Law School To Add Two Women to Faculty Appointments Bring Female Faculty Total to Five

By AMY ALEXANDER

The Law School is planning to add two women to its faculty this fall, after the Board of Trustees last week approved a recommendation by the Faculty Appointments Committee to make the additions.

A Day in the Life

A Nurse Lives Another Day in the Life

By BEATRICE BARKS

At 4 a.m. in the HUP Surgical Intensive Care Unit, things are already beginning to happen. Nurses are up and on signal to protect a fast sleeping 3-year-old from a fall stopping in the air.

HUP Nurse Monitors Intensive Care Ward

By BEATRICE BARKS

A nurse stands beside a patient in a hospital bed and with patient's family.

U. Wins Rights To Building For Minority Center

By STUART LIEFF

The University recently won a bid for a new minority center and head of an intercollegiate and head of an intercollegiate center.

SILAS EDDINS

U. Plans Search for Finance Chief

By JACOB SAVITZ

The university is looking to fill a top finance position.

SR'Sunr/ A M Koshy

Minority Center

The Minority Center, in acknowledgement of its 100th anniversary, was organized in a (lightly different) form than it was in the past.

OP'Sunr/ A M Koshy

Breaking Traditions

Republican Marino Shuns Reagan Views

By JOSHUA TAMBER

The congressman has been speaking out against President Ronald Reagan's policies.

U.S. Nurse Monitors Intensive Care Ward

By BEATRICE BARKS

A nurse stands beside a patient in a hospital bed.
**Campus Events**

**NEWMAN CENTER 373D CHESTNUT ST**

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[Unreadable text]

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Vic Wolski: Taking Over the UA

"You really can't distinguish between conservative and liberal when you're dealing with student issues."

"I'd like to cut down the wind in Superblock, but I guess you'd have to get God to do that to do it."

On the Record

DP: Vic, most members of the campus community aren't very familiar with your name. Why did you decide to run for student body president?

WOLSKI: When they heard the name Vic Wolski, I thought they would think that there would be some student government, and towards a more responsible, more respected form of student government. I hope they would think that who is working for the student in order to serve.

WOLSKI: I really don't think fac-
tion will be that great a prob-
tile. I think this is, for the most part, a movement by a lot of people, who are really concerned about Ihe students, and they are concerned about the University, and could change one thing about it, what would change?

WOLSKI: I'd like to cut down the wind in Superblock, but I guess you'd have to get God to do that to do it. I've shown to him on the campus. I think that a lot of students view an adversarial relationship between the University and the administration. Between the faculty and the students. Between students and student advocacy. And a lot of them are political. I think that's wrong. So, what are we going to do about it, what we disagree on are not

dependent and administrative

WOLSKI: A lot of it has to do with the way the UA leaders are picked. I'm not going to be in the majority, but I'm not going to be in the minority single party.

DP: A lot has been made of the fact that there aren't any major changes in the University, and could change one thing about it. what would change?

WOLSKI: I'd like to cut down the wind in Superblock, but I guess you'd have to get God to do that to do it. I've shown to him on the campus. I think that a lot of students view an adversarial relationship between the University and the administration. Between the faculty and the students. Between students and student advocacy. And a lot of them are political. I think that's wrong. So, what are we going to do about it, what we disagree on are not

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Ohman

Letters to the Editor

Penn People: The Good and the Bad

To the Editor:

The election is over and the Undergraduate Assembly has been elected. But the controversy lingers on. As a co-sponsor with an in- terested correspondent, I am writing to protest the actions of the IFC throughout the December election.

There were many ways in which the IFC made a mockery of the elec- tion process. But the one that stood out to me was the fact that no candidate was allowed to challenge an IFC member's votes. I believe this has a serious impact on the election results. It seems that the IFC is trying to cover up their mistakes by not allowing anyone to challenge the results. This is unacceptable and must be stopped.

Signed,

Jim McCracken

Cuckoo's Nest/Jim McCracken

Fraternity Memories

Choosing Words

To the Editor:

I am writing to respond to the editorial page article "On Gender and Competition" by Mary Gorman. While I agree with her overall point, I believe that the article could have been more effective if it had provided more context. Specifically, I think that the article could have done a better job of explaining the history and evolution of gender equality in the workplace. Without this context, the reader may not fully understand the significance of the issues presented.

Signed,

Mary Gorman
HUP Nurse Handles Surgical Intensive Care Ward

Continued from page 4

It is not unusual for a patient to want to return to her school years. The rest are in better condition.

In the more critical situations, which occur at four times a week, a patient will need emergency, immediate, and acute care. Healing begins. The time it takes to treat a patient's heart attack ranges from one to three days, depending on the patient's condition.

Each nurse is usually assigned two or more patients, depending on the patient's critical condition. Today, because of the added communication and medical equipment in the patient's room, the nurse has a great deal of patient contact. A patient who is unconscious, has a blood pressure of 80/50, heart rate of 120, and body temperature of 36.5°C is still unconscious from the surgery.

The patient's body temperature is a vital sign that helps the nurse monitor the patient's condition. It is important to keep the patient's body temperature within a normal range, usually 36.5°C to 37.5°C. In this case, the body temperature is normal, which is good for the patient's recovery.

The nurse will continue to monitor the patient's condition throughout the day. The nurse will also communicate with other healthcare professionals, such as the doctor, to ensure that the patient's needs are being met.

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Q. A.

What does TGS stand for?

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Wacko.

The April PENGUIN's EAGLE - Thursday, April 13, 1973 PAGE 5

The National Museum of the American Indian, Smithsonian Institution, 1973. All rights reserved. Printed in the United States of America. PENGUIN'S EAGLE is a registered trademark of Penguin Books, Ltd.
Fraternity Rents Rise 15 Percent
Rates Stay Below Campus Housing Prices

By Donna LEI

Rents in the 35 University-owned fraternity houses and the Alpha Xi house will increase 15 percent next year. The 15 percent increase is the same as the average rate for non-university owned housing in the city of Philadelphia. No rent increases for residence halls have been authorized.

Although the increase is higher than the 11 percent rise in campus housing, the 15 percent rise in fraternity housing is not expected to significantly increase the cost of living for fraternity members.

"The increase was about 15 percent last year and the year before," said David Fischman, Director of Residence Life. "The rate is based on the cost of living." Fischman said that the increase in fraternity housing is not expected to significantly increase the cost of living for fraternity members.

In the nine years since fraternity housing was introduced, the increase has not been significant. "It will be interesting to see how the fraternity members react to the increase," said Fischman. "They have been able to adjust to the increase and continue to live in the fraternity houses." Fischman said that the increase in fraternity housing is not expected to significantly increase the cost of living for fraternity members.

The increase in fraternity housing is expected to be passed on to the members of the fraternity houses. The increase is not expected to significantly increase the cost of living for fraternity members. Fischman said that the increase in fraternity housing is not expected to significantly increase the cost of living for fraternity members.

"It is a necessary adjustment," said Fischman. "We have to balance the need to provide quality housing with the need to maintain a reasonable cost of living for fraternity members." Fischman said that the increase in fraternity housing is not expected to significantly increase the cost of living for fraternity members.

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"He said the cat was hanging around the room, and then it began to come into my room," the dual-degree senior said. "It had our cat in the hallway."

"To be honest, I was surprised when that happened."

He said he immediately bought the cat, and it was the Veterinary Hospital the next day. "I brought the cat to the clinic."

"Steinbeck Beneske became frustrated, and he also had a strained relationship with the cat," he said. "I called the Philadelphia Police Department and the ASPCA, and warned them that I was a threat to my area."

