Economist Klein Awarded Nobel For Work in Forecasting Models

**Miller Doubts Executive Board Will Act on Faculty Resolution**

By ROBERT E. SHAPIRO

President Paul Miller, who recently received the Nobel Prize in Economic Theory, said yesterday that it was "absolutely clear" that he was not going to act on any faculty resolution that would not be in the university's best interest.

"I don't know who is going to act on this," he said. "But I do know that it is not going to be me, and I don't think it is the Executive Board."

**Evidence of Stolen From Museum**

By EDWARD J. LUCAS

A 500-year-old brass Iranian door knocker that was stolen from the University Museum has been recovered, according to the University Museum's head of security.

The knocker, which is valued at $8000, was stolen from the University Museum this weekend.

"We don't know who has it," the museum official said. "But we do know that it was taken from the museum and that the thief is probably in possession of it."
**NEWS IN BRIEF**

Compiled from Associated Press Dispatches

**Iraq Gains Ground in Iran**

AKIRA, Iraq (AP) - Iraq said Saturday it had taken Baghdad and other cities in Iran and threatened to move into the Persian Gulf and the Gulf nations. President Saddam Hussein, flanked by military, political and economic leaders, said Iraqi forces had reached the city of Ahvaz, which borders Iran, and that Iraq occupied all of southern Iraq.

Iraqi forces, the president said, reached the city of Ahvaz, the capital of the province of Khuzestan, and took control of the port of Kuwait, which is a key entry point for Iranian oil. The Iraqi forces also captured the strategic city of Basra, which is Iraq's southernmost city.

The Iraqi military said it had captured the city of Basra, which is Iraq's southernmost city, and that it had taken control of the port of Kuwait, which is a key entry point for Iranian oil.

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University Lauds Its Latest Nobel Laureate

Lawrence Klein had more than one surprise yesterday.

After all the University, Klein said, "I've been here for 22 years, and this is home." Klein said he would "stay in America to a higher saving, less spending economy." He also recommended tax credits and improved support for scientific research, saying "a tax of such support in the past decade has caused lower productivity."

Klein appeared jovial throughout the day, but remained in the press room for most of the interview. He was briefly a member of the American Academy of Arts and Sciences, a member of the American Academy of Sciences, and the University of Pennsylvania that they share in this award. Klein's work includes hundreds of scholarly articles and 19 books. He received a Ph.D. degree from Oxford University, where he also held honorary degrees from Oxford University, the University of Paris, and the University of Brussels, as well as from three American universities. He is a fellow of the American Philosophical Society, and many other national organizations.

His first book, The Keynesian Revolution, was the first complete volume on the work in Keynesian economics, and is now considered a definitive study of the period.

Klein's work includes a 1968 volume on the work of Paul A. Samuelson (for whom he also received a Ph.D., from MIT's Sloan School of Management) and a 1968 volume on the work of James Tobin (for whom he also received a Ph.D., from MIT's Sloan School of Management). Klein's work includes hundreds of scholarly articles and 19 books. He received a Ph.D. degree from Oxford University, where he also held honorary degrees from Oxford University, the University of Paris, and the University of Brussels, as well as from three American universities. He is a fellow of the American Philosophical Society, and many other national organizations.

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Klein's most famous model was designed in 1950. The Wharton Econometric Forecasting Associates, which Klein founded at the University, WEFA was sold by the University last year, but Klein remains chairman and principal investigator.

The Nobel Prize was originally established in the will of the last Swedish inventor, Alfred Nobel, in 1895. Klein's work includes hundreds of scholarly articles and 19 books. He received a Ph.D. degree from Oxford University, where he also held honorary degrees from Oxford University, the University of Paris, and the University of Brussels, as well as from three American universities. He is a fellow of the American Philosophical Society, and many other national organizations.

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The Daily Pennsylvanian

The Trustees and the U.

The following is an excerpt from the opening statement of President Thomas F. McQuade's address to the trustees on the Board of Trustees at the 1980-81 Spring meeting.

In opposing the new policy, the President pointed out the following:

1. The nepotism of his previous administration.
2. The lack of transparency and accountability in the selection process.
3. The potential for nepotism and favoritism in the selection process.
4. The lack of representation from the student body in the selection process.
5. The lack of representation from the faculty in the selection process.

The President argued that the new policy would undermine the academic integrity of the institution and undermine the trust of the community in the University's leadership.

In conclusion, the President emphasized that the new policy was a step in the right direction, but there were still concerns that needed to be addressed.

The Trustees, however, were in favor of the new policy and approved it with a majority vote.

The following is a copy of the new policy:

The University of Pennsylvania Policy on Presidential Succession

The University of Pennsylvania (the "University") is committed to selecting the next President through a transparent and inclusive process that ensures the preservation of the University's academic and institutional values.

The University's President shall be selected by a Presidential Search Committee, which shall be composed of representatives from various constituencies, including students, faculty, staff, and alumni.

The Presidential Search Committee shall be charged with the responsibility of conducting a wide-ranging search for the next President of the University, including the solicitation of nominations from various constituencies.

