PHILADELPHIA, Thursday, October 2, 1980

PHILADELPHIA POLICE

Supreme Court Upholds Liquor Pricing Change

By DICK STEVENSON

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The new plan, which went into effect this month, was designed to help the state meet its pension obligations.

The plan, which will call for an increase in the prices of alcoholic beverages, will also affect the state's liquor dealers.

Strickland, a scheme and the interest of both the liquor dealers and the state, was the subject of the Supreme Court's action.

Barron F. Justice, a Pennsylvania Supreme Court judge, yesterday rejected the claim that the pension plan violated the state constitution.

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Campus Events

THURSDAY NITE SPECIAL
SINGIN’ IN THE RAIN
7:30 & 11:00
and
LOVE STORY
Irvin 88

SATURDAY NITE DOUBLE FEATURE

THE GROOVE TUBE
8:00 and 11:00

and
MONTY PYTHON’S HOLLYGRAIL
9:30 and
88

performers wanted:
dancers, musicians, jugglers, magicians.
to Showcase at
ENTERTAINMENT AT ELEVEN”

PUC’s weekly series in H.H.

ARTS GALLERY
interested? call
Rutger 26-8424.

CAMPUS COMES APART

Opportunities for discussion and practice of personal and spiritual process. Group opportunities offered by members of the Christian Association staff.

GENESEE II. A weekly program in prayer and spiritual formation, which includes a discussion of social justice, personal development and personal spirituality. The emphasis is on spirituality as relationship, to the Divine and to others, to community and to self. Call Ralph 243-5284. Rev. John Scott. Tuesdays, 6:00-7:00 PM. in his office.

CANCUNIUM RE-EXAMINED. An approach to contemporary issues in war and peace. Discussion of biblical roots in justice, war and peace, and spiritual process. Group experiences offered by Vic Vill. Thursdays, 6:00-7:00 PM. 37th and Chestnut, or the office of the Chancellor.

NEW YORK — The United Nations Security Council voted yesterday to back the position of the United States, Britain and France for a no-fly zone over southern Iraq, after a session that included a round of criticism of Iraq’s response to weapons inspectors who had visited seven Iraqi sites.

After a day of tense and bitter wrangling, President Saddam Hussein May 27 announced registration of the Iraqi security city of Basra and the Basra security agency did indeed the city welcomed foreign troops that “would help the Iraqi forces to protect the territory and the interests of the Iraqi people.”

In Tehran, Prime Minister Mohammad Ali Rajai was reported saying a new U.S. letter on the 22 American hostages being held there by Revolutionary Guards.

A spokesman for the hostages denied the report. Iran-americans are planning a meeting in Casablanca to discuss the situation.

There was no immediate comment from the communist TV networks, which had sought to explain the situation.

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**Affirmative Action**

(Continued from page 1)

He added that the guidelines, said yesterday that she was not aware what the new guidelines were about, said that the new regulations, clearly a University policy written close to 10 years ago, that women who were discriminated against. We have to remove the im-

**Opportunity**

The opportunity is now for you to consider Rutgers. The Pennsylvania of New Jersey, for the first time in more than 10 years, it is now available for undergraduate and graduate programs. With the addition of new programs in the arts, sciences, engineering, and the social sciences to the offerings already available at Rutgers, New Jersey, and the College of Education, the opportunity is greater than ever before.

**Classifieds**

When you need big favors you ask good friends.

<table>
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<tr>
<th>T.G.I.F.</th>
<th>NIGHT</th>
<th>TONIGHT</th>
<th>AND EVERY THURSDAY NIGHT</th>
<th>8pm-2am</th>
<th>ALL DRINKS REDUCED</th>
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**Drinker's**

Fish House & Saloon

**When you ask good friends for a favor, you know what they're going to say. So you tell them you're moving again and then wait for the groups to stop. They may not like the idea, but you know they're going to be there. When you've finished, these people are going to deserve something special. Tonight, let it be Löwenbräü. Here's to good friends.**
The Daily Pennsylvanian

By Rob Wojtowicz

Beggimg for a Purpose

By Terence Ridley

A Distorted, Misinterpreted Letter

By Rob Wojtowicz

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Gallina also states that "the University open the subject of discrimination to the at-large electorate. The University should do nothing to obstruct or stop the efforts of groups that are trying to bring about change."

This is a true statement. However, it is important to note that the University has taken steps to address the issue of discrimination in the past. For example, the University has established a task force to investigate the issue of discrimination and has implemented a series of policies to address the problem. Gallina's statement is not entirely accurate.

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Council President Nadine O'Connor described their school experiences and the effectiveness of the education they received. Assistant Law Professor Virginia Kerr said the Law School bulletin is a better aid to students as a guide, which "has 113 page descriptions of the courses, including what resource has to be assessed — faculty members' time." Kerr said an alternative to written evaluations is needed to describe questions they have about teaching techniques.

Many task force members said recent alumni could be of service in describing their school experiences and the effectiveness of the education they received. Additional Law Professors suggested the Law School had a survey to recent graduates "to find out which sections have remained in their minds," and discover which courses have related directly to their profession or would be desired if 1 knew of a way to determine whether or not the University of Pennsylvania is teaching very well or poorly compared with peer institutions," said Girifalco. "We have been growing exponentially for the past 25 years," he said, adding that federal regulations and "administrative burden" take away from "teaching time."

Girifalco said the task force's findings will "depend on the school as potentially for the past 25 years," he said, adding that federal regulations and "administrative burden" take away from "teaching time."

Students at other colleges to rate their study evaluation forms used by another of the group's concerns. "That's the kind of basic information we'll need to make judgments on the quality of teaching," he added.

Hackney's (Continued from page 1) the selection process.

The choice of a panel of seven prominent

The Independent State Senate Unions challenged the system for fear it would favor the state-owned monopoly. Hackney said he had not been consulted as far as the selection process was concerned, but he said he had not in the past and he will probably take over from January and July. The Undergraduate Assembly will hold an open forum on TRUSTEE INFLUENCE AT PENN.

The following may be discussed: Presidential Search
Sunshine Laws
Reliance Chair
External Issues
Student Input
THURS., OCT. 2 9:30 P.M.
FRANKLIN RM. HOUSTON HALL

PHILADELPHIA HILTON
34th and Civic Center Boulevard
On the Penn Campus
(Next to the University Museum)
4th Floor

THURS., Oct. 2 10 AM-8 PM
Fri., Oct. 3 10 AM-8 PM
Sat., Oct. 4 10 AM-6 PM
Sun., Oct. 5 10 AM-6 PM
Tues., Oct. 7 10 AM-8 PM

THE UNDERGRADUATE ASSEMBLY WILL HOLD AN OPEN FORUM ON TRUSTEE INFLUENCE AT PENN.

Get ready... Get set... GORGE!

Are you a masticating gargantuan friends a group of fiendish feeders? Do you have a chance to take your full of fiendish feeders? is your frat

THE DAILY PENNSYLVANIAN — Thursday, October 2, 1980

Page 5

Quality of Education

(Continued from page 1) Girifalco said the task force's fin-

Liquor

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Schedule

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<td>ADP</td>
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<td>AUDIT</td>
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<td>March 6</td>
<td>NEW YORK, CHICAGO</td>
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Position are available in our other 55 offices. Please indicate your interest to one of our recruiters. Please contact the Placement Office for additional information and brochures describing our firm.

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GET INVOLVED!
The STUDENT HEALTH COMMITTEE
WELCOMES NEW AND OLD MEMBERS ORGANIZATION MEETING THURSDAY OCTOBER 2 3:30 pm in UA Office Houston Hall If you cannot be there, leave your name in the Student Health Committee Mailbox (UA office).

