**But Will He Run?**

**Group Meets To Back Kennedy**

By APHRODITE VALLERAS

A hat-tallied group that seeks to draft Sen. Edward Kennedy (D-Mass.) into a presidential campaign gathered last night in Minn-Hill Hall, the organization, called the Peace Action Coalition for a Democratic Alternative, said yesterday that Kennedy was "a natural candidate" for the movement in Pennsylvania, but that "more work" must be done to encourage the draft movement. He said there had been no formal campaignization between the senator's staff and the organization.

Talley added that he was encouraged by recent reports that Kennedy's family has decided not to oppose any decision by the senator to run for governor of Massachusetts this fall.

Kennedy has said that it is not a "natural" candidate for the presidency, and that his movements in the last two years, until he announced his intention to run for governor of Massachusetts this fall, were oriented toward that goal.

"There were a few initial initialled by Dyson and yesterday."

"The senator's family is supportive of the senator's decision and his campaign for governor."

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1. Tuning Fork, tonight 7 p.m., 10th floor Houston Hall. $1 admission.
3. Christian Association for Supportive, or visit Room 4, Houston Hall. 11 a.m. today in the HSP room, Houston Hall. First Monday and Thursday night from 9-10:30 p.m.
4. TVU Office in the basement of Stoutfer at 9:00 p.m. All in the UTV office in the Faris Kirkland office.
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Four FAS Departments To Undergo Examination

By SCOTT ROB
Four of the University's four and science departments will undergo reviews this semester. Each department will be reviewed by a team of scholars outside the University, as part of a program to improve the quality of instruction and research. The reviews, which are conducted every three years, are designed to ensure that the University's programs are of the highest quality and meet the needs of the students.

The first department to be reviewed is the department of political science, which includes four FAS departments. The department is responsible for teaching and research in political science, international relations, and public policy. The department will be reviewed by scholars from other universities, who will assess the quality of instruction and research.

The second department to be reviewed is the sociology department. The sociology department is responsible for teaching and research in the field of sociology, which includes the study of social behavior, social institutions, and social change. The department will be reviewed by scholars from other universities, who will assess the quality of instruction and research.

The third department to be reviewed is the psychology department. The psychology department is responsible for teaching and research in the field of psychology, which includes the study of the mind and behavior. The department will be reviewed by scholars from other universities, who will assess the quality of instruction and research.

The fourth department to be reviewed is the social work department. The social work department is responsible for teaching and research in the field of social work, which includes the study of social welfare, social policy, and social services. The department will be reviewed by scholars from other universities, who will assess the quality of instruction and research.

The reviews will be conducted by teams of scholars from other universities, who will be selected by the University. The teams will be responsible for evaluating the quality of instruction and research in each department, and will provide recommendations for improving the programs.

The results of the reviews will be presented to the faculty of the University, who will be asked to respond to the recommendations. The University will then take steps to implement the recommendations, as appropriate.

The reviews are part of the University's ongoing commitment to improving the quality of instruction and research. The University is committed to providing its students with the best possible education, and to ensuring that its programs meet the needs of the students.

Through this program, the University will be able to ensure that its programs are of the highest quality and meet the needs of the students. The University is committed to continuing this program, and to conducting reviews in the future.
CIA.

Five pages in the recently released file on University Central Intelligence Agency (CIA) relations show how a four-page document made by a consultant to the CIA's Office of Intelligence Research (OIR). The document presented has been released in redacted form, which is because this has been linked to the University Press. Two pages of documents, more than 10,000 words long, are included in this file, a few problems im-

The Daily Pennsylvania Student Blood DONOR CLUB is sponsored and operated by entusiasts students dedicated to helping the University of Pennsylvania maintain a constant supply of blood samples from voluntary donors.

The major question with Gregorian, though, is how one actually implements the principles of the OIR. The OIR, published last September which predicted Meyerson's resignation only a few days before it was announced, charge that Meyerson was clearly out of his depth as a college president. It is impossible to know for certain what Meyerson's replacement will be, but the only alternative to Trump is Gregorian, which means no candidate is likely to be as well-liked as Trump.

The University of Pennsylvania Student Blood DONOR CLUB is sponsored and operated by entusiasts students dedicated to helping the University of Pennsylvania maintain a constant supply of blood samples from voluntary donors.

The human body is the only whole source of blood. Blood is essential to life, and every action. Gregorian seems to be the only one who can work.
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**CAMPUS FLASHERS**

Lost and Found

This sign was spotted on a local bus: "Lost: the owner of a new black, in a comfortable baggy sweatshirt from the U. of Pennsylvania, leaving campus Sunday (34 selling these sweatshirts in the G. P. Bookstore. The person with information should send name and telephone number to R. W. Wein."

Good Luck.

Lack of Coverage

While in Pennsylvania it was left out again. Only this time, maybe it’s a better that way. The back-to-back issues of Pennsylvania magazine has an article on the "Bottle Shops" referring to liquor stores, and it appears that the Pennsylvania Liquor Control Board's definition of "local license" suggests that the current Pennsylvania was named eighth world. The University was also omitted from a list of college experimental courses. Centerline, Pennsylvania wants it to be in complete coverage.

Uncle Sam Calls Again

All patriotic students are called to enlist in "the Energy War" by a New Jersey group that is trying to get American students to participate in all forms of energy conservation by the expenditure of 9 billions of all per week. "The Oil Rate and OFFICE" have declared an economic war on the U.S., the group urges Americans to stand up and shout "We are sick and tired of this economic rape and we Won’t stand for it anymore."

All that shouting sounds like a wonderful energy to us.

**Foreign Professors**

Learn English at U.

IN PHILADELPHIA

Sixty-eight Eastern European and Soviet scholars came to the city through it visited the University this summer for a one-month intensive course in survival English.

Founded by the International Research and Exchanges Board (IREX), the program concentrated both the verbal and social skills necessary for survival in the U.S. — conveying at dinner, ordering food in restaurants, and shopping. A joint effort of the English Program for Foreign Studies, the Center for International Visitors, the Office of the International House of Philadelphia and the Center for International Visitors, and the International Hospitality Program of Greater Philadelphia, the courses are in their second year.

The scholars were mostly assistant professors 87% to obtain professional appointments through research. Most of these were interested in one of the liberal arts, some in medicine. Martha Pennington, the international coordinator at the Center for International Visitors, and the English instructor for the course, said that they felt a professional would make a big difference.

The academic students at the University were supplemented by many social affairs. The scholars visited Atlantic City, where they passed up the casinos but not the local drinking establishments. In an all-penetrating, most of the girls got drunk on vodka, Pennington said. As for homecomings it concerned, Pennington said, the scholars exhibited a picnic trend. They said they missed their families, but admitted their five weeks were a few.

