Staff writer David Belisky

Thousands Join Annenberg Kelly Gala

Hollywood Comes To Festive Film Tribute

By HOW SHERMAN

A large house party was held yesterday evening in the home of Dr. and Mrs. David Green, located at 25 South 35th Street, as the guest of honor of a special screening of the film "The Last Tycoon" in honor of the late F. Scott Fitzgerald.

The movie, which was directed by American film producer and director Orson Welles, was shown in the home of the late author, who died in 1940. The film, based on Fitzgerald's novel of the same name, was a critical and commercial success, and is considered one of the greatest films of the 20th century.

The event was attended by many celebrities, including actors, writers, and directors, who came together to pay tribute to Fitzgerald and celebrate the film. The evening was filled with music, food, and conversation, as guests mingled and discussed the impact of the film and its place in cinema history.

... 

Leidy Renovation Near Finish

Building To Feature New Lab Facilities

By JEBBY FRIS

Leidy Laboratory is expected to be completed by the end of the year, according to university officials.

Leidy Laboratory is a new facility that will be built on the north side of the University of Pennsylvania campus, replacing the existing Leidy Laboratory, which was built in 1973.

The new laboratory will contain state-of-the-art research facilities, including advanced instrumentation and equipment, as well as space for collaboration and interaction between researchers. The building will also feature a large lecture hall, a seminar room, and offices for faculty members.

The project is being funded by a combination of university and external sources, and is expected to be completed in 2023.

...
WASHINGTON — President Reagan warned yesterday that if the government took over El Salvador and turned away from the reformers, his declared war on communism would "inevitably militate against" the establishment of democracy in Latin America.

At his first news conference since his White House appearance Monday, Reagan put the emphasis moral on the turnover in El Salvador's national elections on Sunday. The divided outcome of that election has raised the possibility of a return to military rule, and Reagan declared he would not support the policies of President Salvador Sanchez Ceren.

"We're watching this very carefully," Reagan said. "It would be as great a difficulty if the government turned away from the reforms that have been undertaken in El Salvador as it would be if it were to reverse its policies.

Reagan then told all American students who were in the way of El Salvador turned out to vote in the face of threats and violence. Reagan said the United States had been working to get the guerrillas and the U.S.-backed government out of the country. Concerning his budget deficit with Congress, Reagan said he was not as flexible "as some people" on his high deficit federal budget, and is willing to listen to proposed cuts in the budget.

He said it is possible that some reductions in the deficit budget could be achieved without undermining U.S. security, but he offered no specific suggestions.

The president's 1983 budget plan has drawn congressional opposition, with a deficit now estimated at $6 billion, Reagan said. It's a sine qua non "that we don't do welfare legislation, and I'm not thinking about running a deficit campaign." Reagan said that if the administration could find a way to "improve our economy" and lower the deficit, it would be "an opportunity" for Congress to cut the tax cuts and spending cuts.

"It really must be a question of whether we can do this at all," Reagan said. "I think we should have a second look at this and examine the options." 

Gov. Defends "Workfare"

HARRISBURG — Gov. Dick Thornburgh's administration and顽terial that legislation removing thousands of U.S. welfare recipients nearly as hendinomganism.

The legislation was set to be heard by the Senate Appropriations Committee this morning (March 29) in a key test of the "workfare" minimum on welfare. After the hearings, then, the administration said it would probably sign it a next week.

Under the plan, at least 46,000-48,000 Pennsylvanians eventually would be forced continuing monthly aid. They could qualify for no more than three months' unemployment compensation.

Moreover, the legislation would also impose a federal deadline for the first deadline. In a sense, it was a federal deadline for the first deadline. More than 100,000 people who receive cash grants or food stamps would be required to work 30 hours a week.

The plan does not, however, allow for medical or disability exemptions for the disabled. The plan does not, however, allow for medical or disability exemptions for the disabled. The plan does not, however, allow for medical or disability exemptions for the disabled. The plan does not, however, allow for medical or disability exemptions for the disabled. The plan does not, however, allow for medical or disability exemptions for the disabled. The plan does not, however, allow for medical or disability exemptions for the disabled.

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William Schilling: University of Pennsylvania’s president, has been arguing for years that the University had to maintain its financial aid for all entering students. He said, "We’re dealing with a situation that is the same as it has been for decades."

SCHILLING: That’s a tough question to answer. We’re dealing with a lot of variables. Essentially what we saw this year is that two key elements of the financial aid program were cut. That has a number of implications. When you cut off the ability to keep pace with inflation, then the financial aid needs of our students didn’t fall off. The economic situation of keeping pace with inflation is a very important factor for us. We feel that we need to continue financial aid expenditures by that level. We’re concerned about the sources of funding that paid for financial aid expenditures by that level.

We’re dealing with a situation where the University can continue to increase its financial aid expenditures by that level. The biggest unknown at the moment is what the other competing priorities are for this year’s budget. We’re concerned about the sources of funding that paid for financial aid expenditures by that level.

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Letters to the Editor

Obesity on the Bookstore Wall

To the Editor:

After hearing some of the excruciating suffering of those for the Undergraduate Assembly who have been trying to convince Barnes & Noble to stop selling junk food, I thought I would make my own appeal.

I have read every single complaint, and I can assure you that they are all valid. Barnes & Noble's food options are nothing short of a health crisis. I urge you to consider what you are eating and what you are doing to your body when you buy junk food. If you are like me and find it difficult to resist, there are alternative options available. I suggest considering a local health food store or perhaps even creating your own meals.

The danger is not just physical, but also mental. The constant temptation of junk food can lead to a sense of guilt and shame. I encourage you to find a healthier way of coping with stress and rewards.

Thank you for your time and consideration.

Sincerely,

[Student Name]
U. Law Students Win Moot Court Contest

By AMIS ALEXANDER

A team of Law School students recently won a national moot court competition in the Jessup International Law School's across the nation participate in the national moot court competition. This year, students from 120 law schools across the nation participate in the Jessup International Law Moot Court Competition. They present a hypothetical problem in which the Supreme Court must determine whether the United States will accept jurisdiction. The case involves the treatment of refugees and human rights violations, governed by applicable international law.

Pleading Their Case

On the applicable international law, the students argue both sides of the issue. They then write legal briefs for each nation, arguing both sides of the issue. These briefs are then presented before state supreme court justices at the regional competitions.

America's winning team, a legal brief, at the Buffalo Law School, was presented by Canada's acclaimed Theatre Sans Filt. Their award for best memorial, a legal brief, at the Buffalo, N.Y., competition marks the first time since 1976 that the University has won a Jessup award.

Law students who won moot court competition

A world of larger-than-life FANTASY

Giant puppets for Adults
FRIDAY, APRIL 2, 8 pm Zellerbach Theatre
"BLUE SKY TAKES A WIFE" "THE WHITE RAVEN"
presented by Canada's acclaimed Theatre Sans Filt
PENN STUDENTS GET IT CHEAPER
1/4 price tickets $4 each $3 balc

Applications for membership in
PI SIGMA ALPHA
Political Science Honor Society

are now available in the Political Science Department in Steitler Hall. Applications are due Wed., April 7.

If you're a senior and have the promise of a $10,000 career-oriented job, do you know what's stopping you from getting the American Express Card?

You guessed it. Nothing.

Because American Express believes in your future. But more than that, We believe in you now. And we're proving it.

A $10,000 job promise. That's it. No strings. No gimmicks. And this offer is even good for 12 months after you graduate.

But why do you need the American Express Card now?

First of all, it's a good way to begin to establish your credit history. And you know that's important.

Of course, the Card is also good for travel, restaurants, and shopping for things like a new stereo or furniture. And because the Card is recognized and welcomed worldwide, so are you.

So call for a Special Student Application or look for one at your college bookstore or on campus bulletin boards.

The American Express Card. Don't leave school without it.

Call today for an application:
800-328-8000.
**Mask and Wiggers Say Show Don't Drag**

**Penn Jazz Ensemble Blown Away by Dizzy**

In a performance that left many musicians and listeners awestruck, the Penn Jazz Ensemble was blown away by the virtuosity of Dizzy Gillespie. The ensemble, led by the late, great Gil Elvgren, performed a set of bebop arrangements that left the audience in awe. The ensemble, which included some of the most talented musicians on campus, was accompanied by the legendary trumpeter himself. The performance was described as a living legend, and the audience was treated to a series of arrangements that showcased Gillespie's incredible talent. The ensemble, which had been practicing for weeks, was ready to take on the challenge of performing with one of the greatest jazz musicians of all time. The result was a performance that left everyone speechless, and the audience was left with a newfound appreciation for the art of bebop.
Students

**VOTE**

in the

**Undergraduate Assembly Elections**

**TODAY**

You need your ID and matric card to vote.

Juniors: Vote for the class of '83 Officers
Locust Walk 11am - 4pm
All High Rise Lobbies 12:00 - 6pm
DON'T BE A FOOL!
GIVE BLOOD
HI RISE SOUTH

TODAY!
200 - 700
If it's your 4th donation you receive a
STICKER FREE

WEEKLY
SPECIALS
Short Walk-
Big Savings

Imported Ham $2.99 lb
Reg. 3.99 lb

COCOA - COLA - SALE!