XANADU PRESENTS

the tall blond man with one black shoe
FRIDAY Oct. 3 $1.50 7,9,11
FINE ARTS B-1 34th & Walnut

GSAC Film Series
Hitchcock’s “39 Steps” Dietrich Hall - W51 Thursday 8:30 PM Grad. Students - 50¢ others - $1.00

FALL COLLOQUIUM SERIES

JERZY KOSINSKI
The Author and Award-Winning Screen Writer of “Being There”
“Nation of Videots—A Third Dimension in Communications”
This colloquium will be held in The Annenberg School Auditorium second floor KB2 Walnut Street

THE ANNENBERG SCHOOL OF COMMUNICATIONS
J Director Richard Buford said, "It is isolated. Real Estate Development Director Thomas Massaro have said that the PGH site, since it is surrounded by the morgue, HUP and Locust Streets and 40th and Walnut Streets."

Another factor involved is future expansion of the University owns the PGH site. It would be logical to expand existing neighborhoods when a vacant lot is available.

Both Buford and city Director of Housing and Community Development Thomas Massaro have said that HUD is likely to approve the PGH site conditionally. One condition is that the PGH site and the veterans site be combined. A representative of the School of Law, Graduate and Professional School organizations, and the West Philadelphia Corporation have submitted a list of several smaller alternate sites to the city and HUD.

The University has said it believes that the PGH site, since it is not surrounded by the morgue, HUP and the Veterans Hospital, is not isolated. Real Estate Development Director Richard Buford said, "It is unlikely that developers or the city could develop a neighborhood in a way that it would be located by the morgue, HUP and Locust Streets and 40th and Walnut Streets."
Houston Hall Night!
FRI., OCT. 3, 8 PM

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UA OFFICE, 1ST FLOOR
8-10

GRADUATE STUDENT ASSOCIATION
OPEN HOUSE
MUSIC/REFRESHMENTS
GSAC OFFICE, 2ND FLOOR
8-11

UNITED MINORITY COUNCIL OPEN HOUSE
MUSIC/REFRESHMENTS
UMC OFFICE, 2ND FLOOR
8-10:30

WOMEN'S CENTER OPEN HOUSE
PWC OFFICE, 1ST FLOOR
8-10

Shrimp
Egg Rolls
75¢ each

Hardee's
HOT
DOGS
25¢

CANDY SHOP
Buy ¼ pound at any item
at regular price and get
¼ pound of same item for
49¢

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PLENTY PACK
29¢ QUANTITY LIMITED

COTTON CANDY
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Held over at
your request

COKE
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per person at Candy Shop

Houston Hall
In doubles action, Sikorski and Levy-Karen Nyman and Amy the doubles teams of Wendy Collins Kopelman and Betty Weber 6-2, 6-3. Sikorski and Levy-Karen Nyman and Amy Hardy beat Kopelman and Betty Weber 6-2, 6-3. The planned, we knew she would be good," continued coach Collins. "She's a hard worker and we always have to keep our standards high. It was a great day for her." Kopelman and Lapidas also chalked up straight set wins with a 6-0, 6-0 victory over Marty Bane and Lewin. Nyman used her consistent net game to subdue Marty Bane and Lewin. "We really digested our mistakes," Silberthau said. "If we want to break down their receiving. Cooney said. "With our consistent playing, our ball middle attack and defense." Cooney said. "We can use our ball and play with our consistent placing, our ball control, and our strong serving. We want to break down their receiving." "We can eat up on someone's serve and return. It's a matter of working together and play consistently for 60 minutes," Sikorski added.

Following Saturday's conference, the team faces No. 1 ranked Swarthmore and Emmanuel on Saturday.

Netwomen
3rd straight 9-0

NOTES: Penn has six players entered in this weekend's Eastern Conference Championships at New Haven. The Quakers are the Western Section winners and will play the Eastern Section winners in singles, doubles, and mixed doubles.

In other singles matches, Quaker Karen Nyman came back from a 3-0 first set deficit to subdue Marty Bane and Lewin 6-3, 7-5. Karen Nyman noted science fiction author

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DO YOU HAVE A PONTIAC FIREBIRD THAT'S NOT ALL CLEANED UP YET? I WANT HER TO OWN IT."

Penn's Anna Olejnik and Simone W. Spikers in singles and Levy-Karen Nyman and Amy Hardy in doubles entered in this weekend's Eastern Conference Championships at New Haven. The Quakers are the Western Section winners and will face Swarthmore and Emmanuel in singles, doubles, and mixed doubles.

In doubles action, Sikorski and Levy-Karen Nyman and Amy Hardy beat Kopelman and Betty Weber 6-2, 6-3. Sikorski and Levy-Karen Nyman and Amy Hardy beat Kopelman and Betty Weber 6-2, 6-3. The planned, we knew she would be good," continued coach Collins. "She's a hard worker and we always have to keep our standards high. It was a great day for her." Kopelman and Lapidas also chalked up straight set wins with a 6-0, 6-0 victory over Marty Bane and Lewin. Nyman used her consistent net game to subdue Marty Bane and Lewin. "We really digested our mistakes," Silberthau said. "If we want to break down their receiving. Cooney said. "With our consistent playing, our ball middle attack and defense." Cooney said. "We can use our ball and play with our consistent placing, our ball control, and our strong serving. We want to break down their receiving." "We can eat up on someone's serve and return. It's a matter of working together and play consistently for 60 minutes," Sikorski added.

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Karen Nyman noted science fiction author

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THE DAILY PENNSYLVANIAN - Thursday, October 2, 1980
**Columbia: Foreigners Bring National Exposure**

By C.S. FUCHS

The camera pans a dejected and dignityless Columbia soccer team standing about Baker Field. It is a cold day in late November of 1979. The Gophers have just defeated the Lions. For the Lions in their search for the first victory of the season, an accomplishment that would mark last year's 2-1 record.

Today, the Gophers are scheduled to face Columbia. At the corner of 110th Street and Broadway, the Columbia soccer team will be facing the Gophers. At the corner of 110th Street and Broadway, the Columbia soccer team will be facing the Gophers.

**Penn: Native Son Foots Sublime Nation**

By BILL ROME

Highlighting the similarities between soccer philosophy is like asking an elephant and a giraffe to share a hamburger; there's little common ground to stand on, and what does the elephant eat anyway? But soccer philosophy can have a great influence on how his players do on the field. Look, obviously, but no two teams are exactly alike.

Before we digress, let's start at the inception. Penn's soccer coach has a distinct and clear philosophy towards recruiting, based on one principle he firmly believes: "First and foremost, we recruit to the philosophy that we're looking for men who are academically as well as athletically." This is what his philosophy is.

If we've said anything yet about recruiting players, it's that we've not been recruiting players from abroad. "Penn's had some great teams in the early '70s," Mr. Martin, "and we've proved that we're capable of winning outside the United States.

However, Uhler pointed out, "Penn's had some great teams in the early '70s," and we've proved that we're capable of winning outside the United States.

Recently, Penn's soccer has not fared so well. After last season's 1-9-3, the Quakers rallied for their first losing season in 1978-79 since 1958-59. Again last year, the Quakers finished below .500 with a 3-6-4 record. Does this signal to Sudher that he should start recruiting foreign players to bolster the team? Not at all.

The American soccer player is more coachable, and given the skills he will develop, he will be better than any international player. As far as the coach is concerned, his task was completed; Rennie had gotten as far as he was going to get.

Naso has made some monumental changes on both the offensive and defensive fronts. His team has shown great determination and discipline. His team was charged with the task of assisting the team in becoming a National Exposure team. And the results of his effort were not very different from those of Rennie. Two new acquisitions have arrived from Britain - defender Steve Pratt and forward Steve Charles and fullback Steve Nix, two members of the British under 19 team. The loafing and the off-side ways in which some of the Columbia players have traveled to the States was not without benefits for the English players. Each was named first team All-American and named Outstanding Offensive Player at last year's Senior Bowl.

