She's got the beat

FAS grad dons sergeant stripes with U. Police

DI DEE ZFY

Allison Turkel was a fairly typical University undergraduate when, last winter, she began preparing for a career in law enforcement. As a junior at the University of Pennsylvania, she submitted an application for a Pennsylvania State Police Academy, preparing for her new job.

But Turkel—one of two women sergeants in the State Police—hasn't abandoned her love of academia. She hopes to enroll in law school this fall, with her eyes set on a legal career in police work.

"I'm interested in the law," the Manhattan College senior says. "I plan to go to a law school." Before her move to the State Police, Turkel was a campus security officer for a calling, wondering what to do with her liberal arts degree.

"I'm sure the reaction will be positive," she said. "I know most of the University Police are very committed to the law enforcement profession." Turkel believes the ideas in the planning document are "the best one to take if we want the Army on campus despite a policy of not allowing the Army to recruit on campus."

"We won't go all out and support the Army," the Lantern said last night. "We want to know what's the best one to take if we want the Army on campus despite a policy of not allowing the Army to recruit on campus."

"We need to go back to the drawing board and figure out what's the best one to take if we want the Army on campus despite a policy of not allowing the Army to recruit on campus."

The teachers who were most interested in the army's presence on campus were the ones who were most interested in the army's presence on campus. They were the ones who were most interested in the army's presence on campus. They were the ones who were most interested in the army's presence on campus.

"We need to go back to the drawing board and figure out what's the best one to take if we want the Army on campus despite a policy of not allowing the Army to recruit on campus."

Campus Events

Undergraduate Economics Society is holding its first meeting of the spring semester today, Thursday, January 27, 1983 at 7:00 p.m. in 410 McNeil

New and Old Members Are Encouraged to Attend All Upcoming Events Will Be Discussed

GRADUATE TO GOLD... AND DIAMONDS!

With a Diamond College Ring from ArtCarved

NEXT WEEK!

Your ArtCarved Representative is here now. With the beautifully Affordable and Affordable rings from ArtCarved, you’ll find the perfect ring for you.

ArtCarved is the exclusive retailer of the new Diamond College Ring. With over 60 years of experience, ArtCarved has created the perfect ring for you.

ArtCarved’s Representative will show you the beautiful Diamond College Ring collection today. Call us at 1-800-123-4567, or stop by our location.

(131) 211 212 9:00 / 5:00 Bookstore

News In Brief

Baker, O’Neal Call for Defense Cuts

WASHINGTON — President Ronald Reagan today offered to cut military spending in his 1984 budget proposal. Baker, O’Neal called for defense cuts.

Hakney Issues Planning Paper

Hakney, the University's director of management, has issued a planning paper. Hakney has been asked to comment on the paper.

Law Students Petition Hakney

Law students have petitioned Hakney to cancel the 1983 Winter tour. The petition stated that the University must further develop the Law School facility to publicly reaffirm its commitment to the University community, and not to the Law School.

Gocks to Pay $5 Each to Cover Debt

Gocks has been asked to pay $5 each to cover the debt. Gocks has been asked to pay $5 each to cover the debt.

University City Nautili

$20.00 OFF

SIX MONTH OR ONE YEAR MEMBERSHIP

(WITH THIS AD)

STOP IN OR CALL FOR FREE TRIAL WALK

Nor 4 month rate also available.

This Offer Expires 1/31/83
Thursday / On the Record

Joseph Bordogna: Engineering a future

In order to be great, we've got to know what our resources are, work within the constraints and fine-tune things.

BORDOGNA: We've got an RFP states now and the plan was to go up to 1,900. We believe we can add better qualified students to the University. For example, for the first five years, the quality of the applicants pool to Engineering has been the best on campus. On the other hand, we have two rules. The first is the applications and the applicant pool, second is something we want to establish because that brings liberal arts students to Engineering. The very best students in the country come to Penn for the management and technology programs. Project engineers and Harvard are going to get much better graduate business school. So the growth to 1,900 is modest, but it involves a lot more than just engineering students, it involves students that will use our resources on campus.

DP: Was that this first year?

BORDOGNA: Martin Meyerson presented to the Board in the 1979-1980 that we have Boards of Overseers for all of the schools. We had two approvals in 1976. It's composed of leading computer scientists and computer engineers and people in industry. So far we have quite some time. Everything we want to do as an engineering school and in Engineering and Technology Program was suggested to them. In '83 the Board of Overseers thought we were in a stage where we could do anything. We went on the road. We don't need great, we've got to know what our financial resources are, work within the constraints, and fine-tune things.

They convinced us that we should do strategic planning based on the method of corporations used. We work with that assignment and those provided for us. In '86 we had our targets. They asked for a complete financial analysis, taking the Engineering School out of the University, we want to have a sound financial base before making a plan. So we did the financial analysis. We picked the maximum plan -- it's a modest plan change from 135 professors to 275. The plan is $2 billion, the money is in the graduate P.L.

What kind of effect has the economy had on the plan?

BORDOGNA: It's hard to time the money, but the economy hasn't afforded the plan for far. You have more and more that the place to go. It's hard to combine, and that's why money from corporate America is probably going to get it a fourth, Wharton and Engineering through arts and sciences.

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**Letters to the Editor**

**Overhauling Student Government**

To the Editor,

I am writing to urge others, but self-criticism is always more difficult for me, to consider the need to overhaul our student government. The current Undergraduate Assembly is composed of a group of students who are not representaive of the student body as a whole. They have a broad range of perspectives and have not paid enough attention to the needs of all students. My concern is that they are not truly representing the student body as a whole.

I urge the Undergraduate Assembly to consider this issue and take steps to ensure that the student government is more inclusive and representative of the student body.

Yours sincerely,

[Signature]

**MUCH ADO/Donald Watnick**

**Happy Birthday**

To the Editor,

I am writing to express my congratulations to Donald Watnick on his birthday. I hope that he has a wonderful day celebrating his milestone.

Warm regards,

[Signature]

**CVAEVE EMPTOR/Penn Consumer's Board**

Tell a Friend: It's Not Acme

The Pennsylvania Consumer's Board Annual Super- market Survey was released recently. The survey, a 13-page document, findings of which are available to the public, states that Acme, 7-11, and the Wawa convenience stores are the least expensive based on price. The survey is a useful tool for consumers, but it is important to note that the results are based on price alone.

For each dollar spent at Pathmark, one would have to spend approximately $1.03 at Acme and $0.95 at 7-11. This is because Pathmark has a wider selection of products and is able to offer better value for money.

The survey also highlights the importance of considering factors such as location, convenience, and customer service when choosing a supermarket.

To ensure the survey results are meaningful, it is important to consider the overall impact of each supermarket on the community and the environment.

Yours sincerely,

[Signature]

**Meadina Schnorr**

**Police Reck of Homophobism**

To the Editor,

I want to challenge the assumption that the police are not responsible for crimes against the LGBTQ+ community. The police, as an institution, have a history of homophobia and discrimination.

The police have a duty to protect and serve all members of the community, regardless of sexual orientation or gender identity.

Yours sincerely,

[Signature]

**BLOOM COUNTY/Berke Breathed**

**Quotation of the Day**

"The Daily Pennsylvania" is continuing its tradition of featuring quotes from various individuals. Today's quote is: "When we are no longer able to change our circumstances, then we will change ourselves." -Seneca

**Daily Pennsylvania**

**EXHIBITION EXHIBITION**

**HARRIS SPENCER BROITMAN**

**MUCH ADO/Donald Watnick**

**Happy Birthday**

To the Editor,

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Warm regards,

[Signature]
Police arrest two for muggings

By I. DEKKER

Philadelphia Police arrested two men Wednesday night following at least two muggings near campus, one involving a member of the Dental School faculty and the other a University student.

University Police sent an officer to the location, where he saw the suspects, who had been described earlier.

Both reports described a man, 16 to 20 years old, wearing a green Army jacket and a hat. The first report said two men were involved in the incident. University Police sent an officer to 46th and Spruce Streets to investigate.

Abdullah said yesterday that when police arrived, he noticed a man standing at the window of Danny's, his eat, and in a money access center on 40th Street. He then saw a man wearing a green Army jacket and a hat.

Abdullah said a few minutes later, another man, who fit the description, entered the faculty member's office. The man was described as being nervous and seemed to be perspiring on his forehead. According to Abdullah, when the suspect entered, he was relieved and seemed to be passing be. Abdullah added that his name not be printed, said he was caught in a fight by the police, who accosted him at the corner of 46th and Locust Streets.