The Presidential Search Committee shall prepare a report of its findings, which shall be presented to the Board of Trustees for consideration.

The Board of Trustees shall make the final selection of the next President of the University, based on the recommendations of the Presidential Search Committee.

The new policy was approved by the Board of Trustees with a majority vote and went into effect immediately.

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---Faculty Resolution---
(Continued from page 2)....

---Dental---
(Continued from page 2)....

---Lucy In City---
(Continued from page 1)....

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Celebration: Sat. Oct. 18th - 12 noon to 5 P.M. : BLOCK PARTY
(weather permitting)
• Roller skating free for the 1st 1/2 hr.
  with 2 I.D.’s & $5.00 dep.
• Disc Jockey
• Sidewalk Sale unbelievable bargains!
• Refreshments from Entrees/On trays Saladalley
• Balloons
• Prizes given away every 1/2 hour!

Researchers Find Sex Drug Works on Warts Instead

He was a member of the team that performed the work, along with Professor William Dayton and visiting Professor Kazuo Takemure.

"It’s a relatively simple compound that would not appear to be correspondingly simple to synthesize," Kessel said.

Researchers used a chemical technique, called synthesis, to make the drug at a laboratory. The drug has been made in the laboratory, but it had not been made in the material, Kessel said.

The discovery was greeted as "good news" by Dr. Ernst Epstein, a professor of dermatology at the University of California in San Francisco.

"Despite the legend of the drug, it is relatively easy to make," said James Peterson, a professor of dermatology at the University of California at Berkeley.

"It’s a relatively simple compound that would not appear to be correspondingly simple to synthesize," Kessel said.

Researchers have obtained a patent on the material, Kessel said. The patent is based on Dayton’s work, the researchers used high-pressure technique in making the material.

"We started about nine months ago," he said. "In six months, we knew that it worked and we just got a question of getting the right starting materials."

A description of the work will be published in the Journal of the American Chemical Society.

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Notebook

The booters next opponent are the Quakers, who were outshot 14-5. "I really think Schaefer saved 5 for Textile," said Gamble, "we weren't that confident. "That doesn't mean anything," said Gamble. "We're not straightened out. Things will take care of themselves."
**Rams Edge Booters, 2-1**

**National Power Hands Quakers First Loss**

By BRYAN HARRIS

As obvious as a rainy see seems, there was no longer time just kicking the ball. This was the case yesterday when the two leaders of the national power conference squared off in the first game to be held at Franklin Field. St. John's America was the leader in the nation with a record of 5-1-3 while Penn was 2-1-6. The last time the two teams met was in November 1978 at Franklin Field with the Quakers winning 2-1. Yesterday's game was far more competitive.

The Booters started quickly and scored a goal off a 25-yard shot by Steve Tempest at 14:15. The Quakers answered almost immediately at 14:30 on a loan from John Shaefer, named the second leading scorer in the national power conference. The Quakers had chances to hit back but could not capitalize.

In the second half, the Booters were able to add to their lead with a goal from Steve Tempest at 57:25. However, the Quakers continued to push and were rewarded with a goal from Todd Ricks at 62:15. Despite the顽强努力, the Booters hung on for the 2-1 victory, with the Quakers receiving their first loss of the season.

**Quaker Oats**

ELECTIONS — This week's late and formidable Athletes of the Week are the women's tennis team, which played its second and final game in the Women's National League, and the Philadelphia Eagles, who won a close game and came out on top in the National Football League.

**Unbeatable Netwomen Set To Extend Streak vs Hens**

By KAREN WOODROW

In the latest round of competitive play, the University of Pennsylvania women's tennis team continued their winning streak against Hens. The match was held in a close environment, with several key points being decided in the final set.

The Quakers' victory was marked by strong performances from various players, with the team maintaining their unbeatable record. The post-match analysis highlighted the importance of resilience and teamwork in achieving such an outcome.

**Rams Edge Booters, 2-1**

By BRYAN HARRIS

The Rams were able to edge out the Booters with a 2-1 victory in yesterday's game. It was a competitive match, with both teams displaying strong performances.

The Booters started quickly, scoring a goal at 14:15. However, the Quakers responded with a goal from John Shaefer at 14:30, maintaining their unbeatable record. The second half saw the Booters adding to their lead, scoring once more at 57:25. The Quakers did not give up, scoring once again at 62:15. Despite this, the Booters hung on for the 2-1 victory.

The Quakers received their first loss of the season, but their unbeatable record is still intact. The team continues to be a force to reckon with in national power conference play.

**Unbeatable Netwomen Set To Extend Streak vs Hens**

By KAREN WOODROW

The Unbeatable Netwomen are set to extend their winning streak against Hens in the upcoming match. The team has been performing consistently, with several key points being decided in the final set.

The post-match analysis highlighted the importance of resilience and teamwork in achieving such an outcome. The team continues to maintain its unbeatable record against Hens, showcasing their strong performances and determination.

**Rams Edge Booters, 2-1**

By BRYAN HARRIS

The Rams were able to edge out the Booters with a 2-1 victory in yesterday's game. It was a competitive match, with both teams displaying strong performances.