According to University rules, it is illegal to have pets on the Van Pelt Hill. Other Van Pelt residents said the cat was a menace, and the two students had their councilman to their door.

"I was mad," he said, adding that the cat was a "total menace." He said that Steinbeck Beneske was sitting in the room as a way to keep him out. "I really had to make the whole thing," but he did not do it on purpose,

He also said Steinbeck Beneske probably presented a lready involved with the case, about him the next day, according to Steinbeck Beneske. "That's why I was against the trial."

"The trial was in the University Court on charges of murder, and he was found guilty."

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Challenging Pain, Adversity...  

by DAVE MILK

When Donna Farnsworth awoke in his hospital bed last Saturday night, she was surprised to learn that the location of the man she had considered to be her best friend was on the other side of a thick plastic curtain. Donna had told him that if the name rang familiar, he would be found near the curtain. She had not been sure if he would be found or what he was doing there, but she had estimated that he would be found in about 20 minutes. Donna had told him that if the name rang familiar, he would be found near the curtain. She had not been sure if he would be found or what he was doing there, but she had estimated that he would be found in about 20 minutes. Donna had told him that if the name rang familiar, he would be found near the curtain. She had not been sure if he would be found or what he was doing there, but she had estimated that he would be found in about 20 minutes. Donna had told him that if the name rang familiar, he would be found near the curtain. 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Warning: This Man May Be Hazardous To The Easter Bunny's Health

Page Five

What Grace Kelly Is Really Like
Page Eight

Behind The Italian Market Scene
Page Seven

Chuck Norris: The King Of Karate
Page Six
A Work in Progress

From the forthcoming book of noses

I wanted to talk to Moses!

Holding your nose

“What Goes Up?”

By R.J.S.

ACROSS

DOWN
1. Arch native 28. Rose or bust color 30. Outmoded Emotion 31. A — — — (Hyperonym) 32. Pretentious bad taste 33. Occurring at the very beginning 34. Word with green or more 35. Concerning 40. Eighth and principal avatar of Vishnu 41. 1 hr. later than Central Time 42. Solidly 43. Usually without further 44. Huck Finn’s Transportation 45. — — — — — beer, not people (Brit.)

April 8, 1982

By

John S. Marshall
Sexy Swine Seduction

Ever wonder what lies behind Kermit's lust for Miss Piggy, Winnie the Pooh's passion for Piglet, Charlotte's spinning frenzy for Wilbur, or Man's fascination with sausage? Well, it's the same thing that makes Mick Jagger more sexy after a three-hour concert than after a shower. It's pig sweat. Yes, folks, the secret is out. And true to the American tradition, it's already been concentrated into a perfume, bottled, and marketed.

It seems that when a female pig gets all hot and bothered, a substance in her sweat works as a communication agent to the male that is ready to get on with the mating business. She gets into position and the odor of her secretions, approaches him and they do it.

What does this have to do with Mick Jagger? This same substance, androsterone, is also found in human underarm secretions. The Jovan company figured it was bound to have the same effect on humans, so they bottled it and shortened its name: Andro. For the woman who has everything.

"Really, you could just not wash and get the same effect," says Dr. James Kostelic of the Monell Chemical Senses Center on Market Street. Kostelic, a chemist whose work centers around analyzing odors that can predict optimum fertility times, has been instrumental in this unprecedented breakthrough.

But the perfume makers remain undaunted by the prospect of human beings producing their own androsterone to get the same effect. After all, how much do people sweat when playing Pac-Man? And Jovan is convinced that their pig sweat perfume will act as an aphrodisiac in humans, in much the same way that it works with pigs.

What seemed at first to be a harmless discovery has caused tremendous controversy all over Philadelphia. Rabies have called a special session to determine whether Androm is kosher, and already groups have sprung up to protest this cruel, needless exploitation of pigs.

But these groups can rest assured. The pigs don't have to die; they just have to sweat.

Urged on by the startling implications of it all, 34th Street wanted the story straight from the pig's mouth. From her steam room, a dripping Miss Piggy would only comment, "Moii, sweat? Voys must be joking."

—Amy Rosenberg

A Rocky Road To Art Museum Steps

If not Rocky Balboa, at least his 14-foot bronze likeness will triumph on the steps of the Philadelphia Museum of Art once again this summer. Rocky's return to Philadelphia coincides with the hype for Sylvester Stallone's latest round, Rocky III, due to hit local theaters on June 11.

This time, Philadelphia's fictional prize fighter will celebrate a compromise decision instead of a spectacular knockout. The city arts commission, the museum, and Fairmount Park have resolved their fight with United Artists Incorporated over the placement of the statue.

United Artists presented the statue to Philadelphia last November 25. The film company expected it to be erected at the museum, where Rocky jumped up and down in slow motion. But the commissions responsible for determining the placement of public sculpture were less than enthusiastic about that plan for their new acquisition. According to Sandra Horrocks, public relations manager for the art museum, decisions regarding the Rocky statue were made on the basis of its artistic merit, not its subject.

—Tamara Dudukovich

Packing the Little Brat Off To Atari's Pac-Man Camp

Once upon a time parents whisked their aspiring athletes away to the "Jack Tatum Camp of Sportsmanship and Football" and sent their budding Isaac Sterns to the bucolic hills of Vermont. But this year parents will be able to offer their children a completely new and different experience, a summer video adventure sponsored by the Atari video game company.

The age of Pac-Man camps has arrived.

According to Atari official Linda Gordon, Pac-Man camps were designed as a means to allow children 10 to 18 years old to gain hands-on experience with modern computer equipment and, incidentally, to promote Atari's new home video cassette version of the famous Pac-Man. The camps grace four locations across the nation: Asheville, North Carolina; East Strassburger, Pennsylvania; San Diego, California; and Sheboygan, Wisconsin.

Each of the camps will hold two four-week sessions during July and August. The price per session is $350. And for their hard-earned money, parents can expect their child to receive two hours per day of on-terminal instruction, access to computer terminals during free time, and that very special Atari atmosphere.

To promote the cassettes and camps, Atari proclaimed last Saturday "National Pac-Man Day." The Cherry Hill Mall, The Gallery, and the King of Prussia Plaza hosted celebrations galore. WMMP DJs, Pac-Man T-shirt raffles, videocassette displays, information on the camps, and costumed Pac-Man characters comprised the bulk of the presentation.

Atari officials are optimistic about the program's success, noting that the initial response has been quite good. Boy Scout camp, where are you now?

—Charles Egbert
Spoofing the War at Home

No Stranger to Human Suffering

By Howard Sherman

The opening scenes of the Philadelphia Company's new production, The Vietnamization of New Jersey, are startlingly familiar. A blinded Vietnam veteran returns to his comical suburban home in Piscataway with a Vietnamese wife in tow. His idiotic family, named after TV sitcom characters, responds with horror at the physical and moral destruction that the war has caused.

Audiences familiar with David Rabe's drama Sticks and Bones might accuse playwright Christopher Durang (known for the current Off-Broadway hit, Sister Mary Ignatius) of plagiarism, since this plot is the same one Rabe used to condemn the war many years ago. But there are some variations: the Vietnamese bride actually comes from upstate New York, and the younger brother in the family eats Life cereal out of the cupboard, particularly spoofing Bonet.

The first act of the show remains fairly light, with David, the father, as the only serious character, taking on the role of the Vietnam vet in his home. Despite the absurdity, the show's original songs, along with musical director Carl Mastropaulo's arrangements, add effective visual and aural power to the play. During the dual roles of the Vietnam veteran, a beech, and the present-day David, the only serious character in the family of Ozzie Ann, Harry, and Et., the audience becomes chilling. The family's entire home is repulsed even the walls are gory. The father is dead, a sadistic uncle takes over, and David puts Hare Krishna. Although humor does emerge sporadically, the absurdity has turned into a nightmare. The audience watches as Piscataway becomes Vietnam before its very eyes.