2-Liters
6 - Pack
$1.29
Reg. 1.79

16 oz. Bottles
12 oz. Can
$1.99
Reg. 2.99

6 - Pack
$1.99
Reg. 2.99

Nearly 1,000 people attend the annual Blood Drive at the Center City Plaza. This year's festivities include a blood donor appreciation picnic, free raffles, and music. Please consider giving the gift of life today.

JOIN US AT BOTH OHARA'S FOR
LADIES NITE TONIGHT

AND EVERY
THURSDAY NITE
9PM - 2AM

Tonight At The Fish House
Live Entertainment
Featuring Center Space

Panel Discussion
On
DUAL CAREER COUPLES

Tuesday, April 6, 7:30 - 9:30 PM
Room 245, Houston Hall

Graduate students and partners are especially invited.
Please call 243-7530 to tell us you are coming.
Sponsored by

THE GRATEFUL DEAD

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THINK SUMMER '82

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ALL ADVERTISED COURSES WILL RUN—ALL COURSES GUARANTEED TO MEET AS SCHEDULED.

FOR FURTHER INFORMATION WRITE: The Division of Continuing and Adult Education, Trenton State College, Hillwood Lakes, CN 550, Trenton, N.J. 08625 or CALL (609) 771-2255.

FLEXIBLE SCHEDULES
DAY & EVENING COURSES
Eden Restaurant & Bar • 3701 Chestnut Street & 1527 Chestnut Street • Philadelphia, PA.

These seminars are designed for full family participation.

Did you choose the right college if you didn’t choose the right college do you make Med School with only a 3.0 GPA • Have you picked the right courses and the right major • Is there an alternative if you’re rejected • Will your application work for you •

Announces A First-Of-Its-Kind Seminar MEDICAL SCHOOL

High School students: April 17, 1982/9:00 AM

Call (215) 467-3000

These seminars are designed for full family participation. If you didn’t choose the right college do you make Med School with only a 3.0 GPA • Have you picked the right courses and the right major • Is there an alternative if you’re rejected • Will your application work for you •

Announces A First-Of-Its-Kind Seminar MEDICAL SCHOOL

High School students: April 17, 1982/9:00 AM

Call (215) 467-3000

Based on the seminars presented by the Educational Advisor, the seminars are designed for full family participation. This is a great opportunity for students to learn about the college application process and making Med School with a 3.0 GPA. Students should also consider alternative options if they are rejected and how their application will work for them.
Rowan Will Address Minority Conference

JUNIORS in CAS, WHARTON, ENGINEERING
The Career Planning and Placement Service invites you to come to a PLAN AHEAD WORKSHOP to learn about the services of Career Placement and to hear about crucial deadline dates for 1982–3. Dates: April 5, 6, 7, 8 (you only need to come to one workshop) Time: 3–5 pm Place: Bishop White Room, 2nd Floor, Houston Hall

ACQUISITION STRATEGIC PLANNING STUDY CONSULTANTS
Challenging you to look closely at the present activities of your organization, its potential, and its direction, our study will help you develop a conceptual plan of attack. The study will involve a serious examination of the present organization, a survey of the business, and a clearing of the picture through seminars, workshops, and discussions. A report of the findings will be prepared for presentation to the participants.

Zevadn Atashi
Arab-Druze Israel - Member of Knesset
"Coexistence Between Arabs & Jews In Israel: Is It Possible?"
Thurs. April 7, 7:30
Van Pelt Conference Room

Harlan Brown & Company, Inc.
1472 New Hampshire Ave., N.W.
Washington, D.C. 20036

Help Wanted

Mail to: Prensa Alliance, Political Science Dept., Box 377, State University of New York

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Classified Ads
One Last Time: Barbie Eyes National Title

B. D. LEVINE

Barbie Riser, the senior All-American, was the star of the Quakers' season this year. She is the consummate athlete and will be remembered as one of the best ever to fill Penn's lacrosse arena.

Barbie has a chance to win the NCAA title this weekend, but there is a strong possibility that she will lose. If she does, it will be a bitter pill to swallow for the Quakers, who have been waiting for this moment for years. Barbie is determined to make the most of her chance and bring home the title.

Barbie has been a dominant force on the field, and her leadership will be missed if she does not win the title. The Quakers will have to step up their game and find a way to fill the void left by Barbie's absence. It will be a tough task, but the Quakers have proven themselves capable of success in the past.

The NCAA title is the pinnacle of any athlete's career, and Barbie has a chance to achieve it. However, there is always the fear of failure, and the Quakers know that they will have to be at their best if they want to win.

Barbie is a role model for all athletes, and her determination and hard work have inspired many. She has shown that with dedication and perseverance, anything is possible.

Laxwomen Still Searching For Elusive First Victory

B. RODHAN

The Quaker women's lacrosse team is still searching for their first win of the season. Despite a tough schedule, the team has not been able to put together a winning streak.

Barbie Riser, the senior All-American, is the heart of the team, and her leadership will be missed if she does not win the title. The Quakers will have to step up their game and find a way to fill the void left by Barbie's absence. It will be a tough task, but the Quakers have proven themselves capable of success in the past.

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Kokas and Yukos Invade Hutch

PHOTO BY SAGE HALL

Although plagued by injury, captain Eric Rilley will continue along with the rest of the national title contenders against Concordia College (afternoon 4 p.m.).

Quaker Oats

NIXON RE-ELECTED GOVERNOR - If you believe this story you are fed up with it. Nixon just can't handle the pressure of the presidential campaign, but the affair is genuinely getting to his head (3:00 p.m., Nixon's office).

DOUG T. BUTLER

The first annual NCAA women's lacrosse championship will be held at the Harvard University in spring 2014.

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Barbie is a role model for all athletes, and her determination and hard work have inspired many. She has shown that with dedication and perseverance, anything is possible.
Who Will Speak Up For The Silent Community?
We were considered the best and brightest of Amazons, young women who grew up in solidarity and who shared a sense of challenge. Hunter College High School was a place where we didn’t feel pressured to join the Maybelline movement or hide our brains in plain lunchboxes. It wasn’t quite an all-female environment; in 1974, a group of parents won a sexual discrimination suit against the Board of Education and sent thirteen rambunctious little boys into the seventh grade. They left the spirit of the place intact, though. A few representatives from The Other Gender didn’t intimidate the 130 girls in the class of ’80. With the exception of a couple of Don Juans who fully exploited the ten-to-one ratio, the boys became our chummy confidantes. They learned how to listen to women, and they developed a certain sensitivity. I got used to it.

We never talked about feminism. It didn’t seem necessary. The strong, warm bond which connected us seemed altogether natural. Other benefits we took for granted: no macho, no stereotypes, plenty of role models. Perhaps we embraced political and economic causes associated with the feminist movement, but we were never aware of feminism on a personal level, we never felt the need to come to grips with our femininity. As a prospective freshman, I was thrilled by the University’s five-to-two female/male ratio. Ah, the delicious shivers of romance. I never thought about how I would fit in as a woman. I assumed I would find that intra- and intergender warmth to which I had become accustomed.

I should have known better. Nothing here has caused me more grief than trying to come to terms with my womanhood. It’s more than just dealing with scattered sexist jokes or occasional menstrual pranks—it consistently sense an undercurrent of distrust between and among the sexes.

Feminist vehicles such as the Pein Women’s Center and the Women’s Studies program have succeeded on a formal level, but I ache for a more informal, day-to-day street feminism which doesn’t need to be activated by rallies or consciousness-raising seminars. Last spring I did a story on student attitudes toward feminism, and came away with some dismal results. Most of the young women I interviewed shuddered at the word “feminist.” Oh, no, they wouldn’t call themselves that. They weren’t radical bra-burners. They liked men.

Labels aren’t particularly important; the issue is not whether students should call themselves feminists. The disturbing thing is this prevailing opinion that feminism is for radicals. Social and academic competition drowns out any sense of solidarity among women at this university. We don’t project each other. We don’t feel for each other. We don’t listen to each other the way we should.

But the worst thing is, I start to fall unwittingly into the sexist trap. I catch myself putting down other women, congratulating myself for being the “exception” who is able to compete in this male-dominated micro-universe. Instantly, I feel ashamed. There’s no excuse for using stereotypes created by males on everyone else but myself. I’ve learned to try to make contact with other women to establish some common identity. But I’ve run into a few of those impossible girls who see no identity in themselves. We’re all women. We all have female identity. Perhaps we need to come to grips with our personal level, we need to learn how to listen to men.

I’m ashamed, I feel ashamed. There’s no excuse for using stereotypes created by males on anyone else but myself. I’ve learned to try to make contact with other women to establish some common identity. But I’ve run into a few of those impossible girls who see no identity in themselves. We’re all women. We all have female identity. Perhaps we need to come to grips with our personal level, we need to learn how to listen to men.
Things That Go Bump in the Night

"Tis the spring after a cruel winter, and the 2600 miles of Philadelphia streets have been left poth-marked by a new crop of potholes. A few bumpy limousine rides convinced Mayor Green to make smooth cruising a priority item, so he sent out a news release on February 8th assuring citizens that "an intensified effort is underway to fill these potholes."

