desires, creating instead a smoky mess. Martin, ever astute, calls in the half-crazed psychiatrist Aram Pazardjian (Per Oscarsson) to evaluate his wife's problems. The good doctor, however, evaluates only her legs.

Marylin desperately needs a change. Trying to catch up with her husband on a business trip in Brazil, she stumbles into the lascivious Zanzi Bar nightclub, where she meets a charismatic wanderer named Montenegro. With Montenegro, Marylin explores her cooped-up desires, making passionate love in a bed of sawdust. For Marylin, Zanzi Bar is the ultimate eye-opening experience.

After her enthralling evening with Montenegro, Marylin dons her expensive fur coat and returns home. As one might expect, Marylin is changed. The film's final frames offer unusual surprises.

But Montenegro is more than a film about a search for eroticism. Mr. Makavejev's fine film biting satirizes the perverse comfort money can create.

If Montenegro suffers, it is from occasional dopiness, as in the following theme song: "At 37 she realized she had never been through Paris in a sports car with the wind in her hair." No, Montenegro is not Gidget Goes Wild.

The acting is uneven. Miss Anspach captures perfectly the raw and reserved Marylin, while Bora Todorovic's stiff performance as the owner of Zanzi Bar lags noticeably. But the problems are minor:

Montenegro is an excellent film, although not for the occasional movie-goer. It contains the intermittent violence in the Peckinpah tradition, and the rawness and perversity of A Clockwork Orange. Some viewers will undoubtedly be offended. But Montenegro is a daring and enjoyable film from a director with great promise.
Sound Effects: Youth, Leisure, and the Politics of Rock 'n' Roll
By Simon Frith
Pantheon Books (Paperback) and (he Politics of Rock V
Effects: Sound Youth, Leisure, Mass Culture, and the Rock Industry
By Jonathan Matzkin

BOOKS

How Rock Music Molds Society
Sound Effects is at once a misleading and an informative title for Simon Frith's examination of the rock culture. The English sociologist and rock critic eschews the analysis of particular rock performers, critics few specific musical examples. The operative word in the title is "effects": Social patterns change and are changed by the production and consumption of rock in society. He surveys various theories of leisure and mass culture, and attempts to establish the manner in which rock is used by its listeners.

Background, one of the several often strangely tone of Frith's prose and the sociological basis of the work. Sound Effects probably won't interest the casual rock listener. But he does advance an argument that is staggering in its detail and scope, writing not only as a trained academic but also as a rock fan who came of age during the 60's, when rock rose to the height of its social significance.

Frith devotes the first of the book's three sections to "Rock Meanings." Although he describes the genre as "ignorant" of "the vocabulary and techniques of musical analysis," Frith contends that "rock must be understood, even from a sociological perspective, as a form of music." Frith is wise to avoid much discussion of specific musicians: On one of the rare occasions when he does mention an act, he claims that the Beach Boys were "the most important American rock group of the 1960s." The first section also contains some abstract technical material, which could bore anyone who is not interested in the study of mass culture.

Frith goes on to examine the rock music industry and the rise of the giant entertainment conglomerates which dominate it. He examines the symbiotic relationships among artists, record companies, radio, and the rock press. Especially interesting are his accounts of the plight of small record companies in an industry dominated by giants, and of how companies force artists to assume much of the financial risk in the marketplace.

Sound Effects concludes with a probe of "Rock Consumption." From a sociological perspective, Frith examines the status of the youth culture at which the industry aims its products. In so doing, he posits disco and punk as parallel movements with distinct audiences. His assertions about the genesis of punk ideology seem somewhat farfetched, but his argument never falters for lack of evidence.

Sound Effects differs starkly from the usual, superficial commentary on rock as a social and musical force. The lack of specific musical examples may strike some as unusual, but the depth and detail of Frith's analysis will reward any rock music devotee who reads Sound Effects aggressively. The reader will at least be moved to challenge his beliefs about the relationships between rock and the society which produces it.


Good Trip Across 'The Border'
The Border
Starring Jack Nicholson
Directed by Tony Richardson
At the Midtown

By Scott Heller

With Charles Bronson, The Border would be action-packed, violent and intermittently gripping. The story of a border patrol guard struggling to keep a family of Mexican refugees together and work well as action fare with a nacho macho twist.

Although Jack Nicholson delivers a lust, multi-dimensional performance (he's not Charles Bronson), his efforts aren't all that make The Border engage. Director Tony Richardson has turned a perceptive camera eye on the tragic plight of impoverished Mexicans illegally crawling into America — and on the emptyheaded, corrupt paradise they desperately seek. The result is harrowing.

