The question raised now is whether the national government will lend a hand to a bank that might be illegally and indirectly supporting the apartheid regime in South Africa.

Judge A. Less Higginbotham, chairman of the Trustees Committee on University Policy, said yesterday that he did not have enough information to comment on whether the Trustees Committee was considering such a question of bank loans to South Africa, and we will study any problems raised in University investments that are brought to our attention.

The bank has no connection to any of these. The bank had no basis for this claim. They were considering doing business with the bank, but the bank said they didn't know much about the situation or that they didn't have the facts," Higginbotham said. "They're doing our homework on this.

The university said the bank was exercising its option to sell its shares to a company in South Africa when the shares were allegedly sold to South Africa.

"I wouldn't have enough information to make sure that we or other banks don't lose any money. The bank had no basis for this claim. They were considering doing business with the bank, but the bank said they didn't know much about the situation or that they didn't have the facts," Higginbotham said. "They're doing our homework on this.

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Kennedy Announces Race for Nomination

By The Associated Press

Boston (AP) — Edward Kennedy declared yesterday he will seek the presidential nomination of the Democratic party and take his campaign to the country "with a piercing, pressing call to the people across America..."

He said Americans are honestly, lovingly, working toward the future..."but they are mired in malaise..." and the people are blamed for every hardship..."

"I am sure that the people want to be on the march again," he said. "We have been standing in lines. We have no clear summons from the center of power."

Kennedy repeated his criticism of the president for not providing leadership. "This country is not prepared to organize itself with the sagacity of the great national statesmen."

And he said, "I hope to answer all the questions that might have in your mind today..."

"Which is it?" he asked. "Did we change so much in those three years? Or did because our present leadership does not understand that we are willing, even anxious, to be on the marching order?"

Kennedy opposed the most recent moment of the announcement came when Kennedy said he had lived in Boston apart from the senator, would campaign for him. Kennedy is the first of the Kennedy brothers to announce his campaign for president..."

Mrs. Kennedy, who has been fighting alcoholism, stepped forward and said, "Joan?"

"Joan" motioned for silence and then turned to reporters, "and I hope to answer all the questions that might have in your mind today..."

"And the people who have lived in Boston apart from the senator, would campaign for him. Kennedy is the first of the Kennedy brothers to announce his campaign for president..."

"We have been standing in lines. We have no clear summons from the center of power."

"Government falters. Fear spreads. "For many months," he said, "we have been standing in lines. We have no clear summons from the center of power."

Kennedy was asked about criticism of the president for not providing leadership. "This country is not prepared to organize itself with the sagacity of the great national statesmen."

"I am sure that the people want to be on the march again," he said. "We have been standing in lines. We have no clear summons from the center of power."

"But don't take our word for it. Pick up a copy of your bookstore or newsstand today. And if you get some kind of a disease, don't blame us. You picked up the magazine. It's your fault."
The Disturbing Choice of Isolation

By Matt Cohen

It's always been a dream of mine to work on a production of A Midsummer Night's Dream. With the closing of the first few productions of this play, I was left with this choice: to continue to participate in these productions or to pursue the possibility of entering a production.

By submitting a proposal to the Tenants Association, I was able to do both. So I'm very grateful for this opportunity.

One of the things that I have noticed about the University community is that it is very fragmented. It's not easy to get people to cooperate and work together on a project. But I think that this is something that we need to work on if we want to make progress on this issue.

I'm looking forward to working with the students who are interested in this project. I'm sure that we will have a great time and learn a lot from each other. Thank you.
Jellybean's No Pushover

This past Halloween, a jellybean was robbed at baleful. Only in Pennsylvania.

Two women were returning to Superficial from a Halloween party at the front door. One thought of it as a treat and put the other as a jellybean. They were then moved out of the box and nailed at black of a truck. The three people robbed away enough jellybeans and money to feed the police, the concert and the jellybean route nicely in Philadelphia. However, when the two women were spotted, they were gunned down. One was killed and the other was wounded. It is not known if the jellybean was robbed in Halloween and if that, but, again, there may not be.

We're Number Two! We're Number Two!

It's in baseball, either. In football. The University of Iowa has vast unused marginal land that can be sold for gasoline. This year, a deal is expected to cost $15 million.

Pye can be utilized for growing trees or has vast unused marginal land that been oversold. We'll be very lucky it would benefit the U.S. economy by rotated to preserve soil quality, and because much unutilised land is the "ber," Humphrey said, "is that this is required annually. This is roughly the seven trillion pounds would be gasoline consumption, approximately too late and it is already too late."

and socialization, Humphrey said. "The Important thing to remember is that we have completed 60 credits toward Ph. D. by this time, or almost any form, M.A. or an M.S. degree. Our enrollment now being accepttd...Please...We Take High School Rings as a Trade In...

Now, our mystery story plot in a view of a maintenance in one of the high-cost.

To date, only three people have entered our contest, and all three thought it was a serial story of a novel. The contest is still open. For details see last Tuesday's D.P.

Applications/Systems Programmers
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Mechanical Engineers

Don't miss this opportunity to interview a major manufacturer of computer systems.

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Mechanical Engineers

Applications/Systems Programmers
Electrical Engineers
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DAVE MICAHNIK

High Risk Roof Top Lounge
For all serious athletes who see a need for supplying their body's with the proper nutrients to reach the highest potential of your athletic capabilities.

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Research

(Continued from page 1)

American Psychologist has vast unused marginal land that can be sold for gasoline. This year, a deal is expected to cost $15 million.

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First Primary Attracts Host of Bizarre Entries

By The Associated Press

CONCORD, N.H. — Jimmy Carter, Edward Kennedy and Princess Diana are due to arrive here today, to the oddly ambitious political giants like Kennedy, who is running as Democrats for the fourth time. Bedecked in three wigs of different colors, a battered animal skin coat and a roman centurion helmet, the Tennessee matron proudly announced: "The silly season is here, and I'm ready to join the fun."

Thursday, he said he had not been invited to the grand opening of the second-largest collection of signatures for their nominating petitions, then leave.

"It's like a class reunion," Gardner said, recalling the tournament. "It's slow," Kay says, "but we're close."

The tolerant Gardner gave him the benefit of the doubt. "I'll give him the benefit of the doubt," he told his petition. "It's slow," Kay says, "but I'm working hard enough."

The Princess, who says she's a run-ning-woman, and princess, arrives last week.

The tolerant Gardner gave him the benefit of the doubt. "I'll give him the benefit of the doubt," he told his petition. "It's slow," Kay says, "but I'm working hard enough."

"I'm sure they'll want to photograph me giving the president his petition," he says. "But I'm not going to let them."
Owls Bust Booters, 4-0

By SEIKAR RAMANAYAGAM
Penn Football: Struggling

It's been an outstanding season for the Owl's, 4-0 to ensure football success.

Dartmouth to lead the league and for they're at the bottom of the league."

"Yesterday was typical of the whole season," Donnally said. "We were also lack intensity."
The Sound Salvation?
What America means to me:

To me, America is one, big, large, cheesy trend. It is a cliche, a banality, a novelty, a stereotype. It is commonplace: it is cliché; it is redundant. But still, it is our culture.

Now at this point, most of you are probably calling me cynical and egotistical. Believe me, I am. But only to a point. You see, American society is a grand one, and I love it. I love Americana. Believe me, I am. But only to a point.