"They were walking towards me," he said. "When they came near, they blocked my path and pushed me against the wall." He said the men asked him for money, but he reached for his wallet, one of the men grabbed it from him. Then the men turned and ran south on 46th Street.

The student said he was released and added that the men were not apprehended. "I felt that I caught the one," he said, "I'm just looking for the other one."

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**New insurance cards aid medical billings**

Dr. J. Sartoris

**Student Health Service recently issued real cards to 3,600 students which will enable a more efficient billing system for insurance companies.**

The cards were ready for students in the fall, but students who failed to pick up the cards in Houston Hall by the deadline at home over winter break. Many students have said they are unsure about the purpose of the cards.

Student Health Director Samuel St. Clair said that students will need the cards primarily for billing of non-laboratory and laboratory tests, which Student Health does not pay for.

"The reason for the red color is that a number of students would come into the hospital and pay upfront bills. Royally discouraged," St. Clair said.

"For a while we worked with the hospital to reduce the bills, but we had to make health insurance mandatory for all students at the University. About 60 percent of students at the University are covered by parents or sponsored health insurance. The other 40 percent receive the University's insurance coverage, which provides one semester lab and X-ray coverage, and optional hospital service.

"The plastic red cards, which Student Health Service funded to hold health insurance companies through the hospital, or at no extra cost to the student. Students should bring the cards when they go to Student Health," St. Clair said. "Some of these are already paying for health insurance, it does not cost them anything more than that." The need for the cards arose after the University was out of laboratory and X-ray fees last fall. The decision to bill students' health insurance company was made last fall. If the student's health insurance covers only a percentage of the lab or X-ray fee, Student Health will pay the remainder.

In addition, Student Health will cover the remaining portion not covered by the insurance company if a student is admitted to the hospital for treatment.

Fager said three mailings were sent to students requesting health insurance information, and that Student Health has been working to avoid the situation so that students should have picked up the cards in Houston Hall. Separate cards are also being mailed to students to use for confidential items, such as those for pregnancy or mental disease. These cards are identical to the others, and the cards are encoded with the student's student ID number.

The new cards were created after students were repeatedly billed for home and school addresses for confidential tests because of a computer malfunction. A letter describing the use and purpose of these cards will be mailed to the students in the week following the letter.

**Minority Summer Internships on Wall Street**

through Sponsors for Educational Opportunity at

Michael Oshewitz, Director

Val Wine & Cheese Reception

Thursday, January 27, 5:30 p.m.

Benjamin Franklin Room

Houston Hall

**Dialogue On Thought**

Bored with people at Penn?

Get involved in interesting Faculty-Student Interaction.

Thursday - 7:30 p.m.

Upper Lounge-High Rise South

**Freshmen and Sophomores**

Do You: WantTo Help A City Kid? Are You: Interested in Tutoring, Counseling, or Big Brother/Big Sister? Would You: Give It A Try?

We Need Tutors and Counselors URBAN YOUTH COUNSEL PROGRAM

Introductory Meeting For New Members

Thur., Jan. 7 7:30 PM Houston Hall Rm. 304

Get Involved - Give Urban Youth a Chance

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Social Fellowship Inc. presents

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**CONNAISSANCE IN CONJUNCTION WITH GROOVE PHI GROOVE**

Thurs., Jan. 27th

Harold Prince Theater

Annenberg Center

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8 PM FREE

Funded by: SAC, Office of Student Life, Dept. Residential Living.
MBI, Inc. wants two or three of the top individuals from this year’s graduating class. We offer an unusual management opportunity to someone interested in a young and highly successful enterprise in a fast-paced, expanding and competitive industry.

**The Industry:** Direct marketing is a $100 billion industry. It accounts for more than 15% of all consumer purchases in America and more than 20% of total advertising dollar volume. Well over half of the Fortune 500 companies are engaged in some way in direct marketing, yet the industry remains powerfully entrepreneurial—with the opportunity for well-managed firms to achieve rapid growth.

**The Company:** MBI, Inc. is a medium-sized ($100 million in sales) privately-owned company engaged exclusively in the creation and marketing of fine collectibles. The business is young; it was launched in 1969 and top division managers are now in their mid-30's and 40's. MBI's track record is one of outstanding growth in a highly competitive field.

**The Products:** Through its operating divisions, MBI markets fine collectibles of heirloom quality. Products include philatelic items, medallion art, fine china and crystal collector items and leather bound books of unsurpassed quality.

**The Structure:** Organization is on the Program Group basis, with Program Managers responsible for individual programs. The structure offers a unique opportunity for direct experience in different areas of business management (not available in larger organizations where functions tend to be more specialized).

**The Position:** Entry to management is at the Assistant or Associate Program Manager level, depending upon experience. Assistants and Associates share in program development and implementation responsibilities as an extension of the Program Manager. Typically, a Program Group is comprised of the Program Manager and 1 or 2 Assistants and/or Associates. MBI is committed to the internal development of managerial talent and our growth provides for unusual advancement opportunities.

**The Rewards:** Our view is that outstanding achievement should meet with outstanding reward. Our success has been built on the excellent performance of a motivated, well-rewarded management team.

The successful candidate will be intelligent and highly self-motivated with entrepreneurial instincts and a high personal standard of excellence. A high energy level and a willingness to work hard are essential to keep pace with a rapidly growing business. Involvement in the business, keen attention to detail and a sense of managerial overview are crucial success factors. To the individual with proper motivation, we can provide the challenge that permits maximum development of each person's potential.

If you are a top individual who is interested in a truly outstanding career opportunity and would like to learn more about MBI, Inc., send us your resume and a letter of introduction. We'll get back to you.

Bill McEnery
Personnel Manager

MBI, Inc.
47 Richards Avenue
Norwalk, CT 06857
(203) 853-2000
The Department of Residential Living has Head Resident positions for 1983-84 available for graduate students who have supervisory or previous residence hall experience.

The position involves supervising 6-9 resident advisors or area residents, and overseeing a designated residence area. The position is responsible for implementing a program of student services and activities supportive to the Penn community.

Applications are available from the Office of Residential Living, 110 College Hall. Applications must be submitted by February 3, 1983.

**APPLICATION DEADLINE: February 4, 1983**

**DESCRIPTION:**

The Department of Residential Living is an Equal Opportunity-Affirmative Action employer.

**SALARY:** To be determined.

**CONTACT:**

Dr. James M. Clark, Director of Residential Living, 110 College Hall, University of Pennsylvania, Philadelphia, PA 19104. Tel: 726-5972.

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**The 10th Yahrezeit of Abraham Joshua Heschel**

A discussion of the Hasidic Roots of A.J. Heschel's thought

**PROF. ARTHUR GREEN**

Associate Professor in Religious Studies

Thursday, Jan. 27, 7:30 pm

Hildesheim Lounge

204 S. 36th St.

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**GRAD SCHOOL PREP**

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**VOLUNTEER SUBJECTS FOR MEDICAL STUDY**

Subjects are wanted for a study involving oxygen breathing at 2 or 1 times normal pressure in a hyperbaric chamber.

Restrictions: healthy, male non-smokers with serious diseases.

Study requires several hours of training, a full day for the actual experiment, and additional time for follow-up evaluations.

Preference will be given to highly motivated individuals with backgrounds in biology or pre-med. Compensation on an hourly basis.

Contact Dr. James M. Clark at 898-6691.

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**INSTITUTE FOR ENVIRONMENTAL MEDICINE**

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**ANNOUNCING:** The most enjoyable Baltimore Dance classes ever offered...with the finest professional instruction available anywhere in downtown Baltimore for the P.S. community.

**FREE**

**Wednesdays**

**7:30 to 9:00 pm**

**7:30 to 8:15 pm**

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**DANCE**

**Involving oxygen breathing at 2 or 1 times normal pressure in a hyperbaric chamber.**

Restrictions: healthy, male non-smokers with serious diseases.

Study requires several hours of training, a full day for the actual experiment, and additional time for follow-up evaluations.

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Contact Dr. James M. Clark at 898-6691.

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**GOTCHA Dance!**

Baltimore Dance Instruction Company

---

**Security expert Inman to discuss espionage**

Admiral Hobby Inman, regarded as the highest-ranking intelligence official in the United States, will speak on "The State of U.S. Intelligence" at 5:00 pm today in Diggs Auditorium.

Inman's visit is sponsored by the Penn Politics Union and the Department of Government.