The Border is based on newspaper accounts detailing Mr. Manuel Alvarez's - illegally crawling through the Muddy Rio Grande as guards look on, blithely awaiting his arrest. Pushed toward the taint of corruption creep into his face. As he sits, the grit border work their husbands face daily.

As Charlie is lured into the racket by Savannah's story (Harvey Keitel), we see the taint of corruption creep onto his face. He seeks absolution by helping to reunite Maria with her stolen infant child. To the film and Nicholson's credit, Charlie doesn't fall in love with the Mexican girl. He touches his conscience to bring the child back is to wipe away the guilt and disappointment of his marriage and of his patrol.

Let's get cynical

Though almost all Nicholson shows is his character's cynical side, the actor convinces us that Charlie Smith is a decent man. Little of Nicholson's dialogue is memorable, but his anti-sentimental stance gives the film much of its honesty. His performance is superb.

Yet in striving to be a mystery, love story and social indictment, The Border's narrative gets too knotted for its own good. Nicholson's slowly-dawning awareness of the patrol's corruption comes even slower to the viewer, who may find it difficult to determine who the good guys are.

Nevertheless, the film is rich with memorable moments - shots of brown-skinned refugees wading through the muddy Rio Grande as guards look on, blithely awaiting their catch, but as pointed are the quintessentially American moments. The scene of a petty patrol guard mocking the refugees as he crosses the length of a swimming pool with a birthday cake is sadly ironic. The Border hits home.


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THIRTY-FOURTH STREET MAGAZINE
The J. Geils Band
Freeze-Frame
EMI-America 500-17062

On the last album, The J. Geils Band explained how Love Sinks and sang songs about anchovies. Freeze-Frame features nine new cuts ranging in subject from centerfolds to flamethrowers. Okay, maybe Geils isn't profound. But they are a lot of fun.

The only time the band falters is when they try to be too serious. "Do You Remember When" is a good example of this. Full of unnecessary orchestration and overblown vocals, the song conjures up thoughts of ELO at their gloopiest. Sentimentality is not one of Geils' strong points, and they are better off sticking to their upbeat brand of rock and roll.

Now for the good news. "Centerfold" and "Freeze-Frame," the album's two huge hits, are excellent pop creations. Both tracks confirm Seth Justman's strong keyboard work with infectious hooks. In addition, the barrage of pseudo-musical effects such as chants, handclaps, "ne-ne-ne," "diddle-diddle-doe's," whistles and camera-clicks, adds delightfully to the pandemonium. On "Rage In The Cage" and "Insane, Insane Again" the interplay between Justman's keyboards and Geils' guitarwork is very effective.

You Could Have Been With Me
Sheena Easton
EMI-America SW-7061

Sheena Easton's bio says the "petite Scot" has a powerful and perfect voice. From the little I've seen with her, the bio may not be too far off. Sheena's handlers, therefore, should take her vintage vocal chords out of an echo chamber and give them room to breathe. Then they should find Sheena some good material and put a few real instruments behind her. A horn would be especially nice.

Pretty female singers who'll wet their hair for album covers are a dime a dozen. But pretty female singers with lilling Scottish accents, who can belt in the same ballpark as Carly Simon and the early Streisand (before she too became buried under a crush of synthesizers), are few and far between.

As for You Could Have Been With Me, it's a solid, but uninspired effort. Two of the better tunes are "A Little Tenderness" and "Just Another Broken Heart," both of which sounded familiar the second time I heard the album. Still, the Go-Gos would have done a better job with each.

It's time for Sheena Easton to find a sound of her own. In the fickle world of pop music, you can't ride the "Morning Train" forever.

— Howard genus
**FILM**

**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.

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

**MY DINNER WITH ANDRE**

Louis Malle's lightly acclaimed tale of a meal in itself.

(Ritz)

**RADERS OF THE LOST ARK**

This erotic, Swedish comedy is reviewed on page 8.

(Old City, 2nd and Sansom, 627-0900)

**MONTENEGRO**

Louis Malle's look at casino-ville.

(Regency)

**THE BORDER**

Jack Nicholson stars. See review on page 8.

(TLA, 334 South Street, 922-1010)

**CHICAGO CITY**

Arthur Miller's modern tragedy is the one and only Goldman, 15th & Walnut. Thru Feb 20

(Penn's Landing at the Institute of Music, 3680 Walnut St., 243-7910)

**MONTANA**

Francois Truttaut deals with love and marriage and their effects on end and injustice at the turn of the century.

(Old City)

**THE STONEWALL RESOLUTION**

Milo Forman's adaptation of E.L. Doctorow's best selling novel about social injustice at the turn of the century.