Food is America's slice of life. It is Velveeta on Wonder Bread with Twinkies. It is ketchup — ketchup on hamburgers; ketchup on hot dogs; ketchup on steak; ketchup on chicken; ketchup on fish; ketchup on eggs; ketchup on spaghetti; ketchup on cottage cheese; ketchup drunk straight from the bottle of the National Enquirer. It is ketchup — ketchup on ham, ketchup on Velveeta on Wonder Bread with Twinkees. It is ketchup — ketchup on ham.

Our society is blue ices. You walk up to an Italian ice salesman and ask him what flavors he's got and he will always give you the same answer. "We got cherry. We got lemon. We got chocolate. We got lime. And we got blue." But americana does not only inhabit itself in food. America is the media and the culture.

America is Action Line: Dear Action Line:

Last year, through an ad in the back of the National Enquirer, I ordered a Rolls Royce Corniche for $52,000. I received back the cancelled check from Banco Caracas, but still have no car. Can you help me?

— B.G. Cherry Hill

Dear B.G.: No we can't. You're a real sucker.

However, in your mailbox you will find a scale model of the car you ordered, sent to you courtesy of Aurora Models and Action Line.

America is the greatest hits of the Reverend James Cleveland, the greatest hits of Fats Domino, and Superstar Hits of '79 done by the original artist, all on K-Tel ("order before midnight tonight"). It is Florence Henderson singing "Just the Way You Are" on the Merry Griffin Show.

The home is America. The culture manifests itself in all aspects of suburbia. It comes in the little, ceramic black man, painted white, who holds the lawn ornament on the front lawn. It is the little blue stones in the driveway. It is vinyl slipcovers and Gimbel's reupholstering (That's Murray Hill 7-7500, MU7-7500, out of town, call collect). It is a Velvetized seascape highlighted by track lighting.

Our society lives by a lot of little things, those that get tossed in the kitchen drawer by the telephone books. America is salt and pepper shakers in the shapes of squirrels that say "greetings from Thousand Oaks, California." It is a set of trivets with the seven modern wonders of the world on them. It is a portable shoe polishing set. It is a box of loose leaf reinforcements. It is a set of presidential coins with James Polk missing.

America is Formica. It is a greeting card for every occasion. It is old clippings of the "Family Circus" attached to the refrigerator with a smile face magnet. It is the list of emergency phone numbers and mouth-to-mouth resuscitation instructions attached to the inside of a cabinet with yellowed Scotch tape. It is Lucite and polyester. It is a Polish coffee cup. It is cocktail napkins with a picture of a wino on them.

America is stationary from a Quality Courts Motor Lodge.

This is what America means to me.
In the Public’s Ear

by Wendy Cherner

"National Public Radio (NPR) is a dream, really. To anyone who has worked in communications, even people as cynical as I am, it is a silver of hope that radio will be a model for a truly public media: a media whose purpose is to inform and educate, not to sell radial tires." So says Peter Cuozzo, station manager of WXPN. National Public Radio is an organization that is attempting to link the many local non-commercial radio stations into a nation-wide system. It accomplishes this task by producing radio programs and distributing them to the individual stations as well as acting as a representative lobby in Washington.

NPR's programs are many and varied. The scope of this production encompasses news, public affairs, information and analysis, music, documentaries and drama. One of the most lauded programs is "All Things Considered," a 90 minute broadcast of news, analysis and feature reporting. Recently, NPR has released a morning show along the same lines called "Morning Edition." Other programs include "Earplay," a revival of radio drama, and "Jazz Alive," a weekly series presenting the best of contemporary jazz.

NPR encourages the individual stations to produce most of their own programs and only supplement their productions with these programs. Bill Siemering, station manager of Philadelphia's NPR outlet, WUHY, says "Radio is a local medium first. These programs, a national resource we have the option of tapping, give us visibility. 75% of the programming that we present, however, is WUHY's own." Cuozzo asserts, "It is tempting to look at the programs and depend more on national broadcasting. It is difficult not to slack up on individual programming, and the danger is that this can keep a local station from reflecting local concerns."

One way that NPR is able to encourage stations to do their own programming is to distribute the best of locally produced shows nationally. WUHY is one of the top three stations in the country for this. The need for NPR began in 1920. As the media of radio expanded, commercial radio consumed most of the channels. Educational radio was often relegated to undesirable frequencies on the crowded AM band. Financial difficulties set in and many of these non-profit stations were either sold to commercial licensees or folded. As a result of this, the AM band was virtually lost to non-commercial radio. Only recently discussions have begun on possibly lengthening the AM band for non-commercial radio stations. Growth, however, was small due to financial constraints and often the broadcasts were of poor quality.

In 1948, the FCC authorized a new class of licenses for 10 watt stations (previously all stations had to be at least 100 watts). Many colleges, universities and special interest groups invested minimal capital and entered FM broadcasting. Most of these stations had an outreach of only two to three miles and did not serve the public community because of narrow and select interests. Many did not have regular schedules.

This fragmented situation lasted up until Congress passed the Public Broadcasting Act in 1967. This legislation called for a national system "to promote the development of a diversified public television and radio service for all of the American People." Thus, the Corporation of Public Broadcasting was conceived. This institution was deliberately created as an independent, private body in order to act as the public's representative, a voice separate from the cycles of politics and government. It serves essentially five purposes: to stimulate diversity and encourage programming that is innovative and of high quality; to advance the technology of public stations and form a distribution service; to safeguard the independence of local licensees from encroachments by the Federal government or private contributors; to act as a trustee for Federal funds; and to attempt to understand and respond to the needs of the public.

National Public Radio was established as a subsidiary of CPB in 1970. NPR was faced at its conception with a large problem. At that time there were 400 public radio stations most of whom were operating with a marginal financial commitment, outreach and success. All needed money. NPR had a very small budget and was faced with great need. Certain qualifications were established and NPR started to help support approximately 91 of these stations.

Today, NPR is the largest producer of radio programs in the country. It serves approximately 220 stations and has an outreach potential of 65% of this nation's population. 24 of its stations are on the AM band, and 196 are on the FM. NPR's current preparing to launch a satellite which should be in full service by March. This will give NPR the potential of sending out four signals across the country and making available four different options to each radio station at a particular time. This will also increase the quality of the sound.

The goals of NPR are to make non-commercial radio available to 90% of the American people. They hope to accomplish this by the early 1980's. Walda Roseman of NPR says, "We hope to seed the interest of commercial radio and get them to do things they aren't doing now. Commercial stations have the financial means but not the interest, NPR stations have the interest but not the financial means."

There are some problems facing NPR. "There is a lot of production going on and not enough stations to distribute it to. Congress is just starting to aid people who want to start NPR stations." Roseman says.

Other problems stem from underfinancing. The wages at NPR stations are too small to attract and retain top talent and management. Approximately 20 cents of Federal funds is given for every dollar contributed by other sources. This does not amount to much. Also, although one of the main priorities of NPR is diversity in programming and station management, this is not always the case. About 40% of NPR stations play mostly classical music. The rest have classical music in their repertoire. 64% of NPR stations are owned by colleges and universities. This is a difficult problem that must be solved because the programming and ownership of the stations must reflect the pluralism of American society and the needs of the American people.