Brian Morgan has directed the play with a sure hand, shifting between comedy and horror with lightning speed. Morgan, who appeared in the world premiere of Sticks and Bones, also composed the show's original songs, along with musical director Carl Mastropaulo, adding effective lighting to Durang's kaleidoscopic work.

The cast is excellent, with Robert MacCallum standing out in the dual roles of the smoking Harry and his militaristic brother Larry. Robin Lu Payne's creative set is perfect, changing from distorted living room to empty lot to Asian home with ease, aided in its metamorphosis by Nick Nichols' lighting.

The last half of the second act contrasts sharply with the rest of the play, as both the comedy and terror are lost in a muddled mass of symbolism that Morgan is unable to resolve. But the finale, in which the cast sings a discordant reprise of American Pie amid green light and fog, pitches the play back to life. This visually and aurally powerful ending restores the social comment and emotional strength that are missing during the final half hour, helping to make The Vietnamization of New Jersey an excellent, entertaining, and important evening of theater.

No Stranger to Human Suffering

The Stranger

The New Vic Wilma Theater

By Howard Sherman

Intriguing, thought-provoking, and existential are the adjectives that best describe the Wilma Project's production of Albert Camus' The Stranger.

Director Jiri Ziska has adapted Camus' classic existential novel to the stage with an original, skillfully written script and some innovative staging techniques. The tale of a man on trial for murder has been segmented into a rapid montage of scenes which sweep the audience along in a stream of ever-changing events. Ziska presents the defendant, Meursault, as a man who is a victim of his own actions and the cold, businesslike environment in which he lives. An aura of societal indifference to human suffering is achieved through the clever use of masks, created by Carole Sivin.

The various settings are represented by minimal and versatile elements, amounting to only two stairwells and a series of nondescript cubes devised by Peter Kinney and Ward Angle. These neutral furnishings, along with Lawrence Dickerson's excellent lighting, create environments as diverse as Meursault's bedroom, a beach, and a prison cell.

Vest Schaffer as Meursault heads the excellent cast. With remarkable ease Frank Hartmann handles a multitude of roles ranging from the boyfriends of Meursault's mother to a pimp. Suzanne Roberts also delivers several fine performances, most notably as a zealous magistrate.

Although familiarity with Camus' novel helps one to fully appreciate the production, the superb theatricality of the Wilma Project's The Stranger makes it a fascinating evening for all audiences.

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Saving the World From Broccoli

There are Kilban cats. There are Boynton hippos. And there are Bordin bunnies.

Bordin bunnies are different. They do not live for chocolate. They are not always friendly. Instead, they lie, they cheat, they steal, they conspire, they molest broccoli. And they are created in Philadelphia by Charles Bordin.

With his new book Killer Bunnies, Bordin is reaching out across the country to those he calls "my kind of people." "Those are people who in their hearts they know they're a bunny," he explains. "I'll do my work for them, and if there are enough of them I'll do okay."

Bordin says he has identified with bunnies ever since an experience he had 15 years ago with a pet rabbit. "I looked into the eyes of the bunny and I saw that it was clandestine and licentious and willful, and I connected with the lust that it was feeling in its heart, which was rather similar to the lust in my own."

Ideas about killer bunnies had been "rattling around" in his mind since he wrote his poem "The Torpid and the Rapid," about a tortoise and a rabbit racing in the La Brea Tar Pits, and because of the pet these ideas came together. But he did not want to set them down in book form until he was sufficiently skilled in drawing.

"It has taken me until the age of 40 to learn to draw cats and bunnies right," he says. "At that rate, I don't think I'll be a master painter on the order of Michelangelo until the age of 100."

One day a few years ago, in a flash of inspiration about the size of a pinball flipper shortcutting out, he drew two rabbits with a box around them and a "Killer Bunnies" logo on top, and the book was born.

He proceeded to draw a series of cartoons portraying rabbits the way he sees them. His rabbits sell drugs, embezzle, and plot against various vegetables, especially broccoli. "They have a streak of larceny and nastiness in their hearts so strong as to be almost equal to my own," he explains. "I identify with them completely. I'm 100 percent pro-bunny."

He says that rabbits, though they may seem cute and harmless, constantly illustrate their own mischievous nature. For example, "Among the favorite foods of rabbits I have observed are baseboards, wires, and suitcases."

But Bordin insists his bunnies should not suffer for this larceny in their hearts, and that innocent individuals should not suffer for the actions of their fellow bunnies. As for the guilty ones, "Those that are convicted should be put away for good."

The killer bunnies of the book do immoral things to cats, raccoons, grouse, turnips, sunflowers, and policemen, but they love nothing more than to abuse broccoli. The prominent appearance of broccoli in the book, however, is not just due to the rabbits' fondness for green vegetables. According to Bordin, it is actually because broccoli, in addition to being the cutest vegetable, is also the kinkiest.

"If you observe broccoli at a local supermarket and see how much it enjoys being bound up with wire, the fact of its being the kinkiest vegetable will be obvious," he says.

In 1979 Bordin published his first book of cartoons, Unicorns and Virgins. He based the work on "the recurrent symbolism in medieval literature of the fenced-in formal garden which represents the aspirations of humans for heaven and the inner sexuality of a woman, and the physical sexuality of a woman."

"Unicorns and Virgins takes this mythology and blows it to smithereens," he says.

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Two years later, he went into business as a partner in the Theater of the Living Arts but quit in 1976 because it left him no time to write or to draw. "I wasn't getting anywhere as an artist," he says. He had always known that it would be difficult to support himself, but he was determined to devote his life to his drawing. "I felt if I reached the age of 40 without taking a shot I would really regret that."

To supplement his drawing income over the past ten years, he worked as a supermarket inventory taker and a retail clerk, or as he puts it, "a cheap hustler, a bozo, and a rinky-dink." He adds, "You look back at those periods and you say, 'How did you survive? and the answer is, 'I don't know.'"

After leaving TLA, he wrote and drew political cartoons for Philadelphia's major alternative paper, the Drummer. When that paper stopped publishing, he went on to work for a growing community newspaper, the South Street Star. Although the Star was not able to pay him full time, Bordin draws for it regularly and has become an associate editor. "I like the way the Star functions as a neighborhood paper in a very nice neighborhood," he says.

He feels that the city often fails to support the arts the way others do. "Philadelphia is a nice place, but there is no getting around some of the limitations it has," he says. "It left me no time to write or to draw. I wasn't getting anywhere as an artist," he says. He had always known that it would be difficult to support himself, but he was determined to devote his life to his drawing. "I felt if I reached the age of 40 without taking a shot I would really regret that."

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He does see deeper meaning in his drawings. "I make an attempt to put something intrinsic and something deep in my work that is contained in the visual rendition and in the interaction of words with it," he says. "Whether that really exists, and whether that sets me apart from the others is up to my audience."
Chuck Stakes Rep on 'Rage'
By Jim McCracken

When Good Guys Wear Black was released in 1976, the reviews were almost unanimously bad for both the movie and its star, Chuck Norris. Disturbed by the vicious criticism, Norris turned to friend Steve McQueen for some advice. "I told him about the reviews and I said Steve, they're being cruel and nasty," says the actor. "He just said the bottom line is, did the movie make money? He said it doesn't matter what the critics thought about it if it didn't make money. As long as you're making money for the studio, you'll be working.

The bottom line was that Good Guys Wear Black didn't make money, so did his next film, A Force of One, and his next, The Octagon. In fact, the three films grossed over $100 million for American International.