---

**Penn Political Union Presents**

**ADMIRAL DOBBY INMAN**

**FORMER DEPUTY DIRECTOR C.I.A.**

**speaking on U.S. INTELLIGENCE**

**THURSDAY, JAN. 27**

**COLLEGE HALL 200**

**7:30**

SAC FUNDED. ALL WELCOME.
Nikki Giovanni

U. to host famed black poet

By MARK SCHNEYER

Nikki Giovanni, the famed "Princess of Black Poetry," will speak at 4 p.m. today at the Harold Prince Theater. Giovanni is expected to read poetry selections and address the audience. Her visit is sponsored by the Student Activities Commission and Groove Pic College Social Fellowship.

Commissions Chairman Stephen Miller said Giovanni recently sent out her program in advance. "One of the great things about Nikki Giovanni," Miller said, "is that she does her program in advance. She lectures, she reads poetry, and she has a rapport with the audience." Miller said she has a rapport with the audience, "One of the great things about Nikki Giovanni," Miller said, "is that she does her program in advance. She lectures, she reads poetry, and she has a rapport with the audience." Miller said she has a rapport with the audience, "One of the great things about Nikki Giovanni," Miller said, "is that she does her program in advance. She lectures, she reads poetry, and she has a rapport with the audience." Miller said she has a rapport with the audience, "One of the great things about Nikki Giovanni," Miller said, "is that she does her program in advance. She lectures, she reads poetry, and she has a rapport with the audience." Miller said she has a rapport with the audience, "One of the great things about Nikki Giovanni," Miller said, "is that she does her program in advance. She lectures, she reads poetry, and she has a rapport with the audience."
Evidently the game wasn't going well. Although he left the floor just one minute later, he felt the end of the game was near.

"For now, there's nothing he can do who hasn't done so..." he has... and is then relieved. The situation, of course, may change significantly after tomorrow.

"Although he left the floor for just one minute, it's possible."

...he left the floor just one minute later, he felt the end of the game was near.

...he felt the end of the game was near..."

...he left the floor just one minute later."

...he left the floor just one minute later, he felt the end of the game was near."

...he left the floor just one minute later...."

...he left the floor just one minute later, he felt the end of the game was near..."

...he left the floor just one minute later, he felt the end of the game was near..."
For Lardner, Princeton game may be the one

The Lions' season will be decided
by tomorrow's game against Penn State. The Lions have
been holding their own against some of the top teams in
the nation, and a win against the Lions could provide a
solid boost to the Princeton program. Lardner is a key player for the
Lions, and his performance will be crucial in determining the
outcome of the game. If the Lions can pull off a victory, it will
be a major milestone for the program and a significant
achievement for Lardner. The game is sure to be an exciting
affair, and fans are eagerly anticipating what will happen on
the court.

B. STEVIE GALLAGHER

For the season, the "team" still left out of Mike's Floor Report is
facing a difficult challenge against the highly ranked Penn State
Nittany Lions. The team has been struggling throughout the
season, and a win against such a formidable opponent will be
an uphill battle. However, the team is determined to give it
their all and make the most of the opportunity. With the season
nearing its end, the team's focus is on completing the season
with a positive note. The prospects of a potential NCAA
appearance are slim, but the team continues to compete with
unity and determination. The game will be a test of their
diligence, and the outcome will be eagerly awaited.

W. Swimmers blow past La Salle for fourth win

By GARY EDELSTEIN

The Lions' women's swimming team continued their
triumphant streak with a victory over La Salle. The team has
been performing at a high level, and it seems like they have
found their rhythm. The victory against La Salle solidifies their
grip on the fourth spot in the conference. The team's
team dynamics and strong bond are evident in their successes.

M. Swimmers fall to Explorers

By JOE GODDEN

An underdog Princeton team faced off against the
powerhouse Explorers in this thrilling match. Despite their
underdog status, the team put up a strong fight, but in the end,
the Explorers proved too strong for the Lions. The game was
full of twists and turns, and the Explorers' expertise in the pool
left the Lions struggling to keep up.

DP SPORTS

Thursday, January 27, 1983

Owls beaten by Penn St., 87-79

By BOB KUFLEN

The Owls' season of dominance was brought to a
halt by the Nittany Lions. Despite their recent string of victories,
the Owls fell to Penn State in a close match, 87-79. The loss
was a disappointment, but the Owls will regroup and focus on
their next game. The season is far from over, and the Owls
will continue to fight for their spot at the top of the conference.

BASKETBALL STATISTICS

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RAIDERS OF THE LOST ARC

"Raider" is a member of the team that plays
against the Owls. The team consists of
three strong players who work together to
beat the Owls. The game is always
tense and competitive, and the "raiders"
are determined to come out on top.

THE NEW ODD COUPLE

In the spirit of "The Odd Couple,"
this week's feature is inspired by
the comedic series. The two
characters, who have vastly different
personalities and lifestyles, are brought
together and must navigate their
relationship. It's a classic tale of
misunderstandings, but ultimately
they learn to appreciate each other.

THE ODD COUPLE

This week's feature is inspired by
the iconic TV series. It's a classic
tale of misunderstandings, but
ultimately they learn to appreciate
each other. The series has
touched the hearts of many
viewers and continues to be
a beloved classic.
The Sleazy Mind of Filmmaker John Waters: Page 6

I Partied with Gandhi: Page 8

How Not to Lose at Cards...and Other Tips from Gamblers Anonymously: Page 5
The Changing of the Guard

By David B. Melselman and Rachael Migler

Once again, it's time for the annual changing of the 34th Street Magazine guard.

The time rolls around once a year, and like salmon fighting their way upstream to spawn, the new occupants bring their traveling road show to The Street.

Philadelphia is an urban twisted jungle, a child's toyocket-wrenched together and fastened to the floor. It is our job as editors of The Street to look for order in this.

Our counterparts leaving their posts, it is a time of rebirth. They now can frolic in the jungle, enjoying once again the tent in the carnival side show where the rejects gather after hours to steal a few moments of tranquilized bliss from cold aluminum cans.

To use captivity.

As we pour brains onto the pages of The Street, we will be confronted with more obstacles than a broadband slick road race track. We will be pulling threads from the crevices of our brains in order to spin a literary web.

There's nobody we'd rather have on our side than Eric Bichfeld. You may have seen him before, scouting for a dome or a quarter in the all-night Providence.

The man with the camera is Sunny A.M. Koshy — alias 'Zanner.' Don't worry, we'll be having plenty of contests to see who can guess what the M stands for. He's responsible for the photos in The Street, so don't blame us.

Our editor Rachael Migler is a musical madman. Following his mental breakdown, Portridge Family retired, Jimney met the streets Simmons and saw the light. He's back to his old tricks once again.

Rachael Migler:

Dear Editors:

Some time ago a copy of your paper was sent to me in response to my letter requesting a copy of the reviews of a concert Neil Diamond had given in your city on September 15th, 16th, and 17th. My letter was printed along with your reply suggesting that Neil Diamond's concerts or any interviews, etc. were specifically prohibited. Being a devotee of Mr. Diamond's, I hastened to send another letter requesting an explanation. To date that letter has not been answered. A reply would be very much appreciated at this time.

Enclosed are copies of my letters.

Sincerely yours.

Rachael Migler

Editor's Reply:

Dear Ms. Piper:

We are now here at the helm of 34th Street, but we know your type already. Why, you probably just sit up there in your rocker and knit. We'll cut it, Shampoo it, Condition it —

Dear Readers:

On the Cover

For 16 years, our cover girl has insisted on only the finest in polyester rhinestone dresses, hand-hewn formal wigs and oversized eyepieces. Divine's been in the spotlight so frequently for the last few years, she doesn't know how to react when her mentor, John Waters, gets a little attention, like an interview in 34th Street. She is seen here throwing a typical glamour fit.

Inside Features

Cover Story: It's not every day that 34th Street can talk to a filmmaker as sleazy and talented as John Waters. Creator of Filth and Trash, creator John Waters, so when we heard the Prince of Puke was in town, we persuaded him to sit down and spill his guts. Rachael Migler talked to the outrageous filmmaker and filmed the tale of how and why he perfected the art of bad taste. Page 5.

Them Cards is Marked: Writer Jane Rosenzweig's got some kind of problem. We can tell just by looking at him. But he knows when to hold 'em and he knows when to fold 'em, and he never counts his money till the dealer's done. A special look at the sickness and the cure. Page 3.

Free Lunch: You have to wonder why they call studio apartments extended vacations to Hollywood hankers. Well, you don't have to wonder. It's up to you. But if you really want to know the truth, the harrassed looking man is the one. So before the big signmage event, see Howard Gardner's story on page 8.