Radio is approaching what can be deemed a renaissance. Virtually all households in the United States have at least one radio, many as six. Many people are turning away from the emptiness of television to the rejuvenated, innovative programming of public radio. Radio production is inexpensive. "For $15,000 you can smoothly run a radio station. That money won't even pay for one television camera," says Cuozzo. Radio can provide exposure for local musicians and performers. It has the means to provide broadcasts of local concerts, sporting events, town meetings, and conduct call in shows. It is a flexible and responsive media. Because it only uses one sense — the aural sense, editorial decisions are made from the quality of ideas and the manner of their presentation, rather than the quality of the visuals.

"NPR is a good measure of where radio is going. They are open about their problems and paint a clear picture of what public radio can be, and what the public, and the policy-makers want it to be. Their information is credible and their motivations are good. Their first priority is to fill the needs of the community," says Cuozzo. If WXPN's application to become an NPR station is accepted, it will be the second outlet in Philadelphia.

"There is a danger that when a second station in an area becomes NPR, competition arises. We are guarding against this. Quite a while ago, we began a quiet cooperative relationship with WUHY. We share programming already. When we make up our schedules, we consult each other. If WXPN becomes part of the national public radio network, WXPN — Philly's second NPR station?

[Continued on page 10]
RESTAURANTS

Periwinkle: Limited But Delectable

by Lesley Jane Stroll

Periwinkle enjoys a long established reputation for jazz entertainment and a crowded friendly bar. The only people who ever find out that there's also a restaurant in the building at 19th and Chestnut, however, are the ones who find themselves compelled to see the great Jazz in the backroom.

If you are looking for wild culinary concoctions to dazzle your taste buds — this isn't the greenhouse in the backroom. Some place very special, with an extra bit of splash to celebrate a special occasion... well, wrong again. But if you dine out frequently and want to find some place very special, with little uncomfortable worn iron chairs. The menu selection is standard continental fare with a few highlights.

Only one soup is offered each day. At least it is freshly prepared, but if you don't have a yen for cream of whatever, you are out of luck. The appetizer selection was large and sounded like it had a lot of potential. Chicken Liver Pate prepared, but if you don't have an extra bit of splash to celebrate a special care with each entree. Special salads are available.

The fish dish changes daily as does a pasta. Chicken Thar- ghan and calves' liver Picante are always listed as is a sour soup. Many dishes are offered as specials. It makes sense; it allows the Chef to prepare food that is seasonally at its peak.

While dining at Periwinkle one feels cared about. It is important that you enjoy your meal, and the waiters realize this and try to make your dinner pleasurable.

Perhaps the menu is small because the chef wants to take special care with each entree. If so, it shows. The lobster tails (a special) were small and very sweet and could compete with some of the better-known fish restaurants. Prime ribs were served very rare as ordered. The portion was large and could compete with some of the well-known steak houses.

Desserts also change daily, and the selection, surprisingly, is large. The carrot cake is exceptional, which is hard to say with so many better known carrot cakes in the neighborhood. The cheesecake was fine, though not homemade.

When you get there decide whether to sit close to the front and enjoy the entertainment with your meal or head to the garden in the back. You might be wondering why to go to Periwinkle. Haven't you always been told to go to a seafood restaurant for your fish; a steak house for ribs and an Italian restaurant for pasta? Well, there is something to be said for making everyone in your dinner party happy. If you dine out often, give Periwinkle a try. You might just find yourself a new place where you can drink, be merry, and eat at the same time.

THEATER

Get Down at the 'Whorehouse'

by John Reiss

Philadelphia's are smack in the middle of one of their most outstanding theater seasons in five years. You have already been treated to such Broadway hits as Sugar Babies, Oklahoma, and Doolekrap. Continuing this string of successes is The Best Little Whorehouse in Texas, appearing at the Forrest Theatre through December 15.

The musical is a collaboration between Peter Masterson and Larry King, producers of the Playboy article, written by Mr. King, which detailed the closing of a famous brothel in La Grange, Texas. Just as strong. There is not a weak voice in the cast. Marilyn Johnson, as Jewel, the housemaid, infuses electricity into "Twenty-Four Hours of Livin'". The Governor of Texas (Tom Avera) hysterically responds to reporters' questions by performing "The Side-step". Sheriff Ed Earl Dodd (William Hardy) puts the audience in his hip-pocket with his down-home way of cursing and his strange analogies. The show is longer than most, almost three hours, but the audience's attention never lags. The musical numbers, a song by Tommy Tune, are daring, sexy, and always exciting. The company performs flawlessly, executing precise, synchronized movements to the catchy music and lyrics written by Carol Hall.

Directors Masterson and Tassie have produced a vivacious, infectious show, one which has a point as well. The audience leaves the theater laughing and singing. Next Saturday night, instead of walking around Broad and Arch, head for 11th and Walnut.

This Week

Forrest Theatre
1114 Walnut St. 923-1515
The Broadway hit The Best Little Whorehouse in Texas opens for a six week engagement. (See review this issue). $10-$20

The Repertory Company
1924 Chestnut St. 963-0616
Hardy, Richter's The Lover is not up to par, by the company's record of two one-act plays. The Collection makes the evening worthwhile. Though November. $4-$5 through November 17.

Plays and Players
1714 Delancey Place PES-0300
David Rabe's searing military drama Streamers will be presented Thursday through Saturdays until November 17. $5-$8

Walnut St. Theater
19th and Walnut 574-3550
The Last Few Days of Willie Calledder deals with a dramatic incident which occurs at the height of America's civil rights movement. $4-$5 through November 17.
by David Elfin

"You know, Mr. Musberger, as you call him, has been wrong on about every prediction he's made in the last three months."

"Did you notice that one certain ABC telecaster was amazingly subdued in the booth last night?" (Dome in the perfect Cosellian intonation).

These could easily be the words of the guy sitting next to you at the corner bar, but instead this is the polysyllabic verbiage (as Howard would say) of WCAU-AM (1210) sports director Steve Fredericks in his role as host of Philadelphia's only sports talk show, Sportsline.

"Melvin, you're on Sportsline Early Edition," are the passwords to a veritable cornucopia of sports discussion, opinions, facts and stats from 5-7 p.m. weekdays with Fredericks and each night from 10-12 with Ira Mellman and Don Henderson.

Both Fredericks and Mellman's careers remind one of Harry Chapin's song "WOLD," which tells of a disc jockey crisscrossing the country in search of the perfect station. Each is a native Philadelphian who has made more moves than Bobby Bonds to find his way home.

The 40-year-old Fredericks started his career 26 years ago as a stringer for The Philadelphia Bulletin, working his way up to a fulltime rewrite position before entering the Army in 1958. In the service, Fredericks became a broadcaster for the Armed Forces Network. After leaving the military, he worked his way through Temple as a space writer (paid by the number of lines) for The Philadelphia Inquirer.

Upon graduation, he landed a job with WIFI "as the only guy in the station for 12 hours. It was just me and the transmitter. I worked 12 hours a day, five days a week for $40." It was at WIFI that Fredericks began his talk show career. "I had free rein and I had always wanted people to call up and talk, rather than for me just to read the news," Fredericks said.

After a short stint in Pottstown, Fredericks came to WCAU in 1963 as the voice of the 76ers, but after the 1965 playoffs, he headed for Boston's WMEX, where he hosted the top-rated radio show in New England. "It was a politically oriented late-night show," Fredericks remembered. "I really enjoyed doing it." An offer from another Boston station, WEEI, in 1970, to redo their sports department was irresistible. But five years later, he was back at WMEX.