"I'm a pioneer for American soccer. We have enough good players of our own, our schools are producing them," Mr. Martin said. "That's why I feel it's wrong, but I can't do anything about it."

Bob Ficken, like Rennie, was concerned, his task was completed; Rennie had gotten as far as he was going to get.

"I'm a pioneer for American soccer. We have enough good players of our own, our schools are producing them," Mr. Martin said. "That's why I feel it's wrong, but I can't do anything about it."
A VFW Hall — Somewhere in West Virginia

Also: Truman Capote, Woody Allen, the Phillies and a Dumb Beauty Pageant
By Rich Rablnoff

"I'll never forgive you for this, J.R...."

The three of us were sitting in a booth at Roy Rogers. It was way too late on a Sunday night and, before heading for bed, we stopped off for some real good fast food (sic). I'm not quite sure how the whole thing started, but I remember saying something about how upset I was with television this season and that I was considering writing about it this week.

Somehow, our fairly intelligent conversation began to drift. And before you could say "Well be right back after these brief commercial messages," these three guys were vigorously debating just who did shoot J.R. Ewing.

"It was Miss Ellie," Dan blurted out with an aura of confidence. He later said, "because I saw the episode where she said to him, 'I'll never forgive you for this, J.R....'" The two of us were so blown away by this seemingly far-fetched prognostication that we 1) never got around to asking just what "this" was, and 2) didn't get the chance to offer our own thoughts on the issue that, together with Polish labor troubles and two political conventions, graced the cover of Time this summer. Having missed the last three episodes, I'm not in a position to guess at who shot him.

I don't care.

This summer's television actor's strike brought to an abrupt halt the production of this fall's programming, this spring's reruns, and what I suppose will become next year's "command performances." And the more and more I think about it, the more I figure that America just might be better off getting sick of reruns and turning off their sets than putting up with the dreck I suspect is coming our way.

That's not to say, though, that America's haven't been subject to televised dreck in the past. It's just that the dreck seems to be taking a massive dive this season.

Did you catch the fall preview of TV Guide last month? Did you see just what the networks are planning to shovel our way this fall? There are "Dallas" spin-offs and rip-offs and, well, lots of tits and ass.

Take, for example, the case of this year's "Debbie Harry Lookalike Competition Winner" Ann Jillian. Ann (pictured) is co-starring in an ABC effort called "It's a Living." Whoa there big fella, don't jump to any nasty conclusions. Her living is as a "world-wise" cocktail waitress in a "posh" restaurant bar. But the outfit she's wearing looks nothing like the little cocktail waitress suit she has for the show. I just can't imagine why ABC would send us such a picture, can you?

ABC's other offerings seem to be equally as flesh-toned. And unless CBS and NBC have discovered some mystery alternative to the ABC formula, we can all look forward to oodles and oodles of chest, leg and ass shots next month.

So, Rablnoff, just what got you so upset about television that you had to waste 28 inches of space to write about it? Weren't you the guy who all three network schedules committed to memory when you were in high school? The answer, good old J.R., is right. Suzanne Somers—Ann Jillian's prime competition in the ABC T&A hierarchy.

One night about a week ago, I was watching "Johnny Carson" under the impression that George Carlin would be on—TV Guide lied. Instead, I got Suzanne Somers. Amidst a flurry of flashing lights, rising curtains and furious, unspoken applause, Somers emerged from the bowels of the "Tonight Show" stage.

"Television has been very, very good to me," she said, sounding like a cross between Goldie Hawn and Chico Escuela. And to salute the medium, she burst out in a medley of television's "greatest" theme songs, "Schmien, Shimon ...

Some had taken one of the most neglected elements of one of our world's most mindless entertainment forms and devoted it five minutes of bad production numbers. The lowest of the low. The most ridiculous of the ridiculous. It was almost as if she had done a sincere salute to television commercials, "the art-form that supported the TV shows that got me where I am today.

But, as the saying goes, it's just too bad. I guess I'm not Joe Averagewatcher, and as a result, the networks just aren't going to program to my tastes and distastes. All I ask for is for someone, somewhere, somehow to show just the slightest signs of creativity and insight and produce a show that doesn't look like fifteen shows before it. "Real People," "Speak Up America," "That's Incredible," and the soon-to-be-released "Those Amazing Animals," all adopted the concept that America's brazened production numbers were the ones to copy. The lowest of the low. The most ridiculous of the ridiculous. It was almost as if she had done a sincere salute to television commercials, "the art-form that supported the TV shows that got me where I am today."

The outfit she's wearing looks nothing like the little cocktail waitress suit she has for the show. I just can't imagine why ABC would send us such a picture, can you?
You, Too, Can Convert the Masses

Do not be coerced by shoddy magazine ads.

There is only one way to start a cult. My way.

By Howard Gensler

This knowledge has been excerpted from the soon to be published book, "The Spy Who Came In From The Cult."

Sure you're going to be making a good living when you graduate from this distinguished university — but why not shoot for the stars? The best way I know of, short of hijacking a university — but why not shoot for the stars? The rapidly expanding arena of religious cults is projected to constitute a low financial risk with high profit margins in the coming millennium."

Foursb Magazine

Here's How: Send us $9.99 and within weeks you'll receive your very own start-a-kult-kit. In the kit you'll get:

• 2 holy martyrs to the cause.
• Instructions on how to write your own religious scripture
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• Mock Mountain top
• Financial tips
• Inflatable UFO's
• And other useful items to the prospective cult starter.

Send Check or Money Order to: Start-a-Kult-Kit
POBox 666
Las Vegas, Nevada

The first thing you must consider when forming a cult is whether or not you want to be a leader or a follower. People with high blood pressure and/or inferiority complexes make good followers. If you can find someone (or something) truly meaningful, this role can almost become meaningful.

Once you have located your position in the hierarchy of your cult, the next step is to decide upon the driving force behind it. Anything from the holiest to goodness religion and clean up this investment should be enough to begin educating the masses (read enormous).

The ideal (and we are speaking in ideals here) benefactor will have not only money, but real estate. All great cults can trace their foundations to real estate. Therefore, when you pass the plate, advise your people to throw in deeds and mortgages. It might be appropriate to note that the giving of stock certificates, bonds, and cavity fillings will also aid in the cleansing of a soul.

With your message and your money, you can realistically consider yourself two-thirds finished. All you need now are the true believers. This is where your advertising agency comes in, so pick a good one, regardless of cost. Begin distributing flyers near City Hall, and plaster the local college campuses with your slogans, logos and pictures. Personal photos are good because people relate to a face (sincere and/or pretty faces help) as opposed to a message. A good technique is to deliberately make your message unclear as this way you will also draw in people with idle curiosity.

Some free national publicity won't hurt. Call Mike Wallace and see if he'll come investigate you. The people who do join your cult don't watch Sixty Minutes anyway.

One week before your first seminar (read lecture) pull out all the stops with a full fledged media blitz. Saturate T.V. and radio stations with your message, fly skywriters over the city, and report UFO sightings to the local newspapers. Do anything and everything you can to create fear or confusion in the minds of people. It will pay (key word is pay) off.

Congratulations! For your first public sermon, you have sold out the Spectrum. You appear, shrouded in white light, to he screams of 17,000 fanatics. You do not acknowledge the ovation. You're above that. You stare off into the deepest reaches of space. They love you. They worship you. You're a "God."

Well, you better say something "God"s damned spellbinding. Here are a few tips.

1) SPEAK SLOWLY — deliberate speech is considered a sign of intelligence and intensity.

2) SPEAK IN A MONOTONE — With a little training (remember your professors) your speeches can have a hypnotic, sleep inducing effect.