But seven weeks later, the streets remain a bumpy mess. The Streets Department Chief Engineer for West Philadelphia says that the trouble lies in deceptive appearances. What seem like innocent potholes, he explains, are actually more malignant plumber's ditches which have been improperly filled by delinquent plumbers. A three-person crew can fill about one hundred potholes per day, but the surgery for plumber's ditches is more complex. These holes must be completely dug up, filled with a concrete base, then topped with a layer of asphalt. There are more than one thousand plumber's ditches in West Philadelphia alone.

Meanwhile, the Streets Department is in something of a rut itself. The Chief Engineer says the department is greatly understaffed, employing only one-half of the needed manpower to carry out the vast operations. The bill for street plastic surgery will ultimately total $760,000.

One University commuter-motorist says that the last time she saw a pothole filled was during the Bicentennial. "The entire pothole situation is warped," she complains. "The only time anything gets done in Philadelphia is when a new mayor is elected. Green has one more year left."

With no immediate beauty treatment in store for Maimed streets, motorists and aesthetes will just have to suffer a little longer.

- Christine Bretani

Uncle Ronnie Wants You

Steve was genuinely disturbed by the contents of the envelope he held in his hand. How did they get my name, he wondered.

The enclosed letter began, "As your President, I am calling on you to make a most unusual sacrifice."

What could they want with me, Steve thought. Why draft a Wharton junior for a secret mission?

But a secret mission was the furthest thing in the mind from Ron's mind. "I am calling on you to become a charter member of the Republican Presidential Task Force," the letter continued. "The force is being established to foster unity within the Republican party and to retain the Republican senate majority."

How does one do this? Well, by accepting this "personal invitation" (taped at random) and sending a "contribution of $120 (or $10 for the first month) without delay." A second letter wasn't enough, there was an insert -- a glossy, full color brochure showing the benefits of joining the task force. With all the subtlety of a Giant II commercial, contributors were offered such important goodies as a special Medal of Merit, a lapel pin, a full-sized American flag, and, best of all, inclusion of their names in a special Honor Roll. Philadelphia Newspapers, the company which owns both the Inquirer and the Daily News, may encounter more challenges than it expected.

- Nikolai Sklaroff

Paper Routes

When the Bulletin stopped the presses after 134 years, many feared Philadelphia would soon become a one-newspaper town.

But the news in the new industry is that alternative papers are jumping to fill the gap. Bulletin staffers are finding new nests close to home.

Former Bulletin editor and columnist Claude Lewis is heading The National Leader, a new Philadelphia-based black weekly that will be distributed nationally. Making its debut April 29th, the paper already has 50,000 subscribers, mostly in the Midwest and West.

"What makes us essentially different is we have made arrangements with some of the best writers in America," says Lewis. "We will have identifiable names. We will have opinion columns by the top writers in black America."

The city's other new paper, The Philadelphia Business Journal, made its debut this week. Under the guidance of editor Joanne Parke, former associate publisher of Business Digest, the weekly business paper initially will be distributed free to nearly 70,000 people in the Philadelphia area. The paper has taken former Bulletin business writers Gunter David and Peter Binzen under its wing.

"There's keen interest nationally in business news," says Parke. "We feel that we're going to fill the gap between the national papers, such as The Wall Street Journal and the business pages of the [local] dailies."

Already-established papers are also quickly honing in on the new market. The Delaware County Times and The Camden Courier-Post are pushing to capture some of the Bulletin's readers. Electric City has snatched up Bulletin columnist Matt Damsker and Ernest Shier, and publisher Harry Katz says he is targeting the paper toward a different audience.

"We are now more interested in covering youth," says Katz. "We are now zooming into the college market more."

So what does the future hold for the already shaken Philadelphia newspaper industry?

"I think they [newspapers] are going to prosper," says Lewis. "I think people are thirsting -- especially black people -- for good, factual professional news outlets."

Philadelphia Newspapers, the company which owns both the Inquirer and the Daily News, may encounter more challenges than it expected.

- David A. Fields

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David A. Fields

Chris G. Scott
**Theater**

**Going Down with the Ship**

Orpheus Descending
The Repertory Company
1924 Chestnut Street

By Howard Sherman

Repressed sexuality is the key theme in Tennessee Williams' Orpheus Descending. But the production of Orpheus currently at The Repertory Company simmers with all the sexuality of a Saturday morning cartoon.

Set in a small, rundown shop in a far-off southern hick town, the play is typical of Williams: an exciting young man enters the life of an unfulfilled woman and with his silver tongue and sensual ways, he opens her eyes to the beauty of life. The young man, Valentine Xavier, works in the shop under Lady Torrance, daughter of an Italian bootlegger killed years before by town bigwigs. The mob had been led by the man she later married out of hate for life. Val, while trying to "be good," manages to stir passion in the bitter Lady, along with every other old huddy in town.

This soap plot, adapted by Williams from his earlier play Battle of Angels, is weak to begin with, but under the direction of Joe Auerly (who also plays Val). It breaks down altogether. Subtlety does not exist in this production. Lady (Jean Korey) seems ready to go to bed with Val the moment he walks into the store while he seems to be about as sexually attractive as a stuffed animal. Lady is all passion and Val is just a good-old guitar playerin' boy, particularly in a massage scene where Lady is transported into ecstasy as Val manipulates her limbs with all the finesse of a boxer's trainer.

To his credit, Auerly is an appealing Val, and his throaty laugh and pleasant grin manage to carry the early scenes of the play. But when passion enters the character, he seems unable to handle it, relating even a tender reminiscence of his first love as if it were an amusing barmen tale. Korey's Lady suffers from the reverse problem — she is brimming with lust, but has no real heart. The rest of the supporting cast has similar problems, leaving Tina Kay's undulating slut as the only adequate performance in the show.

The technical values compound the production's flaws. Dan Conway's set falls somewhere between realistic and suggestive, failing to establish a true setting for the show. Bob Bessor's simple lighting is destroyed by the worst cueing possible, particularly when the interior lights come on through the actors hit no switch. Only Loyce Arthur's costumes emerge unaffected from the technical debacle.

The show's only saving grace is its quick pacing, which manages to make three foolish hours pass at a clip. But overall, this emasculated Orpheus doesn't just descend; it sinks.

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**Four Bag Ladies Sing About Surviving Life in the Streets**

*Bein' Here Tonight*
Theater Center Philadelphia
622 S. 4th Street

By Marsha Pik

Late at night, after the commuter rush is over, the women's bathroom in New York City's Pennsylvania Station becomes home to an atypical underground — the homeless women known as bag ladies. Fascinated by their lifestyle, Veronica Nowak studied these women for a year. The result is Bein' Here Tonight, a musical drama about bag ladies and how they deal with life on the streets.

Bag ladies are usually seen as disheveled, babbling old women who should be institutionalized. Director Nowak's presentation, co-authored with Shariita Hunt, Doris Mozlet, and Barbara Walden, portrays these women as sensitive human beings who are products of many years of emotional abuse and neglect. They turn to the streets in desperation, as an escape from their past and as a path to new companionship.

Within a dark garbage-strewn set, Bein' Here Tonight focuses on four bag ladies with very different outlooks. Bobby (Alexander Toussaint) is a highly volatile character, seething elothic, as she babbles nonsense to a teddy bear. Toussaint captures Bobbi's cosmic cynicism in a touching and believable fashion. Jane Marie Gledock (Vera) gives a poignant performance as a woman who is frustrated with what life has dealt her, and who tries to retain a glimmer of pride grace and style on the streets.

In contrast to Bobby and Vera is Sally (Marilyn Hamilton), a newcomer to the bag lady scene who thinks that she would be fine if she could only get to Philadelphia. The character's optimism is refreshing until it becomes painfully clear that she will only be stripped to the last. norriages of refinement and will remain on the streets. Hamilton's pure rendition of Stanley (OR. Colsie) Walden's songs adds to the drama, especially the number "Specify." Doris (Leanne Fisher) is the truly down-and-out character, transformed by the street life into an immortal mute. She provokes deep pity from the audience when she is brutally raped by a wandering bum.

There are a few problems with the production. The drama's concern with four radically different lives creates a threering circus effect that periodically becomes muddled competition between the characters. Also, in an attempt to convey the eccentricities of their characters, the actresses sometimes overdraft, stretching some of the most humorous lines to the point of squashing them. But despite these faults, Bein' Here Tonight is an impressive and sensitive look at a bleak subject. It stands as a statement of survival, not surrender.

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Morning Becomes Harvey

Wacky WIOQ D.J. likes to make 'em smile in their sleep

By Elizabeth McMillen

"I guess I just sound like an old fart," confesses Harvey, known to early morning radio listeners simply as WIOQ's Harvey in the Morning. "There's a real definite image in people's minds about what I look like. If they haven't seen me on TV, they'll think I'm about 45, totally bald, 5'6" and 230 pounds." His following has got him all wrong. It's easy to see that the voice and the man behind it don't match. Relaxing in the offices of WIOQ after his 6-10 a.m. show, Harvey stretches out to about 62" in his designer jeans, red plaid flannel shirt and cowboy boots. Fourteen years short of the 45-year mark, he has only a receding hairline. "People tell me, 'Oh, I can't believe you're so tall, so skinny and that you have any hair at all,' " he says.