The scholars, in the U.S. for one year, will get to see their homes for a few weeks. Pennington noted that the scholars are currently studying at other universities across the United States.

During their spare time, many of them took the opportunity to shop, eat, and get a new look at the culture. Inexplicably, the Quakers connection with campuses. Inexplicably, the Quakers connection with campuses. The scholars exhibited a peculiar brand. They further commented that they felt a professorship would be better that way. Ths back-to-school issue of Penthouse magazine has ar-

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Medical School Grant To Aid Young Faculty

By LESLIE POGORK

The medical School has received a $200,000 grant from the Andrew W. Mellon Foundation for concentrated research introducing young faculty investigators over the next three years.

A basic problem of medical research, said James Ferguson, associate dean for institutional research, is how to sustain the crucial early years for young faculty investigators over the critical period of their career. "

This is the first year grant awarded by the Mellon Foundation to the School of Medicine. This last year, $42,000,000 of the University Medical School budget was earmarked to benefit by this program. This is the last year that the foundation will be awarding this grant.

Last year, $42,000,000 of the University Medical School budget was directed for research, teaching, and services. Of this amount, nearly ten percent was designated to the support of research. The criteria for acceptance to the program depends on the faculty members' excellence in basic research, said James Ferguson, the next three years. Those eligible to benefit by the program are young post-doctoral teachers and scientists to different degrees in the form of non-governmental services. Of this amount, nearly ten percent was designated to the support of research. Of this amount, nearly ten percent was designated to the support of research. This most recent grant was awarded in order to provide resources and graduate education, is essential to the advancement of the young investigators. The criteria for acceptance to the program depends on the faculty members' excellence in basic research, said James Ferguson.

This grant is being used to help support the basic research of young teachers and scientists to different degrees in the form of non-governmental services. Of this amount, nearly ten percent was designated to the support of research. This most recent grant was awarded in order to provide resources and graduate education, is essential to the advancement of the young investigators.

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City Withdraws Offer To Fund Construction of Pope’s Altar

By The Associated Press

Perhaps fearing criticism from city taxpayers, Mayor Frank Rizzo announced yesterday that city funds will not be used to construct an altar to be erected for the Pope’s visit here in October.

Mayor Rizzo was quoted in Tuesday’s Richmond Times-Democrat as saying that he would make an announcement concerning the altar on Thursday. Shortly afterwards, the American Civil Liberties Union threatened to sue, saying Rizzo’s pledge violated the U.S. Constitution’s separation of church and state.

-Schrieffer—continued from page 1—

Another incentive for Schrieffer’s move, he added, was his interest in working at Stanford’s newly-formed Institute for Theoretical Physics. Since Barba has recently received a five-year, million dollar National Science Foundation grant, for the continuation of the Hartree-Fock program, Schrieffer’s move to Stanford will be of one extent, capitalizing on this new development, Schrieffer said. In his appointment as professor of physics, he said, Schrieffer will teach, direct graduate students and carry on research.

The Soviet government’s proposal to the National Science Foundation in making the grant,” Schrieffer said, “is just very hard to leave a decision I felt very strongly about. I made it very clear that this was a very important part of my situation in any way in Santa Barbara, and Barbara as far as people being more formal or informal isn’t that important. There are a lot of channels open with Penn and all the friends I have here,” Schrieffer said. He added that whether the relations between him, “Barbara or otherwise isn’t that important, but the whole relationship with him,” Wales said. We hope to maintain some continuing relationship with him,” Wales said.

“I played some role in making the grant,” Schrieffer said, “It’s just very hard to leave a decision to leave Penn, Schrieffer said. “I would very much like to keep the spirit of University. “We’re certainly exiting in the future.”

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Schrieffer, a Nobel Prize-winner and the desire to maintain ties between the Physics Department Chairman Walter Kohn, university president said, “They tried in every way but I made it very clear that this was a very important part of my situation in any way, Schrieffer said. “I played some role in making the grant,” Schrieffer said, “It’s just very hard to leave a decision to leave Penn, Schrieffer said. “I would very much like to keep the spirit of University. “We’re certainly exiting in the future.”

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It's usually an admission that her club
will enjoy a winning season, and, in
time, that she's one of the better
coaches. "You can't get away from the
fact that it's a new season," Maura
Williams said, "and you have to sit
out."

Coach Harry Gamble didn't go that
far. He's a shrewd judge of human
dynamics. "I can't imagine that her
club isn't going to be a very
enthusiastic one," Gamble said.

But all Gamble has right now on
his mind is the Quakers' starting
formation. "We've got to find out if
we can play the defense or if we
have to sit out," Gamble said. "But,
we're going to be pretty sure up
front by the time we get into scrim-
mage against Colgate. Like,
"at the rate we're going, we're going
to get psyched," recalled
Barrios. "That was the problem, the
time is running out for the
team. We haven't won yet, and we
don't want to win yet."

But Gamble explained: "You can't get
away from the fact that we're on the
line. We have to keep our game
up."

The point to get across is that
when a coach acknowledges that
nerve-wracking point in practice.

When a coach acknowledges that
nerve-wrinking point in practice.

Rich Barrios is a DOE major, but right
now he's very busy budding a wall.

"The Bear," and sweeperback ex-

goalie, that, my

But Gamble pointed out that there's
two things to look at

Puerto Rico, and she is a polished
player, a forward. "We have to
make a decision," Gamble said. "We
have to sit out or if she can play right
now."

And now, since all fall sports are
about to open last year's season.

But Gamble had similar thoughts
on Barrios' play. "It's a position you
can play, but I don't think it's a
position you can play as a starter."

Hunt joined in to become the final
starter. Barrios played midfield and
forward, but finished the season
"I turned to Glenn and said, 'Man, I'm
very busy budding a wall.

Barrios, who plays at the back,
would love to have Etter playing in
place of Barrios. "There was a lot
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of things
Idolatry, c. 1979
Every year, thousands of students are allowed to study abroad through collegiate exchange programs. Each summer, American sleepaway camps are inundated with masses of Europeans through counselor exchange programs. This summer I lived in a house with four members of an ice cream exchange program. I’m serious. I lived in a house with four Yugoslavians. And every one of them was in America to sell Jack and Jill ice cream. They got to drive a truck that had a ringing bell and a watch for children signs, while four American boys got to go over there and sell Jacksky and Jilovitch to Yugoslavian children. A cherry ice is a cherry ice. I still wonder what they were doing in West Philadelphia. Upon returning from a relaxing July 4th weekend (which for some strange reason occurred at the end of June), I was greeted by a note written by one of my housemates which read, “I used your stereo. I hope you don’t mind. Also, I lent your clock to one of the Yugoslavians. He had to get up early.” This was my first contact with those four odd men: Dragon, Tony, Mischa, and Chichka. Needless to say, this all came as a bit of a shock.

