Chem Professor Cancels Lectures, Cites Disruptions

By SCOTT HELLER
The graduate chairman of the chemistry department suspended formal lectures in his Chemistry 1 class yesterday, replacing them with informal discussion of the course material.

It is an announcement handed out in Chem 209 during Monday's class. The professor, William Gordon, cited "chronic misbehavior by students" as the reason for canceling the lectures.

"With the number of people in this class, it is impossible to conduct a class discussion," Gordon said. "I find the quality of the discussion to be very poor." He added that he had to leave the class because of "the lack of supervision by the students." Gordon also noted that he had received complaints from other students about the behavior of some of the class members.

The decision to cancel the lectures is not unexpected. In recent weeks, the class has been troubled by a number of disruptive incidents, including extended periods of inactivity by some students, as well as vocal opposition to the professor's teaching methods.

In an email to the class, Gordon stated that he had no choice but to act. "I have been trying to work with the students to improve the atmosphere of the class," he wrote. "But I have decided that the situation has become untenable, and I cannot continue to teach in this environment." Gordon also said that he would consider canceling the remainder of the semester's lectures if the behavior of the students does not improve.

Student reactions to the decision have been mixed. Some students have expressed relief that the lectures are no longer taking place, while others have criticized the professor for his decision.

"I think it's a good decision," said one student. "The lectures were just a waste of time." Another student, however, said that she was disappointed by the decision. "I was looking forward to learning something from him," she said. "Now I'll just have to wait until next semester."
The Daily Pennsylvanian, Thursday, March 6, 1980

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Chemistry Professor

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The Daily Pennsylvanian wishes all students, faculty, and staff a happy and safe spring vacation.

We will resume publication on Tues., March 18
Census Planned

(Continued from page 1) 

...adding that the more funds the state 
indirectly from that," Koval said, 
...repeating for an accurate count at a conference 
as social services such as housing, 
...often undercounted," Green said.

According to Porter Bynm, who—chaired the I' S. 
states over the past 10 years in federal funds 
...to go undercounted along with 
...count."

"The significance in undercounting 
...because of the past (1970) census 
...we will not get," Green said.

"The areas of the greatest need are 
...of blacks, Chicanos and orientals, who 
...to go undercounted along with 
...are not included in the census figures.

"The significance in undercounting 
...of dollars that we will not get," Green said.

Addition to Bynm's claim that education, as well 
...from these types of oversights. 
...and Internal Revenue Service"can we 
...at home since he was a youngman.

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-United Way-

(Continued from page 1) 

"No conclusions were reached on the 
...Statement of the University of Pennsylvania 
...and responsibilities of the 
...in addition to the students. 

The guidelines attempt to spell out 
...in the University and the Faculty on the 
...in the past. The goal is 
...February Edition of Almanac.

Mr. B. Berger, 
This is to inform you that a surprise package will be coming 
(by Airmail) on Saturday at 7:34 P.M. I can't wait.

---

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luck in the 
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All The Way Pennsylvania

---

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Applications Deadline: March 7, 1980
They should not be tangled or coiled crookedly and pen gracefully. The procedures above have rendered the machine, a sufficient quantity of

doze off in mid-thought. Closed shoes cause the writer, now very relaxed, to change into comfortable attire (such during time allotting. At this time, the writer should have excessive- important questions: how long can I put

inhibit the creative flow from the impending doom snatches them? It is rather ridiculous to suppose useful when there is no alternative but

Testing .

• Pre-Gathering. Begin this stage at Writing a college paper differs from

• Last Chance, Kiddo. At this point, this haggard servant of the pen must

The illegible mess should definitely

First, although we have only been considered the Council of Black Participation (CBP) which

We, as concerned black students and representatives of the Council of Black Participation (CBP) wish to

We, as concerned black students and representatives of the Council of Black Participation (CBP) wish to

Forum

The selection, present over, and...
Presidential Primaries

(Continued from page 11)

Kennedy, saying he had a lift for his campaign and his issues, turned his effort to New York State on Wednesday, seeking support in a March 25 primary that is one of his major targets.

Carter said he was ready to com-
pete for 418 Democratic delegates in 10 states, where primaries will be held or multi-step delegate selection caucuses will get under way next week.

White House press secretary Jody Powell said in Boston that Massachusetts didn't do Kennedy much good nationally because the challenger's first victory came from his own Senate constituents.

"I don't believe folks would view a Carter win in Georgia as a major event on the political horizon," he said.

Carter expects a victory there next Tuesday, when adjacent Florida and Alabama hold their primaries as well.

Kennedy captured 77 Democratic nominating votes in Massachusetts, to 34 for Carter. That gave him the lead nationally, with 113 delegates to Carter's 89. But that margin won't survive the South, and Carter campaigners said the president already is guaranteed another 55 delegates in Minnesota, although they have not yet been formally selected.