And these days, Chuck Norris doesn't have to worry at all about working. For 42-year-old ex-crate champion was in town promoting his new movie, Silent Rage. A Columbia Pictures release, the film is Norris' fifth with a major studio. This summer, Norris will star in MGM's Judo Jungle. It's been a long trip for the man who once agreed to a cameo appearance in a film only to discover later that he had played himself. Norris has outlived his fighting career to the late Bruce Lee. Instead of being an oddity as a non-Orintal in a martial arts movie, he is now the Chuck King of the Hill. Things really started for Chuck Norris (born Carlos Ray Norris) in 1940 when he was serving with the Air Force. While enrolled in an off-base class he broke his arm. Undeterred, he began studying karate (which emphasizes kicks, as opposed to judo's flippant five hours a day, six days a week. After his arm healed, he spent the seventh day of every week studying judo. When he left the service, he became an instructor, with a pupil by the name of Steve McQueen. In 1968, six years after his discharge, Norris became the Professional World Lightweight Champion in Karate, holding the title until 1974, when he retired undefeated. It all boils down to this: there aren't too many butts in this world that Norris can't kick. Not that he often gets a chance to prove it.

We were at a theater in Cleveland one night, signing autographs," he recalls. "Within 15 minutes, 600 people were there, including some street goons. One gang member came up to me and asked me to sign this sick. He said he had just pulled 16 stitches in someone's head with it, I said, 'Sure!' and signed it."

Actually, it's fortunate that no one has tried to experience firsthand how tough Chuck Norris can be, though it did happen once accidentally. One scene in Silent Rage simulates Norris trying to infiltrate a compound where various bad guys were based. Chuck's character, (Stephen Furst, "Flounder" of Animal House) who provides a surprising number of comic moments. But what might have been a laugh turns the侬, Norris' warning of the danger involved. The director had "Action!" and then ...

"I decided he would attack first," Norris said. "I would give him a side kick and he would go down and then two other guys would come out. Aaron [Chuck's brother and stunt coordinator] was sitting down on me from a tower. "So we started and the guy came at me and I gave him a kick to his side. I saw his eyes roll back into his head and I froze. I didn't know what to do. Meanwhile, the (Continued on page 11)
The Italian Market: Traditions Linger In Spite of Change

By Mark Cohen

In the glass-enclosed office at Esposito's Meats two photographs hang on the wall. One is a black-and-white shot of the original store. Men with heavy black mustaches and knickers under their aprons huddle in the entrance, and horse-drawn wagons and Model T's are parked out front. In the other picture, a color photo, candidate Ronald Reagan poses behind a campaign banner with Lou Esposito and his employees. Reagan grins directly into the camera; he has obviously enjoyed his sausage sandwich and 7-Up.

The faces and costumes may have changed, but today the Italian Market remains what it always has been. It stands as a smorgasbord of American social history: a place where the Catholic church, the Puritan work ethic, and the extended family exert strong influence; where Presidential candidates come to kiss babies and handle fresh fruit for the press; where evidence abounds that the Horatio Alger story is more than just a myth.

The Market also provides a setting for that most American of American sagas, the conflict between old and new immigrant groups. The growing number of Korean and Vietnamese merchants threatens to turn the Italian Market into a misnomer.

Up and down 9th St., merchants hawking meat, cheese, spice, pasta, produce, and dry goods elbow each other for space in shops and stands that stretch along six blocks. Despite the competition, a strong sense of family prevails.

Almost all the Italians are related in one way or another. “I have a brother up the street that way. Two cousins up the street that way,” says Paul Giordano, the second owner of Giordano’s Market. Those that aren’t related were most likely born, raised, and taught in the small area around 9th St.

Many teenagers leave the area for college, but when they graduate most are unable to resist the appeal of the community and its tradition. “You’d be surprised how many people down here are college graduates,” says Giordano, himself a graduate of the University of Kansas. “Almost all the Esposito family are lawyers. They study hard to pass the bar, and then they go into the meat business.” The Espositos and others like them are led back to the fold by the promise of a good living, a desire to be their own boss, and most important, by resilient family ties. Third and fourth generation family members now own the stores and pushcarts.

“My father always wanted me to have the business just to fall back on,” says twenty-four year-old Ron Rosano from behind the counter at Rosano’s butcher shop. “But it so happened that I got interested in the business itself.”

“My father came in 1907,” says Edmund Grassia, who helps his nephew run a produce stand on Saturdays. “Giovanni Grassia, he was one of the first pushcart vendors on 9th St. There was a group of ‘em who started in a building over at 1935 9th St., where Messiah is now. The rest of ‘em have all died. We’re the only oldtimers left. All the other families around here now are all late-comers, who didn’t come until the twenties.”

Today’s Market strongly resembles the Market Giovanni Grassia started out to conquer. The cracking, sagging, wooden pushcarts don’t look like they’ve ever been replaced. The blazing bonfires and green canvas awnings are vintage turn-of-the-century open marketplace.

But change has seeped into the area. After World War II the Market expanded to its present-day size of six blocks. Freezers transformed it from a strictly neighborhood market to one serving the whole Delaware Valley.

“We started seeing strange faces from the suburbs, chauffeur-driven limousines from the Main Line,” says Esposito. “We catered to them and still do. Now we have delivery trucks sent out to Media, Swarthmore, Springfield, and Gladwyne.

In the late fifties and early sixties the supermarket boom took a chunk out of the Market’s business. But in the late sixties, the flower children led the movement back to natural, unprocessed foods, and the Market made a comeback.

Today Esposito’s Meats alone grosses over three million dollars a year. It has expanded from a small neighborhood butcher shop to a huge retail-wholesale operation, with twenty men working behind the counters. It has also branched out into a hotel-restaurant supply business that includes among its customers the Bellevue Stratford Hotel and hotels in Cape May and Atlantic City.

In addition to economic changes, the Market has weathered transformations in its racial and religious composition. “It used to be all cut and dry,” says Giordano. “You used to be able to say that the Italians owned all the stands and the Jews owned the dry goods stores. But now everybody has switched around. And all the big Italian families have inter-married with outsiders.”

A Jewish merchant, who asks not to be identified, describes the subtle discrimination that he detects from his Italian neighbors. “There are very few Jews here,” he says. “We’re a little outside of the fold. We get a ‘Hello, how are you?’ but that’s about it. And some of my best friends are Jewish, that type of thing.”

The most significant change the Market has ever experienced may be the current influx of Korean and Vietnamese immigrants. “The Orientals are taking over very quickly,” says Giordano. “The Market is still basically Italian, but in another generation it might not be.”

Giordano claims that recent Korean and Vietnamese immigrants receive up to 100 percent funding from the government to start their businesses. “They have things now that took us a whole generation to work for. A lot of people don’t realize what’s going on. But I’m really bitter,” he says.

But Giordano is quick to add that he perceives the Asians to be very hard-working people. “They’re the first ones out in the morning and last ones to leave at night. Between that and the help they get from the government, they have a power that we don’t have.”

Working alongside the Italians has helped integrate the newcomers into the community. “Doesn’t matter what kind of people,” says a Korean woman who works in a clothing store. “Italians, Koreans. Some good, some bad. People are people.”

But some people are still not accepted. For example, no blacks own stores on the six-block stretch. “There were a couple a few years back, but they were in and out,” says Giordano. “Unless you’re a dedicated worker, you don’t last. Or unless you have a dozen or more kids. It’s a good living, but it’s a hard one.”