Later that day, I finally met the first two of them in person. Not that there was anything special about Dragon and Tony. They were typical Slavs, or slobs as the case was. Their characteristics were really not too distinct, except for the fact that they were in the habit of walking around in their multi-colored bikini underwear. Well, after they introduced themselves to me, I told them my name was Stuart. They replied, “Oh, we are students, too.” I knew I was in for a long summer.

It was about a week later that I finally made real conversation with them. I asked them what they were doing there, and whether they were going to see the country, and they explained to me that they wanted to travel. You know, the “See the USA in Your Chevrolet” kind of trip. They said that today they were going for a walk and then shopping.

“Have a good time,” I offered slow enough for them to comprehend. At once they both glanced at their wrists and replied in Slavic splendor, “2:30.”

When they returned, Dragon proudly displayed his new Levi’s and John Newcombe tennis shirt. “Look, I am an American now.”

Soon the word got out and Dragon and Tony’s friends began to show up. First came Mischa, a small, thin, weasel-faced man who wore the most ill-fitting pajamas all the time. Then came Chichka, whose lone claim to fame was that he was “a master” of Pong. All of them lived in the same, sweltering fourth floor room, whose only furniture was two mattresses, a couch, and some old newspapers and orange juice containers. With only three beds, one of the four was forced to sleep on the living-room couch. A pretty young lady, who I will call Barbara, has totalled her rented car in Ontario. Not that Dragon and company felt guilty. The Yugoslavian embassy had told them to leave it there.

Upon discovering it was Mischa, she asked him to get out. Instead he rolled over and offered her half the mattress. The reason he gave was that he didn’t want to sleep on the couch. A pretty crude form of seduction if you ask me. They left for good at the end of July.

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Welcome back to the world of Philadelphia as seen through the eyes of 34th Street: Hope you’ve all had a carnicogenic and low-blood-pressure summer [meaning, hope you got a tan and rest]. We have a slightly new look, one that we hope will make your reading easier. We also have some new features which we’ll be introducing over the next few weeks. The comic strip at the bottom of this page will be run on a biweekly basis. It will alternate with 34th Street’s Inquiring Photographer.
Mazzetti: Kicking His Way to the Top

by Barbara Shulman

"Join me and Tim Mazzetti this Saturday at Roswell Ford, and remember, Ford is your car company."

"Come to Cumberland Mall this weekend and take part in the Dunk for Muscular Dystrophy. All of your Atlanta favorites will be there, including Tim Mazzetti."

"This week's sports fantasy participant gets to challenge Tim Mazzetti for his kicking spot on the Atlanta Falcons."

And that's not all. Atlanta television viewers saw Mazzetti selling pretzels last winter, and Atlanta drinkers had a weekly chance to have their brews poured by Mazzetti at a local bar/restaurant/disco. Some Southern belles even had the opportunity to be appraised by the kicker in a beauty pageant.

"If I fill in when (Falcon quarterback) Steve Bartkowski can't make it," Mazzetti jokes about his numerous public appearances. "It seems like Mazzetti is more than just a substitute, though. In fact, he's become something of a folk hero in this awakening city.

That's not bad for a 23-year-old who has been practicing his profession for just the last five years. It's even better for a football player who is just starting his second pro season. Not to mention, he made only 16 ten-second appearances on the field all last season.

But Tim Mazzetti did not have a normal rookie season. After being kicked out of three teams' training camps (the Philadelphia Eagles, the New Orleans Saints, and the Dallas Cowboys), he won the place-kicker's position on the Atlanta Falcons and proceeded to kick his way into the hearts of that city's football fans as he succeeded on 13 for 16 field goal attempts for an 81.3 percentage. In fact, Mazzetti's is the type of story of which football a try. "Right away, you could see he had the talent," remembers Penn football coach Harry Gamble. "Tim is just a great athlete."

Eventually he gave up soccer to devote his full attention to football. According to Gamble, "There was a time when he was on the fence as to whether to play both sports. I didn't influence him, but I counseled him, gave a realization of his talent."

To Mazzetti, it was simpler. "There was a conflict between Coach Seddon and myself. It was wasting my time and his and it was detracting from my football, because I was so tired I couldn't kick the ball."

The rest is Penn football history. After being the runner-up spot in 1975, Mazzetti was Penn's leading scorer in 1976. And during the latter season, Mazzetti boot a record setting 54-yard field goal.

"I took a vacation" his last semester at school. He tended bar and wound up withdrawing from each of the four courses for which he registered. "I thought, 'Hey, I don't need school. I'm gonna be a football star.'"

He intends to go back to school sometime "in the next ten years," either in the off-season, or, "if I get cut, I would go back full-time."

When someone scoffs at the idea of his being cut (he was recently cited as the only kicker in the NFL with complete job security), he answers, "You never know." But the twinkle in his eyes betrays the earnestness in his voice. One thing Mazzetti doesn't lack is self-assurance. "I don't need school."

"I thought, 'Hey, I don't need school.'"

Mazzetti:<br>

"If I fill in when (Falcon quarterback) Steve Bartkowski can't make it," Mazzetti jokes about his numerous public appearances. "It seems like Mazzetti is more than just a substitute, though. In fact, he's become something of a folk hero in this awakening city.

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Because of his Brazilian roots (he was born in the United States but raised there; his parents, who have never seen him play, still live in Brazil), Mazzetti spent the first nineteen years of his life playing soccer. When he came to school here he was adept enough to make Penn's soccer team as a walk-on. He played for two years, working out six days a week with Bob Seddon, Penn's soccer coach. On the seventh day, while everyone else rested, Mazzetti played some more, this time for $50 - $75 in semi-pro games in the wilds of Hoboken, New Jersey.

In his junior year, Tim decided to give American football a try. "Right away, you could see he had the talent," remembers Penn football coach Harry Gamble. "Tim is just a great athlete."

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But it wasn't always that way. "Over the last couple of years I quit football twice a day. 365 days a year. I suffered a lot."

First there was the flunked medical with the Patriots in 1977. Without medical insurance, he had no way to finance the necessary hernia operation to get him back in his britches. So it was back to bartending, which, he says, "is a good job if that's what you want to do." But he didn't. And he was miserable.

"I was getting desperate. I didn't want to get a 9-5 job, and I was fed up with school, and I was tired of bartending. I'd always been a success, but here was my first failure, and a failure that wasn't even my fault!"