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Happy Birthday
(1 day early)
Love,
Your Son—Brother
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Florida's Entertainment Emporium
Cougars a Tumultuous Test For Cagers

By CRAIG STANLEY

For the last couple of weekends, the Cougars have found themselves being-tested by their own men. This weekend would be a rather neat take on the past, as both men would be battling for the Cougars against at least one of the nation's top teams.

The Cougars have a tune file on their current second season All-American: Collins. He was also named Pac-10 and West Coast Player of the Week, after he led the team to a 97-51 win over Utah State with 21 points and 13 rebounds. The game was the highest point total ever scored by a Washington State player.

The Cougars are on a roll. They've won five games in a row, and have not lost a game in more than a year. The team is currently ranked No. 1 in the nation, and is ready to take on any team they face.

The Cougars have faced some tough opponents this season, but have come out on top in all but one game. They have been led by Collins, who has averaged in double figures in every game.

The Cougars' next game is tonight against Washington State, and the Quakers will have to find a way to stop him. The Quakers have been struggling this season, and have not won a game in over a month. They are currently ranked No. 15 in the nation.

The Cougars' pressure right off the bat. For Washington State, it's a huge test in the hunt for the conference title. The Quakers will have to find a way to stop Collins, and that won't be easy. The Cougars have been one of the top teams in the nation this season, and have been a tough team to beat.

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Our Friend, The Pigeon

Also
Goodbye To The Fox
"Life isn't going to be a bust if you're still sucking your thumb at 28," Walsh shrugged.

grad school in Cambridge; being a night watchman at Penn; and somewhere in between, a few well-placed newspaper jobs. Not in this order.

Perhaps I could say that Walsh has no idea how hard it is for us to get a job in journalism in 1980, but he did not come to explain the job market nor talk of the business at the placement office. Perhaps we wanted us to know that there are plenty of ways to reach the top. The sun rises and sets. There are years of potential excitement or boring drudgery ahead. Why should everything be set so soon?

"Life isn't going to be a bust if you're still sucking your thumb at 28," Walsh shrugged. "I hope someone has the sense to buy an airplane ticket to Pakistan and go live with the Afghan guerrillas for a year."

And write about it later. It doesn't hurt to live a little if you want something to say as you flip through the thesaurus in a fit of creativity. Because right now we're working too hard at spicing up young, sparse resumes. As Walsh put it so accurately, "Resume writing and cover letters are close to being an indicible offense."
Goodbye, Fox and Friends
The End of an Era in Philly Cinema

By Lisa Scheer

16th and Market Streets. A block with a MacDonald's, a few small stores, three theaters, and vast construction sites crouched on the corners. At first glance you'd be tempted to pass it by. It's a district of sour relationships, a strong sense of disunity, and an overwhelming clash between the old and the new.

And they're getting rid of the old.

This month the Milgram Center City Theaters, three surviving examples of the flashy grand cinema houses of the 1920's, are being demolished and replaced by a 39-story office building. The theaters, owned by John Milgram, along with several neighboring stores, are part of a long-term renewal project controlled by a Pittsburgh developer. In the coming months, a large portion of 16th and Market is being overhauled — not just the Milgram theaters.

Milgram has been unavailable for comment, but business owners and employees in the area talk enough about the imminent changes.

There is a definite reason. The area is losing business, litter lines the streets and pornography has found a home. Outside on the street, flashing lights advertise X-rated films and some potent book stores. Rationally speaking, the place could use a change.

"Nothing's forever," shrugs usher John Graziani of the Fox Theater. The 50 year old Graziani spent most of his youth at the Fox and is well versed on its historical background.

"I've been coming here for years. They used to have vaudeville, the big bands, Jerry Lewis and Frank Sinatra. But they didn't have burlesque. They wouldn't stand for burlesque."

But Graziani's unprotesting acceptance of the rapidly-approaching block demolition is somewhat surprising after a lifetime of theater-going: "I guess it bothers me," he says. His reaction concerning the future renovations parallels other long-standing store owners of the area.

"You can't stop progress," says Bob Hunter, an 18-year employee of The New Hat Store, which goes down this month also.

Brass Railings

Established in 1928, the Fox still reeks of splendor and class. Visually, the facade is nothing special; it actually undermines the sprawling site of the interior. The exterior, in a flashy show of commercialism, boasts neon and flashing bulbs and big black bold letters advertising "Star Trek."

But the interior is a story in itself; a tribute to time with all the lasting glitter. The place is awesome. A long carpeted foyer punctuated by pink marble drinking fountains. Brass railings lead down sloping aisles offset by 2200 seats spilling over three tiers. A huge screen hangs high above the wooden boards covering the old orchestra pit. Add a couple of chandeliers, some 20-foot marble columns and the picture is complete.