(Mark, 15th & Market, 564-0222)

**THE BORDER**

Mark Linn-Baker and his film, any time, except Saturday night.

(Shakespeare Center, 562-0470)

**ATLANTIC CITY**

Arthur Miller's modern tragedy is the one and only Goldman, 15th & Walnut. Thru Feb 20

(Penn's Landing at the Institute of Music, 3680 Walnut St., 243-7910)

**MAKING LOVE**

Revise on page 8.

(Old City)

**RED**

We'll be back later this fall.

(Old City)

**ON GOLDEN POND**

Fonda says "Kiss me Kate," and the result is an uneven film marked by Hank's terrific performance.

(Old City)

**TAPS**

(Duchess, 1605 Chestnut, 563-9861)

**THEATER**

**DO BLACK PATENT LEATHER SHOES REALLY REFLECT UP ON GOLDEN POND**

Diane Keaton and Albert Finney star as a married couple coming to terms with their own divorce. Rave review next week.

(Rittenhouse, 19th & Walnut, 567-0320)

**SATURDAY THE 14TH**

Spool of horror films starring Richard Benjamin. (Midtown)

**SCHLOCK FILM FESTIVAL**

Super Fuzz

(Duke, 1604 Chestnut, 563-9861)

**VIXE SQUAD w NIGHTMARE**

(The one and only Goldman, 15th & Walnut. 567-4415)

**CALIGULA (R) w MADAM**

Godman

**FIGHTING MAD**

(Regency, 16th & Chestnut, 567-2310)

**HOUSE OF WAX (in 3-D)**

Vincent Price stars in the 1950s chiller back for some quick shocks. (Regency)

**REPERTORY**

(Mean Streets w BADLANDS thru Sat)

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(TLA, 334 South Street, 922-1010)

**BLACK ORPHNE w BYE BYE BRASIL**

(Fl.)

**MARAT/SADE, METROPOLIS, THE CABINET OF DR. CALIGARI**

(Sun.)

**WHEN YOU COMING BACK, RED RYDER?**

Early work by Mark (Lesser God) Medoff is uneven but interesting. Theater Thu Feb 21

(Plays and Players, Delancey Street, 546-0555)

**DEATH OF A SALESMAN**

Arthur Miller's modern tragedy is hampered by an inadequate student cast but highlighted by a superb Willy Loman (JSM). Thu Feb 20

(Vishey Theater, Villanova Li, 645-7474)

**THE WAITRESSES**

Oregon innovators will have the Ripley Mackenzie. PM 3/3

**MITCH RYDER**

Renowned classical guitarist will perform at the Academy of Music, 8:00 PM. 3/11

**ROBERT HAZARD & THE HEROES**

If you missed them at Houston Hall, catch these promising local rockers at the Ripley, 9:30 PM. 2/26

**THE OUTLAWS**

Southern rock favorites will bring their guitar army to West Chester State College's Holinger Auditorium, 8:00 PM. 2/28

**ORCHESTRAL MUNICIPALS IN THE DANK**

England's last next big thing will bring their synthesizer pop sounds to the Ripley, 9:00 PM. 3/3

**MITCH RYDER**

Veteran Detroit rocker might even do a Springsteen medley at the Ripley, 9:00 PM. 3/3

**CHICAGO**

Disco innovators will have the Ripley dancing, 9:00 PM. 3/4

**RENAISSANCE**

Anne Halsam and Co. will bring their melodic rock to the Tower Theater, 8:00 PM. 3/5, 3/7

**THE MAMAS & THE PAPAS**

Reformation of this once great band will be seen, looking for nostalgia at the Ripley. MacKenzie Phillips is no substitute for her more and moore can replace Cass Elliot, 9:00 PM. 3/11

**THE WAITRESSES**

Former Tin Huy lyricist Chris Butler leads his clever new band to the Bijou Cafe. They present an interesting female perspective on modern relationship.

(Society Hill Playhouse, 507 South 9th St, WA 0210)

**JAN ARMARRADING**

critically acclaimed singer will bring her melodic rock to the Tower Theater, 7:30 PM. 2/19

**OSCAR SHYMUS AND CURTIS ORCHESTRA**

The Symphony Orchestra of the Curtis Institute of Music will perform an all Beethoven concert featuring violin soloist Shumskey at the Port of History Museum Theatre (Penn's Landing at the foot of Chestnut Street), 8:00 PM, 5/19

**THE PHILADELPHIA ORCHESTRA**

Music Director Ricardo Muti conducts the orchestra which features mezzo soprano Frederica von Stade, at the Academy of Music, 2:00 PM, 219, 8:30 PM. 220

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