3) STATE FACTS — Don't hypothesize or ask questions. No matter how big your shovel, make everything sound as if it has been etched in stone slabs since the dawn of man.

4) QUOTE GREAT MINDS — Then make slight alterations to suit your purposes.

5) USE LOTS OF NOUNS AND ADJECTIVES — Those polysyllabic words must flow in a constant stream of gibberish.

6) EMPHASIZE YOUR POINTS OVER AND OVER AGAIN — Repetition begets belief.

7) AFTHER THE FIRST FIVE MINUTES, DON'T MAKE ANY SENSE — If they're with you after the first five minutes, they're with you all the way.

Now's a good time to start looking for tax shelters [see my next book, The Cult Hard Facts on Taxes], or convince the government you're an honest to goodness religion and clean up with their exemption. (This second method is much easier.)

A strong base of a few thousand hell raisers gives you the incentive to come. Plan your first mountain retreat weekend to increase your followers' awareness (read milk dry). Indoctrinate them with your laws, then send them out as missionaries to convert the world. They will solicit money on street corners, hand out candy canes in train stations, and parade around department stores with blank, expressionless faces. Get them printed in the new George Romero film (i.e., Night of the Living Dead). They live to serve you.

Your minions grow beyond your wildest dreams. Bring in computing to keep track of everyone. Order them to live together (in your own land). Order them to work throughout the United States, clean up your debts, and mortgages. It might be appropriate to note that the giving of stock certificates, bonds, and cavity fillings will also aid in the cleansing of a soul.

Your message and your money, you can realistically consider yourself two-thirds finished. All you need now are the true believers. This is where your advertising agency comes in, so pick a good one, regardless of cost. Begin distributing flyers near City Hall, and plaster the local college campuses with your slogans, logos and pictures. Personal photos are good because people relate to a face (sincere and/or pretty faces help) as opposed to a message. A good technique is to deliberately make your message unclear as this way you will also draw in people with idle curiosity.

Some free national publicity won't hurt. Call Mike Wallace and see if he'll come investigate
Chameleons is Truman Capote's first book in nearly ten years. It is apparently the luxurious perorative of the rich and famous to reduce their output of whatever made them rich and famous. To be fair to both men, each had better things to do during the decade past than write the miscellany of reprinted magazine pieces which comprises each book. Truman Capote has spent the last ten years as a diletante jetsetter trapped in the throes of alcoholism and professional self-doubt. Woody Allen, since Without Feathers was published in 1975, has become the most important film-maker in America. Given these circumstances, it is inevitable that the quality of these new works would fluctuate from piece to piece. However, the high points in these books are of such intriguing quality that each book may be seen eventually as a landmark in the career of its respective author.

"With the growing sophistication of Woody Allen's films over the years, it is unsurprising that Side Effects is a markedly more mature work than his two previous story collections. His topics are more coherent and insightful this time around, and he has wisely retreated somewhat from his characteristic practice of dropping distracting digressive asides into the middle of a sentence or paragraph (example: 'There is no question there is an unseen world. The problem is, how far is it from midtown, and how late is it open?'). As much as this sort of silliness has proven integral to his style in the past, Allen has steered bravely away from it here, probably having recognized the wearying effect it has on the reader.

So, with this particularly annoying stylistic excess muted, the rest of Allen's pet devices are more finely honed and allowed to carry their own satirical weight. There are the usual historical "what-ifs" (Allen as Socrates: "Hey, listen, I've proved a lot of things. That's how I pay my rent. It beats picking olives, but let's not get carried away."). Philosophical parodies ('The Existential Alka-Seltzer was an enormous pill, the size of an automobile hubcap, that took away the queasy feeling induced by too much awareness of life'), and his unique brand of worshipful misogyny (my last was spent on an empty little yoyo whose touch and wiggle caused the top of my head to dislodge like a frisbee and hover in space like a flying saucer). The improved quality of writing in Side Effects is a sign that Woody Allen is willing to take seriously the business of writing humor. Can a novel be far behind?

Truman Capote

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Woody Allen

Music for Chameleons also marks the maturing of an artist, this one in the form of Truman Capote's adoption of a highly-stylized journalism hybrid as his modus operandi, with first-person point-of-view, minimal descriptive writing, and long runs of dialogue written in play-script form. In the book's introduction, Capote says essentially that everything he has published before this, including his widely-acclaimed "non-fiction novel" In Cold Blood, is dross.

The book consists of 14 previously published pieces of varying lengths. These include six charmingly ironic short non-fiction pieces, most of which feature a first-person viewpoint, a bizarre novella-length "Non-fiction Account of an American Crime," and seven "Conversational Portraits" which include dialogues with Marilyn Monroe, a man whom Capote believes led the Manson Family to slaughter Sharon Tate et al, and, for Andy Warhol's Interview Magazine, Capote wrote up a short dialogue with himself.

Capote keeps the writing lean, but graceful; reading this would prove to be an excellent shock therapy for anyone with a tendency to overwrite. Some stories begin with "Time: December 1977. Scene:" etc. Little else can be said about this writing style, except that it is very unique and very readable.

In the introduction, which is key to understanding the book's significance, Capote says that rather than restrict himself to one mode of writing, he "should have all his colors, all his abilities available on the same palette for mingling." Handcarved Coffins, the murder-mystery novelette, fits this description well. Capote's style swings from play-script to standard prose to a sort of terse list-format, listing events one after another as they happened. He uses the different techniques as he suits his needs. The title Music for Chameleons is more than a little ironic.

Perhaps the only fault to be found with Music for Chameleons is that it purports to recall verbatim casual conversations held years ago. The quotes themselves have a mellifluous, unspontaneous ring to them. Capote's comments also seem too perfect, too much on the ball to be real, especially when compared with the limited conversational skills he periodically displays on the "Johnny Carson Show." I'm afraid Truman is guilty of the vexed journalistic sin of "winging it a bit."
But Bogey, What Happened to the Menu?

By Ken Goldberg

A knock on the door is answered by a mysterious woman in flowing white robes who leads the way to one of three tiny dining rooms. The decor is sharply reminiscent of a Turkish opium den. Rich, warmly colored rugs adorn the floor and walls. Dishlike circular brass tables are surrounded by low, luxuriant cushions. Small, hanging lamps cast more shadow than light while Mid-Eastern flute and sitar music lifts out to complete the effect. A scene from a Bogart movie? Not quite...

Look for the green and white canopy. It's the only exterior clue as to the whereabouts of the Marrakesh (517 S. Leithgow, off South Street). This unobtrusive Moroccan restaurant is guaranteed to shatter any preconceived notions you may have about the monotony of dining out in Philadelphia. If you enjoy unique experiences such as eating with your fingers while sitting on a large fluffy pillow, then read on.

No sooner were we seated than a black man wearing loose sleeves and a fez approached our table and enigmatically opened a red book for our inspection. We enigmatically opened a red book for our inspection. We were so taken aback by the atmosphere, the decor and the sitar music that I'd never eaten any of these dishes before, and that each risky taste was a plea to spoil the anticipation of wondering what will come next. I'll merely comment that I'd never eaten any of these dishes before, and that each risky taste was a pleasant surprise.

The last course is baklava complemented by hot, sweet mint tea poured from a kettle by our beneficial waiter. The waiter was a true performer, making an exotic show out of each of seven courses he delivered to our intimate, foo-high table. No one mentioned prices or even offered a menu; the courses were preselected with the exception of the fourth, which offered a choice between shish kebab and honeyed lamb (choose the shish). Not wanting to spoil the anticipation of wondering what will come next, I'll merely comment that I'd never eaten any of these dishes before, and that each risky taste was a pleasant surprise.