Harvey was the only Philadelphia disc jockey to broadcast live from Punxsutawney, Pennsylvania on Ground Hog Day, and he sounded real comfortable rubbing elbows with the local yokels. Life in the fast lane is definitely out for this fellow. Sometimes corny, sometimes philosophical and usually a wit of the week, Harvey in the Morning is a haven for tired morning souls looking for a relatively gentle way to ease themselves into the day.

Fans of Philly's country boy of the airwaves are now getting the chance to see Harvey outside of the radio studio. He brings his own brand of cornball to evening television viewers as a humor commentator for Evening Magazine. Also, his face adorns literally millions of coffee cups at 7-11's in Philadelphia and New Jersey (the coffee is free). 7-11 is also promoting fliers describing the Fourth Annual Harvey Awards, an off-beat collection of dubious musical distinctions (e.g., the "What did you really do with the money for the singing lessons?" award to Marty Balin for his hit single 'Heartbreak').

Philadelphia Magazine has rated Harvey the most popular radio morning man in the city for the last two years, recognizing what some diehard early birds have known for a while. Move over, Motor Mouth and all those other Phillie radio personalities, this guy Harvey is star material.

Harvey's last name is common knowledge—it's Harvey. If he's pressed, he'll admit that his first name is John. In case it makes his listeners uncomfortable calling him by his last name, Harvey explains, "People never would make fun of a dead man, that would be really sarcastic. I guess there are people on radio who would do that."

Harvey's rise to the role of top morning radio personality is a classic "happened to be at the right place at the right time" story. As a senior broadcasting major at Temple University nine years ago, Harvey found out about an opening at WIOQ from a friend who knew the station's program director. "My local told them I had no experience but I had a lot of potential—what a great line," he laughs. A demo tape of early Harvey will was enough to convince the station to hire him, and he began by doing weekend news, and later the graveyard shift (11 p.m. to 7 a.m.). Then, of course, he was WIOQ's John Harvey, "I spent several years doing overnight and learning my trade—I skipped all those steps of going to East Bermut, Nevada and working in a little town. I was extremely lucky to have learned my trade in Philadelphia. This is the only place I've ever worked," he says proudly.

In 1977, he began the Harvey in the Morning show, which he created entirely from scratch with the program director. That, too, was almost accidental—the station's program director jokes that Harvey was given the show because he liked to get up early in the morning. "I was learning how to be a morning man—I had never been one before," Harvey recalls. "As a morning man, you have to have an awareness of what people are doing at that time of day, and then there's a lot of action, things, a lot of questions and how to keep the show moving along. You have to make sure your word performance is up and you have a way to keep being funny, a way to open yourself up and allow funny things to come to you."

Now Harvey's morning act was more of a challenge than he expected. "I had to work at all of that to make it professional and cohesive. Some of it is innate, though," Harvey admits. "I've never been accused of being the most professional radio announcer in Philly. After nine years, I still sound kinda rough-edged. I guess I always will. There are certain things I can't do—they like they'll never hire me to do the Hawaiian Punch commercials."

"But I have a lot of latitude as far as the entertainment aspect of my show goes. They let me do whatever I want within the bounds of the show—I'm very fortunate. They can't make me lose and let me hang myself. If I do something stupid, tasteless, something that didn't work at all, well, then it's your fault. Harvey, you stupid idiot, you did it!"

The station's management has not been overly worried about the possibility of Harvey making a fool of himself, though—perhaps, because that's what he does best. "He's a natural in the business," says his boss, program director Alex DeMers. "He came in as a raw talent. What you hear on the air is what he is." Says Helen Leicht, who follows Harvey in the 10-2 slot: "All those stories you hear Harvey talking about on the air about people spilling coffee in the studio and the kitchen burning down—they're all true. He leaves his studio door open while he's on the air and it opens into our little kitchen; he can see the world. He's himself. When he leaves the air, he always says, 'See ya.' and when he leaves the station he always says, 'See ya.' Harvey's always the same."

The appeal of Harvey's style apparently lies in his ability to be his listeners' friend, albeit a smart-ass friend. Having a near-constant rapport with his listeners is one of Harvey's cherished trademarks, and he considers that audience bond the most important aspect of his job. Harvey in the Morning is not really a radio personality; he's just your regular kind of guy. "People listen to me because I'm allowed to reveal myself and open up," he says. "What you hear is really me to a great extent—some is exaggeration for effect for the entertainment value. I'm fairly vulnerable. I take that chance because I think it pays off, it's the only way to have lasting success. Hopefully, to what people get from you is a person, they get to know you and treat you like a friend and want you around for a while. I'm taking that risk and my listeners pay me back with their fidelity."

(continued on page 14)
Victor/Victoria

Starring Julie Andrews, Robert Preston, and James Garner
Directed by Blake Edwards
At the Rittenhouse Tunnel

By Howard Gensler

Victor Victoria is the story of a down-on-her-luck singer (Julie Andrews) who is transformed into a female impersonator by Toddy, a gay rake (Robert Preston). As Victor, Victoria leaves what side her bread is buttered on, and soon becomes the toast of Paris. One night his performance is so impromptu by James Garner, a Chicago gangster who falls madly in love with her, until she finds out that he's a man. Horrified by the thought, King sets out to prove that Victor is a woman.

But Victor must keep her identity secret to ensure the success of her career, so she shacks up with Toddy, posing as his gay lover. What follows is a classic cat-and-mouse game with sexual stereotypes and preferences are thrown out the window, only to freeze on the balcony.

Director Blake Edwards (10, S.O.B., and the Pink Panther movies) has fashioned a farce that's part Billy Wilder and part Marx Brothers. Aside from an inept detective (in a hostile hired by a rival nightclub owner also wary of Victor's gender, Edwards has stocked his film with a riotous French wailer and a daffy assortment of circus sideshow characters.

But Victor/Victoria is also a musical. And although some of Henry Mancini's numbers would be better suited to a TV variety show, Andrews' "Jazz Hot" and a baby-doll vamp by King's moll, Lesley Ann Warren, are definitive showstoppers.

As Victor/Victoria, Andrews once again tries to shed the squirrelly-clean image she's been Maria von Trapped in, and she succeeds beautifully, with a surprisingly robust performance. Garner, leaving his Rockford image for a role similar to those he played with Doris Day, is a delightful King.

As Audre, who would be better suited to a TV series if his character was a easier to maintain, Garmon's portrayal is at times more than an eye-rounder. But the picture belongs to Preston's Toddy, the aging "queen" who steals every scene he's in, and Warren's, who mean blond-blond Brooklynite, who wraps up the unclaimed scenes and takes them to bed with her. Also commendable in an outstanding supporting cast is Alex Karras as King's bodyguard.

Technical aspects, especially Roger Lauter's recreation of 1930s Paris, are all top-notch, making the film a pleasure to watch and listen to. However, Edwards' penchant for slapstick is out of place in this otherwise sophisticated comedy, and the rather long film does tend to drag in the middle. Still, the bitterness evident in Edwards' last works has vanished to the extent that Victor/Victoria is the most care-free film seen in ages. That it subtly, yet openly, embraces differing sexual attitudes, is just a blessing in disguise.

'A Little Sex' Gives Capshaw Pleasure

The story you are about to read is true. It is not the outline for a Judy Garland movie. It is about Kate Capshaw, who has never witnessed the casting couch, but has trouble saying "seducers," leaves her Missouri job teaching students with learning disabilities to try to make it in New York as an actress. The slim, sandy-haired thespian gets steady work in commercials, appears in Love of Life, and reads for a small part in a film called A Little Sex. The director is so impressed, he test-casts Capshaw and offers her the film's lead role.

A Little Sex is a romantic comedy about a man trying to stay committed to the woman he loves in a world of temptation. The film was directed by Bruce Paltrow, a television man, known for creating The White Shadow.

Things were progressing from ice cream in a dressing room at The Barclay last week. Capshaw had left her job in a world of temptation, and occurred while filming. Co-star Tim Matheson (Gulliver's Travels) was taped and padded along one side of his body to receive a blow with a field hockey stick, from his angry wife (Capshaw). "Because it's such a spontaneous thing," says the actress, "I couldn't take even a breath to hit him, or otherwise.

Kate Capshaw

'mportant to remember, or it's just a context.

Deathtrap' Buried in Plot: Many Twists Mar Mystery

Deathtrap has all the elements of a classic thriller - a cast of greedy eccentrics, a background of wealth and fame and a wide assortment of motives and methods. But the film is the victim of its own slickness. What is at first a promising situation dissolves into a muddle of mystery cliches. When surprises come every 5 minutes or so, as they do in Deathtrap, they cease to be surprises.

The plot, which centers around a middle-aged playwright who attempts to steal a sure-fire hit play from his more talented student, bootlegger beating than Clark, Sidney Bruhl (Michael Douglas) has seen his career in the theater steadily deteriorate from an initial 1940s thriller to a series of first-week failures. Faced with financial and artistic bankruptcy, Bruhl sees a chance to murder an unsuccessful play, Clifford Anderson (Christopher Reeve) and to produce the student's brilliant first play.

Caine's Bruhl is a cross between his bisexual Britisher in California Suite and his psychopathic killer in Dressed to Kill. Since he has already proven himself adept at handling middle-aged roles, his good performance in Deathtrap is not unexpected.