In 1978, WCAU offered Fredericks the sports director's job and he grabbed it. "If it seems like I moved around a lot, it's only because I got great offers." Q: "Did you see the program over the weekend about Frank Kush and what do you think about his situation?"
A: "I didn't see the program, but as for Frank Kush, I've never been into leather and chains."

The 31-year-old Mellman, who describes himself as "straight out of the Jewish ghetto," won a music scholarship to Temple. During his stay on North Broad Street, he fell into a job hosting a classical music show for WRTI, and soon was doing sports play-by-play. However, Mellman flunked out of Temple and headed for Scotts Bluff, Nebraska and Hiram Scott College, where he did the news and "a little sports" for the town station.

Mellman didn't stay in the Cornhusker state long, transferring to Ohio State. In Columbus, Mellman did both news and play-by-play. "I got to interview Woody Hayes many times," recalled Mellman. "My emotions concerning that man run stronger than my vocabulary and in a negative vein."

His militaristic stance during the days of Mellman's involvement in the anti-war movement didn't help their relationship any.

After graduating in 1969, Mellman became news director at WHJ in Salem, New Jersey. Soon, however, he was spotted by WFIL news director Jack Hyland and was brought back to Philadelphia to do the all-night news. In 1975, WCAU hired Mellman as an investigative reporter. However, WCAU's all news format did poorly in the ratings and the station switched to a mixed format. "I had the sports background and a lot of contacts in the area and they wanted to spread the talent around, so I was assigned to the sports staff," Mellman commented.

December 1978 saw the birth of Sportsline each weeknight from 10 until midnight with Fredericks and Mellman fielding questions on every conceivable sport from the rabid fans of the Quaker City. Henderson's arrival this fall enabled Sportsline to expand to meet its ever increasing audience.

Sportsline has led WCAU's revival. "The reaction has been unbelievable," Mellman explained. "The ratings have jumped by leaps and bounds. Of course Philly is probably the best sports market in the nation, it's a blue-collar, neighborhood city. In Philly, more so than in New York or Washington, sports is the only game in town."

Yet, though Philadelphians are wild about their teams, the fans are known for quickly getting down on their heroes when they fare poorly. The Philly fan is probably the most noted specimen of the modern American boohider. "I was in Franklin Field when they threw snowballs at Santa Claus," Mellman said. "Yet, I think that myth of the Philly fan is now really just a myth. I don't think anyone perceives that anymore."

Mellman sees bright futures for Philadelphia's major sports franchises. "The Eagles will win the Super Bowl within the next five years," he asserted. "The fans couldn't ask for more from the Flyers. However, the Sixers have had PR problems which are only now being solved. They let the race issue get out of hand and their ad agency convinced the management to promise the NBA championship the last couple of years," he continued. "When they didn't deliver, they lost support. But with the way they're playing, the fans will be back by December."

"As far as the Phillies are concerned, it's a case of high expectations mixed with the sociological syndrome which says that the everyday guy expects perfection from the millionaire whose salary he's helping to pay."

According to Mellman, "Philly has been and always will continue to be a pro city, although college sports are on the upswing. Pros controlled the market for years; however, you've got to remember that Los Angeles, with UCLA and USC, is the only major city that strongly supports college sports."

"As far as Penn is concerned," Mellman continued, "the whole city rallied behind the basketball team last year. I did two shows from Salt Lake City and 90 percent of the questions dealt with Penn. Penn shouldn't try to go big time in football. They should remain in the Ivy format in which they can be successful."

Sportsline is just a part of the growth of talk shows. "It's a cyclical trend," Mellman says. "Four or five years ago, WCAU had the number one sports talk show and that faded. Philadelphia is a talk show town, but it's happening all over."

Mellman's ultimate goal is "to do the same kind of investigative reporting in sports that I did in news; by that, I mean doing stories on topics such as whether winning should be important for Penn sports."

In that vein, Mellman has had to submerge his idealism. "I guess the big thing for me was realizing that success is the only thing that counts in sports. I didn't want to believe it ethically or morally but I've had to accept it."

The WCAU newsroom can be a hectic and tense place as it was the afternoon I visited. "Big Al" Meltzer, Jim "Sports" Kelly and Fredericks dashed in and out as the news of Danny Ozark's hiring by the Dodgers came through. A clutter of papers and the cacophony of typewriters, telephones and voices — that's a typical afternoon in the newsroom. Yet the show always goes on and always smoothly. It seems that nothing ever fazes the hosts of Sportsline — they're always ready with a decisive opinion, the facts or a witty comment.

"Sportsline fills a need in the community," Mellman said. "And as long as Philadelphia remains a sports-crazy city, we can rest assured, we'll be hearing . . . "Hi Spike, you're on Sportsline . . . "

Steve Fredericks

Ira Mellman
The Radio Ratings Game

by Jill Schoenstein

Measuring the success of a radio show is not something easily put into concrete terms. Unlike television, books, or theatre, radio shows are seldom the topic of lively debate or conversation. Rather, they become so enwined in our daily routine, they are often taken for granted.

However, some people cannot afford to take them for granted. These people are the advertisers, and for them, every casual turn of a radio dial counts. Advertising in the radio world is as high-pressure and competitive as it is in any other business. Something is needed, which will show the sponsors at a glance just where their money is going.

Enter Arbitron, the accepted advertising advisor of radio, the arbiter of station reputation by all radio sponsors. Arbitron randomly surveys advertising "Markets," or cities, which it then publishes reports on. These reports give advertisers necessary information about the listening habits of a particular audience according to their age and sex. A clue to the weight carried by these reports is the way Arbitron has been referred to as the sponsor's "bible.

Many people consider Arbitron's findings to be such a system. But are these claims valid? Many have their doubts.

Although many radio executives do not particularly like Arbitron, they are quick to point out that Arbitron is essentially a big business. Like any other profit making organization, it requires an accurate system of monitoring its successes and its weaknesses. The proponents of Arbitron claim the rating network to be such a system. But are these claims valid? Many have their doubts.

Arbitron operates through the mail, (perhaps a problem in itself). Choosing its pollees from the telephone book, and then questionnaires or "diaries" to fill out according to their listening preferences. Critics of Arbitron argue against this polling technique. They raise questions as to how accurate a sampling is actually obtained in this way. They claim that the make-up of those polled through this method is heavily slanted towards white middle class.

Another problem is that while the majority of radio listeners may be under 20 years old, it is usually the older members of a household who will take charge of the mail surveys — that is, if anyone at all even takes the time to complete the diary. Harsh comments were made by those who feel that the surveys misrepresent the truth due to age and ethnic discrepancies. Considering these obvious shortcomings, many feel that Arbitron results rarely reflect true audience preferences.

Between those who fault the methodology and those who fault the ideology of Arbitron, there seems to be little room for praise. Why then do all the major radio stations buy and depend on a service that is seemingly full of holes? Holberg recommends that Arbitron was really "unavoidable" because of the nature of Arbitron's time in the sun, however, may be run- ning out. Up to now it has enjoyed the security of being a monopoly. Free from the pressure of competition, Arbitron has never really been forced to reevaluate or refine its practice. But now a rival has appeared. It comes in the form of a brand new rating agency named "Burke."