Departments

Sidewood p. 3
Films p. 4
Dance p. 5
Music p. 18
Going Out Guide p. 12

34th Street

EDITOR DAVID B. MELSELMAN HOWARD M. MELSELMAN PHOTOGRAPHY EDITOR SUNNY A.M. KOSHY

Theater HOWARD M. MELSELMAN Music JIMMY GUTERMAN Dance NHILL MILLABLE Production Manager ZEFA SHARS Composition ORITA RICHARDSON Technical Supervisor ERIC BRACHFELD

Copyright 1981, The Daily Pennsylvania. All rights reserved. No part may be reproduced in whole or in part without the express written permission of the editors. Philadelphia 2 M, 19104. Front page sponsored by excursions in Philadelphia, Pa. and the world of theater and film, the mighty Nebuchadnezzar himself, Howard Shermas, is a real task. Surfering from middle-child syndrome, he can't help it if he does. The street knows when in hold 'em, he knows when in fold.

In addition, our regular stuff, including Dance newcomer Susan Gable, should help pave the way for The Street. And then there's Orista Richardson, the best production supervisor on the east coast.

The old editors, John Marshall and Amy Rosenzweig, have passed on like last night's dinner, moving to bigger and better waterways. Thanks to both of you, it works. The United Way.

And we're sure you're wondering a little about us, the new editors, the warped records playing to a dull needle on the turntable of life.

First, there's Rachael Migler. Passed over by the conveyor, Rachael turned to the only place she could find: the 34th Street Mission. She got the job thanks to her janitorial skills.

Then, there's Dave Melselman. He's a wild and crazy guy — right up there with John Hinckley. Dave hocks himself into his own straight jacket at night, and sings his anthems 'Where the Bugs Are' until he falls asleep.

Oh well, there you have it the new street team. It will grow as surely as the sun rises in Philadelphia, and by the end of the year, you and your friends can entertain yourselves by trying to name the entire staff of 34th Street Magazine. See you in prison.

Letters

Sincerely yours.
Steaking Out New Territory

THURSDAY, JANUARY 27, 1983

It's 7:20 a.m. Sheets of hail pound the empty South Philadelphia streets. A slowly drunk man in his early twenties trips over a cement curb and shoulders towards the counter. He hefts beer. His eyes are bloodshot. Saliva dribbles down his chin. The glint of fryings oils fills the air.

"I'll have two cheeseburgers, and I want double cheese," he shouts. "And I want double cheese," he repeats, his chin, the pungent odor of beer eyes at him.

In 1979, a man was found in a hangout, last seen coming from the neighborhood. Franchises, Cat and Mouse, a for-profit business with big trucks at stake, Carrigan insists that Pat's will retain its South Philadelphia flavor.

"We have not yet quality standards for meat and bread," he says, "and we will rigidly enforce them."

Although Pat's grubbers fans might not approve of shiny counters and clean grills, Pat's International reassures its customers that the original atmosphere will remain. New Pat's franchises will primarily be converted gas stations decorated with murals of South Philly and autographed pictures of the various celebrities who frequent Pat's.

If Carrigan's plans are successful, Delaware Valley cheesesteak worshippers will no longer have to crawl and stumble great distances through better cold for their much need Bob Car"ain's plans are

The Grand Openings will be big events," says Carrigan.

Preparations indicate that Pat's Steak's has become a serious business with big trucks at stake, but Carrigan insists that Pat's will retain its South Philadelphia flavor.

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Ban the Bomb, Take the Tour

Watch out, Super-dooper-looper! Hershey Park's massochistic hair-raiser is no longer the type of ride the nation's worst commercial nuclear accident to date, is the hottest thing to hit the tourist circuit since the Pennsylvania Amish Men's Cane. It is highly recommended to new readers returning from romantic honeymoons at Love Canal. TMI is fast becoming the area's newest landmark.

Even since the plant reopened in July 1979, a new-found interest in nuclear power has driven more than 250,000 people to the reactor. Once there, folks at TMI try to encourage people to ignore on down to the site's look at their version of the 'truth.'

There is a three-hour walking tour of the plant, which allows a viewing of all the un-damaged reactor. The tour culminates with a trip into the cooling tower of the un-damaged reactor, followed by a question-and-answer session with a plant representative.

The visitors' center, which is just across the new-luminous Susquehanna River from the site, features videotapes and displays of the plant's history, concentrating on the accident and the subsequent decommissioning project. Evidence for exploitation of the public interest is sparse; the tours are free, and the only souvenir cancer on a limited basis only - can be purchased at a plant nursery down the road, where TIm a nuclear mutant t-shirt may soon be all the rage.

The aim of TMI at the moment seems to be to educate the public about nuclear power. "People are really ignorant," says Elaine Machata, a representative of the plant's Community Relations division and a self-acclaimed anti-bomb person. "There will be a change in the attitude of the people who come on tour - they realize that the plant isn't the same as a nuclear bomb." She's right, of course; a bomb must be dropped, while the reactor seems to be able to go off by itself.

John Yeller, a spokesman for the plant's Media Division, expects the suggestion that people visit the plant for the same reason they go to horror movies to be scattered. "People walk away reassured that there's nothing to be frightened about," he says.

That's also what they say about circumspection. - Cami Serchuk

Philadelphia Consumer Yellow Pages March 1981

For years people have taken pleasure in telling their friends to do the walking. But now some women are ready to walk alone.

Philadelphia is getting something that Los Angeles, Boston, and San Francisco have had for years. No, not a hyper-reputation, but something that carries even more weight: Yellow Pages specifically designed for women. It's not meant to reduce the regular Yellow Pages, but to make it easier for women to contact other women in the business world.

Unlike the regular Yellow Pages, entries in Ellen Fish's directory will not circulate free of charge. Fish says she hopes many women will buy the directory, not do business with other women.

The Greater Philadelphia Women's Yellow Pages will be more particular than its overweight Miss Bell counterpart. The new directory will make its way to the city's better newsletters, corporations, and government agencies later this year. The list of female business numbers will cost the curious consumer $1.50 for a personal copy, and that's a bargain.

With only 400 expected filings, it won't be able to raise an amberjack to table height. It won't fit into men's back pockets, either.

"We've trained women," said Ellen Fish, "so we're asking women to be trained.

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Sophie's Choice

By Howard Sherman

Sophie's Choice

Sophie's Choice

The Roxy Reborn

By Howard Sherman

Xica

By Howard Sherman

The Roxy Reborn

Xica

Love, it is often said, conquers all. But in the Brazilian import Xica, that glorious fringe heroine, Stingo (Kevin Kline), is no exception. Stingo, a writer, is pursuing Sophi...
Welcome to the Atlantic City show! Atlantic City! It's a game show! Millions in cash prizes, disease of ways to win, a million flashing bonus lights. Everyone is a winner, one way or another. Plenty of action, plenty of gambling. All the right elements. Like a magnetic field, Atlantic City, on the Atlantic, send out pulses of gambling electricity along the inter-state, and reaches into the Delaware Valley, into the hearts, into the engines of compulsion in the sub-conscious minds.

Think of it, just see the thought, how everything could be changed, an entire life changed, through the doors or the fence, through the instruments of Atlantic City, a god with miraculous powers. It smiles on its pilgrims. If not this deal, then the next.

Million dollar rooms, rooms throwing with the shocking roar of a thousand one-armed bandits, tables wheels tumbling in action, Susan B. Anthony dollars suspended in the sleek machines, poised at the edge of the jackpot doors, seemingly, waiting to pour out. Each room is different, but satisfyingly familiar for the gambling prow.

The Atlantic City table is in the imagination of every gambler. It's the Bet monster itself everywhere. A slot machine sits at every table in every room. Children are picking niches on the boardwalk, pulling the plastic knobs of battery-operated poker machines, wagering for gamblers. In the Atlantic City hotels, of course, the regular gamblers play Concentration and a Ski-Bob, hoping to win a prize, some teddy bear or AM radio. It's a poor substitute for real action.

Up in the carpeted super-hotel rooms, the real gamblers, the pros, are hunched over the tables, sweating, perspiring, with anticipation and the flush of the action. They seem to be in control. They win and lose, big and fast. How many of them are out of control? Many. These are the people who come to Gamblers Anonymous in the Philadelphia area. They are compulsive gamblers.

There are even regional conventions. Gamblers Anonymous and used many of the same basic principles. The first step for a new G. A. member is to admit that he has "the problem," and accept the phrase "compulsive gambler." According to the handbook, there are fourteen founders in the Philadelphia area who have become part of the members' lives.