He had the necessary surgery, after which "the worst part started—begging for a job. When you've (continued on page four)
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(continued from page three)

Mazzetti

and get hurt!
Disgusted with himself,
Mazzetti began to work out rigorously including kicking.
When Atlanta called a few
weeks later, he was ready.
Mazzetti rather telling
depart from the story of his Atlanta try-out. All
of his suavity and smoothness
are lost as he recalls two
days. He remembers every
detail and when he speaks of
the experience of finally
making the team, it is obvious
that going big-time is not as
natural for him as he'd like
everyone to believe.

If success is hard for him to
believe now, it was earth-
shattering a year ago. "When
Coach (Leeman) Bennett told
me I made it, I jumped out of
my seat, took a swing in the air,
and said, 'She-e-et. I finally got
a break.' I was... I was a
girl I would have cried.
"I was so nervous. I thought
it was almost easier to get cut
than to make it. I was so
scared. I thought, what do I do
now? What happens if I miss?
"But I just took it day by day
after that. It was awesome
what happened to me."

An awesome year it was. It
takes a lot of awesome years to
build a memorable career. But
Tim Mazzetti has laid himself
quite a foundation.

SPORTS

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every night (Sunday 7 p.m.), except
Monday. Sorry, better check out the
game.

Veterans Stadium
Broad and Patterson Sts. 462-1000

The pigeon has taken to the road this
weekend, making way for some
hardball. The Phillies put nothing on
the line as they battle the sinking
Chicago Cubs tomorrow night,
Saturday and Sunday. The first ball is
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5:00 for the weekend dates.

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34th STREET MAGAZINE September 13, 1979
Jailbird: Escape to Fantasy
by Wendy Tucker

Kurt Vonnegut

JAILBIRD
by Kurt Vonnegut
Delacorte Press $7.95
241 pp.

"Kilgore Trout is back again," writes Kurt Vonnegut in his latest novel, Jailbird. Vonnegut succeeds once again in weaving a fictitious tale on the edge of reality, leaving his readers on the edge of their seats. The main character, Walter F. Starbuck, is supposedly one of the less guilty criminals indicted in the Watergate scandal. The reader meets him just after he has completed a two-year sentence at a political prison (in which most of the inmates are Harvard men, and others of prestigious note). The book is typical Vonnegut. It rambles. The characters seem larger than life and the ironic coincidences that link them together are a bit ridiculous, but intriguing all the same. For example, the main shareholder of a conglomerate that owns 20% of American business hides in the guise of a shopping bag lady for anonymity and protection. A short-order cook becomes the owner of McDonald's and a chauffeur becomes owner of a transportation company, all in a matter of a few months!

The prologue gives some historical background dealing with a factory workers' strike at the turn of the century in Ohio. This sets the scene for Walter Starbuck's life to unfold. He is the son of a "proletariat," sent to Harvard by a wealthy eccentric (the heir to the factory in Ohio). While Walter enjoys it and wants to accept it, deep inside he knows he is not really part of the upper class with which he associates.

At both the beginning and end of the book Walter is a very lonely man who feels secure only in a prison cell. Kilgore Trout, the fictional science fiction writer, (a well known character to Vonnegut fans) is also in the prison and provides Walter with various symbolic, parallel stories to which Walter refers during his adventures outside of prison.

Having been written retrospectively and in the first person, Jailbird has enough suspense to keep the reader going. The plot, though, is not the most important component of the book, because the book isn't really about labor unions or Harvard or even politics. It is simply another platform for the author's view on life.

Vonnegut's philosophy is cynical and sarcastic, yet innocently probing, like that of a child. He emphasizes the inertia which propels people through life, explained in his prologue as "Love may fail, but courtesy will prevail." Vonnegut admits this is to be the theme of not only Jailbird, but also most of his works.

For Vonnegut fans, Jailbird is a must; for those of you who have never been in the author's world, it might be a nice place to start.

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34th STREET MAGAZINE
September 13, 1979
by Lisa Green

In a day and age when people will wait light years to enter a disco, dress up like a transvestite to see a movie, and sip Kool-Aid on command, a group of pre-teens stand out as the most fanatical of all followers. Call it hero worship, but their dedication defies their ages and allowances.

Ask a pre-teen about her favorites, and her reply is likely to be giggly. "He's cute, and I love his show," she'll say, or "I wish I could hug him and talk to him. He seems like a real person."

The one thing that separates their heroes from "real people" is their youthful age and their immense wealth. For the group that these girls devote themselves to, the teen idols, are part of a lucrative and unique industry, yet one whose appeal is limited.

And today, the industry that grew up with heart-throbs like Elvis and Fabian is thriving under the reign of Shaun, Andy and Leif.

"There's nothing inherently unusual about teenagers idolizing certain entertainers. While a thirteen-year-old girl pinches Shaun Cassidy to her bedroom wall, her dad ogles Cheryl Tiegs. Mom throws her hotel room keys at Tom Jones and her older brother follows the Grateful Dead to the pyramids. Most post-adolescents, however, have a lot of trouble understanding the popularity of the current crop of teen idols.

For the group of celebrities that currently holds teens' attention, and pockets their money, is well-differentiated. The top teen idol of 1979 may be 17-year-old Leif Garrett of the school of blonde locks and winsome glance. Or it may be Kiss, whose stage show rivals a Ringling Brothers and Barnum and Bailey production. Or perhaps, in this disco decade, the Village People are commanding the most attention.

Do these reigning entertainers have anything in common? "Well," says Randi Reisfeld, editor-in-chief of 16 Magazine, the Bible of the 10-16 set, "there's no formula for success. The person has to have talent, has to have a certain charisma — and who can define who has charisma and who hasn't? — and has to have exposure."

Reisfeld and her staff rely solely on the hundreds of readers' letters they receive daily to decide how much and what kind of exposure each teen idol will receive.

"After all," she poses, "if we talk about Leif's music and all those letters are asking what kind of girl does he like, we can't ignore that."

"The kids want to know how close is the real person to the character he's playing. Is he married? If not, what kind of girl would he like? Would she be like me? And that's the main thing — they want to be friends."

Perhaps, the theory goes, girls who are "too old to sit on daddy's lap and too young to date the boy next door" are not looking for talent, but for a personality to identify with. 16 regularly runs advice features: Kristy McNichol on dating, the Bay City Rollers on marriage.

Teen taste, unfortunately, cannot be explained so easily, says Reisfeld, "Kiss is our number one mail getter. They're not young. They're not cute. They're mysterious. They have talent. I guess it has a lot to do with their mystery."

It also has a lot to do with their publicity. For behind every group like Kiss are press agents doggedly keeping them in public view.