The basic difference is Burke's method of operation. Rather than using the faulty postal diaries, Burke uses telephone retrieval polling. This eliminates the problem of non-access to youth and minority groups. Also lessened are the possibilities of "ballot-stuffing" (rare, yet possible), and the problems with those who fail to mail back their diaries. This helps to insure a greater degree of fair play and more accurate results.

While Arbitron's going to be with us indefinitely," Burke adds yet another dimension to its polling service by asking more questions than Arbitron. In addition to the standard questions, the service delves deeper into the more personal areas of listener preference. Burke supporters feel that this gives greater insight into the true appeal of a show.

Despite all this, Arbitron continues to dominate the industry and command more respect (at least among advertisers) than Burke. The latter does not yet have the longevity, universal acceptance, and reputation that Arbitron does. This limits its recognition by advertisers as an accurate thermometer. All of this leaves Arbitron still unthreatened as the number one indicator of radio popularity. Be it for better or for worse, as James DeCaro, station manager at WFIL prophesizes, "Arbitron's going to be with us indefinitely."
by Paul Straus

"The category is music, for $50 the answer is. 'Having at one time exposed listeners in Philadelphia to a wide range of artists, it was killed by the advertising dollar.'"

Buzz-buzz.

"No one? The question correctly reads, 'What was progressive music?' Aye, yes, progressive music.'

There was a time when Philadelphia had some incredibly fine progressive radio. Not like today when the same dozen supergroups are played over and over until your brain turns into cream cheese, but radio where anything and everything from Jimi Hendrix to Henry Mancini could be heard. . . . on the same station. . . . in the same ten minute period.

In progressive music's heyday, the number one priority of free-form stations such as WMMR was to play diverse and palatable music. It was the answer to the establishment-type Top 40 radio that had been an American institution since the birth of rock and roll. Top 40 music, compared to the decidedly laid-back jock of progressive FM, was, to put it nicely, stifling.

"Top 40 was not seemingly in touch with what the people wanted," claims Ed Sciaky, currently a DJ at WIOQ, and probably the most important jock at WMMR during its golden years. "They (Top 40) were oppressively tight, while in our early days we offered anything and everything, concept music, protest music, you name it, we played it. We were as opposite to Top 40 as possible."

How? Playlists were totally unrestricted. Nothing was too obscure or unsuitable for airplay, including records that DJ's would bring in from home.

"We were able to get away with it," Sciaky recalls, "because at that time there were not that many records coming out. Everything got a spin. We even gave records on-the-air auditions."

Sounds like a regular music-lover's utopia. But then came a tremendous increase in numbers, more artists producing more records. It became impossible for radio stations to play everything. There just wasn't enough time in the day for it.

But the big blow to progressive radio came when the number of FM stations started to grow. Advertisers began to take notice of this growing, potentially high-profit market. To the men behind FM radio, the entertainment-type Top 40 radio that had been an American institution since the birth of rock and roll is in the music, although we do like to create a feeling of involvement. We do our special weekends with the best music that you can, or else your listeners will turn the dial."

Sciaky disagrees, claiming that "with the situation here, you begin pandering to the lowest common denominator in order to get the highest number of listeners. The ratings game means playing it safe, being afraid to take a chance that might lose listeners. You've got to play only what the masses want to hear."

"Radio has definitely gone mass appeal," agrees Mark Goodman, WMMR's prime time DJ. "I mourn the death of progressive radio," he continues, "but you've got to remember that this is not 1968 anymore. People are more educated as far as sound, not as laid-back. This calls for better-structured programming."

That is, of course, programming that's accessible to a large audience. It's become the name of the game, FM doing more and more AM-type things. "Our classic tracks weekends are not that much different from the old WFIL million dollar weekends," confesses Goodman. "We're dealing with albums instead of singles, but the idea of playing the best songs all the time in order to reach the greatest number of people is basically the same."

Obtaining a maximum number of listeners is precisely the concept behind "Superstars Radio," which was founded by Lee Abrams of Berkhart Abrams Co., an Atlanta-based consulting firm. Serving radio stations throughout the nation, "Superstars" is contracted in Philadelphia by WYSP. Its format is a rigid yet simple one, based upon a compilation of record sales and other consumer preference data. "Superstars" then tells the stations what to play and how often to play it. The system is foolproof, and it works.

WYSP came into the market in 1974 and immediately soared to the number one FM rating. It did so on the strength of "Superstars," playing only what was already familiar and liked. Unfortunately, such a formula is stiflingly unadventurous, leaving it for the other stations to introduce new artists. "As a result," protests Sciaky, "the ratings of the already low-rated stations, who are willing to take a chance on a new artist, become even lower."

Can such apparent unfairness be avoided?

"You're a program director," hypothesizes Sutton in defense of his station's format, "and the new Dylan, Zeppelin, Foreigner, and Styx have just come in. The overwhelming majority of people want to hear those artists, and you just can't find room on your list for the rest.""

"You've got to screen out the fringe acts," concurs Goodman. "As an Album-Oriented Rock station, you can't play everything."

Album-Oriented Rock (AOR) is geared to a mass audience that is centered around males 18-24 years old. Musically, AOR is based upon a heavy rotation of the Stones, the Who, Van Halen, Zeppelin, and Cheap Trick, but not much Linda Ronstadt and James Taylor. At their worst, contends Sciaky, some AOR stations "often reject whole libraries of artists simply because they don't sound like The Who."

Promotion plays a big part in AOR radio, and it's currently on a bigger scale than ever. The number of billboards and television spots a station buys without the doubt affects the outcome of its ratings. For example, this time last year a shaky WMMR threw a great deal of money into promotion. The venture has paid great dividends; WMMR currently ranks number one in all of Philadelphia.

But promotion and giveaways aren't everything.

"The scary thing about FM these days," observes Goodman, "is that the audiences are fickle. The truth is in the music, although we do like to create a feeling of involvement. We do our special weekends with Philadelphia, rather than simply presenting them at them."

All three stations sponsor their share of concerts and other events in the Philadelphia area. But liberal promotion is not a substitute for liberal programming, programming such as the type that took place in the old days at WMMR. "When we were alone in the market," recalls Sciaky, "we played Fairport Convention and Steeleye Span and Al Stewart before he was popular and Bruce Springsteen before he was popular. We were open-minded and innovative, yet tasteful."

To some, WMMR in 1969 was indeed a professional-sounding station. But not everyone agrees. "WDAS and WMMR were laid-back in 1969," attests Sutton. "Guys used to ramble in these interminable raps. Call it oral diarrhea if you want. Structure was lacking, and there was lots of dead air and 'uh', which was the word of progressive radio."

(Continued on page 10)
by Lisa Green

The success of The Onion Field probably is attributable to the modesty of its goals. Unlike other films that promise spine-tingling horror or brutal indictments of national institutions, The Onion Field hints only at the recreation of a true story about a now-forgotten California crime.

And, above all, The Onion Field is committed to truth. Based on Joseph Wambaugh’s book about the 1963 kidnapings, the two young officers and murderer of one, the film meticulously depicts the events leading up to and following the actual crime.