Gamblers Anonymous is self-supporting, accepting only contributions but no money donations from its members. It is in thecursor in their lives. In McDonald's, there is a huge card game: "EVERYONE HAS A CHANCE TO WIN!" There is that dry-mouthed, twenty-pained anticipation, whether the prize is a Marantz stereo or an Egg McMuffin.

The compulsive gambler even trembles when he sees a Music Mania gamecard.

The north Atlantic shows off the east Atlantic with its new $1 million dollar rooms. These are Recreation and Ski-Bob, and AM radio. It's a poor substitute for real action.

Gamblers Anonymous, Angelo S. is open and honest about discovering the com- pulsive gambling catastrophe. He knows a lot of statistics. Most gamblers are between twenty and forty-five years old. The average G. A. member is thirty nine years old. There are ten million compulsive gamblers in the United States. The average gambler "drags down" ten to twelve other people with him on the way to "the half." Half our country, it would then seem, is headed that way.

Jim is a member of the Philadelphia area G. A. He is in one of the few members on their telephone list willing to discuss the fellowship. Jim has overcome his com- pulsive gambling, and now functions normally as the head of his household. He says that in the Delaware Valley-South Jersey area there are five hundred G. A. members, and one thousand times that many who need its help.

For those who come to Gamblers Anonymous, that help will take the form of the meeting room. There are twenty G. A. meeting rooms in the area. There's a meeting somewhere every night of the week except, inexplicably, Saturday. The concept of the room is central to the G. A. pro- gram. "Anything you hear or see in the room gives you some kind of help," says Jim.

The room is a way of life; it represents the fellowship, the fraternity, the Knights of Columbus. It is also the abstraction of handbook philosophy. "You've got to believe in a Power outside yourself," Angelo says. "Either God or the room. About seven out of ten members believe in God. It's quick with a statistic.

The most important aspect of the room is its oc- cupants. The most ridiculous thing imaginable, the most demoralizing experience or misadventure, has happen- ed to another compulsive gambler. Their lives are tragic-comedies, played out in the jungle of ambitions. In high school corridors and fast food restaurants, and in the receivers of pay- phones. Imagine betting thousands of dollars, wagering for the big stakes, without having so much as a nickel! But there's also a second grade nightmare quality about it: getting caught playing craps in the bathroom, being sent home for the day, running away to the railroad yard so no one will find out.

This is the improbable background that all Gamblers Anonymous members in the room must share. It's therapeutic when one gambler recognizes something of himself in the story of another.

One hits $5000 a weekend! He plays the football games, college, junior varsity. It is a sound finan- cial investment, well within the means of his $350 per week income. Monday, 10 am to 1 pm, is the day to recoup the losses. Another $600 goes on the line. The hookie simmers on the end of the connection, perfectly willing to take the down payment, the collateral. That's how he makes his living. Only when the Super Bowl rolls by and the gambles are $14,000 down does the credit come harder.

Another sits at the roulette table; pushing around emperors of markers. The glee grows. It's winning. With every increase of his fortunes he pushes the whole pile on the line again, each time at riskier odds. Finally he has uncounted thousands, and the spin of the wheel gets him to go against him.

He wins again, 36 to 1. Scoping up his empire, he goes to the blackjack table. In ten minutes he has $8,000 under. Easy, come- easy go. He hits a riddle home.

Yet another pays off his mailman, who leaves the mail in the boxes near the gambler's house instead of bringing it to the door. After retrieving the mail, the gambler shuffles it through in the basement, hiding the bills and the demands for payments from his wife.

When the gambler wins $8,000 at the track, he tells his wife it's only $100. He gives her the three hundred, then goes back to the track and loses thirty five grand.

A fourth is going to celebrate his tenth wedding an- niversary. With his wife he goes on a trip to recreate their honeymoon, renting a hotel room in the same location as ten years before.

The hotel is near the Golden Nugget.

He goes down to the casino, just to drop a few dollars in the slot machines. Five days later, he still hasn't come back to the room. His wife goes home without him.

When he's out of cash and credit, he follows her. He arrives home just in time to watch the towering company repossess his car.

Angelo S., Romeno B., and Jim know what this is like. They've experienced these stories themselves, and they've heard them in the room.

Jim would make $5 and $10 bets in high school, picking any three hall players to make six bucks between them. His first big win came at the track - he chose four numbers at random, five seconds before the windows closed. The clerk paid him off in hun- dred dollar bills. "He said, You better go home, Sonny. I did go home then. But that was the last time,"

Angelo tells about losing thousands in a few days. "I bet too far too often, I was looking up it," he says. He also started gambling young. He knows that it's a constant problem for gamblers who have arrested their gambling to keep it in check.

Temptation! Though leading a seemingly normal life, the Gamblers Anonymous members still feel the presence of that improbable, ridiculous element in their lives. In McDonald's, there is a huge card game: "EVERYONE HAS A CHANCE TO WIN!" There is that dry-mouthed, twenty-pained anticipa- tion, whether the prize is a Marantz stereo or an Egg McMuffin.

The compulsive gambler even trembles when he sees a Music Mania gamecard.

Temptations. Flipping a coin for the offen sports pool, getting season's tickets to the Eagles, watching the tape of last week's pro wrestling, knowing it's fix- ed but wanting to bet anyway.

continued on page 9
Scene One: A three-hundred-pound man in gold-dusted decorated eyes and a tight polyester dress watches a posse by a Baltimore fire hydrant and units to transform himself into an orally fixated human pooper scooper.

Scene Two: A hugely obese woman is seduced in a scene that is a harsh dim that glut dies at.

"To me, bad taste is what entertainment is all about," he says. "I consider it a standing invitation.

And he has received many such invitations from audiences and critics who applaud his work and brush off the adjective "repulsive" leaves something to be desired.

Waters' films have not been without controversy, but many would disagree. He has condemned America's understanding of the term "bad taste," created films that are more than just bathroom humor, and published all the Falls of the polyester industry.

He has brought us Divine, a new star for the sublime, outrageous cinema who looks like a combination of Elizabeth Taylor and John Landis, and movie fans and theater goers who reveal their heads in horror.

It is clear that Waters' condition is either shared or admired by a good many. Philadelphia's Daily News described Polyester as "a film that glorifies, caricature and finds its source in Waters' own tastes in 1973 and 1974 with critical acclaim of sorts. The L.A. Free Press said, "You have never seen anything like it. This is not some overpriced, overlong, unnecessarily offensive, but the Baltimore Evening Sun called it revolting, repugnant and ugly.

Two years later, Waters released a film more outrageous and disgusting than anything he had done before. Pink Flamingos, Haunted as "an exercise in disgusting". Waters' Free Press said, "I knew I only had ten thousand dollars to work with, so I figured I had to give the audiences something no other studio could dare give, something to leave them gagging and laughing in the aisles.

Waters says his notorious human pooper scooper scene, "a lot of people have to eat shit to get where they are, look at college students. They do it for four years. Did no need to do it for two minutes."

Waters' next feature, Female Trouble, the tale of a woman who runs away from home after not getting the cha-cha heels she wanted for Christmas, prompted a flood of letters. "Where do these people come from? Where do they go when the sun goes down? Isn't there a law or something?"

Waters probably received no better reviews than those for his 1977 overtly. One newspaper wrote, "No other contemporary filmmaker has presented his human race as disgusting a sight as Waters' characters are often simply hideous. They exist to exist, and achieve a grotesqueness for which the adjective 'repulsive' leaves something to be desired.

Polyester, Waters' last film, is unlike his others and wears away from the earlier make-me-gag attitude. It is more cynical and subtle and is accompanied by Odorama scratch-and-sniff cards. "After a point," says
WATERS: Ful MASTER TASTE

Waters, "there's no need to hit people over the head."

Because he is an independent filmmaker, Waters had to settle for tiny production budgets, cheap sets, like the roof of his parents' house, small casts, and extreme publicity stunts. "We didn't have much to spend on advertising and knew that soon if people hated the movie they'd have to talk about it," he says.

Waters may be implying that form and restrictions were responsible for his scatological fantasies, but he concedes that, even if he were given an unlimited budget, he would retain his outré brand of unlikely allure; all monetary constraints removed, he would immediately hire Berg the Bug, Frances the Talking Mule and Liberace.

Like Warhol's early films, Waters are usually peopled with the same group: Divine, Mary Vivian Pierce, David Lochary, Mark Shale and Edith the Egg Lady. But Waters doesn't cast indiscriminately. He only uses actors with unusual talents and shocking, pouting faces. He's also had news for the Hollywood chapter of Weight Watchers: "I like to use overweight actors," he says. "You get twice as much for your money when you have fat people. They take up more room on the screen and you save money on props.