The Marrakesh is one of the most unique restaurants you'll ever visit. From the peaked basket of hot bread to your last cup of cascading hot tea, you will be entertained. As Bogey might say, "of all the gin joints in all of Philadelphia, you've gotta walk into this one."
Our intrepid 34th Street writer, faced with the problem of discovering the roots of Ronald Reagan's popular support, ventured out of the safety of the City of Philadelphia and into the West Virginia hills. Her impressions are recorded through an alcohol-induced haze follow.

**TIME:** 5 p.m. any evening.

**SCENE:** A VFW hall somewhere in West Virginia. High lights directly over the bar shining through thick cigarette smoke. Dirty black and white checkerboard asphalt tile floor. Faded and worn pink Formica bar. Black vinyl barstools and rail patched with cloth tape. Cheap red acrylic carpet on the walls. Color TV set flickering high up on the wall. A Reagan bumper sticker pasted prominently over the bar, right next to the cheaply framed VFW pledge and American flag.

**ENTER** a typical female Penn student.

**T.P.S.** ( Typical Penn student) **WALKS IN** and orders a drink. Scotch and soda. Gives the bartender a $5 bill and gets 4 ones and some change back.

**RED:** (the fellow sitting to the right of the Penn student) Scotch and soda is a sissy drink.

**T.P.S.:** It's cheap enough. What is that you're drinking?

**RED:** A boilermaker. West Virginia state drink. Good cold draft beer and a shot of rotgut on the side.

**T.P.S. WATCHES, STUNNED,** as Red pours two ounces of whisky down his throat in one gulp, then takes a long swig of the beer.

**RED:** Another one here, please. (Red shows not the slightest effect of the liquor.)

**T.P.S.:** Do you feel all right?

**RED:** Sure I feel all right. Why shouldn't I? Let me buy you one of these. You'll like it a lot better than that soda pop you've got.

**RED BUYS T.P.S.** a boilermaker. The bartender sits it on the bar in front of her even though she's got a drink there already.

**A LOCAL ATTORNEY** sits down on the other side of the typical Penn student. He drinks in West Virginia so that the folks in the Maryland town where he practices law won't see him getting drunk. Everybody knows he drinks anyway.

**ATTORNEY:** Hi, Sonny, get me the usual. (To

**ATTORNEY:** I thought you looked like one of Max Schmidt's girls, but Max won't let his kids go to the scene of his crimes. (Everybody listening in laughs.) Student, huh? What are you studying?

**T.P.S.:** Political science.

**RED:** Politics stinks. All them crooked politicians in Philly takin' money from the fake FBI A-rabs. When they ain't takin' money from the A-rabs they take it from the people. Hard as I work and all my moneys goes to some fat-assed big city shyster politician —

**ATTORNEY:** I don't like that word shyster —

**RED:** — so that they can keep some broad like that Elizabeth Ray in their offices to screw when they feel like it. —

**ATTORNEY:** If I could find somebody in these hills that looked like Elizabeth Ray I wouldn't give a shit if she could type or not —

**RED:** — it just ain't fair. They take all my money in taxes so I don't have enough left to buy any broads for myself. Pay. T.P.S. has finished her scotch and soda and is about to tackle the boilermaker.

**RED:** Now, honey, ya can't be chickenshit about these. No sippin' off the top. Ya gotta throw it right down and quick chug the beer to keep your throat from burnin' up too much. (To the bartender) Hey, Sonny, another round here when ya get a chance.

**T.P.S.** gets about half of the whisky down and then dives for the beer.

**RED:** Now, honey, that's the idea. Only next time drink it all down. You oughta be numb now, anyhow. The second time is better. Everyone laughs. The bartender brings more drinks.

**ATTORNEY:** How long are you going to be here?

**T.P.S.:** A couple of days.

**ATTORNEY:** Do you need a place to stay? I could find you a nice place up on the mountain to stay free.

**RED:** Up on the mountain? In your log cabin? She'll freeze up there. It's s'posed to snow tonight.

**ATTORNEY:** — and I can manage to find a way to keep you warm.

**T.P.S.:** Thanks, anyway, I've got a place to stay.

**MINER:** (calls from across the bar) Hey, Jack, leave that pretty young thing alone. You ain't even drunk yet and you're botherin' her. We gotta keep her around for a while to look at — ain't been nobody new to look at around here in months. (The miner is only about 30 years old but is already showing signs of weathering from hard work in his face and hands.)

A Ronald Reagan campaign ad appears on the television. The sound is so bad that nobody can hear the message, but sounds of general approval break out anyway.

**RED:** That Reagan, now, he's my man. Believes in America strong again —

**MINER:** — gonna build roads —

**ATTORNEY:** — gonna build roads —

**MINER:** — Help America re-build by providing investment opportunities —

**ATTORNEY:** — make orange hair fashionable again —

**MINER:** — get those lazy welfare people back to work and stop bleeding the people.

**MINER:** He's American.

**RED:** Right on.

**ATTORNEY:** Hey, another round. (Bartender fixes more drinks. T.P.S. finishes the remainder of her first boilermaker.)

**T.P.S.:** What is there to do in this town?

**RED:** You're doin' it.

**ATTORNEY:** You could go home with me —

**MINER:** Ain't nothing to do but work. And drink. And chase women.

**RED:** Work. Go home. Drink. Go home. My wife left me.

**MINER:** She couldn't stand you comin' home every night drunk, like an old tomcat.

**T.P.S.:** Aren't there any movies here?

**ATTORNEY:** There's one theater. It's open three nights a week. Strictly G-rated movies. You have to go to D.C. to see anything more risque than Disney.

**T.P.S.:** What about TV?
October to

soda is for sissies, crooked shyster. He represented my wife —

MINER: Sonny, four more here —

ATTORNEY: Maybe. But out here there isn't a lot

MINER: The bartender pours the whisky into a

ATTORNEY: Tell her about old Singie. (Takes a drink.)

ATTORNEY: A man — sorry, person — who's

ATTORNEY: A man — sorry, person — who's serious about his drinking doesn't worry about

ATTORNEY: Shut up, Red. This lawyer had a

ATTORNEY: What's the lake?

MINER: Deep Creek Lake. In Maryland. About 35

MINER: Deep Creek Lake. In Maryland. About 35 miles from here. Where Pittsburgh's money
goes to take a vacation when they don't go to

Erie.

MINER: We're too dumb to go to college. That's

MINER: We're too dumb to go to college. That's why we're still here. Our smart buddies took off
for D.C. and the big bucks as soon as they could.

ATTORNEY: See that little old man over there?

ATTORNEY: (aside) Old Johnnie there has screwed

MINER: (Laughs.) Goodnight feel is more like it.

ATTORNEY: Shut up. Red. This lawyer had a

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goes to take a vacation when they don't go to

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MINER: We're too dumb to go to college. That's

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for D.C. and the big bucks as soon as they could.
As Pennant Nears, Phillies Sneer

By David Elfin

The last days of a hairbreadth pennant race, the three to five games of a playoff and the fortnight of a Series are such a drastically new and powerful experience that Hall of Famers, like Ernie Banks, who never tasted them are pitied as though they have spent their careers in foreplay.

-Thomas Boswell in Inside Sports

After a year's stay in the purgatory of baseball's version of foreplay, the Philadelphia Phillies are back in a pennant race.

I walked into the Phils' clubhouse last Thursday evening expecting to find a team having the time of its life. A team in love with baseball. After all, a pennant race is supposed to be what all players strive for. Instead, I found a very confusing state of affairs.

Garry Maddox is signing baseballs. Got a minute Garry? No, he says, without even looking up to see who it is he's rejecting. Next, Larry Bowa, who called the Phillies' fickle rooters, "the worst fucking fans in the whole league", also turns me down. At least Bowa has a reason to be uncooperative with the media, having been accused earlier in the season, along with his wife and several teammates, of drug use.