East Coast publicity for Kiss is handled by Carol Ross of The Press Office, Ltd. Who describes the band as "an educational experience."

"Working from her posh Madison Avenue office, Ross's job is to educate the press about Kiss. Her staff coordinates campaigns for album releases and tours, and alerts reviewers and reporters to upcoming Kiss concerts.

"We don't badger the press," Ross explains, "we inform them. True to her word, Ross celerfully supplied her interviewer with three press releases, Kiss bubble gum cards, a Kiss Marvel comic book, and a boxed cassette tape set commemorating the band's recent solo albums."

Because of the constant competition and fickle nature of teen idol fans, teen idols devoted at least as much time to publicity as they do to their artistic work. As former Hardy Boy Parker Stevenson (see box) put it, "When I first started, I used to think I was only getting paid for time spent in front of the camera, that the rest of the day was private. Now I see that's a little unreasonable. Self-publicity is important."

In the elegant confines of New York's Plaza Hotel, the Bay City Rollers, another target of teen adulation, held court one afternoon to do a little self-publicity to a group of college reporters.

When first introduced in the United States a few years back, the five Scottish musicians, resplendent in tartan slacks, striped socks and sneakers, were hyped as the next Beatles. Now, their publicist has calmed down a little, their brogues are no longer unmitigable and they're veterans of too many battles with the media.

Dressed glancing in satin blazers and Day-Glo lyra pans, the Rollers described some of the publicity problems of teen idols. "The press saw us as clean-cut. So, they'd ask if you like milk. You answer yes, it makes headlines."

Some "scandal sheets" in Britain, the group claims, paid fans to follow them while shopping or ever to occupy their hotel beds during a tour. The result, say the Rollers, were some newsworthy, and rather kinkly incidents.

The Rollers may resent the intrusive press, as some teen idols do. But they do appreciate their fan club, which numbers over 150,000 in Britain alone. They are the devotees that count, for in the teen idol industry, publicity can lead a thirteen-year-old to the TV, but can't make her invest in an album.

Teenagers' devotion, once gained, may be complete, but their taste is not manipulable, says Reisfeld. "Other magazines have tried to manufacture idols and have failed miserably. Kids know what they like."

Once kids decide what they like, they expend a lot of effort to prove it. The Kiss Army, a group that comprises hundreds of thousands of fans worldwide, will picket and harass radio stations that don't play Kiss music. Member of the Rollers have received black eyes from bracelet-throwing fans with remarkably sharp aim. And when a girl died from injuries sustained at one of his concerts, David Cassidy stopped touring and gave up his reign as a national idol.

Today Cassidy's brother's fans, while fortunately less crazy, are as devoted to Shaun as their older sisters were to David. A few hundred eager fans greeted Shaun's appearance at the Garden State Arts Center with handmade posters ("Carrie and Debbi love Shaun"), long stemmed roses and bottles of Perrier. 
Screams and Dreams

Why Perrier? "It's his favorite drink," one girl explained, "he drinks it all the time." As the twenty year old superstar shouted, sweat trickled down his face, and the audience roared. "I came back to school with a changed perspective on school," Stevenson explained. "I started doing commercials in high school as a way to make money. I've always been interested in business." Stevenson's undergraduate schedule was a bit unusual. "At Princeton, I spent my junior year elsewhere. And while Hollywood isn't exactly a foreign country, Stevenson's work there changed his perspective on school. After doing Our Time (his second film)," he explained, "I came back to school with a changed perspective on work. I was less concerned with the grade—more interested in browsing through the library than only searching for primary source material." Upon graduating in May, 1976, Stevenson committed himself to a sedate career when he enrolled in NYU's business department for graduate work. Two weeks into his first semester, though, a call from Hollywood offering him Hardy Boys changed his decision. "Offered the chance between learning about money and making it," he admits, "I chose to make it." Scott Yahnuy is nineteen years old. His summer job, waiters and counselors at the Catskill resort where he works, are communications majors, pre-meds, looking for careers in retailing or law. But Scott, who is the deejay at the teen disco, has bigger plans. In November, Scott's first album will be released. "My songs are a cross between Barry Manilow and Billy Joel," he says. "I expect a big response. "I just started my fanclub — there are over 3,000 names on the mailing list," he confides.

Two young girls approach Scott, giggle, ask for his autograph. "When I played small concerts, maybe a thousand people, my manager used to have to push the kids away, they'd try to tear me apart. Now, the kids are great, I love the attention," Scott Yahnuy wants to be a teen idol. And by selling himself now, he just might gain the adoration of the most lucrative audience in the entertainment industry.

Beyond the Ivy League

In most job markets, an Ivy League graduate can expect a high salary, a responsible position and concomitant prestige. Yet the veteran of over 100 commercials, three films and the graduate of Princeton's architecture department never planned to make a career out of acting. "I started doing commercials in high school as a summer job," explained Stevenson, "and kept it up at Princeton because the work allowed me financial independence." The work also led him to his first starring role in the film A Separate Peace, which Stevenson made while a senior in high school. At Princeton (which he chose over Harvard for its proximity to New York City), Stevenson's undergraduate schedule was a bit unusual. "On a typical day," he recalled, "I'd go to my morning classes, then cut class around 2 p.m., commute to New York for an audition or taping, then get back for practice." Oh, and Parker also rowed for Princeton's lightweight crew. Like many other Princeton students, Stevenson spent his junior year elsewhere. And while Hollywood isn't exactly a foreign country, Stevenson's work there changed his perspective on school. After doing Our Time (his second film)," he explained, "I came back to school with a changed perspective on work. I was less concerned with the grade—more interested in browsing through the library than only searching for primary source material." Upon graduating in May, 1976, Stevenson committed himself, he thought, to a sedate career when he enrolled in NYU's business department for graduate work. Two weeks into his first semester, though, a call from Hollywood offering him Hardy Boys changed his decision. "Offered the chance between learning about money and making it," he admits, "I chose to make it.

Although scheduled against the powerhouse competition of 60 Minutes and The Wonderful World of Disney, the Hardy Boys sustained steady ratings throughout its run. Even Stevenson concedes that the show's success was due to his co-star's popularity. "The show was a showcase for Shaun's singing," he explains. "The producers could have hired any actor, as long as he could talk, with Shaun, and the series still would have been a success. Stevenson, however, has no intention of challenging Cassidy, or any teen idol, for a share of his popularity. The actor who 16 Magazine editor Randi Reinfeld describes as "too old and too sophisticated" for her readers plans to use his television fame to launch his own production company. This fall, Stevenson will produce and act in two-hour ABC specials. Yes, says rich, handsome and successful Parker Stevenson, an Ivy League education is worth it. The old question made him laugh, but his answer was serious. "I know that charts show that Ivy grads get higher paying jobs. I don't think that pertains to me, but the knowledge I gained and the experiences I had at school broadened my perspective on life."
by Lisa Green

Unlike typical movie teenagers, the characters in Peter Yates’ wonderful film Breaking Away do not suffer from the stereotyped traumas and tensions of adolescence. Instead, the protagonists, four young men freshly graduated from high school, are bored with their plans for the future, bored with their Bloomington, Indiana college town roots.