And there it is, the Waters legacy: evidence of an American childhood turned sour and curdled and reworking itself on movie screens throughout the nation.

Many wonder what or who is responsible for Waters. He is constantly asked if he has parents. He does, and they always want to know why he can't make nice movies like The Sound of Music. As a child, Waters manifested qualities that made his father suspect he was "something of an odd duck." He seared himself for blood-stained window-shields, cursed photographs of the collapsing Indianapolis 500, Adidas blisters, and loved to play with miniature cars and screens. "On my God! There's been a terrible accident!" Critic Vincent Canby postulated that Waters' mother failed to properly instill in him, and is therefore accountable, but Waters' grandmother is really more to blame: she gave him his first movie camera.

Waters suggests it was his Catholic upbringing that put his career on the right track. He acquired his taste for trashy cinema by making sure to see every film his high school peers condemned. If they said "Seeing Mom and Dad or The Bed is worse than killing the Pope," he would promptly go to the theater that afternoon.

Or maybe it was the fact that the Baltimore sunt king grew up in the 1950s, when pressure to conform was prevalent. "I did a lot of what I did because filmmaking in with the mainstream where everyone wanted to be was something I learned," he says.

But maybe it was the place and not the time or the grandmother or the nuns. Perhaps the City of Baltimore was at fault for allowing Dr. Demento's celluloid cousin, Dr. Satyraps, to foster unchecked. The town attracted the world's most bizarre people and hooligans. Waters says, and he resides there today for just that reason. Whenever he needed an idea for an outrageous movie scene, he would lug his car and cruise the Baltimore streets. He never had to drive far to find just the right kind of perversion he was looking for.

"Most movie producers make the mistake of living in New York or L.A. and you can tell by their films that they've lost touch with the real America, Baltimore is about as close to reality as I can get, and the streets inspire me!"

Most of Waters' films are strongly flavored by the atmosphere of his childhood town in Baltimore. It was similar to the one filmmaker Barry Levinson lived in and later portrayed in Diner but Waters ran from, rather than embraced, that slice of the city. "Suburbians think they're the most normal people, but they're really much worse than jocks with mohawks. These values are so Baltimore it gives me the giggles," he says. "Suburbia is the only thing that still scares me!"

Waters preferred Baltimore's seamy bars and "hardcore skagette hang-outs" to its cozy diners, and his favorite activity was spotting women's elaborate "bubble," "spill level," and "airlift beehive" hairdos, rather than telling jokes and eating French fries. Memes of hideous plastic lawn ornaments, hideous hairdos, and hideous kitchen wall plaques that said "God Bless This Mobile Home" curdled in Waters' mind and gave rise to characters parodying suburbanites egos and tackling anyone could have ever imagined, or wanted to. Waters was driven to share his trashy vision with the world.

And he did. He was too generous.

A few generalizations can be made about Waters' films and a philosophy can be distilled from the wreckage. Many seem to glorify sexual and social misadventures, but Waters says his films are really all about reversals and rage. "It's almost like I have to do the exact opposite of the films I look at," he says. "People say that's my persona, but it's not my persona at all, it's my rebellion against mainstream."

Waters stresses that his films are not political. "I'm worried about my career and enough in the Pictures," he says. "I'm just trying to please and satisfy an audience that thinks they've seen everything. I just try to have fun at their expense and laugh at the absurdities of human nature."

Waters' films are undeniably unique, and his audience is fiercely loyal. "I think people love to hate him," he says. "They want to hate him, but they stick around.

Waters has made movies that try to catalyze suburban change because he wants to "get even" with society, "like everything that's horrible and wrong about it. Its banality is both repelling and funny and I wouldn't change a thing. I like the way it is, it's normal."

Unfortunately, the world of mainstream filmmaking was no more malleable than Riff Raff. Unfortunately, the world of mainstream filmmaking was no more malleable than Riff Raff. Unfortunately, the world of mainstream filmmaking was no more malleable than Riff Raff.
Gandhi Goes Hollywood

By Howard Gesner

Approximately once every year a film opens that is so important, so intelligent, so geared at the minds of young people, that the studios releasing the film decide to spend even more money on the college press. Such a film is Gandhi. So on January 8, this film critic flew to Los Angeles, courtesy of Columbia Pictures, to view the film with twenty other aspiring Gene Sickers.

Now I could bore you to tears with all the trip's anecdotes and adventures, but then you'd feel like a relative stuck in my living room watching home movies of my honeymoon. Besides, I was only in the land of the unknown for twenty-five hours, and nothing happened.

Take my word for it, skinny-dipping with Gandhi co-star Candice Bergen isn't all it's cracked up to be, that I didn't make call-backs proved that the casting couch myth is simply that, and all you hear about came at Hollywood cocktail parties is a crock.

But I won't ruin your exciting lives with such mundane, nor will I impugn to you all the trials and tribulations that went into my first ever airborne adventure: my hotel with the dry showers just hours before my maiden take-off, my twenty-five dollar cab ride through the smoggy streets of L.A., my two hour "It's just around the corner" walk from Beverly Hills to UCLA because my Angelene could figure out how to get me there by bus, my return trip with the exact same flight crew who thought I was insane for spending ten hours in two days on their plane, and my standing at the terminal in Philly International for thirty minutes while my ride waited for me at his car on the Mathuts.

My oh, my what a story you're missing.

But Columbia Pictures didn't shell out twogrand for me to write about myself. They'd do that after I graduate. Now they want me to write glowing comments on the charm of their leading lady, on the terrific new "World Event," which means it's too good to be just a film.

All right, let's win this round. But only because we really were treated like royalty, and Gandhi is going to be one of the hot pictures of the year. And deservedly so...

We the press were divided into three round table discussion groups as we sat over breakfast in the posh Century Plaza Hotel. First up at our table, was Gandhi's director, Sir Richard Attenborough.

Attenborough, who wore a white turtleneck underneath a shirt and tie, and underneath his shirt was a white turtleneck, as well. But his turtleneck had been delivered in 1923, but his animated intelligent speech and inflection enthusiasm was that of a man much younger, it was immediately obvious he was delighted to have the press's enthusiasm was that of a man much younger, he was delighted to have the press's enthusiastic, high-flying approval.

"I came out of the Royal Air Force in 1946, Indian independence was a top story," he said. "The new Labor government in England made it a top priority."

"But it wasn't until I read a biography of Gandhi in 1962, that Attenborough decided that Gandhi's was a story he wanted to tell. But in retrospect, the director is happy that he didn't make the film during the turbulent sixties. "When I first wanted to make the film in the sixties, with the Flower people and all of that, the film might have got lost in that," he said.

And Attenborough the socialistic pacifist is hoping the film will have a greater impact now. "It distresses me greatly that your president and my prime minister stick their fingers up at Andropov. No matter how phony his proposals may be, what would be better," he said.

After the quiet wit and wisdom of Attenborough, the intensity of actor Martin Sheen was a bit unnerving. Known for his searing patriotic portrayal roles in Bhudhandi, The Little Girl Who Lived Down the Lane, and Apocalypse Now, Sheen takes a step toward normalcy in Gandhi, with a small, yet important role as an American reporter sent to cover the travails of the Mahatma.

Like most of the participants in Gandhi, Sheen said he was won over by both the man and the film. "I was one of the only Americans in the film," he said softly, his eyes staring off into space. "For me it was five weeks in India. Never been there. Never really wanted to go. But it overwhelmed me... You can pick up little walking around a crowd, I'd never seen such massive deprivation anywhere in my life... I had to see my children's faces in theirs. And I began to feel these people." "From the Philippines where Sheen became ill during the filming of Apocalypse Now to India, I went on a very intensive search. After Apocalypse Now, I said no more violent films. They're bad for my spirit."

"The same cannot be said for Gandhi, which seems to have been great for Sheen's spirit, instilling him with a fervor to speak his mind on politics and religion, two subjects rarely touched upon by Hollywood stars. A Catholic who gave up religion at the age of twenty, Sheen said "I try to be spiritual, but I'm not religious."

"Christ tried to bridge the gap between East and West," he continued, "It makes perfect sense that Christ lived in India. He founded the first Ashram, Christ was a guru."

"And with a live audience of scribbling students around him, Sheen, caught up in the power of his own sermons, continued. "It's very beautiful. People feel good about being a human being."

And as our intermission time with Sheen ended, he came back to earth to say "I think Gandhi will make people feel good about being a human being." It certainly did wonders for him.