But he is not strong enough to carry a vehicle by himself, and in this film he gets very little support.

Reeve, who lit up the skies in Superman I and II, is a disappointing foil. His good looks haven't faded since he took off the cape, but then neither has his wooden acting nor sickeningly coy facial poses. Dyan Cannon, as Bruhl's wife, plays her usual neurotic catie, but her role calls for a more sedate characterization, and perhaps an older actress.

Irene Worth hams it up as a television psychic who keeps a close eye on Bruhl, prancing around like Simone Signoret on speed. Her character first appears as incongruous comic relief, but ends up central to the film's resolution. Without a shred of realism in their characters, both Worth and Cannon turn in embarrassingly bad performances.

Jay Presson Allen's screenplay (adapted from Ira Levin's Broadway hit) works only when it seems to be spoofing itself. But Deathtrap lacks the bitchy repartee usually associated with this type of comedy, and the dialogue in general is surprisingly sluggish.

Director Sidney Lumet paces the film without building to a crescendo. Allen and Lumet did fine work last year in the gritty and appealing Prince of the City. Next time, they should stick to the streets of New York.
Personal Choice
In Love & Sports

Personal Best
Starring Mariel Hemingway
Directed by Robert Towne
At the Ditu II

By Betsy Williams

Personal Best heads the recent list of films to treat guys in a positive manner. Robert Towne, making his debut as a director, carefully depicts the love affair between two female athletes, and although their relationship may be the picture's most unusual feature, it is not the only Towne has chosen to emphasize. Rather, he celebrates the strength, drive, and vulnerability of female athletes, and explores what makes them tick both on and off the track.

The film chronicles four years in the life of Chris Cahill (Mariel Hemingway), following the track star from the 1976 Olympic trials to the trials of 1980. The first time around, Cahill is a tear-eyed, novice hurdler. By 1980, she has grown into a strong competitor, as well as a loving young woman.

But she doesn't do it without help. Coach Tingle (Scott Glenn), and team-mate-lover Tory Skinner (Joe U. Olympic hurdler Patrice Donnelly) both help her to mature. Chris and Tory first meet in '76, and soon become lovers. But when Chris takes up the pentathlon (Tory's event), the competitive pressure breaks up their close, sensual relationship. Chris falls in love again, this time with a man, swimmer Danny Stites (Kenny Moore). Both relationships are portrayed as intimate and enduring ones, the film treats each affair with the dignity and credence it deserves.

Towne (screenwriter of Chinatown, Shampoo, and The Last Detail), has expertly portrayed the birth of emu and its gay feeling. Hul it's maudlin slab al articulation.

Fire

By Stefan Fatsis

Quest for Fire
Starring Everett McGill and Rae Dawn Chong
Directed by Jean-Jacques Annaud

Quest for Fire is simply two hours of coordinated grunting. Set 80,000 years ago when Man as we know him didn't exist, the film is a lukewarm attempt to track three members of a prehistoric tribe who try to regain the precious flame without which they cannot survive.

The film almost catches fire as an anthropological adventure. But its maudlin stunts at depicting the birth of emotional rather than carnal love, together with its focus on funny-looking Stone Age creatures, extracts from the film's effect. Evenness.

Man's alleged ancestors (the Ulam) are sitting around a campfire enjoying their sacred flame when a pack of ape-like Neanderthals (the Wogaba) suddenly accost them, extinguishing the fire and virtually eliminating the tribe. Bloodied but unbowed, the Ulam tribemen dispatch their three top warriors to save humanity by rediscovering fire.

Naish (Everett McGill) is the leader of the determined troika, which speaks a language developed by Anthony Burgess (A Clockwork Orange) expressly for Quest for Fire. But innovative grunting, creative costumes, and strong caveman performances by Naish and scent-export Amoukar (Ron Perlman) fail to rescue the film from implausibility.

As the trio treks across unexplored terrain, defenseless against saber-toothed tigers and silly-looking mammoths, it resuscites fire-saver Ika (Rae Dawn Chong, daughter of comic Tommy Chong), of the more advanced Iaka tribe. Ika giggles a lot, and finally teaches the Ulam the Boy Scout's secret for creating fire. Thus the perpetual flame is antilicultually rekindled.

Quest for Fire proves an unfulfilled prehistoric extrapolation. The film is almost laughable (especially the elephant-in-drag mammoth), with some scenes bordering on the ridiculous (e.g., the Ulam trio first witnesses laughter when Ika crackles after a coconut-like object falls on Amoukar's head). Director Jean-Jacques Annaud (Black and White in Color) saves the film from evolving into a caveman joke story, but Quest for Fire remains a smoldering pile of ashes that could benefit from a how-to lesson in flint and steel.

Inane 'Quest' Caves In Quickly

Name the movie pictured above and win two tickets to see To Catch a Thief starring Grace Kelly and Cary Grant, Sunday at 7 P.M. in the Zellerbach. Be one of the first 25 to call 387-2448, Friday morning at 10 A.M. to win.

34th Street Magazine and 20th Century-Fox have 40 Porky's T-shirts for our lucky readers. To win, all you have to do is call 380-4752 at 4:15 today, and say Th-Th-Th-Th-Th-Th-Th-Th-That's All Folks. It must last for at least five seconds, so don't eat any crackers before you call. If you are a winner you will be told where to pick up your shirt at 4:45. You must be available to collect your shirt at 4:45 to win. Good luck.

34th Street in conjunction with Columbia Pictures has 10 passes for two to a screening of Chuck Norris' newest Silent Rage. The screening is TONIGHT at 8 P.M. To win, be one of the first ten people at Stouffer Dining Commons at 5:30 P.M., who can give a Chuck Norris kick to their dinner partner.
By Wilka Gallagher
Photos By David A. Fields

They call themselves Puertolphins. The Golden Block is the center of their world, a North Philadelphia neighborhood that has been termed the fastest-growing community in the city. With a population of 150,000, composed mainly of Puerto Ricans, the community is struggling to take care of its own as the city looks the other way.

A glance at the Golden Block, which stretches from Lehigh Avenue to Indiana Avenue, might lead to a perception of prosperity and tradition. The wide, curving, blue, green and gold lines painted on the edge of the sidewalks sweep like waves at the feet of passersby. The street awakens to the salsa beat flowing from a radio on a windowsill, and as early as nine in the morning, the smell of sofrito (a mixture of spices used in preparing main dishes) already permeates the air. Vendors station themselves in front of their stands for another busy day.

But as an old Spanish saying goes, "Not everything that shines is gold." Underneath a veneer of stability lie problems which cause the Hispanic community to question the city's commitment to its well-being. The Puertolphins don't like to talk openly about their unfilled needs, and many of those who are candid prefer to remain anonymous. Why? "They think you will report them to 'Wilfred,'" says one resident. "Wilfred" is a nickname for the welfare department.

They wonder why the city has neglected their community. "Look at this street. It's rotten," says the owner of a small grocery on the Golden Block. "Cars that go through this place don't last long." A resident of West Chesterfield street complains about the poor conditions of his street. "There is like a river that runs below 5th street and it makes the whole place sink. You find holes by the million. Around ten years ago, a policeman was standing on 5th and Chesterfield when suddenly the street's pavement collapsed under his feet. He was swallowed, with bike and all, and never found. We are the ones, in winter, covering holes and trying to fix the streets as best as we can. They say that in May of '83 5th and 6th streets will be repaired. I hope this time they keep their promise. Another accident could happen.

"In 1979, my home was robbed," he continues. "After that, I said to myself that something had to be done to control crime and other problems." He joined and became an active member of People Neighborhood Council, an organization which deals with housing, drug abuse, crime, and sanitation.

He is not happy with the services the city has provided for the community. "Sanitation is taken care of once a year. In May they send us brooms and bags, and the rest of the year, what?"

The Puertolphins once had their own leaders to resolve problems ignored by the city. In 1962, a group of professionals, businessmen, and religious leaders decided to join forces to provide services for their people. Thus was born the Council of Hispanic Organizations.

"The Council of Hispanic Organizations was in the front row of this movement for a better community," says one resident. According to Ramonita Rivera, a member of the Council's board of directors, and editor of the weekly TV magazine TeleVisual, the Council was the core of the community. "It was the voice, the defender of our rights, our representative in the city. It made us count for all Philadelphia's people.

"There is strength in unity, and the Council offered that unity. Without unity, the government can eat us alive."

Services unified under the Council's umbrella included vocational training for youth, job placement in private corporations, detoxification centers, and housing development. The Council was also responsible for the creation of the Spanish Merchant Association, the Mental Health and Retardation Center, the Bilingual Teacher Association, and the local chapter of ASPIRA, a community youth organization.

It reached within the community, but it also reached out - the Council was an important public relations vehicle which made the rest of Philadelphia aware of the neighborhood's existence. It staged a Puerto Rican parade and a Puerto Rican week, and sent delegations to City Hall to defend Puertolphins' rights. Although donations and federal grants provided most of the funds for the formation of the Council, a substantial amount of money was raised through the sale of "bocaditos" (food fritters) so that the Council could purchase the building at 725 Fairmount Avenue (between 7th and Franklin) for its headquarters.