The outstanding feature of Breaking Away lies, then, in the way their frustrations are channeled into an energetic, often funny and finally heartwarming film about coming of age in middle America.

Breaking Away is really the story of Dave (Dennis Christopher), an innocent, whose ambition is to mold himself after the Italian bicycle racers he emulates. Armed with a rather unconvincing Italian accent and a collection of opera records, Dave ("I’m not your Papa, I’m your Dad," his father proclaims) and courts a university coed with practiced Continental charm.

Undermining Dave’s dreams, however, is his social class. For Dave and his friends are townies, “cutters” to the University of Indiana students who belittle Bloomington’s quarry industry. This class distinction, colorless to the characters’ outlooks (Mike, Dennis Quaid), the high school football hero, releases his frustrations aggressively; Vooch (Jackie Earle Haley) attempts to better himself through marriage; and Cyril (Daniel Stern) accepts his position, but observes life with wry humor.

Gentle humor, along with sensitivity, permeate Breaking Away’s script, which was written by Indiana University graduate Steve Tesich. Tesich exhibits sharp insight into small town life, with its aging postmen and Baskin-Robbins parlor.

Inhabiting Tesich’s college town is a talented, totally likeable cast. The four young men, especially Christopher, are endearing, while Paul Dooley and Barbara Barrie add depth and potentially flat roles as Dave’s alienated American parents.

Director Yates’ talent for action scenes (he staged the famous car chase in Bullitt) is strongly evident in the film’s climactic and rousing bicycle race. Yet his directorial skill is equally applied to the thoughtful scenes between Dave and his father.

Filmed entirely on location in Bloomington, Indiana and at the University of Indiana, the film’s locale perfectly recreates a quiet hometown atmosphere. The conflicts and characters that make up Breaking Away, however, enhance its stereotypical setting to produce a film of wide view, idealized, yet consistently honest and intelligent.

by Geoff Little

The Seduction of Joe Tynan is easy. The actual seduction of Joe, the young idealistic Senator from New York (played by Alan Alda), happens faster than you can say “Watergate”. The movie itself is easy, too, providing pat answer to the complex tangle of power and love in Washington.

Yes, Joe is seduced, as the poster claims, by love, power, and money. (How else is there to be seduced?) In the beginning of the film, he is a shining Democratic liberal. On the floor of the Senate, he makes an impassioned speech for a Humphrey-Hawkins-like employment bill. When it passes, he turns to the rise and fall from grace occur simultaneously. Joe is approached by a lobbying group trying to block a Supreme Court nominee who they say is racist. If Joe leads the opposition he will be squaring off against the old man of the Senate, Senator Birney (Melvyn Douglas). Eventually, he does alter the lobby’s dynamic female lawyer (Meryl Streep). Having won the skirmishes, Tynan and his aids magically assemble a high-powered political campaign created by a litter-writing machines and meetings — a mysterious process reminiscent of Rocky (“getting strong.”) By the end of the film, a scene at the Democratic National Convention, the Presidency seems only a smile away.

Alan Alda, the actor, gives a good imitation of a Senator, as good as the script allows. The character of Tynan sails an amazingly simple life around enormous moral problems. There is no motivation given by the plot or the dialogue so that when Joe, after his corruption, claims in soliloquy that he forgets why he is in the Senate, one begins to believe him.

As the author of The Seduction of Joe Tynan, Alda is responsible for these deficiencies. He presents a competent but shallow work. The film never really gets into Washington, but circles around the Beltway. Of the Senate and politics, no real political speeches are made; except for the opening speech, Tynan approaches the podium only twice. In its plot and intrigue, Joe Tynan is not an All the President’s Men, nor even a Mr. Smith Goes to Washington.

Throughout the film, fine acting tends to smooth over the rough spots. Meryl Streep’s siren of the South is more interesting, but even less motivated, than Alda’s senator. After seeing the film one cannot but surely be one is meant to represent merely the jilted lover or the evil corrupting influence. Her acting far surpasses the ambiguous role; she almost makes the character vivid.

The supporting cast is good, too. Rip Torn is believable as the gauche southern Senator and Melvyn Douglas is a tolerable version of the crusty-resentful Senate power broker. Barbara Harris is appropriately distraught and confused as Tynan’s reluctant political wife.

The Seduction of Joe Tynan is conceived with good intentions, but for an inquest into power and love it is far too mild and politically naive. The earnestness is there, but Mr. Tynan — unlike Mr. Smith — never really gets to Washington.

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**'Joe Tynan' Goes to Washington**

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Inhabiting Tesich’s college town is a talented, totally likeable cast. The four young men, especially Christopher, are endearing, while Paul Dooley and Barbara Barrie add depth and potentially flat roles as Dave’s alienated American parents.

Director Yates’ talent for action scenes (he staged the famous car chase in Bullitt) is strongly evident in the film’s climactic and rousing bicycle race. Yet his directorial skill is equally applied to the thoughtful scenes between Dave and his father.

Filmed entirely on location in Bloomington, Indiana and at the University of Indiana, the film’s locale perfectly recreates a quiet hometown atmosphere. The conflicts and characters that make up Breaking Away, however, enhance its stereotypical setting to produce a film of wide view, idealized, yet consistently honest and intelligent.

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**'Breaking Away' to Hilarity**

by Lisa Green

Unlikely typical movie teenagers, the characters in Peter Yates’ wonderful film Breaking Away do not suffer from the stereotyped traumas and tensions of adolescence. Instead, the protagonists, four young men freshly graduated from high school, are bored with their plans for the future, bored with their Bloomington, Indiana college town roots.

The outstanding feature of Breaking Away lies, then, in the way their frustrations are channeled into an energetic, often funny and finally heartwarming film about coming of age in middle America.

Breaking Away is really the story of Dave (Dennis Christopher), an innocent, whose ambition is to mold himself after the Italian bicycle racers he emulates. Armed with a rather unconvincing Italian accent and a collection of opera records, Dave ("I’m not your Papa, I’m your Dad," his father proclaims) and courts a university coed with practiced Continental charm.