The Milgram Theater, adjacent to the Fox, doesn't quite cut it on the ostentation glamour scale, but its formidable size demands attention. Seating well over 600 people, the Milgram (originally known as the "Stanton"), earned its reputable standing years ago. It used to draw large crowds due to its popular film features, but Bruce Lee-type violence is its offering now. The Milgram is in decrepit shape.

"There are rats outside feasting at MacDonald's," says one manager. But whether or not it's Bruce Lee or the rats turning the crowds away, it is obvious that the Milgram is a victim of the overwhelming decay of the surrounding Market Street area.

Milgram's third theater, The Stage Door Cinema, closes down this month, as well. The Stage Door (located at 16 South 16th) is actually the stage space of the Fox, and now comfortably seats 320 people. It gets considerably better features than the Milgram, but still doesn't cut it on the profits.

Although the purchasing price has not yet been disclosed to the public, it's become common knowledge that a corporation called Pittsburgh Base Developers offered Milgram close to $9 million for his three grand movie theaters. 70 thousand square feet of office space will replace the long-standing Milgram attractions, but it seems that Milgram hasn't entirely been cut out of the will. Continuing debates about the possibility of installing a triple theater operation downstairs in the proposed building are in effect now; and Milgram — along with fellow businessman Ramon Posel — is buying the downtown Goldman Theater Building, Posel, by the way, recently sold his three suburban theaters to a Kansas based firm.

Not all the credit for the death of the Fox can be given to Milgram's neglect. It's obvious that the area, by its shabby looks, is just setting itself up for the ripe sterile advent of urban renewal. Long (Continued on page 8)
Okay, so everyone knows that *A Chorus Line* is great, and that reviewing it is a somewhat useless gesture, since the reviewer will return with the not-surprising pronouncement that it's astounding, amazing, and stupendous. Still, we did get two tickets, and I hadn't seen the show, so...

In the two hours of *A Chorus Line*, the audience has the unique opportunity to meet over 30 dancers trying out for a Broadway chorus line. Each character tells a little something about himself to the omnipotent casting director: one dancer is thrilled about being gay, and a woman is waxing lyrical about her scientifically engineered "fits and ass." This goes on and on, although all seem to have in common the background of a less-than-happy family life. In fact, by the end of the show one can only wonder if all dancers, and performers in general, are the products of psychopathic fathers and alcoholic mothers.

But the plot of *Chorus Line* is not what really matters. The dancing does, and it is spectacular throughout the evening. From the dazzling numbers done by the whole company to brief solo interludes, it is sheer visual impact that makes the show so captivating.

Several cast members with characters developed beyond the type of dancing shoe they wear, stand out with excellent performances. Michael Gorman, as Bobby, is tremendous as a latter-day dancing Milton Berle, with a ready routine of so-you-think-you-had-a-tough-childhood stories. Susan Daniele, as Sheila, is very effective in portraying a character for whom the word aggressive would most assuredly be an understatement of epic proportion.

But probably the best performance, is that of Jim Corti, playing Paul — the one character who develops enough to bring audience reaction. As a homosexual who is concurrently dealing with his own problems and the troubles his lifestyle have created for others, like his parents, Paul steps out of intentional onedimensional characterizations of the other roles, and Corti's quietly outstanding performance does that much more to heighten that quality of uniqueness.

This staging of *Chorus Line* is marked by a few minor flaws. Although singing as a chorus, the cast is pleasing to hear, several of the solo voices are weak and even hesitant. In addition, several scenes, in which the dancing takes a break to dramatic development, slow down the pace of the show. One of these especially comes to mind, involving what seems almost like the text of a junior high school composition on Why I Like Dancing So Much. The idea is there, but the execution starts gushing with a gee-Isn't-it-great-to-dance type emoting which makes one long for the music to begin again so that people can start dancing again.

However, these are but brief minutes in an outstanding show. *A Chorus Line* will be playing at the Forrest Theater till somewhere near the end of March, although the management isn't yet sure of an ending date. As the dedication for the show says, if you've ever spent a lot of evenings without a laughter and alcoholic mothers.

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Deciphering the Progressive Art at Nexus

By Kevin Coyne

It is tempting to think of the contemporary art world as a circus without a ringmaster; the artists all prance around under the tent doing their various acts, but no one tells the audience exactly what is happening. Art then becomes an obscure and elitist activity accessible only to a select few. The Nexus Gallery, however, would probably not be very happy with this metaphor.

The Nexus (2017 Chancellor Street between Walnut and Locust) is the exhibition space of the “Foundation for Today’s Art,” a co-operative organization which is dedicated to showing contemporary art work that is “beyond the usual gallery experience”. Works by Brian Wagner and Lydia Hunn, both M.F.A. candidates at the University of Pennsylvania, are currently on view.

Wagner's exhibit is an installation of several large constructions reminiscent of roadside billboards. These large scale open structures consist of various surface planes of plastics, metal, fiberglass, wood, and glass, lighted by neon and fluorescent. They offer a synthesis of the elements and materials of an industrial culture.