In 1979 the organization crumbled to pieces. By all accounts, the Council's administration had become corrupt, pocketing much of the money slated for various community projects. The city government accused the administration of mismanaging its funds, and charged the Council with owing a large amount in back taxes.

The Council's board of directors (volunteers, as opposed to the salaried members of the administration) did not dispute the charges of mismanagement. But the board did deny that the organization owed any more taxes than it had already been paid. It asked the government for a
DELPHIA

STORY

That Glitters Is Gold

special audit, which it hoped would clear the tax charges.

The audit revealed that the Council did not owe any back taxes. Much to everyone's surprise, the audit also showed that the city actually owed money to the Council, money which was intended for community projects. The controversy generated two years ago by this discovery has failed to die down.

"It is hard to predict the final outcome," says Gary Henderson, from the office of Wilso W. Goode, the City Managing Director. "Both the city government and the Council are in debt. The problem is who owes more. Hopefully, with the last audit to the Office of Employment and Training, we will know who has the heaviest bundle."

According to Candelario Lamboy, editor of the weekly newspaper La Actualidad, president of the Spanish Merchant's Association, and a member of the Council's Board of Directors, the Council's downfall was due not only to its administrative problems. Its refusal to become involved in city politics played a major role as well.

"We didn't want to stand on the side of Rizzo or Green," says Lamboy. "We wanted to stay out of politics, but here you can't do that. If you stay out of politics, you stay out of everything. No goods or help for you." Lamboy says that the government exaggerated the problem of the Council's unpaid taxes and irresponsible administration in order to discredit the Council, giving it "a bad light in the public scene."

Lamboy adds that he would not object to the permanent shutdown of the Council if the city government would take sufficient care of the Hispanic community's needs. So far, the city has not done so. "Who will defend us against police brutality, or make it noticeable the need for more Puerto Ricans on the force?" he asks. "Who will help those in jail, many not knowing any English, needing a Spanish-speaking social worker to help in resolving their problems and understanding their fears?"

After two years of the Council's mulo hora (evil hour), as many community members refer to the shutdown, traces of the Council's labors remain. The Puerto Rican parade and week linger on, and are scheduled this year for the last week in September. The Golden Block, now overseen by the Spanish Merchant Association, is also a result of the Council's work. The only location which appeals to investors, it paves the way toward economic prosperity and independence. And the building at 725 Fairmont Avenue hosts many birthday, anniversary, and wedding celebrations, as well as community group meetings.

Since the Council was dissolved other institutions have taken the lead in serving the Puertodelphins. The leader of them all seems to be ASPIRA, a non-profit community youth organization funded mostly by private corporations. "ASPIRA helps and orientates young adults in becoming leaders," says Manuel Ortiz, director of the agency. "The leadership we lack today is mainly due to the chaotic condition of our educational system. ASPIRA provides guidance out of this chaos. ASPIRA works to motivate Spanish youths to go for a college education, or to pursue training in some field. We work with 3,000 youths, yearly. Fifty percent of those that go to medical school do so through ASPIRA. Actually, three-fourths of the community's college students have been orientated by us in their pursuit for post-secondary education."

The Community Organization for Mental Health and Retardation (COHMAR) which is run by various community members, also serves the Puertodelphins.

"COHMAR has been offering services for ten years, but its future is uncertain," says director Judy West. "You see, there are thirteen centers like ours throughout Philly, and due to federal cuts, only six will remain. COHMAR will merge with one, so it's difficult to say that this will not affect services."

PENN SER provides job-related services such as job placement and skills. The program is funded by CETA and Governor Thornburgh's special grant. "PENN SER trains from eight to nine hundred a month," says Aida Galazza, a director of the agency. "Our job placement is seventy-five percent." She points out that PENN SER offers a new program for Hispanic women. "These women, many times, have to sustain a whole household on a very low salary. They need to be advised in pursuing careers beyond those traditionally assigned to them."

The city has received mixed reviews for its performance in dealing with the problems of Puertodelphia.

Barbara Hoepp, a social worker at the department of Public Welfare, says she is concerned about the "silent community." She notes the lack of Spanish-speaking personnel in Public Welfare, saying, "It is a lack that avoids a prompt and positive attention to the needs of the community."

Others give the city a higher rating. Gil Vega, director of the Mayor's Spanish-speaking council, says, "Yes, the city's administration is doing a great deal for the Hispanic community. When asked about poor street conditions, he says, "Repairs phases have already been planned. These will start in May of 1983." Earlier projects include an eighty-one unit housing project that will begin next June on Seventh and Lehgh Avenues. These houses "will be sold at low rates to families that desire their own home, but can't afford purchasing one on the rates we have today." In addition, the Golden Block will have a new parking lot on the 2700 block of Orkney Street, and will undergo an ornamentation program. "The city is providing," says Vega. "We must be patient. Things take time."

Things also take political connections, as the Puertodelphins have learned, but there is a lack of Hispanic representation at both the city and the state level. "The only representation we have is Judge Nelson Diaz, and he is an appointed representative. We need some elected by us," says Alfred Vaz, one of the directors of the Spanish Merchant Association. "We need stronger ties with the government bureaucracy."

(continued on page 10)
PUERTODELPHIA

(continued from page 9)

Some community members feel that one way to increase ties with city government would be to reinstitute the Council of Hispanic Organizations. The city is providing some scattered services, they argue, but Hispanics need to have a strong voice of their own if they want a consistent, coherent plan for community development.

Galarza sees the Council as "the center point, but it must include more and new members to the board of directors." Vega refers to it as "an excellent channel for different organizations, a good loudspeaker for the community." Mario Rivera, director of the Hispanic Federation, says, "In the community we still enjoy services that were made possible due to the Council's work, like the York Senior Citizen Center, the Congress of United Latinos and services to Puerto Rican immigrants. It definitely wouldn't hurt to have them around again. We need all the help we can get."

If the Council returned as the voice of the Puertodelphians, it would have to prove to both the city and the community that it had cleansed itself of the corruption which tainted it in the past. The administration could conceivably return to its old ways. But perhaps it's a risk worth taking. "Silence is golden," goes an old Spanish proverb. Silence could prove deadly to the Golden Block, for if the Hispanics don't speak up for themselves, no one will.
Reaffirmation of Feminism

Braided Lives
By Marge Piercy
Hardcover
Alfred A. Knopf, Inc.

By Nelson Wicas

Marge Piercy's Braided Lives weaves together the politics, relationships and lives of an era. Beginning in the 50s and moving into the present, the life of Jill Stuart - street fighter, political activist, intellectual and poet - is portrayed against a changing American context. Piercy's novel depicts the experiences of women struggling for freedom and love in a culture that legally and socially traps them in a subservient role.

Jill Stuart comes of age in a society where "a decent bra...holds the breasts apart, for-..." In the 50s, women are made for love, marriage, and domesticity. Relationships are based upon the weak bonds of need and dependency - at the same time, McCarthyism rages, crushing lives.

Jill Stuart, however, is an honest, forthright person who doesn't hesitate to express her emotions. In her relationships, her manner remains constant and she demands acceptance as a peer in work, study, and love. In the end, unlike many of her friends, she survives the struggle for her rights and emerges free.

Jill's friend Professor Donaldson warns, "You cannot define yourself by things you own and surround yourself with." The women in Braided Lives are defined by the experiences they endure. For example, Jill's cousin Donna is an intelligent, sensuous woman. She needs the security of a marriage, yet strives to work and use her mind. In the end, she endures the victim of the repressive, elitist ideals of her husband Peter and the law which prohibits abortion. Jill comments, "I had forgotten how she used to sing, her soprano thin as mist. She sang enough off-key to offend Peter's good pitch. Then she did not sing anymore at all."

Piercy's narrative realistically depicts the lives and experiences of women which give birth to the feminist movement. Her language and syntax reflect aspects of feminism that seek to establish a new role for women, to free women from the restrictions of a male-dominated society. Piercy's style reflects this goal - it is unusual, non-traditional, breaking away from patriarchal prose. She deletes common linking words, strings odd collections of words together, and creates rather original, realistic images. For example, Jill says, "Today three planes landed to end like rackety subway cars through the clouds have brought me home safe at last, so I'm inclined to dwell here where there is always wind fresh off the ocean and the sound of wind chimes and gulls crying and cats mewing on the wrong side of every door and one of our typewriters going."

But Piercy's off-beat style reverberates with candor and humor. After Jill and her friend Mike lose their virginity, Mike says, "And to think taking maidenheads has been the great sport of the Western world. Makes you wonder what some people call fun."

Braided Lives is amusing to read, and is also a serious, moving narrative. Marge Piercy is a strong, accomplished writer who has once again, in her seventh novel, made us re-examine the tragedies and joys in the lives of women. But more importantly, Braided Lives reflects the gains that have been made in civil rights over the past thirty years, and reminds us how foolish we would be to let them slip away.
Waitresses & Switchboard: Rock and Roll Relationships

The Waitresses

Wasn't Tomorrow Wonderful?
Polygram/Zoe PD 1-6346

The Waitresses not only know what boys like, they know what makes boys tick. They should. All but two of them are men.