Newly acquired Sparky Lyle doesn't have a minute. Ron Reed has absolutely nothing to say. Wait a minute. Tug McGraw, the spirit of this team, will talk. I got him for Swamis last year. And then I notice Tug's not around. And neither is half the team. The clubhouse is quiet, way too quiet for a team in a pennant race. It's an hour and a half before game time and half the team's not even in the locker-room. They're behind the screens of "No Press Admitted Prior To Games" signs on the doors to the trainer's room and the manager's office.

I haven't been the only one to notice this attitude. Frank Dolson, sports editor of The Philadelphia Inquirer, said "Fun? Not really. Not around here. The atmosphere is too tense, too grim, too unfriendly. It doesn't matter who's to blame - the writers, the players, for some of their stories, the fans for their boos, the players for their overreactions. The fact is that the best part of the baseball season, an absolutely super pennant race, has become an uniquely joyless trip."

The teams that have been the big winners of the past decade, the Yankees, the Reds, the A's, the Orioles and the Pirates have all been teams. They fought together on and off the field. They were family. The Montreal Expos, the Phillies' rival for the National League East title, seem to have this spirit. The Phillies are sorely missing it.

Inside Sports' Tom Boswell wrote "Of baseball's contenders, only two are conspicuously sober-sided-Boston and Philadelphia. These are also the two teams that seem most burned and burdened by the myopic scrutiny of the sports media. Other clubs maintain their locker-room atmosphere and, naturally, force interlopers to blend with its tone. But the Bosox and Phils sometimes go as far as to abandon the central clubhouse."

Pinch hitter deluxe Del Unser is in the clubhouse. Unser has been in the majors for 13 seasons, and this is his first pennant race. "It's about time," Unser said. "Any pressure we feel is self-inflicted. This is the most fun I've ever had. It's better than being a spoiler."

Reserve outfielder Greg Gross echoed his buddy's comments. "This is my first real pennant race," Gross remarked. "It's fun pinch-hitting. This is what I've always dreamed about. The starters on this club are quiet. We (the bench) make 'em smile. We cut the tension. No bench has more spirit."

Maybe so. But the only starter who has spirit is the agile and ever-enthusiastic Pete Rose. "A race is good for baseball," Rose said. "I haven't been in a race since '64. It's great for the fans. The postseason is fun. There's no pressure in the World Series. There's some in the playoffs because it's three out of five. But there's more pressure in a pennant race than at any other time. Despite the pressure, it's fun," Rose continued. "We'll get to settle this thing head-to-head with Montreal. Of course, I've been watching the scoreboard (to see how the Expos and, until they were eliminated, the Pirates, were doing), it's my business to watch it."

"I think I have a knack of rising to the occasion. I'm a leader in that I lead by example. My enthusiasm is high. I love this game. They say I play like a kid. Maybe I should retire when I want to play like an adult."

Catcher Tim McCarver retired to the broadcast booth after last year. But he was reactivated September 1 in order to be one of the few players to play in four decades. Even the normally effusive McCarver snapped at me when I asked him why he had come back. Then, he realized I wasn't part of the daily media who could have asked him that question weeks before. The pressure is pervasive.

"There's something riding on every pitch," McCarver commented. "This is what it's all about. If you can't be animated now, you never can."

Maybe that's the key to this team. Despite their high salaries, the media attention, and the off and on adulation of their fans, and most importantly, their closeness to first place, the Phillies aren't enjoying themselves. The Phillies have no spirit. Perhaps their talent and their experience can overcome their attitude and give the Phillies the division title, but the postseason won't be the same without that magic quality of team spirit.
In God We Trust

(Continued from page 10)

Ambrose is then taken in by a kind-hearted harlot named Mary (Louise Lasser) who introduces him to the sins of the flesh while he is trying to take a cold shower. Their romantic affair is important to the pace of the film in that it gives us a few breathers of light drama interspersed with the heavy comedy sequences.

Ambrose finds that Armageddon has more wealth than faith. In fact, Armageddon is nothing less than a megalomaniacal schemer who possesses a hotline to God—or what passes for God nowadays: “the supreme technological being,” the master computer of the world whose name is GOD (General Organizational Directivator).

Apparently, Armageddon has neglected to program GOD for morality. While Armageddon is away performing in his TV “X’mas Xtravaganza” (a final blow to consolidate his political power by forming a new political party), Ambrose infiltrates the inner sanctum for a confrontation with GOD.

The film’s denouement involves love conquering all, the meek inheriting the earth and, of course, goodness triumphant over evil. You’ll have to work out the details of this for yourself.

A FICTION CONTEST

$50 for the Winning Story
(The last winner of one of these now writes for the National Lampoon and The New Yorker.)

Limit: 2000 words. Please type your entries, label them “34 Fiction” and bring or mail to the DP office, 4015 Walnut, 2nd floor.

Deadline: November 7.

The winning story will appear in the November 20 issue.

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by Iden Rosenthal

Unlike a stand-up comedian who can pace his performance to a live audience reaction, movie comedians must guess as to how different audiences will respond to the speed of their delivery. Although this problem may seem obvious, many recent film comedies force-feed humor at such a high speed that it becomes impossible to digest.

Happily, In God We Trust is not guilty of saturating its viewers beyond their capacity; although fiendishly clever, it is not overpowering. The humor varies from slapstick to collected subtlety, which means that In God We Trust appeals to more than one sort of comedy lover.

For those who enjoy verbal and visual wit there are many subtle and not so subtle details to be appreciated. There is an impressive modernistic glass and steel skyscraper that is built audibly by an exact replica of the marble dome that covers the Congress of the United States. There is also an abundance of verbal repartee that while not destined to be dubbed "cinema classics" is enjoyable in the more modest way one enjoys another person's creativity and sense of humor.

For those who lose themselves in slapstick (myself not among them) there is the obligatory amount of random destruction and mayhem, including the mandatory car chase scene, to lend the movie the minimum required level of mass appeal (i.e., children, dogs and drooling idiots).

I would, however, caution people looking to wallow exclusively in the "Smoky & the Bandit", or "Blues Brothers" brand of lowest common denominator infantilism that they will probably find this movie to be "stupid but funny", since they won't look for anything else.

This film is anything but stupid. It is a satire of mass media, business conglomerate evangelism in which goodness and innocence are swept over evil and opportunism. Goodness and innocence are represented here by Marty Feldman (who also co-wrote and directed the film) as Brother Ambrose. Selfish

Midler's Staged Insanity

By Lisa Scher

When Barbara Walters entered Bette Midler's home a few months ago for one of those infamous televised soul-scaping interviews, one was certain the true spirit of the performer would be revealed. What occurred, however, was something of a comic farce, with the cameramen splitting up Walters' seriously delivered questions with embarrassed, contagious laughter. Walters: "How do you rate your looks on a scale from 1-10?" Midler: "I'm a 59, honey." Who cares if Walters didn't dig up more rewarding emotional artifacts? Bette Midler broke us all up.

Few do it quite like the Divine Miss M. In an era of exploding audience anticipation for entertainment, Bette Midler raucously emerges as one of the few public personalities who can satisfactorily transport the entire spectrum of human emotion on one two-hour show. That, coarsely enough, is the essence of Divine Madness, a film capturing the best moments of Midler's live staged performances. And it's emotionally, thoroughly exhausting.

To be part of Bette Midler's "madness" is to enter her world. She comes out on stage in gold-and-black seqined seductive garb, fiddling with her hair and makeup, murmuring "oh honey" to an ecstatic concert audience. She's ready for all she's got to give. And to those who shun her profane, bawdy ways -- "fuck 'em if they can't take a joke!"