Yet the true success of The Onion Field lies in the implications of its plot. Through a straightforward filming of the events, the filmmakers subtly unearth the complexities of crime’s aftermath. The Onion Field shows the components of crime — the victims, the criminals, the tragic fate of the victims — and offers no explanation for why crime occurs. Instead, it creates the tension of violent crime and the tragedy of a lenient justice system. Although it is a suspenseful film, the plot of The Onion Field contains only one truly violent event — the murder of police officer Ian Campbell (Ted Danson), by robbers Greg Powell (James Woods) and Jimmy Smith (Franklyn Seales) and the narrow escape of his partner, Karl Hettinger (John Savage). In order to preserve the authenticity of the film’s plot, Wambaugh’s screenplay relies on the inherent tension among the male protagonists — the officers and the criminals — for the story’s drama.

Indeed, the film’s exploration of soap opera-like betrayals, betrayals, and trusts of these two conflicting couples are fascinating and insightful.

Successful as psychological drama, The Onion Field drags when it attempts to explore a bewildering justice system that leniently parcelles the two murderers. Somewhere, once Powell and Woods are jailed, their personalities are equally caged. Instead of delving further into the tortured soul of Hettinger, the film repetitively chronicles the prisoners’ incessant court appeals.

Most of The Onion Field, however, focuses on the motivations that reveal their complex personalities. John Savage, as Hettinger, exhibits the brooding, mysterious quality of a man smitten with survivors’ guilt. Franklyn Seales is a pitiful, petty Jimmy Smith, and Ronny Cox is forceful as the case’s prosecuting attorney. Yet in a film filled with solid performances, James Woods’ portrayal of convicted Greg Powell is outstanding. Lean and sharp, Powell is a dangerous and instantly frightening man.

The documentary style of director Harold Becker often sacrifices dramatic pacing for full exposition of the true story. The tension of the actual events, aided by riveting performances, overcome The Onion Field’s slow spots to produce a tense, effective police drama.

James Wood (left) and Franklyn Seales

Magic: Antonelli At Her Breast

by Geoff Little

Till Marriage Do Us Part is a peep show. The object of the peeping is the lovely Laura Antonelli, an Italian actress who has recently made a name for herself and her body by dint of appearing simultaneously in varying degrees of undress — in as many as four films in the New York area. The fans clamor for more. To appease the Antonelli craze, distributors have recently issued every scrap of film in the Antonelli craze, distributors have

Unfortunately Philadelphians are seeing for the first time, such as the 1974 film, Till Marriage Do Us Part, before the main course.

The plot of Till Marriage is a burlesque in the manner of 17th and 19th century pornography and bedroom farces.

The chaste and aristocratic Eugenia, raised in a convent, marries a rich commoner. On their wedding night, the newlyweds discover, by means of a document hidden by their late father, that they are siblings. After much remonstrance, the couple decides to save face and the considerable inheritance. The farce continues as a Frenchman (Anita Loos) seduces Eugenia on her honeymoon, only to relent upon the discovery of her maidenhead, claiming, “It’s too exhausting.” Eugenia is anxious to give up her virginity. The remainder of the film chronicles her eventual initiation to the pleasures of the flesh by her Sicilian lover, and her attempt at reconciliation with her husband, who

spends his sexual energies making war.

This thin plot, related in diary form, is fleshed out with several full length nude appearances by Ms. Antonelli. Her character is vague and gauzy; despite the personal revealing of secrets, one learns nothing substantial about Eugenia’s attitude to her chastity. This fault is probably not the actress’s, but the director’s, Luigi Comencini, a maker of dozens of lusty, buxy lightweight films all in the mold of Till Marriage.

The setting (early 20th century upper class Italy) is well recreated, but without dramatic purpose, as it serves only as a backdrop for short panto-ramic field trips over Antonelli’s body.

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Marriage: Antonelli At Her Breast

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Lest the wrong impression is conveyed, it must be stated clearly: Till Marriage is not erotic, unless one considers peep shows erotic. The raw body and its potential sexuality is defused by the farce. The camera never loves the woman; explicit sex is avoided and titters are in the force, not sexuality.

The film should not be avoided; many will seize the opportunity to see the new star bathing or to gather evidence for the existence of that quality Antonelli is claimed to possess — sex appeal. Also, the audience at the screening attended seemed to enjoy the film’s sweetness. Be forewarned, however; the debate is ongoing as to whether or not such confessions are damaging to your health.
**Academy of Music**

Broad and Locust St. 883-9300

Nathan Mildele, who made his debut with the Philadelphia Orchestra 50 years ago, on the night the stock market crashed, will be back this Friday and Saturday. Minten will be guest violin soloist on Strauss' Symphonia Domestica and Violin Concerto. Eugene Ormandy will conduct.

**The Bijou Cafe**

1409 Lombard Street 735-4444

Jazz keyboardist Ramsey Lewis who likes to funk up popular tunes plays Thursday, Friday, and Saturday. The Latin-comedian Bob Dube will provide laughs for those of you who don't think the $1 and $0 prices are funny. Monday Pat Benatar and Dirty Looks bring the new wave to the Bijou. Alido Reserve and Live Wire are on tap Tuesday. Eagles/Linda Ronstadt croon J. D. Souther plays songs Wednesday evening.

**The Hot Club**

544 S. 21st 544-5051

For only $5 bucks the new wave comes alive at the Hot Club Thursday night with the Steel Tissue and River Parts. This is not enough for you Sunday night is the second coming of Ultro Vue.

**Irine Auditorium**

54th and Spruce St.

The University of Pennsylvania Symphonia shows, movie soundtracks, and commercials. In addition, he was one of the founding members of the Dillards, a band he left in 1968. Heaven is an album of bluegrass gospel, a type of music peculiar unto itself, which is not often found high on the popular charts. However, Dillard's beautiful dulcet tones and ability to command the string instruments may be appreciated by all. Songs such as "The Lord's Last Supper" and "God's Record Book of Life" belie the religious theme of the album. These tunes will assuredly appeal to dyed-in-the-wool gospel fans but not to the general public. Yet "Stars in My Crown" and the title cut are vibrant and flowing. Dillard croons his ballads as only an expert can. On the whole, this album is filled with a combination of lively, rollicking tunes and songs with the quality of a country lullabye. Dillard's music is not for everyone, but for those who want to touch a bluegrass star, reach for a little piece of Heaven.

— Marla Kroser

**Twennynine**

Best of Friends

Elektra 6E-223

Best of Friends, the debut album by Twennynine, displays a veritable smorgasbord of sound satisfactory to any musical appetite. The band features drummer Lenny White, formerly of Return to Forever. In White's words, "it's '80 and it's time for something new . . . just call this '1980's pop.'" An evaluation of Twennynine, however, reveals not only an innovative style, but an astonishing diversity of talent. Different cuts embody the realms of jazz, funk, "soft" disco, and even R&B. The influence of Earth Wind and Fire is indubitable (the band features EWF members Larry Dunn and Don Myrick). Yet the band is far more flexible in expression than EWF. The album has its shortcomings. Besides the new single "Take Me or Leave Me" and "Morning Sunshine," few of the pieces can really boast substantial lyrics. It is hoped the articulations of White and of acoustic pianist Donald Blackman will improve in future efforts. White calls this "the most 'accessible' music I've ever done" — let's only hope that we have access to a lot more of it.

— Steve Warren

**Tower Theater**

69th and Ludlow, Upper Darby, Pa. 563-9294

Jean Luc-Ponty and David Sancious play fusion on Friday, the show was moved from the Spectrum theater. Ponty is the greatest player of the blue electric violin in captivity.