Wagner does the old Factory Street shuffle, wandering through the abandoned back lots, warehouses, and railroad yards, treading lightly on the wings of a metal lathe. This is a world bounded and defined by wings of a metal lathe. This is a world that surrounds us. The brave new world is embraced as a source of art.

Lydia Hunn’s "Hard Soft" is a multi-media installation based upon one of her recent performances, which makes use of fabric hangings, cardboard boxes, toasters, and a tape recording of some mysterious, droning noise. All of these objects work in an attempt at telling a "modern day fairy tale which deals with the loss of power through education, loss of will through technology, self-image in a media culture, and dependence on systems out of control." Hunn is more didactic than Wagner, more obviously concerned with statements. But this version of "Hard Soft" loses some of its impact in its translation from performance to installation.

It would be easy, and gratifying to many, to dismiss this sort of contemporary art as a bunch of pretentious, self-conscious, empty, and not even particularly competent or attractive, nonsense — and to dismiss it with the diffident wave of one hand. But it really deserves more than that. Approach these artists with an open mind. If you then still wish to wave your hand, well, no one can really question that. At least you tried. This exhibit is open Tuesday through Saturday through March 22.

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Pizza • Manicotti
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Art

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RAMONES
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Cover
by Ben Alman

Philadelphia Art Alliance
2515, 16th St.
The third in the "Jungled and Hung" series at this respected Rittenhouse institution. Works by seven artists are on view through the end of March. Tues.-Sun. Free.

Associated American Artists
1914 Latimer St.
An exhibition of early French lithography including prints by Manet, Delacroix, Gericault and many others will be on view this month. Tues.-Sat. Free.

Photography Gallery, Inc.
132 S. 17th St.
A newly organized gallery which will be showing selections from a collection of prints by master photographers of the 20th century. Tues.-Sun. Free.

Pennsylvania Academy of Fine Arts
Broad and Cherry Sts.

Philadelphia Museum of Art
Parkway at 26th St.
"August Sander Photographs of an Epoch," containing nearly 300 photos by one of the greatest masters of this medium. Through April 27. Closed Mondays. $5.50 for students.
All About Pigeons

By Howard Gensler

It is the refuse of man that makes the pigeon love us, and it is the refuse of the pigeon that makes us despise them.

Anyone who has lived in a city for more than ten minutes must be aware of pigeons. They have become permanent statues in all parks, and permanent attachments to all statues. They leave their mark on window sills, windshields, and car hoods, usually immediately after these objects have been washed or waxed. They don't seem to be doing any good for the society they mooch off of.

Nobody knows the size of Philadelphia's pigeon population, although the feathered waddlers are fixed landmarks in every city park and along many streets. They rummage through garbage, peck at grass seed, dive at occasional charitable breadcrumbs people throw and will even eat out of a generous person's hand. But although the birds are smart enough to flock to cities for free handouts, the city of Philadelphia takes no responsibility for pigeon nutrition, and many residents show only disgust for the creatures.

"Pigeons are stupid, ugly birds," says one typical resident. "They just sit there and let you kick them in the head."

"I have no sympathy for those dirty pigeons," claims another.

Although the pigeons of modern Philadelphia are associated with urban grunge and indiscriminate droppings, the birds have not always been the object of hatred. The most popular bird in the Bible, the dove, is actually a small pigeon. In India, the birds are so highly regarded that in 1925 the Stock Exchange and General Market closed, and a near-riot developed, because two boys ingeniously killed some street pigeons. During Prohibition in this country, bootleggers used homing pigeons to fly messages between ship and land bases.

Pigeons, large birds in the family Columbidae, have small heads, short necks, stout bodies with short legs, and sleek plumage of varying colors. They are most common in tropical and warm countries, where they live in trees or on the ground and eat seeds, fruit, and insects. But the weather-invincible pigeons in Philadelphia will eat almost anything, rather than die of starvation. Of course, they die eventually anyway.

"Our only concern is dead pigeons," explains an employee in the Department of Sanitation, the only city agency that has any official dealings with the flocks of street parasites; it scoops them up and takes them away.

The Parks Department does not keep track of Philadelphia's pigeons, preferring to concentrate on feeding a flock of Canadian geese on the Schuylkill River. Asked about the pigeons that flock and coo on the steps of the Philadelphia Museum of Art, a Parks spokesman says, "We don't do anything about them."

And a Museum worker claims, "We're inside all day; we don't even realize there are pigeons out there. We leave it to the Parks Department."

The Department of Health keeps no careful tabs on pigeondom either, although it does like to use the pigeon as a scapegoat if there's an outbreak of a rare or unknown disease: an outbreak of Psittacosis (Parrot Fever) in the early 1940's was blamed on the pigeon, although it is now believed that the disease came from some exotic birds kept as pets.
They waddle on city sidewalks, in parks, and through fields. They eat from your hand. They are pigeons.