The 9th St. Business Association was created to foster better relations between the various ethnic groups. It has organized the highly successful Italian festivals over the last couple of years; the last one attracted over three quarters of a million people to the Market. And merchants help each other in more informal ways as well. “If somebody steals something, and they run down the street, and I can’t catch ‘em, somebody else will grab ‘em,” says Doy Young, a Korean teenager who works for his uncle, an owner of one of the clothing stores.

Over at Capuccio’s Quality Meats, Harry Crimi, the shop’s owner and the president of the Business Association, talks about drastic change. Perhaps one day in the future, shoppers will buy their produce from a Market enclosed by a gigantic dome. The Association already has drawn up the plans. If money weren’t so tight now, he says, construction would begin right away.

If the blazing bonfires and green canvas awnings were to be replaced by central heating and air conditioning, the Market’s atmosphere would most likely be sacrificed. But even if funds were available, the dome would probably never be built. The Association has discussed the idea for more than ten years.

Changes of a more subtle nature have played an important part in the Italian Market’s tradition. A few stores switch hands and a few faces change color, but just about everything else, including people’s willingness to change, stays the same.
What a Swell This is

By Howard Sherman

"There is nothing so mysterious as a dark theater."
— Grace Kelly as Georgie Elgin in The Country Girl, 1954

Scores of people begin to assemble under ominous skies at the corner of 37th and Walnut Streets, hoping to catch a glimpse of the arriving stars. At the same time, a familiar figure stands on the Zellerbach Theater stage, peering into the dark, mysterious house as I watch him from the wings.

Wearing a tan sweater, a white bow tie, and blue tuxedo pants, Bob Hope quickly runs through his monologue for the benefit of the stage crew. He doesn't need to polish his act, so he speaks his lines without feeling. In mid-sentence, he pauses to discuss with technicians the placement of the clear, plastic podium.

When he is ready to begin again, he signals University Glee Club director Bruce Montgomery, who plays a panoply of the swelling band arrangement which usually announces Hope's grand entrance. Squatting at his cue cards, Hope tosses off typical gags to an invisible audience, telling them, "If To Catch A Thief were made today today, it would be called Abscam."

The joke seems weak with no one there to laugh. Thinking it best to wait for the tribute itself, I leave the theater to the tech staff and Hope.

Outside

The crowd has grown larger since I have last seen it. People silently jockey for the position which will give them the best view of the celebrities who will soon sweep into the gala. The most popular spot seems to be the side of 37th Street near Stiteler Hall, opposite from the green, white, and clear plastic canopy that runs from Walnut to the Annenberg Center's 37th Street doors.

The crowd mindlessly applauds each and every person as he unfolds and takes his seat. The applause is for Hope, for the beginning of the gala, and for the new set of people who are about to step into the limelight.

The gala has not yet begun, but as far as most of the media is concerned, it is over.

The press conference at the Plaza Hotel turns into a circus when Hope appears. The princess has never been a friend of the press. They herded the grumbling press back into the street. But when other big stars join her Serene Highness at a $150-per-person social event, the occasion takes on the atmosphere of a circus.

The Annenberg Center did its best to restrict the media's influence on the tribute, which it knew would become the biggest event in Philadelphia and one of the biggest in the country. The Princess appeared only for a press conference on the morning of the gala and, just prior to the celebration itself, posed with the other guests at a photo session. Only a few publications of national importance, like The New York Times, Time, Newsweek, and National Geographic were allowed into the party. Rumor had it that peanutAzar king Ron Galella would try to crash the event, determined to get photos of the woman who is reportedly his new target. But he never showed.

The princess has never been a friend of the press. They have called her cold and shallow since her earliest Hollywood days, so she has shied away from them as much as possible. In fact, just a few days before the Gala, an article in the Inquirer's Today magazine had dismissed her as "slightly boring."

At the photo session that night at Annenberg, the camera man's behavior is devoid of any real courtesy. "Over here, Grace," they call. "Hey, Bob, stand next to Grace."

The session only fifteen minutes later, and the Princess and her friends swiftly return to the backstage area of the theater. The glamorous entourage gone, most of the reporters have nothing left to do. Secret Service men herd the grumbling press back into the street. The gala has not yet begun, but as far as most of the media is concerned, the story is over.

— Howard Sherman

Understanding the Media

It is impossible for anyone of the princess's prominence to move about without attracting the attention of the press. But when other big stars join her Serene Highness at a $150-per-person social event, the occasion takes on the atmosphere of a circus.

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— Howard Sherman
At A Party Was

By David A. Fields

one of the shiny black limousines. A murmur reverberates throughout the crowd. "There she is," people whisper, as if anyone hadn't noticed the arrival of Princess Grace. This momentary look at legend and royalty thrills the spectators, most of whom were born after Grace had already retired from Hollywood glamour to the quiet life of a princess.

Other notables come and go, but only two stars really rouse the crowd. The first is Ricardo Montalban, who has come without the dwarf. The murmurs take on a decidedly Latin accent, as many people do their best (or worst) impressions of Fantasy Island's Mr. Roarke. Ambassador Walter Annenberg, who just happens to have built the entire Center, walks in virtually unnoticed.

The crowd goes wild over Frank Sinatra, who arrives almost an hour after the others. Depriving the assemblage of the thrill of watching him walk a few feet, Sinatra has his driver bring him right to the 37th Street door. Although the evening is black tie, Sinatra (who will change before the tribute) wears a silk "Resorts International" jacket. He quickly moves into the building, away from the mob of photographers who leap over barriers to be near him. The crowd has no one else to watch for.

Tribute

Feeling uncomfortable in a rented tuxedo and a bit apprehensive about attending this posh affair, I finally cross the police barricades and walk under the canopy from Walnut Street up to the 37th Street door. No one applauds.

I make my way to the coat check area, moving inch by inch through the crowded lobby as ushers urge the crush of people to enter the theater. Snatches of conversation drift around me: "Oh, your hair looks lovely. Congratulations, when was the engagement...he got into Yale..."

I take my seat in the theater and settle down with the oversized program, studying the biography of the princess, the information about her films, and the evening's agenda. I am alone in the back corner of the theater...but I'm in the gala! My mother will be so jealous.

At twenty after eight, the stars are escorted in, unannounced but not unnoticed. The crowd applauds Montalban, Brian Aherne, Stewart Granger, Hope, Jimmy Stewart, Sinatra, and the princess. Whispers in the aisles: "Is that Brian Aherne? No, it's Stewart Granger...who is Brian Aherne anyway?" The event has begun.

The Glee Club sings the Monaco and United States national anthems, and the crowd mumbles along. Soon Mayor Green takes the stage and announces, "I am not here to sing 'New York, New York.' The crowd laughs politely, as it will many more times during the evening. Green, who had given the princess a key to Philadelphia in the speeches of Kelly's prominent family and their athletic prowess. He concludes by quoting the lyrics of a Cole Porter song from High Society, telling Her Serene Highness, "You are sensational."

After the Glee Club performs a brief and almost solemn medley of songs from Kelly's films, the film tribute begins. Narrated by Peter Zambelli, who co-chaired the gala with his wife Nancy, the retrospective consists of the title sequence followed by one scene from each of her films. Some of the excerpts suffer from being separated from their stories. Only when the clips are long enough to establish the story line is the tribute truly effective.

As I sit watching a particularly good scene between Kelly and Cary Grant in To Catch a Thief, I am struck by a sudden realization. The beautiful girl kissing Cary Grant up on that screen is only a few rows away. She may be a little older, but she's here. The gala wasn't quite real until now.