See Ben Kingsley as the 79-year-old Gandhi and then see him in a dark blue shirt with a few buttons undone and a gold choker around his neck, and you'd swear the men couldn't be one in the same. Ben Kingsley, is definitely for real, no matter what the part. And after his performance in Gandhi, you'll probably be seeing a lot more of this fine young actor from England's prestigious Royal Shakespeare Company.

In preparation for his demanding role, Kingsley, who actually is part-Indian, watched Gandhi newsreels, listened to Gandhi voice tapes, stayed out, in the sun until he was baked brown, and did two hours of yoga a day.

Before he even sat down to talk with us, he told us why.

"One of the problems with being an actor is you're stuck with you're own look... Gandhi said you have to become absolute zero. Physical vanity can be very debilitating. But when you go on the set and Richard says 'action' you lose your Royal Shakespeare Company vanity."

"When the cameras were rolling, I had to be Gandhi's humblest servant. Everything else was in preparation for this role. All the marathon roles in Royal Shakespeare were preparation. Gandhi was an epic hero like Lear or Hamlet."

For Kingsley, the biggest fear was not whether he could handle the role, but whether he would be able to handle India, the homeland of his ancestors. He was happy to report that it was "easiest first night."

"And as the clock struck twelve and we had to scurry to make our respective planes, Kingsley very summingly summed up his craft in the typically low-key way of the great actor who understands far more than he lets on. "Theatre is concerned with the integrity of the event," he said. "Cinema is concerned with the integrity of the moment. If I can carry that to both it will get better."

"On a whirlwind junket that dealt with the life of Mahatma Gandhi, it was fitting to lose Los Angeles, a city that has none, with thoughts of "integrity."
Dealing with Gamblers Anonymous

continued from page 5

Some gamblers will not read the newspaper. They cannot; they will be tempted by some Bingo-style daily contest, or by the stock market report. They cannot even watch TV. It is hard for them; they are cut off from society.

And above all that, Atlantic City hangs like a noose over their heads.

The story of the compulsive gambler's behavior is his need for "action." The action is the main fascination for gamblers, over and above the fantasy world escapes, the feelings of power and of being in control. The gambler is the twelfth man on the football team; he gallops over the finish line with the ball.

"Action is like a shot of heroin to an addict," says Jim. "It means you've got a piece of what's going on. You become a part of it."

"The money is just a means to this action," Angelo says. The action is the gambling, and the gambler hits the bottom. At this lowest point, the gambler may lose his perspective and attempt to cash in his chips. About thirty-five percent of all compulsive gamblers are suicidal, according to Angelo's statistics.

Or, maybe, the gambler looks in the phone book and calls the Gamblers Anonymous hotline, pleads with the answering service, gets the number of a counselor, and comes to a realization.

The meeting might be in the basement of some huge suburban church with the choir rehearsing in the background. Or in the spartan, community room of a large hospital, down the hall from the nurse's station.

The gambler goes in, sits down on the uncomfortable chair, glancing around at the people in the meeting. He can't look down on them, call them "the insurmountable line." But some of their stories might sound like bullshit to the gambler, but some of it may make sense.

They take turns telling stories. They all mention how much money they lost at gambling. Even the rich-looking ones lost at gambling; it was only after they stopped that they began to make real money. The gambler thinks: it's a roomful of losers.

The gambler is bored. Listening to them talk about themselves is the same things over and over, using those G.A. jargon words, like "off the wagon line," and "the insurmountable line." But some of their stories are true, and the things they used to live in connect with the gambler. He doesn't know what to make of it all.

It goes on and on. The meeting is in the hard seat. Like it or not, he's forced to listen to what they're saying. About the personal crises in their lives, how they destroyed the people around them. The pretends it doesn't mean anything to him. They keep telling him things, like they're his parents. He feels like they're grilling him. He wants to walk out, but he stays.

He takes the test. The twenty questions in the handbook that determine if you're a compulsive gambler. The gambler answers "yes" to them all.

The old members have seen this type before; they understand him completely. They are there for him - if he calls them, they'll come, day or night. They treat him like an old friend; they try to make him understand what G.A. means to them. It's part of being in the fellowship, being a member.

And that's the answer for all of them.

The session ends. The gamblers read the motto on the front of the Book: "God grant me the serenity to accept the things I cannot change, courage to change the things I can, and the wisdom to know the difference." It's the motto Billy Pilgrim, the protagonist of Kurt Vonnegut's Slaughterhouse 5, adopts in the face of the random cruelty and unforgiving forces of fate in the universe.

The gamblers in the fellowship recite the mantra they, too, know about the forces of fate and the cruelty of random dominance. They have known it in the improbable absurdity of their compulsive lives, and they have played with it at the casinos and racetracks of the world.

The gambler may come back. He may not. He may drift in and out of G.A. for years, never truly belonging, never arrester his compulsion.

He may reach the first plateau of G.A. membership, ninety days without the Bet. Only then will he be eligible to hold offices, to serve on committees. Maybe one day, he'll be chairman of this group, finished with gambling forever.

Or maybe not. None of the old G.A. members would want to bet on it. Like the luck of the draw, like the feel of the dice, it's a matter of chance.
Dancing On Glass – Not Air

By Susan Gable

Tension ripples through the audience as three barefoot women thread their way through a stage covered with shattered glass and china. Broken vases, fragments of plates and chipped wine goblets litter the stage, threatening the dancers’ nimble feet. Common sense would suggest they remain frozen, yet they continue to negotiate the dangerous floor, tentatively groping towards an unidentified goal. This is not a variation on treading hot coals, the iconic version of “Outward Bound” on a new exercise in mind control. It’s a dance piece titled “Hits of Broken Glass and Fine China,” part of the premier performance of Philadelphia’s brand new modern dance company, Moving Target, which will be held this weekend at Temple University’s Convell Dance Studio. Moving Target faces formidable obstacles not unlike those fac- ing the dancers in “Hits of Broken Glass and Fine China.” A vicious cycle of limited dance press coverage and ill-informed audiences keeps Philadelphia dance relatively unknown. In sufficient funding and the fact that the city is already crowded with dance ensembles also presents challenges to the company. Because Moving Target is such an innovative company and so dedicated to its art form, it has chosen to ignore these potential stumbling blocks and perform, even if it must be on a smaller scale.

The recent economic crisis of the Pennsylvania Ballet which caused it to close temporarily proves that all Philadelphia dance companies are plagued by similar financial woes. The lack of sufficient funding and the revitalization of the Pennsylvania Ballet and the founding of new companies such as Moving Target indicate that dance is still alive and kicking.

Unusual objects that create bizarre visual landscapes onstage distinguish Moving Target from most other dance companies. The ensemble’s style of movement is not really novel, but the integration of dance, uncommon settings and distinct musical accompaniment produce a coherent performance that yields a memorable visual impression.

This weekend’s program consists of two solo and two group pieces accompanied by musicians present onstage playing crystal goblets, bowls, and gato drums. Christine Viardo, founder of Moving Target, prefers live music because she feels the interplay of musician and dancer intensifies the creative energy.

One of the group pieces, “Schritt,” which means step in German, is a tightly executed, high energy piece. Here the dancers maintain a freckling mood as they play with rhythms and spatial patterns. “Hits of Broken Glass and Fine China,” the headline piece of the program, is a fluid four-part work that builds to an unfilling crescendo. The first three parts are sharp and dynamic, but when the glass fragments are placed onstage in the fourth section, the movement becomes inexplicably fuzzy. Although this was a problem with the piece, it was not great enough to detract from the overall impact.

Moving Target is composed of four women, but it is not necessarily a feminist group. Talented male dancers who are not already affiliated with other companies are simply hard to come by. A woman’s world does not shape onstage; the glass objects and the silk costumes worn by the dancers clearly have feminine connotations. The precation balance the dancers must maintain among the glassware is a metaphor for the fine line a female must travel in order to meet with success. One scene where the dancers carry water to large urns, symbolizes the role of women throughout history. A winky, flowy quality emerges once that is distinctly feminine.

The company formed at the beginning of last summer as an experiment without any committment to performance. They worked and played together utilizing both improvisation and choreographed combinations to explore their potential as a dance group. The experiment proved to be so successful that the ensemble decided to forge ahead and share their ideas of dance with audiences. Last fall, they organized a performance schedule and set the wheels in motion for Moving Target.

Viardo’s goal is to heighten the public’s dance awareness and to force her audience to become involved in the performance. She says, “What is essential is that they see my work and interpret it in a way that is meaningful for them.” Gaining an audience is the critical factor for the success of any dance company, but especially for one that is brand new. Aim to hit Moving Target this weekend.