The birds were not only there for spectacle, though, they were also there to race. Immediately after the birds were released, they were all supposed to head for home, which is sometimes 700 miles away. Not only did all the pigeons turn in the right direction when they were released, but the percentage of birds who finished the journey was also very good. The winning pigeon, named Workman, flew 150 airline miles at an average speed of about 50 miles an hour.

The flesh of the common pigeon is tastier, tenderer, and more delicious to eat — more tender than even veal.
Goodbye to the Fox and Co.

(Continued from page 3)

standing traditions that don’t attract patrons don’t deserve to live.

A quick trip down to the area near 16th and Market — one block from City Hall and the heart of Center City — will show you the passage from old to new in its most virulent form, a kind of urban leprosy. The stylish stores of earlier years have one by one given way to the peep shows, triple-X movie houses, and sleaze bars. In a long list of distinguished victims strangled by urban decay, the Fox is simply the latest.

The suburban shopping malls have also contributed heavily to losses of gigantic, longstanding traditions like the Fox. The characterless twin or triple theaters that seat only a few hundred are infinitely more profitable than the old theater giants which could hold thousands even for a weekday matinee of Star Trek. (Incidentally, AMC owns four such assembly-line cinemas.) When the local cinema is a convenient drive away, and when it offers the choice of three movies all conveniently packed in one building — going to an old ratty theater in an old rundown city neighborhood seems only inconvenient.

But soon, the block of 16th and Market Streets will sport its own double or triple cinema houses (like the Eric chain or the Walnut Street Cinema); Philadelphia is merely looking for the profitable answer to the Market Street development. It is not a suburban siphon like Buffalo that has to close down at 8 p.m. every evening; nor is it a New York waiting for Times Square to move in. After all, the biggest neighbor on the block is the mayor and he still has to look out of his window every morning.

After a few more years, the peep shows and adult book stores will make room for Big Business, and the place will get its much-needed facelift. The old era razed, a profitable idea will grab up the site . . .

By that time, there will be no trace left of anything old, and the Fox will be a memory of another era.

“From now on anybody who owns a factory that makes radioactive waste has to take it home with him to his house.”

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“SIMON”

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Executive Producer LOUIS A. STROLLR * Produced by MARTIN BREGMAN
Screenplay by MARSHALL BRICKMAN & THOMAS BAUM
Directed by MARSHALL BRICKMAN * Technicolor

OPENING THIS MONTH
AT A THEATRE NEAR YOU!
At Maureen, Have The Mousse and More

By Lesley Jane Stroll

Everything about Restaurant Maureen at 11 S. 21st Street is a delight. The chocolate mousse alone could make a visit worthwhile, but there is much more. The rectangular-shaped dining room with its navy blue walls and a blue neon sets a unique atmosphere. The tables are beautifully set and the food and service are good, although the room tends to be noisy.

The owners, Maureen and Stephen Horn, believe in Nouvelle Cuisine, which uses light sauces to enhance the taste of the food without disguising it. Included in the cost of an entree is a lettuce and fresh mushroom salad; two vegetables; and lemon ice to cleanse the palate.

Try one of the appetizers. Smoked salmon avec Stolichnaya ($5.75) is smoked Nova Scotia salmon sliced and garnished with capers, caviar, lemon and onion — served with a pony of icy Stolichnaya vodka. It is enough for two. Fresh mushrooms ($3.95) are stuffed and served with a Morcay sauce — a French cheese sauce made with cream and eggs. The pate maison ($3.95) is a duck liver seasoned with pears and bourbon. Salade Ronne ($4.95) is a combination of shrimp, crab, and poached scallops served cold in a coquille shell. The escargot ($4.95), a regular appetizer at many restaurants, has butter and garlic and a hint of tarragon in white wine sauce. But this escargot doesn’t taste like the dishes served anywhere else; if you like snails you will be savoring every last bit of this portion.

The real reason for trying Maureen, though, is the spectacular selection of entrees. Escalopes de veau Maureen ($13.50) is slices of veal sauteed with shallots and served in a lemon sauce with fresh mushrooms. Duckling ($12.95) comes with an unusual sauce of imported black currants from Poland, and Dijon mustard. The most expensive item on the menu, the filet D’Agneau en croute at $16.50, is worth the price. It is a filet of lamb covered with spinach and mushrooms, seasoned with Madeira wine and wrapped in the chef’s puff pastry. The filet is a terrific blend of tastes: the lamb is so tender that it melts in your mouth, and the pastry is done to perfection. Pheasant ($12.95) is sectioned, baked in herb stock, and served with an apricot, brandy and honey sauce.

Medallions de veau au beurre rouge is another great combination. Medallions of veal are sauteed and served on a bed of lobster, shrimp and crab in a delicate cream sauce.