After the film tribute, Bob Hope is introduced as the master of ceremonies. The band strikes up "Thanks For The Memories" as Hope is forced to duck under the stuck movie screen. Now wearing a blue jacket to match the tuxedo pants he had worn before, Hope launches into the routine that I saw him deliver to the seats only a few hours ago. "It's nice to see Walter Annenberg here," quips Hope, "he so seldom gets to the city he owns." Hope explains that Kelly was the first movie star to rule a foreign country. "We had another movie star go on to rule a domestic country...but enough about Ed Asner."

And what if Kelly's films were to be made today? "Well," says Hope, "if To Catch A Thief were made today it would be called 'Abscam.' " The crowd roars. I still don't think it's funny.

Hope then introduces friends who pay personal and predictable tribute to Kelly. Rita Gam, an old roommate, and Brian Aherne, Jimmy Stewart, and Stewart Granger, all former co-stars, praise her highly. Stewart says, "She is at the top of the class, with the accent on class," and Aherne calls her "Grace by name and Grace by nature."

Goleste Holm and Sinatra add a bit of spice to the heartfelt but saccharine proceedings. Holm pokes fun at Grace, telling the story of how Kelly once came to the set with her new engagement ring. "An ice rink," says Holm. After every woman on the soundstage praised it, Kelly murmured, "It's sweet, isn't it?" Holm also tells the story of a disastrous luncheon during which a studio executive laughed, in front of Prince Ranier, that "Monaco is smaller than my back lot." Sinatra, referring to Kelly as Grace, recounts how he hooked Ranier on Jack Daniels. He also explains that Grace, who was not a singer, actually had a gold record before she ever did, for singing a few lines of "True Love," the hit from High Society with Bing Crosby.

Sinatra leaves the stage quickly and a bit too soon, since he is supposed to introduce Walter Annenberg. This gaffe forces Hope back onto the stage to make that introduction, without cue cards or script. And Bob Hope never adlibs.

After a short speech, Annenberg presents the princess with the first Annenberg Center Award of Merit. Finally, the star is allowed to take the stage. Speaking briefly, the princess thanks the audience, saying that she'd "like to hug everyone." The "ice princess" of Hollywood leaves the stage in tears and continues to cry backstage for several minutes. The Glee Club brings the tribute to a close with a rendition of "What A Swell Party This Is," dancing off the stage and up the aisles to lead the audience, which has spent a long two-and-a-half hours in the theater, into the reception.

The Reception

It's mobbed. 1,100 people squeeze themselves into the (Continued on page 14)
Danny Lyon: Pictures from the New World
Philadelphia Museum of Art
Through May 2, 1982

By Dan Ulin

Danny Lyon's images are as powerful as they are varied: a Southern cop flashes a middle finger and a snarled grin; a motorcyclist, looking over his shoulder, speeds across a bridge; a Columbian call girl frolics with a customer. Lyon, who came of age during the era of race riots and leather-clad bikers, photographs outlaws and outcasts, the disenchanted and the disowned. By removing himself from the realm of middle-class sensibilities, he has created a visual diary of his experiences within the underbelly of modern society.

Lyon's technique includes meeting his subjects on their own ground. Before he photographed motorcycle gangs, for example, Lyon joined them. When he documented the life of prisoners inside a Texas Department of Corrections labor camp, he endured the same miserable conditions that the convicts did. Lyon's work reflects his growing concern with establishing a personal vision, a new way of seeing; by identifying with the lifestyles of the people he photographs, he succeeds in conveying the nature of the worlds they inhabit.

Among the most surprising images in the show are those of Lyon and his family. Here, the artist displays his pride as husband and father, juxtaposing his crisp handmade prints against his wife's family-album snapshots. Somehow this recent series seems at odds with the overall tone of the exhibition. But for Lyon, returning to a more traditional middle-class lifestyle represents the final leg of a journey toward a new point of departure. The photographer must first look back before he can determine a new direction for himself.

Lyon's gift lies in his ability to arouse emotion without assaulting the senses. Unlike many of the social realist photographers, he avoids the use of brick-in-the-face shock tactics. Instead, he allows his subjects, whom he treats with dignity, to speak for themselves.
MTV: Rock Revolution?

The Stones are charging full-steam through "Start Me Up" when Bill Wyman's nose starts to itch. He stops playing the bass, scratches his schnoz and resumes his playing. But the bass line didn't falter when he stopped. That's because this is a video performance, not a live one, and the soundtrack has already been recorded. The video part is just for show.

This video and some 500 others can be seen on MTV (Music Television), America's first all-music channel to broadcast twenty-four hours a day, seven days a week. Reaching about three million homes, MTV has been touted as an entertainment breakthrough that will change the way people think about popular music. Aimed at the 12 to 34-year-old age group, it is an advertiser-supported service which promotes both established stars (e.g., the Stones, REO Speedwagon, Van Halen) and acts which receive little or no airplay on FM radio, e.g., Psychotic Purl, Adam and the Ants, Oingo Boingo (who receive little or no airplay on KM radio), and several times he has announced the wrong title. (He also consistently missprounces "Baroness.") Alan Hunter is pleasant but bland. Except for Jackson, all of the VJs address the camera as if the audience were composed entirely of twelve-year-olds. Since rock videos themselves are a recent development, it is not surprising that few acts have been able to master the form. There are basically three kinds of videos:

• Live performance. This is, of course, the easiest to make and the most boring to watch, unless the act has an exciting stage show.
• Fake performance. The performers lip-synch to a record and pretend to play their instruments. Some groups seem to feel that if the viewers don't see them playing, they won't know where the music is coming from.
• Conceptual performance. The musicians lip-synch to a record, but act out the song in one form or another. This is the most effective style because both picture and music combine to produce a coherent whole. David Bowie, Todd Rundgren, the Talking Heads, Kim Carnes, and Devo produce the best such videos.

A video need not be backed by a good song in order for it to succeed. For example, as the Marshall Tucker Band's "Silverado" video traces the life of a gunlinger from a childhood experience to a shoot-out, the images add a touch of feeling that is missing from the song.

Conversely, good songs may make bad videos. The "Spirits in the Material World" video by the Police is so badly lit that the band is barely visible! And in Elvis Costello's "Oliver's Army," the playing is often not synchronized with the music.

Both MTV and rock videos are recent developments, and it will probably take some time before the full potential of the medium is realized. Whether the marriage of music and television will result in an entertainment revolution with far-reaching implications remains to be seen. But one thing is clear: if video is going to kill the radio star, it had better get in shape.

—John S. Marshall
Shalamar
Friends
Solar SS-28

Grandmaster Flash & the Furious Five: Rulers of rap

Rap Report

Three years after its first hit, "Rapper’s Delight" by the Sugarhill Gang, Sugarhill Records is still going strong. The label’s latest releases (12" singles) show that while some of its artists have been unable to overcome rap’s limitations (there are only so many rhymes and bass riffs), others have moved ahead, crossing into funk territory.

The straight rap songs are rather weak. Sylvia’s "It’s Good To Be The Queen" (b/w the same version) loosely based on Mel Brooks’ novelty rap "It’s Good To Be The King," features Sugarhill president Sylvia Robinson telling the story of her emigration in rhyme. It’s interesting, but the rhythm section and strings accompany it doesn’t beat repeated listenings.

Along with the Gang and Kurtis Blow (Mercury Records) Grandmaster Flash and the Furious Five are the rulers of rap. Nevertheless, "It’s Nasty (Genius of Love)" (b/w instrumental version), based on the Tom Tom Club song, falls short of their usual high quality performances. The beat is good, but it’s too easy on the song and the rhymes aren’t all that catchy.

The funk releases are a mixed bag. Trouble Funk’s "Hey Fellas" (b/w shorter version) starts out with some enticing rapping but lapses into an average instrumental built around a Latin beat and a standard horn riff. Ferranti’s "Let Your Mind Be Free" (b/w instrumental version) is better, thanks to a pleasing mixture of male and female vocals which work well with the rhythm section’s syncopated accompaniment.