Undermining Dave’s dreams, however, is his social class. For Dave and his friends are townies, “cutters” to the University of Indiana students who belittle Bloomington’s quarry industry. This class distinction, colorless to the characters’ outlooks (Mike, Dennis Quaid), the high school football hero, releases his frustrations aggressively; Vooch (Jackie Earle Haley) attempts to better himself through marriage; and Cyril (Daniel Stern) accepts his position, but observes life with wry humor.

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Joni Mitchell

Mingus
Asylum SE-505

It has been widely publicized that several years back jazz composer and bassist, Charles Mingus, offered to collaborate on a project with Joni Mitchell in which she would write lyrics to several of his compositions. When the composer died last spring, this album became a memorial to the great man, the end to this dual project. Mingus was a perfectionist who was always willing to take a chance. And this is what Mitchell has done: She has set lyrics to his tunes, and interspersed them with pieces of Mingus's conversations. Also, gone are the folk-type songs of her early efforts, and the self-indulgence of her most recent recordings. In their stead we have an album of poetry and jazz. But Mitchell does not swing, for she prefers the hypnotic quality of late sixties Miles Davis. This is evident in the stirring quality of “Chair in the Sky” and “Sweet Sucker Dance.” Not that this record is devoid of the jazzman's influence, for Mingus lives through Joni Mitchell.

—Stuart Feil

Ellen Foley
Night Out
Epic JE 36052

The rock'n'roll fraternity is a large and benevolent one. Artists debut in a group, record an album or two, and if the public has been even slightly tricked into buying their albums, individual members of the band break out on their own. Ellen Foley, formerly the female voice on the multi-million selling Meatloaf album, illustrates this belief. Foley's voice is similar to Melissa Manchester's. Unfortunately the songs she sings are not as well written as those of Carole Bayer Sager. Foley co-wrote one cut, We Belong to the Night, which is an effective anthem of tough times in a rock'n'roll age, but its strength comes from the keyboards of Ian Hunter, former Mott the Hoople leader, and now a well known schizophrenic. Hunter is joined on this disc by lead guitarist Mick Ronson (no relation) who is also co-producer. There is little to Night Out; what could be left of anyone after going all the way with Meatloaf.

—Joe Ronson

Neil Young
Rust Never Sleeps
Reprise HS 2265

There are few rock stars that have maintained the degree of quality that Neil Young has. Released to coincide with its movie namesake, Rust Never Sleeps is no exception to this consistency. It presents the two faces of Young. On side one, joined only by his guitar and harmonica, he is the storyteller, singing such yarns as "Thrasher" and "Pocahontas." Side two gives us Neil Young, rocker. Backed by his touring band Crazy Horse, he lays down some of the most hard-hitting rock heard in a long time (especially true on "Powderfinger" and "Welfare Mothers"). But the key to this album is related on the two "Hey Hey, My My" numbers. "The king is gone, but not forgotten. This is the story of Johnny Rotten." People may think rock is fading away, but it won't. Instead it has evolved from Elvis to the Sex Pistols. Rock won't die. At least as long as Neil Young is around.

—Stuart Feil

John Prine
Pink Cadillac
Asylum 6322

John Prine's orange is no longer bruised; a springtime spent in Memphis has left him with a Pink Cadillac. Lead guitarist Mark Knopfler, who may not play as well as Larry Coryell, but sure can play with Bob Dylan, fronts the group. Ian Gomm-Gomin With the Wind opens the show stops at stars with Amos Garrett on Thursday evening for what may not be a drink of water, you must be 21 years of age. WMNR Breakout contest winners The Cats, soon to sign a pro record contract, appear Friday evening with The Motels, not to be confused with "The Hotels" Tuesday evening Directions, featuring Jim Dillon's drums and John Abernathy's guitar play avant-garde jazz fusion. Do you earn a favor, go.

The Tower Theater
69th and Ludlow Streets LC 6-9284
Rock's Sultans of Swing Dire Straits, swoop in for a show Friday evening Lead guitarist Mark Knopfler, who may not play as well as Larry Coryell, but sure can play with Bob Dylan, fronts the group. Ian Gomm-Gomin With the Wind opens the show.

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AURAL AUDITS

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—Stuart Feil
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DADDY: SORRY I'M A WEEK LATE, BUT I KNOW YOU LIKE 30TH STREET BETTER, ANYWAY. RELATED HAPPY BIRTHDAY!!!

LOVE, JUDY

THEATER
“Sugar Babies”
by John Reiss

For pure entertainment, no show that has graced the stages of Philadelphia in the last several years can rival Sugar Babies. It has big stars, sparkling costumes and sets, a rousing score, and enough laughs to satiate anybody's funny bone.

Mickey Rooney and Ann Miller star in this nostalgic look at the days of burlesque. The overture immediately conveys the flavor of the show: light, quick-paced and very exciting. Sugar Babies, momentum is achieved by skipping from scene to scene, never allowing the audience to relax.

Following the overture, Rooney appears on stage, dressed in colorfully tattered rags, exalting the virtues of this lost art, while introducing the audience to the greatest (and for most, the only) burlesque show they have ever seen.

Many of the acts made famous in this bygone era appear. Six Stone recreates his well-known character, "The Pitchman."

The "Sugar Babies," 14 beautiful showgirls, titillate the audience by adroitly using huge, feathered fans to cover their otherwise nude bodies, while performing a complicated dance sequence. There is even a salute to Rosita Royce, in which a dozen well-trained doves fly on stage, and perch themselves at various positions on the body of a singing Ann Jillian.

However, burlesque was not just dance and song, it also included comedy, and Sugar Babies excels in this through the use of numerous sketches comprised of abundant one-liners, many of which rely heavily on the use of sexual innuendos. Burlesque is frequently utilized as an extemporaneous humor and this show is no exception. When a member of the audience-whistleblower Francine (a heartbroken countess played by Rooney in drag), quietly responded, "It takes one to know one."

The other star of the show, Ann Miller, who must be over 50, but looks 35, stops the show several times with her incomparable tap dancing (she can dance 500 taps a minute, a world's record.)

There is an infectious enthusiasm in all of the actors' performances. They are obviously enjoying their job immensely, and the audience is drawn into this ebullience. You will leave this show smiling. And that's entertainment!
RESTAURANTS

An Italian Cous D’Etat

by Lesley Jane Stroll

If you want a delicious meal in an unpretentious but comfortable surrounding, Cous Little Italy is the place to go. The corner building at 901 South 11th Street features large portions of Italian classics as well as some house specialties that knock the spots off some over-priced center city establishments.

Start your meal off with an appetizer of white mussels ($3.50). They are the best in the city. Brought steaming hot to your table is a huge portion of sweet, tender mussels in a garlic and butter sauce. The sauce is so good that you will be dipping your bread into it long after the last shellfish has been devoured.