To complete this delicious meal there is a small selection of desserts. Try the mousse. Maureen: A Little Noisy, but Great Food

Discover the voice behind Kansas...
Discover Steve Walsh.

On his first solo album, "Schemer-Dreamer," Kansas' lead singer Steve Walsh takes you to a new state where rock dreams become reality and the night never ends. Stay up for it.


Buy it once. Enjoy it a lifetime. Recorded music is your best entertainment value.

DISCOVER THE VOICE BEHIND KANSAS...

Peaches Records — $4.77
A Coalminer's Daughter Reaches Stardom

By Susan Chumsky

Unfortunately, it is tempting to pit a movie like Coal Miner's Daughter against a movie such as The Buddy Holly Story. The injustice is that the lesser of the two films is not itself a bad film, but on its own merits, but on its failure to equal a better film's standards.

Such is the case with Coal Miner's Daughter — a movie similar to, though not on a par with The Buddy Holly Story. Both are biographies of musicians, tracing their lives from hillbilly to top-of-the-charts. Both show how stardom mixed with emotional relationships can lead to some dissonant melodies.

Based on the life of country music star Loretta Lynn, Coal Miner's Daughter opens in a small Kentucky coal-mining town called Butcher Hollow — or as the natives say, Butcher Holler. For the 13-year-old Loretta (Sissy Spacek), life advances at a very rapid rate: in quick succession, she gets married, has lots of children, and decides to be a singer. Before her, "paid many dues," and without "sleeping with everybody," she becomes a regular at Nashville's Grand Ole Opry, and finally is crowned the "first lady of country music.

In this time period, Loretta changes from a carefree, incredibly naive little girl to an assertive yet still confused woman grapples with the forces of logic and emotion. Through the intricate use of flashbacks and juxtaposition, director Franco Brusati reveals facets of the personalities of the two main protagonists. As scenes from their childhood are revealed, their reactions to their lovers and to Martha, the opera singer, become justified.

Nicky (Erland Josephson) recollects scenes from a happy, normal childhood. His steadfast dieting, and his relationship with Pug, a younger man, may be an attempt to recapture his youth. In contrast, Anna (Mariangela Melato) reacts to a violent past. As a result of a childhood ruined by a bizarre, suicidal mother, Anna seeks refuge through a secluded lifestyle and the love of Claudia, an innocent.

With the death of Martha, who served as a stabilizing force in their lives, both Nicky and Anna are forced to reconcile their life choices with their memories. Their reactions, and ultimate decisions, are explored in lieu of satisfying detail.

The plot of To Forget Venice, although interesting, is eclipsed by the film's lovely cinematography and superb acting. Brusati, who is best known for his film "Bread and Chocolate," proudly displays the fresh beauty of the Italian countryside with crisp, vivid photography.

Deservedly, the cast of To Forget Venice receives equal camera time. The film's performances, uniformly intense, are augmented by the film's slow pacing, which spotlights the full emotional impact of the characters' discoveries.

To Forget Venice has won a number of Italian film awards. With its nomination to the Academy Awards, this pretty, pleasing film may find the American audiences that it deserves.

Miner and Minion: Loretta Lynn and Sissy Spacek

Troubled Characters in a Picturesque Italy

By Lisa Green

To Forget Venice has a deceptively simple setting: two couples, one homosexual, one lesbian, meet at the home of a very nice little girl to an assertive yet still confused woman with complex problems. Her husband Doolittle (Tommy Lee Jones) takes charge of the little girl; he buys a horse and teaches her to ride; he buys a trailer and teaches her to drive; he buys a house and teaches her to cook.

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**This Week**

**International Cinema**

- Monday - Tuesday Two with Clark Gable Muinly on the Bounty and It Happened One Night
- Thursday - Saturday Cartoons lor Children
- Tuesday And Now For Something Completely Different: Monty Python and the Mouse That Roared (early Screening)
- Wednesday, Thursday, Friday, Saturday WMMR Lala Show presents Annie Hall
- Sunday The American Film Theatre Series continues with Bertolucci's Gables and The Maids with Glenda Jackson

**Temple Cinematheque**

- 1619 Walnut St. 787-1529

**Ritz Theater**

- 2nd and Walnut 525-7800

**Angi Vera**

A young Bulgarian woman with the tones of a singer and the vivacity of film actor, is the real stars

**Chapter Two**

Two James Caan plays Neil Simon in the screen adaptation of Simon's Broadway hit. Marsha Mason played herself competently enough to garner an Oscar nomination.

**Tla**

- 334 South St. WA2-8010

**Thursday - Saturday: Take a nostalgic look back at good old days with Jimi Hendrix and Jimi Plays Berkeley,

**Friday - Monday Jean-Paul Belmondo is Stavisky (France 1974) in the theatrical release. Scored by Stephen Sondheim.

**Miner and Minion: Loretta Lynn and Sissy Spacek**

**Films**

- Budco Regency 14th and Chestnut Sts. L0F-2310

**Devo's Eruption**

- Friday Loretta Lynn stars in Coal Miner's Daughter, and now she's a country-western star. See review.