The best straight funk release is the West Street Mob’s "Sing a Simple Song" (b/w "Another Mother For Ya"). It is an excellent combination of high and low pitched vocals, syncopated bass and drums, highlighted by a great organ fill. The instrumental B side also showcases the Mob’s funkability.

An exhilarating mixture of rap and funk can be found in Grandmaster Flash’s "Flash to the Beat." Pts. 1 and 2. In the first half of Pt. 1, with only a drumbeat for accompaniment, the Furious Five show that they can sing as well as they can rap. After numerous soulful vocal antics a heavy bass riff is added, turning the song to simple but powerful funk. Part 2 is an extended jam of the jank section.

These releases show that Sugarhill has what it takes to remain a leading source of innovation in dance music.

— John "The J" Marshall

Reggae Roundup

"At the moment I’m really into Gregory Isaacs, great voice. So many of these reggae guys can really sing. We all shout over here, and they sing."

— Joe Strummer in New Musical Express

Strummer could not be more correct. Almost all of the recent reggae releases are similar in two respects: pleasing, mellifluous vocals and a compulsion to include one song exposing the merits of ganja.

Since her husband Bob’s death, Rita Marley has emerged as a driving force in reggae. On Who Feels It Knows It (Shanachie), Marley offers a mixture of rhythmic speeds and vocal inflections. There is a healthy dose of Rastafarian rhetoric, but it is overshadowed by the beauty and sensuality of Rita’s voice. Includes the hit single “One Draw.”

Black Slate’s Basta Festival (Alligator) confirms its position as Britain’s No. 1 reggae band. Keith Donaldson and company produce joyful rhythms that are appealing to both listeners and dancers.

Reggae veteran Gregory Isaacs does not center his music around politics. His pretty, poetry-like lyrics concentrate on love and happiness. Throughout More Gregory (Mango), his smooth, sweet vocalizations above the slow, bouncy rhythm.

The Mighty Diamonds specialize in soulful harmonizing. On Indestructible (Cherry), Shaw, "Judge" Ferguson and "Bunny" Simpson attempt to broaden their appeal by including several love ballads in addition to their songs of social conflict. The results are mixed, though "Love Is Never Hard to Find" stands out with fast tempo and crisp horns.

Pvue The Way (Mango) offers vintage Pablo Moses. The fairly fast-paced beat serves as a vehicle for his pleasing patois. Moses injects some interesting insights into Rastafarian thought.

More so than any other reggae band, Third World has attempted to Americanize its sound. On You’ve Got the Power (Columbia), Stevie Wonder lends a hand, contributing two songs "Try Jah Love" has achieved success as a single although the rest of the album manages a more authentic Jamaican feel.

— Bill "Rootsman" Duchan
Depeche Mode
Speak & Spell
Sire SRK 3642

Depeche (that's "De-pesh-ay") Mode is another of the seemingly endless string of British electro-pop bands. Like Heaven 17, Human League, and O.M.D., its sound is derived from synthesizer layering, but unlike those bands, Depeche Mode plays pop songs, not high-tech excuses for pomposity.

Vince Clark, the chief songwriter, and Martin Gore have crafted a group of tunes that feature a propulsive backbeat and (so-and-so-behold) hooks galore. Songs such as "New Life" and "Dreaming of Me" (both hit singles in the U.K.) are as infectious as anything released in recent years and they are unmarred by the heavily-handed use of electronics that derails so many potentially good syntho-pop songs. Depeche Mode sounds less intent on impressing people with its ability to synthesize sounds than with using those sounds toward productive ends. One barely notices that there are no guitars or drums. On the few occasions when the band tailors its songs to showcase its electronics (e.g. "Big Muff"), the results are more quirky than impressive.

There is nothing especially flashy about Speak & Spell. On the whole, this disc is a vibrant, worthwhile effort that should not go unnoticed.

—Bill Duchan

The Jam
The Gift
Polydor PD-1 6349

Ever since The Clash's ambitions led them to become an "international" band, The Jam has claimed the title of "England's No. 1 Rock and Roll Band," and annual readers' polls in British rock publications have overwhelmingly agreed. Jam guitarist-singer-songwriter/mouthpiece Paul Weller has often accused The Clash of selling out by broadening (read Americanizing) its sound. On The Gift, The Jam's sixth album, the band shows that it can dramatically broaden its sound without selling out, remaining true to its original ideals.

Horns, keyboards and multiple vocals abound on The Gift, continuing the progression from the power chords of the early albums to the expanded sound of 1980's Sound Affects. The addition of Steve Nichol on trumpet and Keith Thomas on sax gives The Jam's songs an added punch. Bassist Bruce Foxton and drummer Rick Buckler respond admiringly to the challenge of added instrumentation, laying a danceable groove into the faster tracks and a heavy bottom into the slower ones.

Weller's lyrics are occasionally erratic. For every powerful line like "Hello darlin' — I'm home again" covered in shit and ashes and pains," there's a cliched counterpart: "But somewhere down the lines of production... They left out human beings." "Happy Together," "Ghosts," "Carnations" and "Precious"

Both records are easily digestible but terribly dated - not one track on either record is less than fifteen years old. They are important from a historical point of view, but not particularly challenging.

—Jimmy Guterman

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By Robert Saffer

The new kid on the block is Mexican, and its stucco exterior with neon lights, fans, and desert plants creates a pleasant atmosphere quite different from those of Smoke's or Sirocco's. The cantina ambiance is subtle, quiet, and conducive to conversation.

Due to Margarita's small dining room, customers can expect a short wait. However, free tortilla chips dipped in a feisty taco sauce can make the delay seem short and spicy. Otherwise, reasonably priced margarita's (in several flavors) or a cold beer can serve to distract even the hungriest patron. With drinks like these, there's no need to worry about the water.

Margarita's bravely attempts to break the stereotype of Mexican food as consisting solely of some meat, beans, and a bunch of tongue-burning peppers. The impressive menu offers an extensive number of dishes, ranging from traditional tacos, chile, nachos, and burritos. Pleasing appetizers such as Quail Tostadas ($1.95) serve to dispel the popular theory. This toasted flour tortilla is stuffed with melted cheese and butter, and tastes similar to matzah. While the Nachos are rather inadequate, lacking the sauce that is usually baked into them, the Nachos Supreme ($3.95) is excellent. One can barely find tortilla chips under the mounds of refried beans, chile, jalapeno peppers, beef, and sour cream. In contrast to a bland Guacamole, Margarita's "spicy" (and this is an understatement) Chile Con Carne is a winner despite its $2.75 tag. This thick blend of beef, beans, tomatoes, and spices will appease the most dis-hardest masochist. The Refried beans and Seasoned Rice, both spicy and topped with melted cheese, nicely complement any main dish. Perhaps the best appetizer is the black bean soup, laced with sherry and blended with melted Monterey jack cheese. Entrees are equally fine. Mole Poblano, the most expensive item at $6.95, is a delicious entree of tender boneless chicken covered with a spicy chocolate sauce and sprinkled with sesame seeds. The Chimichanga ($3.75), a deep-fried burrito loaded with beef and refried beans, is also recommended. Vegetarians or spice-shy diners can depend on Chile Relleno, two green peppers stuffed with cheese and accompanied by a side of sour cream. Each element of the dish maintains its own identity, without overpowering the other; it allows one to enjoy each flavor separately. While the burritos are a bit doughy and the tacos mediocre, the chicken Enchiladas, at only $2.35, is excellent. The white meat is fresh, tender, and delicious.