**The Pointer Sisters**

Priority

Planet P-9003

Established musicians and groups currently are evolving in one of two ways — either toward disco or toward good ol' rock 'n' roll. Usually, black groups move toward the former, but the Pointer Sisters have chosen the latter route on their latest album, Priority. Except for one ballad and one bluesy tune, the album consists of seven rocking numbers. "Blind Faith," an infectious song by Gerry Rafferty, is the most successful of these; the pounding piano line carries "Faith" to the heights. Ian Hunter's "Who Do You Love" is not nearly as interesting; still, the sisters infuse the rocker with energy. Even they can't salvage the Stones' "Happy"; that should stay in rock's annals. Probably the best tune is "(She's Got) The Fever"; the three women bring this Springsteen blues number way above the boiling point.

— Barbara Shulman

**Jethro Tull**

Stormwatch

Chrysalis CHR 1238

Stormwatch, Jethro Tull's finest effort in the last few years, is sheer enjoyment to the ear. Between the harmonic subtleties, lavish rhythms, and Old English charm these rock 'n' roll veterans prove the warning is no spoof. Again credit must be given to leader Ian Anderson, who seems to have lost none of his original enthusiasm since the band's inception over a decade ago. "Something On the Move," displays the band's unique instrumental arrangement in which each member complements the other, leading the listener's mind into ecstasy. "North Sea Oil," the album opener, is pure magic. The ballad wafts on the flute mandolin combination. "Dark Ages" is another delight; it drives the listener with a driving beat and a great single-noted riff; a true work of genius. This album will far from disappoint even the most critical Tull fan, for the group remains legendary. Their half-mystical, half-playful approach to pop music remains unparalleled.

— Mark Goldstein

**The Dillards**

Decade Waltz

Flying Fish FF082

The Dillards, the progressive country band that paved the way for country rock by electrifying bluegrass many years ago, have reunited for another album recorded in hometown Salem, Missouri. There is only one Dillard, Rodney, left in the band since Douglas went on his own way long ago, but other one time members like Herb Petersen and John Hartford joined in the Decade Waltz effort. The songs on the album range from slow, pensive love songs like "Lights of Maggie's Blues" to "Happy; that should stay in rock's annals. Probably the best tune is "(She's Got) The Fever"; the three women bring this Springsteen blues number way above the boiling point.

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**The Pointer Sisters**

Priority

Planet P-9003
NPR

Continued from page 3

we hope to support each other. We want to see how we together can serve Philadelphia," explains Curzo.

One example of this cooperation is that while WXPN was planning to broadcast "Morning Edition" from 6 to 8 a.m., WXPN will run its information news show from 8:30 to 9:30. The WUHY program is mainly national news, so WXPN will focus on local news, issues and concerns during that hour.

Although NPR has many functions, a very important role that it has is as representative to the public stations in Washington. Siemering said, "This is tremendously important. Television is such a dominant medium that we would be overwhelmed. We probably wouldn't have been represented by the Public Broadcasting Act of 1967 except for extensive lobbying."

The main job of this lobby today, however, is the allocation of frequencies and budgeting of Federal funds.

Public Radio holds a very important position in the media. It is concerned with the needs and wants of the public, and sponsors innovative, experimental, quality programs. Children's shows, programs for the handicapped, and music for the specialized listener are all presented. It puts the meaning and value back into the media. Despite continued underfinancing and under-allocation of channels on both the AM and FM bands, and the absence of NPR availability to certain communities, national public radio is flourishing. Although still very young (it is only 9 years old), it has achieved remarkable success and growth. This is probably only a hint of the enormous potential that lies in this non-commercial, public service medium.

Progressive

Continued from page 7

Excessively laid-back or not, WMMR, despite their highly progressive sound, remained at the top through the early seventies.

Then came the mass appeal stations, and WMMR's ratings began to slip.

Aware that they were being beat, WMMR's management began tightening their playlist in order to keep pace. Unfortunately for their faithful listeners, WMMR was no longer primarily interested in good radio. It was a business. And it always will be.

One station that, it is hoped, will never become a business is WXPN. Penn's non-commercial station. Because they don't have to worry about grabbing the advertising dollar, the WXPN crew can play what they want.

And they do; WXPN is without a doubt Philadelphia's most progressive station. However, as a result they also have one of the smallest audiences, but the station takes pride in knowing that the people who want an alternative service will find it.

For a commercial station to do what WXPN does, which includes almost anything, would be quite dangerous, even downright foolhardy. But it would be interesting, something other than the automated radio search for that lowest common denominator (the hits).

"It all goes back," re-establishes Sciaky, "to the 'Superstars' concept of 'We play what they want to hear. What I think doesn't matter.' But what I think does matter. Otherwise, why be here?"

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November 10, 1979 7:30 P.M.
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"A kaleidoscopic and convincing picture of a generation in crisis."
MISSY SPRINGFIELD

As everyone knows, facts are facts, and if we're to get anywhere in life, we must have them all down straight. Therefore, as a service to those who care, and are driven to search for order, here are the—what are they called now? Oh yes: facts.

The Facts (according to the author): Missy Springfield, born in 1958; parents presently divorced; English major; lives in a bubble like most college students; the bubble hasn't burst yet; no in touch with her body at first, but then meets finance-major/soccer player Cash; needless to say she's no longer a virgin, for those who, like her ugly roommate Rachel, are still wondering; she's horrifically with Cash because he's got life planned out so well — like most guys, he's mechanical and conquest-oriented (she says); she sleeps with him; they don't meet so well — like most guys, he's mechanical and conquest-oriented (she says); she sleeps with him; and yet some more; visits cemeteries, brooding over the ugliness of his plastic world and GPA's; while in cemeteries she also feels the split between eternity and temporality (being an English major, after all); like most women, she hasn't found, and therefore longs for, The Perfect Man; when she sleeps with Cash she imagines (as far as I can tell herself with a certain "Sisim"; frankly, his name is merely an anagram I contrived over breakfast; and if I get one more question about whether Missy is real or not and whether you've seen her around, I shall be castigated. That is the tragedy, somehow it won't have anything to do with the story. Perhaps we should really be loving and feeling him. Feeling his soul, his real love for you — "It isn't a fantasy" — she protests.

"Why don't I ever see Sisim, then? I've only seen you with Cash." She'd go quiet again, back into her own world. Somehow I suspected she was just fantasizing about this man on a white horse who he slept with Cash. Like when I slept with Robert and resolved to tell him, saying I love you. Patna. That was the end of Robert. I'd be afraid to stop seeing Cash, she said. "Somehow, they're intertwined —"

Would have gone down as one of the greatest occupants of that office. Kissing, along with every-one else at the time, wanted to extricate America from the quagmire in Vietnam, but he felt that there were obligations to those other than anti-war protesters. "For a great power to abandon a small country to tyranny simply to obtain a rea- sonate from its own people seemed to me — and still seems to me — profoundly immoral and destructive..."

Kissing was cognizant of the moral position of the anti-war protesters, but he came down on a different side of the decision. For this, he has been called a war criminal. Kissing certainly does not deserve that appellation. The former Secretary writes that it is President Johnson's tragedy to be blamed for Viet- nam because "he became identified with a national mis-adventure that was already long in the making by the time he took office."