**Eric's Place**

- 1619-1621 Chestnut St. 863-3088

**All That Jazz**

- Like Bob Fosse's productions. Bob Fosse's life is energetic, captivating, and extremely entertaining. Roy Scheider bears an uncanny resemblance to the choreographer, but the film's dance numbers and the qualityAnn Reinke, are the real stars

**International Cinema**

- Monday - Friday Get Out Your Handkerchiefs (France - Belgium 1978) for the first time Bernard Blier's entertaining comedy who finds a love to excrete his unhappy wife.

- Thursday - Friday - Saturday - Sunday What's Up, Pigeon and Comrade Bakunin.

- Monday - Tuesday - Wednesday - Thursday - Friday - Saturday - Sunday What's Up, Pigeon and Comrade Bakunin.

- Sunday The American Film Theatre Series continues with Bertolucci's Gables and The Maids with Glenda Jackson.

- Monday - Tuesday - Wednesday The Films of Federico Fellini

- Thursday - Friday - Saturday - Sunday WMMR Lala Show presents Annie Hall

- Sunday The American Film Theatre Series continues with Bertolucci's Gables and The Maids with Glenda Jackson.

- Monday - Tuesday - Wednesday Thomas Edison and the Men Who Made Edison.

- Thursday - Friday - Saturday - Sunday What's Up, Pigeon and Comrade Bakunin.

- Monday - Tuesday - Wednesday - Thursday - Friday - Saturday - Sunday What's Up, Pigeon and Comrade Bakunin.
Linda Ronstadt: Mad Girl

Mad Love
Asylum SE-510

Longtime California pop queen Linda Ronstadt has a new album out entitled Mad Love, the "new wave" sound of which may come as a bit of a surprise, particularly on her rendition of Neil Young's "Look Out U.S.A.", Ronstadt explodes with frenzied emotion. One will not find much of the magnificence that marked her material on the album works, all of which recall too much of the unsuccessful New Wave influences, the British band U.F.O., the Rascals' "People Got To Be Free." Though the rest of us is inclined.

for information call LA5-3375.

The Knack: Prepubescently Repulsive

As publicized, the boys were the innocent victim of love. But just listen to her sneering vocal on "Cost of Love." Hardened and wary, she sings: "I don't want to see you . . ." Please don't make me need you till you know the cost of love." On Elvis Costello's "Party Girl," she decry the falseness of women who "settle for anything in disguise of love." All the Costello material on the album works superbly. Ronstadt is now more than able to grasp the caustic, unsentimental meaning of his lyrics. Hardened and wary or not, Ronstadt, like the rest of us, is still just as vulnerable as ever to love's trap. Her desperate plea in "Hurts So Bad" — "Please love me again, I can't let you go back to her" — makes it difficult to keep your heart from bleeding with her. Mad Love never succumbs to bland sentimentalism. There is no place for such feeling in a world permeated with high-strung emotionalism, a world in which love is a dangerous and irrational game. High-strung also best describes the instrumental work on Mad Love. Often rough and somewhat unfinished, it gives the album an immediate sound. Graffiti electric guitar, hard-hitting drumming, and thumping bass propel Ronstadt and the listener through an album that is vibrantly alive — with mad love! — David Siskin

The Knack ...
... but the little girls understand
Capitol 500-12045

On their first album the Knack played and sang with such smugness that everyone figured these guys had to have something up their album sleeve. And Get The Knack, in spite of its pretentiousness, is a highly listenable and enjoyable record. However, with . . . but the little girls understand, the Knack has taken a prepubescent turn that can best be termed repulsive. In virtually every song, guitarist and leader Doug Fieled appeals to the fantasies of the 12-to-16 year old female population. The opening track, "Baby Talks Dirty," a song only a few notes different than "My Sharona," is fortunately too inarticulate to be truly obscene; though the lyrics refer to "doing it right" with a high school sweetheart. Yet the tune is the most interesting one on the new disc.