To top off this Mexican feast, the Mexican coffee is a tasty blend of coffee and Kahula neatly served in a parfait glass. But for the perpetually unstaffed, the Sombrero is the only choice for dessert. The luscious fried flour tortilla is packed with sliced peaches and vanilla ice cream, tantalizingly tied together with a dash of cinnamon.

Margarita's will host a Happy Hour every Monday through Friday from 11 pm to 1:30 am. Mixed drinks will cost $1 and a mug of draft beer 45 cents.

This excellent Mexican restaurant is a refreshing change from the dining experiences offered in the campus area. Its proximity, helpful staff, and scrumptious fare make Margarita's worth a try.

The Gala Continues

Sinatra has already left. My heart is pounding at the prospect of actually meeting these larger-than-life figures. What can I say to them? Will they even care?

I first manage to slip in next to Hope, I extend my hand, which he shakes, saying hello. Before I can introduce myself, he is talking to someone else. I am ignored.

As I try to get near Stewart, Holm calls over to him, "Jimm, have you seen Grace? It is strange to hear these stars talk just like average people.

I have no better luck with Stewart than I did with Hope. Several old ladies are monopolizing him, and he seems very tired and a little dazed. His face is full of deep lines.

Then I see the princess coming my way. Okay, so what if Hope and Stewart didn't talk to me. If I don't try to speak to Grace, I'll hate myself tomorrow. I alter my position continually for ten more minutes, trying to place myself in her path.

Finally, she is next to me. Here it goes. I extend my hand.

"Your Highness, it's an honor to meet you. I'm from the university's newspaper. Is there anything you'd like to say to the students?"
**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, 244 Walnut St., 925-7930)

FANTASIA

The grand Disney animated classic is dusted off again for another colorful evening of entertaining. (Midtown, Chestnut & Broad, 567-7021)

MY DINNER WITH ANDRE

Lots of table talk, all told in a film of fascinating chatter. (Ritz, 244 Walnut St., 925-7930)

RAIDERS OF THE LOST ARC

A Mad Max/King Kong/Indiana Jones-type adventure with more slurs and put-downs than you can stand. (Midtown, Chestnut & Broad, 567-7021)

MISSING

An American Werewolf in London

Two great films make up one of the most erotic double features to race Philly screens in some time. (Midtown, Chestnut & Broad, 567-7021)

RICHARD PRYOR LIVE ON SUNSET STRIP

Still Alive

Richard Pryor's only concern is sex — and he seriously means it. (Midtown, Chestnut & Broad, 567-7021)

VICTOR/VICTORIA

A jeweler's attentive husband and wife, with laughs gaiore and a marvelous performance by Robert Preston. (Kittatinny, 19th & Walnut, 567-0320)

PERSONAL BEST

Mariel Hemingway is a track star in PERSONAL BEST... and "ZEMI" 9:30 pm to 2 am Mixed Drinks $1

PORTY'S

Wear your Porty's T-shirt (see last week's Going Out Guide) and "ZEMI" 9:30 pm to 2 am Mixed Drinks $1

ON GOLDEN POND

A four-hour drama that's made my arse think in an inspired screenplay. But still not a hit. (Old City, 2nd and Sansom, 627-5966)

QUEST FOR FIRE

Burning desire may get you through this primitivist effort, but our reviewer says there are lots of slow spots. (Sam's Place, 18th & Chestnut, 567-2310)

DEATHTRAP W BODY HEAT

Two (not so) "angry young men" for THE TEARDROP EXPLODES

One of the stars of SINGIN' in the Rain ("the best movie ever made" — Ed.) also appears in RICHARD PRYOR'S movie, Perfect Edgar Sampson. (Ritz, 244 Walnut St., 925-7930)

ROBIN HOOD

Animated Disney returns for the Easter season. (Regency, 16th & Chestnut, 567-2310)

SOME KIND OF HERO

Richard Pryor stars. (Encore's Place, 15th & Chestnut, 567-3066)

MEKONG LOVE

Groundbreaking film dealing with the love of an American soldier for a poor Vietnamese boy. Unfortunately long on exposition and missing in action, the film is important because it was shot on location, again and again. (Jasmine House Cinema, Little Sargen, Call 24 hours in advance.)

SCHLOCK FILM FESTIVAL

A LITTLE SEX / ENDLESS LOVE

What do the two films above have in common? They both are endless. (Old City)

SILENT RAGE

Chuck Norris stars. Review and a chat with Chuck about his book. (Go Go Golden)

CAT PEOPLE

Tanya Roberts stars in Paul Schrader's remake of the Val Lewton classic. Review inside. (Ducasse, 1600 Chestnut, 563-9881)

WOMAN'S DREAM

A black comedy of manners and personal vanity. (Theater Center Philadelphia, 622 S. 4th St., 925-2896)

DO BLACK PANTEN LEATHER SHOES REALLY REFL'CT UP?

British musical blasphemy in Philly's best cheap. Moves to New York May 9. (Water Street Theater, 825 Walnut St., 567-4413)

EVITA

Don't cry for me, Pennsylvania. Come see me. (Forest Theater, 1114 Walnut, 923-1515)

FASHION

20th century comedy revived for Centry IV. Review next week. (The Bank Playhouse, 507 S 8th St., 925-0210)

LET MY PEOPLE COME

Marvin Gaye's Community Continues to excite South Street audiences. Thu April 28. (Grendal's, Larr 500 South Street, 930-5960)

THE VIETNAMIZATION OF NEW ORLEANS

Brilliant black comedy from the playwright. See review in the news. (Brian Players, 1714 Deacon St, 546-0555)

MUSIC

STEVE LANDERSBERG/LIVINGSTON TAYLOR

James' brother opens for popular dry-witted comedian, at the Academy of Music, 8:00 PM, 4/16.

JOE "KING" CARRASCO

A Tex Mex party at the Bijou Cafe, 9:00 PM. (Water Street Theater, 825 Walnut St., 567-4413)

CHICK COREA QUINTET

Generalized jazz fandom leads his new conglomeration into the Riptide, 8:00 and 10:30 PM, 4/12

THE PHILADELPHIA ORCHESTRA

Conductor/Maximilam Durnsford plays Beethoven, plus "The thick, brown sauce of butter and salt," at the Spectrum, 7:30 PM, 4/30.

BONNIE RAITT/JOHN HALL

Lead lady of reggae performs in support of her new LP, at the Riptide, 8:30 and 11:00 PM, 4/12

GRAHAM PARKER/JOHN HIATT

Another rock'n'roll (less than) spectacular at J.F.K. Stadium, 10:00 AM, 6/15

THE ROCHE

Critically acclaimed female trio harmonizes at the Bijou Cafe, 8:30 and 11:00 PM, 4/12

THE NEWS

Two (not so) "angry young men" for THE TEARDROP EXPLODES

THE NEWS

Two (not so) "angry young men" for THE TEARDROP EXPLODES

JUAN JETT & THE BLACKHEARTS

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New Entertainment Policy

THE BLEEDING HEARTS Thirs, Nite April 8

The Teardrop Exploses

Parental Advisory! A very young man... for the price of one. They both play impassioned rock'n'roll. Highly recommended. at the Tower Theater, 8:00 PM, 5/17

Foreigner/Kinks/Skua Jett & The Blackheartshy Lewis & The News

Another rock'n'roll (less than) spectacular at J.F.K. Stadium, 10:00 AM, 6/15

April 14 COLLEGE NITE Free Pizza/Miller Bottles $1

April 15 "BEACH PARTY" Rolling Rock Ponies 25¢-46¢ and "ZEMI" 9:30 pm to 2 am Mixed Drinks $1

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