For the next two hours, Bette Midler proceeds to strip society's upper echelon naked: "When I first saw the Queen, I wanted to say, Hey, Cinema. WHAT'S IN YOUR POCKETBOOK?" and as for Prince Charles: "He's rich, but he's sooo ugly! And then she sings the stunningly evocative number "Stay With Me." This is done with such heart-wrenching emotion, one is transported to the same realm of pain the artist herself appears to be in. (Someone behind me snorted at this number -- well, uh, some of us are more easily transported than others.) It's all part of Bette Midler's richness.

And then there's the madness. Who but Midler could come on the stage in a mermaid outfit in an electric wheelchair singing "all he wants to do is eat me?"

There's no pretention in this show. What we have here is good, clean, clever spontaneity .... and a woman who knows how to open a conventionally apathetic audience to new levels of outrageous humor.

She's a divine artist, a thorough entertainer through and through. She gives all she's got on that stage, and lives for the successful audience responses she so richly deserves. But Divine Madness is frustrating. After all, one wonders, why can't I be there live, instead of pushed up one medium away? No matter. Bette Midler's glee penetrates the screen in Divine Madness. All it takes is a movie-goer or two to stand up and shout it.

Kauffman as Thunderbird: Billionaire evangelist

This Week

ALL THAT JAZZ-Bob Fosse's autobiographical essay on the life and times of a choreographer-director (Roy Scheider. With Ben Vereen. (TLA. 334 South Street, W.2-6010, Oct. 3-5, 5-9, 9:30). BODGOURD-BRITTENHOUSE I, 907 Walnut, 567-0200. DIVINE MADNESS-See Review. (ERIC'S PLACE, 1519 Chestnut, 563-3066). DORA FLOR AND HER TWO HUSBANDS. A widow's deceased husband makes nightly visits to her during her second marriage. (TLA. Oct 6, 7, 8, 8:05). FAME-Film that follows the life of a "night egotistical ahaehip" at New York's School of Performing Arts. Plenty of shallow moments and a couple of good dance sequences. (BRITTENHOUSE I, 567-0320, 1907 Walnut). GETTING OF WISDOM-An Australian film with Suzanne Pigeon and Hilary Ryan, directed by Bruce Beresford. (RITZ 2, 2nd and Walnut, 425-7900). THE GREAT SANTINI-Robert Duvall stars in this film about a post-Vietnam hero in brutal competition with his son. Blythe Danner plays the mother. (RITZ 2). HOPSCOTCH-Walter Matthau stars in this sometimes funny, most times dull film about an ex-CIA agent out to shaft his former colleagues. With Brenda Jackson as his tightlipped mistress, and Ned Beatty as the CIA chief headed for a coronary. (MIDTOWN I, 1462 Chestnut, S.7707). IF IN GOD WE TRUST-See Review. (BUDDO-GOLDMAN I, 15th and Chestnut). THE LAST WALTZ-Fascinating look at The Band's last concert. (TLA. Oct. 2, 4, 8, 9:55). THE PASSION OF ANNA-Penetrating and emotional study by ingmar Bergman. (WALNUT MALL CINEMA. Oct. 8-11). PERSONA-Bergman again. (WALNUT MALL CINEMA. Oct. 8-11). PRACTICE MAKES PERFECT (RITZ 3). SWEPT AWAY Una Wertmuller's superb and provocative essay on socialism vs. capitalism in Italy. Giancarlo Giovanni plays opposite the bourgeois bitch. (WALNUT MALL CINEMA. Oct. 1-4). TRIBUTE TO PETER SELLERS-The TLA presents three of Peter Sellers best: Return of Pink Panther, 8:00; Pink Panther Strikes Again, 8:00; and Revenge of the Pink Panther, 10:00, Oct. 8-9). WILLY AND PHIL-Derivative ol JULES AND JIM. Paul Mazursky updates this love triangle of the 70's while ignoring the possible confusions and complexities that go along with it. Willy is a Bronx high school English teacher hung up on getting his head together, Phil's an Italian semi-macho filmmaker whose love is a very ordinary Jim (Ben Vereen) who leaves the American woman. (WALNUT MALL CINEMA. Oct. 8-11).
The Cars
Panorama
Elektra SE-514

Whither The Cars? With their debut album in June of 1978 they were hailed as the leading American “New Wave” band. The Cars proved that experimentation could sell; the album stayed on the charts for over two years. But are The Cars truly a “New Wave” band? More importantly, why have they given up the experimentalism that had so excited the music world only two years ago?

Panorama, the band’s latest release, confirms the new conservative nature of the group. Like its predecessor, Candy-O, this album is basically a clone of the debut. Driving force Ric Ocasek, who has written every song that The Cars have ever recorded, apparently has either run out of fresh ideas or is afraid to tamper with a formula that has made him a rich man. It is pointless to mention any individual songs on this album, since nearly every song sounds boringly similar to the rest. The lone exception is “Touch and Go,” a catchy pop tune that is sure to receive a lot of airplay.

While the more albums like Panorama, the “Best New Artists of 1978” will become the “Most Disappointing Group of the 80’s.” The sound that made The Cars exciting two years ago is merely passe today. Until the band gets a badly-needed tune-up, one is better off listening to the original Cars, rather than poor imitations like Panorama.

—Scott Bruskin

The B-52s
Wild Planet
Warner Bros. 3471

“Surprise!!! . . . Where’s your icebox? . . . Where’s the punch?”

Amidst the sounds of shattering glass (“Party Out of Bounds”), the B-52’s are out to crash yet a whole new round of parties. With new hairdos by Laverne and Phyllis, those folks from Planet Claire have descended upon America with more of that irresistible interplanetary dance beat. With its mix of B-movie beach party trash lyrics and a keen sense of what makes people want to “bop till they drop,” Wild Planet is a ticket to a special place in time and space where women wear their hair many stories high and men lace quiche Lorraine on their jeans for songs about designer glasses (“Party Out of Bounds”), the band’s latest release, confirms the one-trick pony that is The Cars, even though he may still be a crook. Nothing on the new album, One-Trick Pony, features music from the movie of the same title, which Simon also wrote and also stars in. Nothing on the album touches the polished quality of his earlier efforts, particularly the Grammy-winning “Stiff Crazy After All These Years.”

Four of the songs on Pony including “God Bless the Absentee” and “Long, Long Day,” are mere imitations of such banalities as being on the road and away from the family. Believe me, you’ve heard it all before.

On the brighter side, the popular single “Late in the Evening” is harmless enough. “Ace in the Hole” is a good rock and roll tune which features Richard Tee on vocals, while “That’s Why God Made the Movies,” despite its lack of clarity, is quite interesting.

Overall, though, One-Trick Pony merely demonstrates that Simon, even though he may still be a crook, does not have any new tricks to show us.

—Patti Satterthwaite

Al Stewart
24 Carrots
Arista AL 9520

British singer-composer Al Stewart confesses that he’s obsessed with time. Small Stewart confesses that he’s obsessed with time. Stewart’s latest release, One-Trick Pony, merely demonstrates that Simon, even though he may still be a crook, does not have any new tricks to show us.

When Paul Simon sings “I hate to abuse an old cliche but it’s been a long day,” one wishes he hadn’t. Simon’s new album, One-Trick Pony, features music from the movie of the same title, and his nine albums released in this country include Modern Times, Time Passages, and Past, Present, and Future.

The irony here is that poor Al’s sense of timing is warped. At a time when he was trying to break out the door, Stewart, who has written some of the most reflective, sensitive, and thought-provoking songs of our time, has suddenly come up with the absurd notion that he too can play Macho Man.

“The answer to last week’s trivia question, “Who wrote R.E.M. ‘Roxanne’?” is none other than Moon Martin.