As publicized, the boys were in a hurry to complete this album, which explains the absence of a memorable melody. Still, there are a couple shining moments present, at least in an ironic sense. "Mr. Handleman." which finally concerns someone above the statutory age, has some fascinating bits of guitar work, all of which recall too clearly the Beatles' "Taxman." "Can't Put A Price On Love," one of the few slow numbers, attempts to bring together as many clichés as possible in under five minutes. Fieger and the Knack seem to have forsaken all parts of the listening population except the teenyboppers. What began as a clever bit of perversity with "That's What the Little Girls Do" on the first album has turned into an obsession. Most likely, the little girls will understand, and buy this album in droves. But anyone beyond their first car date will probably avoid it. — Marc Brown

Felix Cavaliere

Casles in the Air
Epic-35990

As the leader of the Rascals, Felix Cavaliere helped create one of the most enduring pop music of the 1960's. "Good Lovin'," the Rascals' first major hit, has become a staple in the repertory of the Grateful Dead. On Castles in the Air, Cavaliere's third solo album, nothing innovative or particularly significant awaits the listener. However, the entire project is beautifully crafted, lavishly produced, and such a pleasure to listen to that it won't even offend your parents. A host of notable studio musicians provide a backdrop for Cavaliere's excellent vocal and keyboard work. Randy Brecher contributes a lovely Flugel Horn solo on the title track, while guitarist Steve Kahn's presence is felt on "All or Nothing," and several other selections. The middle-of-the-road arrangements emphasize a prominent dance beat; the lone exception is a remake of "People Got To Be Free," another Rascals tune. Here Cavaliere rocks out with authority, and generates the energy that the rest of the album so clearly lacks.

— Jonathan Matzkin

U.F.O.

No Place To Run
Chrysalis CHR 1239

In these days of New/No Wave dreck and wallet-rock it is refreshing to know that a band can still make the brain waves skip a beat. Specializing in a dying breed of raw-edged riff-rock, tempered this time out by not unsuccessful New Wave influences, the British band U.F.O. has come up with a varied offering. The music ranges from the old rhythm 'n blues standard "Mystery Train," done here with feeling and verve, to the clumsy-chunka rock and roll of "Lettin' Go" and "This Fire Burns Tonight." Low points are there in force, to be sure, but the energy is more or less maintained, largely through the power of Phil Mogg's excellent vocal and some blistering guitar work by Paul Chapman. The songs are nothing special but they are performed with muscle and nearly every cut has something to offer. Nothing here will blow you away, but No Place To Run contains some solid rock and roll for those so inclined.

— Bruce Meyer

Music

THIS WEEK

Academy of Music Broad & Locust 893-1930

Stanislaw Skrowaczewski (w/vi.) conducts the Philadelphia Orchestra tomorrow afternoon at 2:00 and Saturday at 8:30 pm. The program will feature Brahms' Symphony No. 3.

Emerald City
727, Cherry Hill Rd., N.J.
923-0233

Bring your earplugs to Emerald City tomorrow, as Saturday nights for the Ramones. For those pros are five bucks in advance. $5.50 day of show and doors open at 7:30. Their hot new single, "Spree" as a Punk Rocker," is climbing the charts.

The Hot Club
214 South
545-5001

Tune in to The Hot Club tune in for TV. WKBG opens, despite the debounce on the San Diego Pop Festival. The Pin-Ups pose tomorrow night, followed by the Knack Saturday by Delunkt.

The Main Point
874 Lancaster Ave.
Bryn Mawr, Pa. 525-3375

Singer Don McLean and comedian Andy Breckman visit the Point tonight, in a benefit for the League of Conservation Voters. $8.00 shows at 8 and 10 pm. For information call courtesy of Doug Sahm, Saturday, Friday, and Saturday by John Hammond.

Stars
2nd & Bainbridge
627-8034

Funk al Stars, tonight featuring Artic Two Step. Tomorrow night, saxophonist John Abercrombie headlines an evening of jazz. Saturday The Kermom jazz up its Israeli style. Two shows nightly.

The Tower Theater
59th & Ludlow
LO-9284

If you don't already have a ticket for tonight's show featuring The Clash forget it! You'll be taking the train in vain. This show is sold out. And not only that, with UFO, Blackfoot, and Off Broadway Adults over 18 years of age must be accompanied by a juvenile delinquent.

Trenton War Memorial
Lovely Trenton, N.J.
Toniight at 8:30 British bandleader Dave Mason heads his band for an evening of rock and roll.

Coming to the Irvine Auditorium on Saturday March 20 at 8:30 pm "Jack Bruce & Friends," featuring Billy Cobham, David Sancious and Clon Clempton. Tickets are $5.00. Call PUC, 242-5888.
Michael Brooks, the senior forward for tiny LaSalle College, has reaped many individual awards in his four years at 20th and Olney, but the question on everybody's minds is to what degree will he excel in the professional ranks?

There's no doubt that Brooks is a great scorer. His 2499 career points make him the sixth leading collegiate scorer of all time. Brooks can also rebound. He averaged 14 caroms in each of his last two seasons.

Though his total has dipped to but 12.7 rebounds a game this year, he and Drake's Lewis Lloyd are the only players in the top ten in each category.

Two years ago, Brooks was the only player in the top ten in each category.

The question remains, however, as to his status for the pros. Fordy Anderson, a Golden State scout was at the Palestra last weekend to witness Brooks' performance in the ECC championship game against St. Joe's. The Warriors, who should lock up the pros. Fordy Anderson, a Golden State scout was the only player in the top ten in each category.

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