Former Tin Huey guitarist Chris Butler has assembled an unlikely but inspired sextet which plays some of the most intelligent music heard in quite some time. With superb support from Butler on guitar, Dan Klaiman on keyboards, Mars Williams on reeds, David Hofstra on bass, Billy Ficca on drums, and Arno Westphal on backing vocals, frontwoman Patty Donahue is a refreshing surprise. She sings so much like her father, singer-songwriter Scott Donahue, that it is difficult to distinguish the voices.

The exception to this lyrical formula is the hit "I Know What Boys Like." But musicality is the song is similar to the rest of the album: simple, hot guitar licks are laid over bouncy rhythms that owe more to funk than rock. And mean saxophone riffs and perfectly executed cross-rhythms lend a ska flavor to many of the tracks.

Christopher Butler has written all the songs from a female point of view. That is not as impressive as the fact that he has chosen to write about the problems of making relationships work, rather than about love per se. Patty Donahue sounds like someone who knows her limitations; she has finally learned that she's not entirely to blame every time a love affair goes wrong. She may breed, "Why do I always pick the ones who are bad for me?" in "Go On," but in "No Guilt" she shrugs off a failed relationship with ease: "I'm sorry I can't be helpful. It wasn't the end of the world!"

The Waitresses sound like ordinary people concerned with making their lives work as well as with laying down a danceable groove. Their debut album shows they know how to do both. Make no mistake, so far Wasn't Tomorrow Wonderful? is the best album of 1982.

—John S. Marshall

The Waitresses: They know what boys like

Human Switchboard

Who's Landing in My Hangar? Faulty COPE?

One of life's rarest pleasures is the unexpected joy of hearing a superb debut from a band that has not been overlooked by media hype. Who's Landing in My Hangar?, the little-known group Human Switchboard works some musical magic. Throughout the record's ten songs, keyboardist Myra Marcarian and guitarist Robert Pfeifer alternately attack and comfort each other, much like Exene and John Doe of X, although Marcarian and Pfeifer opt for a more accessible, organ-propelled sound.

In "Say No To That Saturday's Girl," the rocker that kicks off the album, Marcarian chastises an ex-lover for embarking on a foolish romance, succinctly summing up her feelings with, "I know there's nowhere to go/But I'm keeping my eyes open." In "I Can Walk Alone," her vocals are hurt but defiantly self-confident.

Less soothing than Marcarian's, Pfeifer's voice offers powerful emotion. Both the epic-length, tension-filled "Refrigerator Doors" and the shorter, faster "If I Used To Believe In You" are vicious indictments of love treated wrongly. In the latter Ron Metz's drums pound away like a bursting heart as Pfeifer screams for answers.

After all the sorrow, "Book on Look's" points to a way out of the darkness Pfeifer and Marcarian have encountered. His guitar and her Farfisa organ overlap while Ernie Krivda's call-and-response saxophone fights for space in the mix. The song is celebratory, Pfeifer letting on in the fact that "my baby wrote the book on looks." Along with X and The Waitresses, Human Switchboard's attitude sets them apart from the bored majority of most American bands, as they dedicate themselves to figuring out just what it takes to make a relationship work. That's a pretty good cause.

—Jimmy Guterman

Bryan Adams
You Want It, You Got It
A&M SP 4846

Recently, there has been an inundation of Canadian contributions to the entertain- ment world. Bryan Adams offers the latest in this Great White North invasion.

Adams' material is straightforward rock and roll. The songs range in style from rockers such as "Lonely Nights," to slower ballads such as "Coming Home." The band is solid and professional, highlighted by Mickey Curry on drums and Ian Hunter Group member Tommy Mandel on keyboards. Adams' vocals are also outstanding. He has a rough voice that expresses great feeling and is at its best on the softer songs, such as "Tonight," and "No One Makes It Right," on which he is allowed to show the full range of his vocal and production talent.

Multiple overdubs allow him to sing over his own, sweetened harmonies, which, mixed with understated instrumental accompaniment, make these ballads the true bright spots on the album.

Unfortunately, You Want It, You Got It is an album whose title offers a fitting description. It is targeted at a mass, commercial audience. The formula sound familiar, and Adams doesn't take any chances. The lack of creativity and experimentation are the album's downfall. Adams has potential but this effort is much too calculated to gain success.

—Brian R. Sterling

Simon and Garfunkel
The Concert in Central Park
Warner Bros. 21836 3654

Over half a million people jammed themselves onto the Great Lawn in Central Park this past September to see the Simon and Garfunkel reunion concert. Fow, if any, left dissatisfied. This double album contains the concert in its entirety save for Simon's new "Legend of Johnny Ace." Included among the 19 songs are such classics as "Bridge Over Troubled Water," "Mrs. Robinson," "The Sounds of Silence," and Simon's "Kodachrome." Both Garfunkel and Simon are in fine voice and studio overdubs have smoothed over any rough spots in this folk tinged performance. The Concert in Central Park will bring back memories for some, but it is a worthwhile purchase for all as these American legends have combined to produce some of the prettiest harmonies of this or any era.

—Bill Duchan

Still great after all these years

Simon and Garfunkel

A Flock of Seagulls
Modern Love Is Automatic EP/Arista VR 22001

The Flock is a new British four-piece which uses electronic keyboard patterns to create a lively, danceable beat. Unfortunately, while initially refreshing, repetitive usage of the formula dulls the impact. Highlights include: "D.N.A.," an instrumental with a great percussive background, and "Modern Love Is Automatic" and "Telecommunication," both of which feature Mike Score's soaring keyboards.

—Bill Duchan
Music

And Now For Something Silly: Monty's Hits

Monty Python's Flying Circus
The Monty Python Instant Record Collection
Arista AL 9580

Monty Python's Flying Circus has been a highly successful comedy phenomenon in this country since the weekly series first aired on public television in the mid-70s. Although most of Python's humor is decidedly British, their inspired absurdist and surreal observations have endeared them to American audiences.

The Monty Python Instant Record Collection is a greatest hits package which should delight comedy fans. Included are "The Cheese Shop," "The Lumberjack Song," and "The Pet Shop" (ideal parrot sketch), all-classics.

The main problem is the questionable selection of certain skits. Bits taken from Live at the City Center are both poorly paced and difficult to understand, due in large part to crowd reactions. Furthermore, the tracks taken from Python's last album Contrac-tual Obligation are not among the group's best, and should have been replaced with some of the old heavies (e.g. "The Spanish Inquisition," "Spam," etc.) that are noticeably absent.

However, there are minor flaws. Most of the material is extremely clever, and aside from the live recording, is clear and audible. For those who do not yet own a collection of Python discs, the Monty Python Instant Record Collection is a worthwhile investment.

And now for something very much the same

Green Light
RCA 35-1470

Electro-pop, exploding on the British charts last summer, has found a measure of success in America as well, as such groups as Soft Cell and Depeche Mode have made their mark on both sides of the Atlantic. The best of the lot is The Human League, which on Dare defines the sound (synthesizer, tapes, and microcomputers) and the style (precision flashiness) that has made electro-pop so successful.

A former member of the Human League was more interested in synthesizer music of a less experimental nature. Since the band's splitting (half the group left to form the E.R.P., Heaven 17), the new Human League has re-oriented its use of electronics in order to achieve a danceable pop sound. On Dare, the music consists of layers of short to medium synthesizer notes, underscored by the use of yet more synths and a rhythm box. Phil Oakley's vocals are perfectly suited to this type of sound, his voice cool, yet so soulful.

"Don't You Want Me Baby" has proven The Human League's biggest hit to date, not only rising to number one on the English charts, but also doing quite well in America's mainstream market. The group utilizes its electronics to create a funky dance floor favorite.

On Dare, The Human League was not satisfied with creating just a pop record or an electronic work. Instead, the Human League has fashioned a re-statement of pop through the medium of electronics, creating a totally danceable and pleasing album.

The Human League
Dare
A & M SP 6-4892

Huey Lewis And The News
Picture This
Chrysalis CHR 1340

On their debut disc, Huey Lewis And The News offered urgent, upbeat, sarcastic, fun music. Although quite good, the record ended up like many first efforts — it went largely unnoticed. Thanks principally to a bigger, more produced sound on Picture This, Lewis and the News are now receiving the airplay and popular attention that they missed first time around. Picture This is an adequate middle-of-the-road rock album that succeeds through Lewis' upbeat, soulful and playful vocals and optimistic, carefree lyrics. Lewis, who has repeatedly shown that he has a fine understanding of what musical devices will hold the listener's attention.

Bonnie Raitt
Green Light
Warner RSK 3630

Chubby Checker
The Change Has Come
MCA 5291

Chubby Checker, who rode to rock-and-roll immortality in the 60s with his version of Hank Ballard's "The Twist," has released a bland new record, entitled The Change Has Come. Although Checker (a.k. Ernest Evans) has been touring steadily for the last several years, he has not released an album since 1974. Clearly, age and time haven't improved Checker's sound.

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But in a weak form easily dominated by the borrowed styles. This is not to say that English Settlement is bad — it's just noncommittal. XTC oscillates between its own highly affirmative personality and the styles it so clumsily imitates. As a result, no two songs sound alike and almost none are absorbing ("All of a Sudden," which most nearly mirrors its early sound, is the exception).