Kissing only once trans- cends the bounds of reason when he writes, "The hitherto almost unanimous conviction that the Cold War had been caused by Soviet intransigence was challenged by a vocal and at times violent minority which began to insist it was American bellicosity, American militarism and American economic imperialism that were the root causes of international tensions. This home-grown radicalism never had many true adherents; it collapsed instantaneously once we left Viet- nam." This claim denies the existence of an entire school of historical thought and will probably not even interest historians who are still busy "reviewing" pre-1970 theories on the causes of the Cold War and Vietnam.

Kissing's book is certain to add fuel to the controversy over the causes of the current tragedy. The Cambodia Report, a history of the Cambodian Community victory is the product of five years of American and Cambodian effort to rewrite the. No one can accept this as an adequate explanation for the murderous Khmer Rouge. The "bizarre argument" becomes more substantial when his argument is applied to both Vietnam and Cambodia. It is hoped that White House Years will be read with an eye for criticism more rational than emotional. Henry Kissing advocated an unpopular posi- tion but it is important for this book to get lost in a rekindling of the anti-war criticism. This home-grown realism never had many true adherents; it collapsed instantaneously once we left Vietnam. This claim denies the existence of an entire school of historical thought and will probably not even interest historians who are still busy "reviewing" pre-1970 theories on the causes of the Cold War and Vietnam.

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DEPARTMENT EDITORS

Meeting tonight 2301 HRS (Shaber's) 9PM
If you want to go to AC, you must be there.
by John Wind

Death before disco! You've heard that one often enough. You've had it with the Latin hustle, white suits, gold chains, and the Village People. Rest assured, you're far from being alone.

In California, an official Anti-Disco League has been established. In Chicago, radio station WLUP sponsored an anti-disco night at a White Sox double header. Between games, disc jockey Steve Dahl blew up a metal bin filled with disco records that the fans had provided. Soon there were 10,000 rock 'n rollers storming the field chanting "Disco Sucks!". Their overwhelming enthusiasm forced the cancellation of the second game.

What is happening? What is creating this down-right belligerent national air of disco demolition?

"People are sick of disco," explained Debbie Pipia, WLUP's public relations director. "They're tired of having to dress a certain way and dance a certain way."

Dave Dworsik, a DJ on KQRS in Minneapolis, proclaimed himself commander-in-chief of the Disco Destruction and Defamation Department. The club, which the station claimed to number 5000 to 6000 members, was recently disbanded because, a station spokesman said, "Disco wore itself out. It outdid itself. Disco's dead."

Mothers, WLUP's FM general manager Jim Keating explained the turn of events differently, "Disco really is not dying. It's changing. Music forms are constantly evolving. 'Euro-Disco' was last year's music. This year the record companies lost faith and didn't back it up."

The change in music is obvious. Disco queen Donna Summer recently teamed up with Barbra Streisand. They've changed it to 'Fascinatin' Rhythm.' "We're not doing disco," Keating explained. "We change as the times change. If people don't call it disco, WLUP won't either."

An effort is obviously being made not to call it "disco." Studio 54, one of New York's poshest discos, is now adding to its repertoire the Motown sound and Beatles songs. Emerald City Discotheque in Cherry Hill, N.J. has recently begun featuring various new wave and pop concerts in addition to their three nights a week of disco. These days, the B-52's, the Talking Heads and the Buzz Cocks are performing in the one year old disco emporium.

According to Anne Yeager of Emerald City, these concerts have been in the workings for quite some time. They are not, in themselves, indications of disco's demise. "But after dancing to the B-52's, I can't see dancing to Donna Summer," confided Yeager. "People are ready for a change."

"Disco Sucks" and "Death Before Disco" T-shirts are outselling "Rock Blows. Disco Goes" and "Disco Fever" shirts at a rate of five to one, according to Shelly Malkin of T-Shirt Revolution on Cottman Ave. Still, these numbers may be misleading, Malkin warned, because "those who like rock are more likely to wear T-shirts. Disco people are generally dressier."

Other numbers don't lie, however. In addition to staging the anti-disco rally in Chicago, WLUP's Steve Dahl recorded a single entitled "Do ya think I'm disco?" The song, a takeoff on Rod Stewart's disco cut "Do ya think I'm sexy," pokes fun at the disco way of life. So far it has sold 300,000 copies.

What can be concluded? There is obviously still the urge to dance. "The clubs are thriving," WCAC's Keating confirmed. It is the music being played at the discos, however, that is changing.

Mothers, a popular dance club in Chicago, switched its original rock oriented format to disco, yet is now back to rock. Heaven, a club in Pennsauken, N.J. switched from disco to rock and claims a sensational response.

At Emerald City, alternate nights of pop and disco are keeping their 900-person dance floor full. However, should disco die completely, "we have another foot in the door," claimed Yeager. When asked how much longer she felt disco had to thrive, she replied without hesitation: "I'll give it 10 days!"

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Where to Catch Some (Radio) Waves

by Bill Stahl

When you got to Penn as a freshman, the first thing you asked upperclassmen, after where the bathroom was and where to find girls, was probably what radio stations to listen to.

You could stick your head out your Quad window to hear what was blaring elsewhere, but if you don't appreciate music meant to be played at 110 decibels, you were out of luck.

(Trumpets and a drum roll, please.)

Scrapple to the rescue! Here is a detailed list of radio stations broadcasting in the Delaware Valley that you can clip out and bring to the ticket office as that you can clip out and bring to the ticket office as you wait out this weekend, or post on your wall for future reference.

KYW (1060 AM): All news, all the time, Phillies, and ex-p-a-n-d-e-d sports Saturday and Sunday nights.

WBUX (1570 AM): Talk, light music, and artsy stuff.

WCAU (1210 AM/98.1 FM): AM, news, consumer reports, Monday Night Football, Sixers, FM, top 40.

WDAS (1480 AM/105.3 FM): Soul, rock, jazz, and boogie.

WDRY (101.1 FM): Easy listening.

WFIL (560 AM): Rock, top 40, and lots of Ellery Queen.

WFLN (900 AM/95.7 FM): Philly's classy classical station.

WFIZ (970 AM): Classical.

WHFI (1340 AM): Rock, soul.

WKBW (103.9 FM): Talk and ethnic programs.

WIBG (900 AM): Rock, top 40.

WIFI (92.5 FM): Canned rock that's pleasant, but it won't blow your neighbors away.

WIOQ (102.1 FM): Progressive rock, will blow your neighbors away.

WIP (560 AM): Right on the yellow line in the middle-of-the-road, Eagles, Flyers.

WKBN (106.9 FM): Classical.

WKDU (91.7 FM): Drexel's station, rock, top 40, soul — what do you want from Drexel anyway?

WMGK (103 FM): Melloow.

WMMR (93.3 FM): Progressive rock, silly contests, silly D.J.'s.

WPBS (98.5 FM): Easy listening.

WQHS (730 AM): Whatever Penn's am station decides to play.

WUSL (98.9 FM): Groucho Marx three times a day (7:20, 5:36, 8:50).

WUSL (98.9 FM): Groucho Marx three times a day (7:20, 5:36, 8:50).

WWDJ (96.5 FM): Talk and talk.

WWSR (106 FM): Next patient please (dentist office music).

WYSP (88.9 FM): Let's just say it plays surprises.

WWYA (94.1 FM): Progressive rock, as a walk in the Quad will tell you.

WZZD (100 AM): "Wizard 100:" pop for tots.