Performance is 12:30, 8 PM and 1:30, 3:30 PM at Convell Dance Studio, 104 East Broad St. & Montgomery Ave. (215-573-8730)

Journey to the Center of Gruppo Sportivo

Gruppo Sportivo

Design Moderne

Arnie Benitez-Halfford

OK, stop holding your breath. The new Gruppo Spor- tivo album is out, and those snotty Hollanders have indeed delivered another Dutch treat! Design Moderne, the band’s sixth album, finds lead singer/songwriter Hans Van den Bogaard is a “Vandefruit’s” still struggling with all his emotions and mak- ing his insightful criticisms of Western pop culture, yet most happy-go-lucky of lyrical and musical styles. In the album opener “Go ‘N Get It,” check out the pro- tagonist’s attempt to rationalize his own comedy by trivializing his friends’ relationships. “He works all day/He’s got much/He’s got a Volkswagen and a funny aren’t cause his wife is Dutch.” Or in “Happily Unemployed,” “The happily unemployed/Jobless but persistent/The Doctor says I’m seeing ghosts/But I don’t care/I’m a flat broke/In need of/Thank God.”

Mayo Sparks once app- roached Gruppo Sportivo’s producer and said, “It’s a shame to go through various problems into high tension, but Vandefruits goes Ron Mael one better. Besides his verbal art, Vandefruits’ deft musical thefts make listening to this album not only a joy, but a challenge, sneaking little lifts into “On Her Own” and the “Light My Fire” keyboard riff into “Newspaper.” Around every corner Vandefruits mixes his own pure pop sensibilities with influences he’s not afraid to wear on his sleeve.

So it seems Design Moderne and Gruppo Sportivo has everything needed to make it big. Funny lyrics, hooks galore, and a really nice, likeable frontman. Now if only they could get an American record deal...

-- Don Silverman

Won’t somebody please give Gruppo Sportivo a contract?
**More Seconds of Pleasure (Return of the Capsules)**

*By Jimmy Guterman*

Cliffon Chenier, I'm Here. Aloha.

"I'm the king of the zydeco," the Louisiana Man announces on the lead-off track to his first studio record in four years, and there's no argument here. The fifty-seven-year-old Chenier's accordion-propelled Cajun/blues fusion (called zydeco) rocks harder than anything half his age can take (that, Brian Setzer), and his Red Hot Louisiana Band, many of them relatives, drag Chenier's gutbucket arrangements from the Delta swamp to the dance floor. And they said he was washed up; this is quite a party record.

The J. Geils Band, Showtime, EMI/Atlantic.

Gene is more like it, on the band's third live set: the songs are not performed as well as the studio versions. Peter Wolf's stage patter panders astringently, and it is impossible to push an audience this far up in the mix without "enhancement." Wait for the real follow-up to Freeze Frame. Nice cover, though.

Michael Jackson, Thriller, Epic.

Jackson is always listenable, but being merely listenable is not nearly enough when both Prince and Grandmaster Flash are listenable and challenging. " Wanna Be Startin' Somethin'" and "Billy Jean," the latter about a paternity suit (I hope this doesn't start a trend), are the only successful songs here in that one can dance and think simultaneously, but Quincy Jones' usual overproduction makes for classical schizophrenia. And you can record be fun if both Vincent Price and Paul McCartney have careers.

Garland Jeffreys, Cuts for Love, Epic.

For better than last year's abysmal Rock and Roll Atlanta, this is no match for 1981's outstanding Europe Artist. The lyrics are succinct and on-target most of the time, focusing on both personal and political concerns, but the arrangements are fatally, overwhelmingly, ruined by the lyrics of "American Backside" and a few others. But it's still a step back onto the right track.

New Order, 1981-82, Fact-o-US.

The remains of Joy Division are primarily a singles band, their debut album made this very clear, and the singles on this compilation EP, especially the remixed and extended "Temptation," are among the band's finest songs. In other words, this is a gift for their fans while they write new material. "You'll Never Get Away" has a half-hour of music for four backs.

Tom Petty and the Heartbreakers, The Last Great Band, Backstreet.

Junk. This was an obvious breakthrough: Hired Promises has hit maturity. This has the pop artist moving backward by standing still, with an unfortunateness to the kink in his new songs. If anyone told me that I got lucky when she found me, I'd punch him/her.

RANK and File, Sundown, Slash.

Veterans of the early LA slam scene who moved to Texas to rediscover their roots, Rank and File brings a punk aesthetic to their country tales of broken hearts, coyotes, and conductors who wear black. They have the old sound down, but neither a parody nor a mere tribute. The tradition continues.

Bob Seger and The Silver Bullet Band, Michigan, Capitol.

The king wants to be Springsteen, too bad. The funny thing is that sometimes he achieves it. "Even Now" (piano supplied by Roy Bittan, surprisingly), "Little Victories," and the extraordinary "Makin' Thunderbirds," Bob's best rocker since his Chuck Berry rewrite "Get Out of Denver." The problem is that these are the easiest songs on the record. But this is only half the story. A friend who shall remain anonymous) has a cassette of a song planned recently for the record while it was still going to be a solo album, and Seger clearly listened to his banker when selecting which songs to save. The half-dozen or so songs he left off are among his most challenging; they are also his least commercial. Enjoying but tremendously downbeat when he needs to. Doesn't move it on midnight, so Seger suggests you (b) read the material."Blame it on Buds.

Squeeze: Singles '81-'82, and Under, A&M.

All five of their albums have hidden delights (check out "Vicky Verky" on Argodiogy), but if you are only going to own one Squeeze LP, this should be it. This is a good start for the newcomer, tracing the band's eccentricity from power-pop ("Take Me, Take You") to the Motown-influenced "Black Coffee in Bed" to their swoon song, the Bobby Fuller Four evocation "Anne Get Your Gun." Chris Difford and Glenn Tilbrook are masterful, understated pop writers and this is a masterful, understated pop album.

Neil Young, Towns, Geffen.

Many critics are latch onto this to be trendy, but this is a mixed bag as diverse qualitatively as it is stylistically. The much-hyped synthesizers and vocoders do work, especially on the crushing "Sample and Hold" and the hilarious update of "Mr. Soul," but the "unusual" songs, recorded with people rather than machines ("Little Thing Called Love," "Hold On To Your Love"), are slight and sound like "Crandal" in poor completion intended. Neil has been pesty for so long that he confirms what I have suspected from stars: Young is

**Youth Rules The Nation**

**MUSICAL**

**Musical Youth**

_The Youth of Today, MGM_

All they had to do was change a ganja pipe into a cooking pot they were set. Five boys from Birmingham, England, have re-worked the "Mighty Atta" reggae hit "Pass the Kutchie" into a buoyant pop tune called "Pass the Dutchie," which has passed musicologists for urban contemporary stations (i.e. KISS) and AOR stations (WMMR) alike. Musical Youth's lively brand of pop reggae to the forefront of America's musical mainstream. Even if they weren't kids, Musical Youth would be an amazing group.

_The Youth of Today is a solid debut, full of memorable, melodic hooks and pleasing harmonies set to an engaging reggae beat. Youth of Today" and "Never Gonna Give You Up" are as good if not better than the single, and the rest of the album is pretty standard reggae fare concerning love or Rastafarian subtext. From a children's point of view._

_Famed two and a half years ago, Musical Youth consists of Patrick Waite, 11, on bass; his brother Junior, 13; on drums; Dennis Scoota, 16, on lead vocals; Michael Grant, 13, on keyboards and vocals; and his brother Kelvin, 11, on guitar and lead vocals. The band plays a formidable rhythm section, and Kelvin's "Bong bang hodule holde" (or "bass hitting hole") sets the migrating perfectly off. Dennis's smooth, expressive tenor. All the arrangements are by Musical Youth, and except for "Dutchie," all the songs are originals, half of them written or co-written by Freddie Waite (tenor and Patrick's father), who sang with the Techniques, a Jamaican reggae band which recorded 33 if singles.

_Whether Musical Youth will follow in their mentor's footsteps remains to be seen, but The Youth of Today has given them a real good start. And the success of "The Dutchie," along with that of such recent reggae injected hits as "Let's Go Dancing" by Kool and the Gang and "Sexual Healing" by Marvin Gaye suggests that America is finally willing to embrace reggae as pop music, as has been done for years in England. It's about time._

— John S. Marshall
STEALS II ' anything else that
Eric Gere and Winger bring home a winner
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Review inside
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