For kids only: The lyrics “M. Musico, Rawayon” are actually an anagram. But what? Answer in this week’s next issue.

C’mon, folks. When last week’s guide referred to our beloved school's “Pep Squad,” several informants sources called the 3rd St. officiate in report the “news.” IT WAS ONLY A JOKE. Go N.Y. Lions! R.E.M. (freshman, this is a joke!)

This Week

PHILADELPHIA ORCHESTRA — Rafael Frühbeck de Burgos guest conducts Brahms’ Symphonies 1 and 2 and “Don Juan” by Strauss (no relation). Tonight, Fri., Sat., and Tues. at the Academy of Music, Broad & Locust, 883-1600.

DON RICKLES and JERRY VALE — Rickles once said to Frank Sinatra, “Come right in, Frank, make yourself at home, hit somebody.” Nice guy. Tonight through Sat. at the Valley Forge Music Fair, Rt. 202, Devon, 644-6500.

BETTY CARTER and PIECES OF A DREAM — Jazz vocal stylist and jazz youth band (from Philadelphia) perform Sun. at the Bijou Cafe, 1409 Lombard, P.E.S-4444.

JOHN PRINE and RICK DANKO — Singer-songwriter Prine and former Finger Danko play tunes tonight at the Tower Theatre, 16th & Lombard, LO-9284.

JEFF BECK — Rock guitarist Wed. at the Spectrum.

BLUES OYSTER CULT — Rockers crank up Sat. at the Spectrum, Broad & Pattison, 398-5901.

PAUL SIMON — Singer-songwriter Wed. at the Tower. Which brings us to this week’s trivia question: What name did Simon & Garfunkel originally perform under? What high school did they attend? Answer in this week’s next issue.

THE ENGLISH BEAT — ska act performs Wed. at Emerald City with Kid Creole & the Coconuts plus The Hooters.

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The Cars: Time for a tune-up

The B-52s: Time for a tune-up
This Could Be Your Lucky Break

By Rich Rabinoff

You're getting desperate. Tuition's getting higher, your fin aid check is shrinking, and all the while you're playing that supermarket keeps growing faster and faster. Or...

You're getting desperate. That small bit part you had in last year's Penn Players production got you nowhere. You need national exposure. Fast.

Both of us know there are no talents pages that's open to members of both genders. The name: Cindrealla Girl-Price Charging Pageant.

The competition is open to applicants of "the highest moral character" between the ages of 14 and 26. If you've never been married and never had a child, this may be YOUR chance to pick up a few thousand dollars and a eight week personal appearance tour during the summer of '81. You'll be judged on poise, personal appearance, good grooming, personality and stage presence. You'll have to dress up in formalwear the beachwear. You'll have to do a three-minute talent presentation (sorry guys, no baton twirling-the judges require that music be a part of your talent presentation). And remember, you'll have to defend an application of the "highest moral character" (that very well might knockoff 95 percent of our readers...).

The exact prizes have not been announced by the television (did you see that? Television) producers but chances are, organizer Carl Dunn said, there'll be $1,000 in college scholarships and $1,000 in personal appearance fees. Plus, you'll get luggage, clothing and a whole mess of other stuff. There's also an "international goodwill" visit during the summer tour that might take you someplace exotic. Last summer it was the Bahamas! Maybe you are the next Cinderella or Prince Charming. There's only one way to find out: APPLY. We've been forwarded two applications already, we're looking for the first prospective Cindrella to knock on our door and one for the first Prince Charming. If you're interested, call us any evening at 243-6585 to see if it's too late.

Hurry, though, because the deadline for determining if there will be a regional competition in this area is October 15. After all, if the glass slipper fits- wear it.

Letters to 34th Street: Pittsburghers Reply

Thank God for No Hotdog Stands

Editors:

I was standing with my roommate just inside the high rise entrance when he spotted the Daily Pennsylvanian stacked in the lobby, approached the wooden stand, and picked up a copy for the both of us. As he unfolded the paper and glanced at the 34th Street page he paused a moment and said, "You know, that's our hometown on the cover."

He was right. Both of us were from the western end of the Keystone State and both of us have lived there all our lives, and, thank God! both of us know there are no hotdog stands on the streets of our Steel City.

Upon reading the obviously misguided, uninformed and biased editorial, we were both quite offended by the attack on our city, as would anyone with a fair amount of civic pride.

Although Pittsburgh may not showcase any celebrated hotdog stands, it does have quite a lot to offer even the most adventurous of citizens, including a certain degree of "culture, class, and intellectualism," contrary to Malamudian belief.

If culture is your forte, ask the Mellons about the Schiffs, the Pittsburgh Symphony, or the Carnegie Museum of Art and artists the Pittsburgh Public Theater. If culture is your forte, ask the Mellons about the Schiffs, the Pittsburgh Symphony, or the Carnegie Museum of Art and artists the Philadelphia have much difficulty winning any University inadequate enough to deserve the title of "Heights of Ignorance"- Temple? Community? Drexel? Mr. Malamud would probably want to reconsider his biased judgement. In short, Pittsburghers don't hate Philadelphians, except that small percentage that resort to petty, defensive attacks on their western counterparts. Maybe your writer ought to reconsider his biased judgement and accept Pittsburgh for what it really is, a "City of Champions."

—MARK SCHOEPPENER

—Prefers Blamelessness to Corruption—

Editors:

Having lived in Philadelphia for nearly a month, although only one-third of the time Mr. Malamud was in Pittsburgh, I feel that I am qualified and entitled to write about the city as if it were my own birthplace.

Granted, there is crime in Pittsburgh, but nothing compared to the vast amount in Philly. One is advised not to go out alone at night for a very good reason. Racial riots in Pittsburgh are about as frequently seen as "brotherly love" is in Philly. The breakdown of government, as Mr. Malamud did with such dignity, Pittsburgh has no plethora of personalities in power, but most of any electorate would gladly choose blandness over corruption. From a personal viewpoint, I would much rather never see my leaders than see them plastered across every newspaper as they leave or enter the courtroom.

And getting specific for a moment: what is Mayor Rizzo's "overbearing ethnic structure"? Did he not reorganize the Philadelphia system of law and order into a police state, the so-called "reign of terror two"? It is obvious that the purpose of Mr. Malamud's article is to take cheap shots at a city he knows nothing about.

To say that Pittsburgh is "a city of neighborhoods" with "little overbearing ethnic structure" is incorrect. Certain neighborhoods are vastely ethnic. Areas such as Polish Hill, the North Side, Squirrel Hill, and Homewood have one ethnic majority and thus each has an individual flavor. Another astute observation made was that "the morals and attitudes of the city are not as good as they are in any University inadequate enough to deserve the title of the Heights of Ignorance"- Temple? Community? Drexel?

Mr. Malamud would be better off writing for the National Enquirer, where his "objectivity" and "grasp of the topic" would be better utilized.

—ALAN TABACHNICK

(Pitt's Cathedral of Learning got the nickname "Heights of Ignorance" from Carnegie-Mellon students, right in Pittsburgh. —Eds.)

Write to Us

The editors of 34th Street welcome letters. Follow the same guidelines as for DP letters, except give 'em to us. We reserve the right to con- dense.

—Aesthetic Philly Graffiti

Editors: I am a Pittsburgher who has been lucky enough to live in Philly the last few years while at Penn. Nowhere can a person find more culture and beauty than right here in West Philadelphia. Just up the block I can gaze at all the aesthetic graffiti. Philadelphia has the most exciting night life. After the stores close at nine, running away from the muggers is always fun. If you get in trouble, one of the nice policemen is sure to help, especially if you don't belong to a minority group. But best of all are the hotdog vendors with whom you can always discuss the arts. Now I know where all of Philly's sports teams get their hotdogs when they choke on the big ones.

—HANK LEVINE