While the album is hopelessly muddled, it is not a slipshod piece of work. It is meticulously played and carefully, dreamily produced by the band and Hugh Padgham. Occasionally, as in "Senses Working Overtime," the grandeur of Andy Partridge's melody overcomes a state performance, butt for the most part, the band has no idea what to write or how to play it. XTC is a group of very talented, very headless chickens.

"—Shawn Anthony Levy

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"—Shawn Anthony Levy
(continued from page 5) Harvey insists, rather humbly, that he is not a comedian. Instead, he calls himself a "humorist" and even then, he says, is stretching it. "I'm always amazed when people say, 'Oh, Harvey,' I think you're so funny,'" he says, lapsing into his best Philly accent. "That really amazed me at the beginning of the show — I really didn't see myself as funny at all. I hoped I would be better."

Harvey seems like the kind of guy who would be content to stay in his own little niche, and he is. But there are temptations, namely a TV game show ("I know they're putrid culturally") or possibly a children's show. "I like to do things where your personality can come through," he says. "A game show would be a lot of fun — you can bounce off the situation, call on your wit and be a wise guy. A kid's show has some of those aspects, too."

"But for the moment he's happy right where he is. 'Let me tell you, I'm not jumping to give up my morning show,'"

"Don't let him kid you," warns Helen Leichl. "Harvey would love to be Johnny Carson someday."

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Gracie Kelly
FILM FESTIVAL
A Philadelphia Tribute to
Grace Kelly
Annenberg Center
University of Pennsylvania

A FILM RETROSPECTIVE

THE SWAN (1956) 107 min. Color
A charming comedy about a royal romance. It has beauty and wit, and it sparkles like a fairy tale from another age. — Herald Tribune

7pm, Thurs. Apr. 1, Studio Theatre

CHILDREN OF THEATRE STREET (1977) 90 min. Color
Directed by Robert Donatelli and Erle Mack. Princess Grace narrates the Academy Award nominated documentary filmed in the U.S.S.R. and featuring the students and Fatality of the Vagabond Choreographic Institute. The Kiev School. The film captures the excitement of ballet by focusing on three students at different stages of their careers.

9pm, Thurs., Apr. 1, Studio Theatre

THE COUNTRY GIRL (1954) 104 min. Color

9pm, Fri., Apr. 2, Studio Theatre

HIGH SOCIETY (1956) 110 min. Color

9pm, Sat., Apr. 3, Studio Theatre

GREEN FIRE (1954) 110 min. Color
Produced by Arnaud Sutin (MGM). Directed by Andrew Marton. Screenplay by Ivan Goff and Ben Roberts. Cast includes: Grace Kelly, Stewart Granger, Paul Dooley. An exciting action drama involving the international struggle in South America with Stewart Granger as a tough mining engineer and Grace Kelly as a coffee plantation owner. A general's daughter, adventurous and engaging adventure film.

7pm, Sun., Apr. 4, Studio Theatre

HIGH NOON (1952) 100 min. Color

9pm, Sat., Apr. 3, Studio Theatre

APRIL 1, 1982

HIGH SOCIETY
2pm, Sun. Apr. 4, Zeilierbach Theatre

FOURTEEN HOURS
(1951) 91 min. B/W
Grace Kelly makes her screen debut in this suspenseful story about a man contemplating suicide fifteen stories above a New York street. The episode film shows how different lives are touched by the event — the tightrope drama of life is superb. — New York Times

4pm, Sun. Apr. 4, Zeilierbach Theatre

TO CATCH A THIEF
(1955) 103 min. Color
7pm, Sun., Apr. 4, Zeilierbach Theatre

DIAL M FOR MURDER
(1954) 110 min. Color
Produced and directed by Alfred Hitchcock (Warner Brothers). Screenplay by Fredrick Knott. Adapted from his play. Cast includes: Grace Kelly, Ray Milland, Robert Cummings. John Williams. Anthony Dawson. Hitchcock's thriller about a deadly game of murder. Ray Milland plays the villainous husband and Grace Kelly is the wife caught in his trap. The excellent use of color adds to the variety of the drama's moods and because it was originally designed for 3-D, the film is visually splendid. — This is not the 3-D version — plenty of little surprises and sparks of danger. — New York Herald Tribune
9pm, Sun. Apr. 4, Zeilierbach Theatre

ANNENBERG CENTER
University of Pennsylvania
3601 Walnut Street

SHRIMP SCAMPI
**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 III, 214 Walnut St., 925-7900)

**RAIDERS OF THE LOST Ark**

(Mark I, 19th & Market, 562-0222)

**MISSING**

Jack Lemmon gets a Chile reception when he searches for his missing son in an unidentified South American country. Cissy, not just searching for her own Spacek, joins the quest for her husband. (Midtown, Chestnut & Broad, 567-7021)

**RAGTIME**

Richard Pryor's adaptation of E.L. Doctorow's best-selling novel about social injustice at the turn of the century. (Waltman, 39th & Walnut, 222-2344)

**RICHARD PRYOR LIVE ON SUNSET STRIP**

Still Alive may have been a better title for this contemporary comedy which has the racist and sexist tunny man returning for this contempo comedy which has may have been a better title. (Rittenhouse, 19th & Walnut, 567-0320)

**PERSONAL BEST**

Marat Hamengway is a track star involved in a lesbian relationship. Directed by Robert Towne. Review next week. The Ritz

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**THEATER**

**KOKO TAYLOR**

America's best (not an exaggeration) female blues artist makes a rare appearance at the Bijou Cafe, 8:30 and 11:00 PM. (Regency, 16th & Chestnut, 576-2310)

**SCHLOCK FILM FESTIVAL**

**VICE SQUAD w BODY AND SOUL**

(Regency)

**REPERTORY**

(Reynal Cafe, 15th & Chestnut, 972-0536)

**ON GOLDEN POND**

Fonda says "Kiss me Kate." and the result is an uneven film marked by Fonda's terrific performance. (Old City, 2nd and Sansom, 627-9666)

**QUEST FOR FIRE**

Burning desire may get you through this primitive effort but our reviewer says there are lots of slow spots. (Theatre Center Philadelphia, 564-2057)

**DEATHTRAP**

Sidney Lumet's adaptation of Ira Levin's smash Broadway play. See review. (Philadelphia's Premiere of SOLDER GIRLS. For a chance to win tickets to SOLDER GIRLS, a comic documentary about women in boot camp, see the contest somewhere in today's issue.

**OUEST FOR FIRE**

Dying desire may get you through this primitive effort but our reviewer says there are lots of slow spots. (Midtown, 19th & Walnut, 567-7975)

**I OUGHT TO BE IN PICTURES**

James brown opens for popular R&B comedian at the Academy of Music, 8:00 PM. 4/12 and 4/13.

**CHICK COREA QUINTET**

Leading lady of reggae performs in support of her new LP, at the Ripley, 9:00 PM. 4/16 and 4/17.

**ROCK AND ROLL SPECTACULAR**

Blind Melon, Smashing Pumpkins, Everclear and 10,000 Maniacs make a rare Philadelphia appearance at the Bijou Cafe. 8:30 and 11:00 PM. 4/16 and 4/17.

**TAYLOR**

James Brown opens for popular R&B comedian at the Academy of Music, 8:00 PM. 4/12 and 4/13.

**THE TEARDROP EXPLODES**

(Shubert Theater, 574-3500)

**DO BLACK PATENT LEATHER SHOES REALLY REFLECT UP?**

Shakespeare in the suburbs. Lots of blood, but no guts. Thru April 3. (People's Light and Theater, Conestoga Road, Melvern, 674-1900)

**LET MY PEOPLE COME**

Musical sees comedy continues to eclipse South Street audiences. Thru April 11. (Granite's Lair, 500 South Street, 923-5500)

**MURDER AMONG FRIENDS**

Bold new musical based on Agatha Christie's novel. Thru April 11. (Shubert Center, 935-0001)

**THE GREATEST**

Blissful musical blasphemy in Philly's best show. Catch it before it goes to the Big Apple. Closes May 9. (Walnut Street Theater, 825 Walnut St., 574-3650)

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In The Warehouse, 4040 Locust St.

222-3358, Mon-Sat, 10-10, Sun, 12-6.

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**Music**

**BEAU JEST**

Mark and Wig shows Marty Feldman that his wasn't the last remake. Thru Sat. (Houston Hall Auditorium, fix on Broad, 564-6222).

**BEIN' HERE TONITE**

Singing drag queen. See review inside. (Theater Center Philadelphia, 622 S. Broad, 925-3962)

**DO BLACK PATENT LEATHER SHOES REALLY REFLECT UP?**

Shakespeare in the subrubs. Lots of blood, but no guts. Thru April 3. (People's Light and Theater, Conestoga Road, Melvern, 674-1900)

**EVERYTHING'S IN PLACE**

Shakespeare in the subrubs. Lots of blood, but no guts. Thru April 3. (People's Light and Theater, Conestoga Road, Melvern, 674-1900)

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In The Warehouse, 4040 Locust St.

222-3358, Mon-Sat, 10-10, Sun, 12-6.

**March 4th**

**Saturday**

**Philadelphian**

3680 Walnut St., 243-8791

**SOLDIER GIRLS**

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