Salads are also available. Roasted Peppers and Anchovies ($1.75) might be an interesting choice if you must have a salad. Otherwise, pass salad and go directly to pasta. The menu lists 29 different varieties. If you are the unadventurous type, spaghetti with a variety of toppings is available. If you are looking for something a little different you might like to try the Pasta Di Linguine consisting of shrimp, clams, crabmeat and mussels ($7.50) or the Linguine Alla Abruzzi, lots of sausage, mushrooms, peppers and onions in a marinara sauce ($7.00). If you are on a tight budget or if you really love starch, you can make a meal out of the pasta. Otherwise, order an appetizer size portion and save room for one of the veal, chicken or shrimp dishes.

It seems that no matter what you order, your choice will be served hot, the portion will be large, and the food will taste good, if not great. Chicken Bella Bueca ($9.50) is a superbly prepared and scrumptuous dish of ham and cheese sandwiched between two patties of chicken, dipped in eggs and butter batter and cooked to a crisp golden brown. The dish is served without sauce which is fine because it would probably mask the nicely seasoned chicken.

If Italian restaura

conjure up a craving for Veal Parmagiana ($8.25) it too is available, as well as other well-known veal offerings. One of the more elaborate veal choices is Veal Scallopine Cacciatore Parmegiana ($9.50). The five tasty scallops of veal are prepared in a tomato-based sauce with lots of red and green peppers, tomatoes, and mushrooms with melted mozzarella cheese on top. This dish tends to be filling; if you are going to order it, skip the pasta. Dishes prepared with shrimp, sausage or steak are also on the menu.

For dessert, spumoni and tortoni ($1.50) are available as well as some uninteresting-looking cakes. After a meal the size of the one you have just eaten you might be tempted to skip dessert. The cheese cannolis ($1.50) are not to be missed; if necessary, order one and share.

After a meal at Cous Little Italy there is only one thing that needs to be said — "Viva la dolce vita."
by Barbara Shulman

To most Americans who watch the Tonight Show, Don Rickles represents an hour and a half of flying taunts and lively banter among himself, Johnny Carson, and the various guests. Rickles mold and his directness on him.' Docs he break out of actual focal point of attention. He has not been heard to tell a joke in years. Instead, he serves as a catalyst to get Carson going and keep Ed McMahon laughing. While his presence is strongly felt for the duration of the show, he rarely is that actual focal point of attention.

So how, one might wonder, does he fill an hour and a half of stage time when the spotlight is directly on him? Does he break out of his mold and tell what is considered to be a normal joke? Or do people actually pay upwards of $20 a ticket to be insulted and harassed?

Amazingly enough, from the moment he runs onstage to the strains of his bullfight theme, to the end of the thunderous applause 90 minutes later, all he does is taunt, provoke, embarrass. His targets include those on stage, those in the audience (who fit certain ethnic specifications), and certain favorite celebrities (most notably, his good friend, Frank Sinatra).

And for some misogynistic reason, people love it. When he makes fun of a middle-aged Jewish woman of rather large proportions, then literally hoists her onstage for all to see, she laughs harder than everyone else. An Irish policeman willingly does a ridiculous jig with Rickles in front of 500 people.

But Rickles takes great pains to emphasize that it's all only an act, that he really isn't a bigot but loves people in general. "I don't think of my humor as nastiness. After all, who wants to pay $17.50 to see viciousness?"

In between insults, he asserts his real warmth and amiability. Repeatedly, "What I would like to do is wipe out the boss at the Christmas party the night before and still have a job in the morning."

Generally, it works.

How did Rickles' unusual style come about? More than 20 years ago, when the 53-year-old comedian was first starting out in show biz, he worked as the warm-up for a strip tease dancer.

Naturally the sailors in the audience were not pleased with the roly-poly Jewish guy on stage, and voiced their annoyance. Finally, he began to hurl back remarks. "I was taking my life in my hands, but I had to do it," he recalls. The monstrous style was born.

At that point Rickles had still not dedicated himself to becoming America's chief taunter. He tried out serious acting, and was featured in five films and numerous stage appearances. It was the "Tonight Show" which firmly established his current and most successful identity.

Today, the father of a 13-year-old daughter and a nine-year-old son (who are also subjects of his on-stage barbs) seems resigned to his image. His last current and most successful identity.

So will people's desire to laugh, at themselves and others. And that will keep Don Rickles in business.

Long Island Liquors

by Bill Stahl

Here's a solution to the back-to-school blues from the 34th Street "circle-in-the-liver" department. The following are a few drinks that were specialties of a place called the Huntington Crescent Club, a real class joint that just happened to be frequented by several members of the New York Islanders hockey team.

The "Polar Bear" was the club favorite. It had Clark Gillies running around in his underwear, Mike Kasyzycki falling on the floor, Denis Potvin chain-smoking, and a new Finnish recruit passing the bar.

Most of the drinks are best with crushed ice, and should be mixed in a blender (to save your energy) although shaking is satisfactory.

<table>
<thead>
<tr>
<th>Drink</th>
<th>Ingredients</th>
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<tbody>
<tr>
<td>Joe's Vodka Gimlet</td>
<td>1 1/4 oz. vodka, 1 oz. Rose's Lime Juice, 1 teaspoon powdered sugar, 1/4 oz. Cointreau (optional)</td>
</tr>
<tr>
<td>Beau's Russian Sour</td>
<td>2 oz. Stolichnaya vodka, orange juice, lemonade</td>
</tr>
<tr>
<td>Pina Colada</td>
<td>3 oz. rum, 3 lbs. crushed pineapple</td>
</tr>
<tr>
<td>Iced Coffee</td>
<td>2 oz. Kahlua, 1 oz. Vandersmin, 2/4 oz. Coco Ribe coconut milk, 2 oz. milk</td>
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Place in blender with two cups crushed ice. Shake vigorously or ride the subway. Serve this favorite with a straw, a pineapple stick, a cherry, an orange slice, or Feather Loops.

Joe's Vodka Gimlet

Blend with crushed ice. Add Cointreau for a special treat and serve in a wine glass.

Beau's Russian Sour

Fill a tall glass with ice cubes, add vodka. Top off with equal parts orange juice and lemonade. Serve with a straw, and watch out—this one goes down smooth. Lemonade can be made from lemon juice and plenty of sugar. Not-so-wealth drinkers may use regular vodka, of course.

Pina Colada

Fill glass to be used with crushed ice. Add to other ingredients in blender. Blend very well and serve immediately to avoid settling. Substitute chocolate ice cream for vanilla and you've created a Grizzly Bear. Or try coffee ice cream for a Smokey Bear.