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A Cult for the Well Adjusted?

Also — Two Penn Alums Who've Made It in the Arts
Hey, Gimme Some Credit...

I couldn't believe what I was seeing. I walked out of Dietrich Hall on Tuesday morning with my bicycle and there was this girl standing in the middle of Locust Walk hawking credit cards. Not tickets to see a Penn Players production. Not a place on women's crew. Credit cards. Plastic cash.

Nor could I believe that she was standing in front of this larger than life banner that was urging passersby to get a Sears credit card. It seems that America isn't shopping as much at the place where America shops and, after all, what better way to sucker people into the store than to give them that little piece of plastic.

"Start a credit rating, get a Sears credit card," this girl was shouting. I know that Dietrich hall is a home for a crowd of money hungry capitalists, and I know that Penn is a home for status hungry northeasterners, but I still couldn't believe that it was nearly impossible to get anywhere near that table. It was wall people out there, all seeking the good life at Sears.

"You know," I said to a friend trotting alongside me past the Eatery, "Even if the crowd there wasn't so bad, I doubt I would sign up. I really don't want a credit card, and I really don't need one."

Who the hell am I trying to kid? I'd love a credit card. I'd love lots of credit cards. Not to use them, you see, but just to have them. And to benefit from the cozy, false security they provide sitting in your pocket. Remember, gang, when you carry Master Charge, you carry clout.

A Sad Story

There's no sense in hiding it. My mother already knows it; I am financially irresponsible. It's not that I just keep spending and spending and don't really care. In fact, I spend very little. It's that when I do spend, I forget to make a note of it. And then I transfer money from one account to the other to make up for it. And I forget to write that down. Then the check bounces and I, forget that, too. And how am I supposed to keep track of all those little service charges (Little? $30 for an overdraft should be considered usury)? And once you fall into this trap, it's almost impossible to get out.

I still like to think, however, that I'm not alone out there. I'm a member of that select group of people who belong to the "I'm poor" gang, when you carry Master Charge, you carry clout.

...And then there are those who say "Girard must be right, they take enough of my money, don't they?"

That's Five-O.

The last time the magazine had a contest like this, the winner went on to write for the National Lampoon and The New Yorker.

Limit: 2000 words.

Please type the entries, label appropriately, and bring or mail to the DP offices, 4015 Walnut, 2nd floor.

Deadline: November 7

The winning story will appear in the November 20 issue.

The 34th Street Fiction Contest. Enter

$50
"To be or not to be, that is the question."
— Shakespeare

Two weeks ago you learned how you can make a mint giving out candy canes. Today, in this very magazine, you will learn about somebody who has done it.

The cult is it, and it is currently the hottest thing in the New York metropolitan area, is, founded less than a year ago by Ida Smith, is a cult for today, a cult for the 80s. Although its conception can be traced back to the earliest cults, is is a cult with a difference. One day it will be regarded as the premiere un-cult, or the fact that the relation relates itself to: the self is not the relation but (consists in) that the relation relates itself to its own self.

— Kierkegaard

"There are no racial barriers in is," Ida said. "No religious barriers, no sex barriers, or barriers of any kind. To be part of is, the only requirement is that the follower have intelligence. I am trying to reach out and touch the minds of the creative people of the world. The numbers are dwindling, is will reverse the tide. "I'm sick of all these cults pandering to society's misfits, the poor souls of our incredible planet who are forced to look elsewhere for guidance because they have no faith in themselves. "And I am not denying the existence of God as some have been quick to suggest. God is." I paused for a moment to catch my breath and shake some feeling into my aching wrist. But Ms. Smith continued like a thoroughbred cult.

"Great spirits have always found violent opposition from mediocrity. The latter cannot understand it when a man does not thoughtlessly submit to hereditary prejudices, but honestly and courageously uses his intelligence and fulfills his duties to express his thoughts in clear form."
— Einstein

"But what's the criteria for determining a person's intelligence?"

"Well we don't use I.Q. tests if that's what you mean. is people don't need the measurements of a technological society to tell them who they are. we encompass the classical and renaissance ideas of mankind's intelligent states of being. "is people have found themselves. They don't need courses in how to say hello."

Ms Smith is currently moving her New York office to a posh high-rent district. A Philadelphia branch will be set up some time in the near future. If you are interested in is, you may write to Ms. Smith in care of 34th Street Magazine, which is located at 4015 Walnut St. All Ms. Smith's mail will be forwarded.

"And that's the way it is."
— Cronkite
Johnny Jones Revival: Old Glory Falls Flat

When Johnny Jones played at Circle in the Square in New York last season, it received rave reviews and a New York Drama Critics Award. Deservedly so. Michael Weller, its creator, crafted a drama with naturalistic dialogue, well-developed characters, and important themes. Its box-office success was only modest, however, so after a respectable but by no means long run in New York, this critically acclaimed show closed.

Now the Society Hill Playhouse has brought this play back onto the stage, where it belongs. It's a drama about growth: the emotional growth of Paul and Susan, from drifting flower children to established adults; the growth of their careers, from vague plans to successful occupations; and the growth of their relationship, from simple, playful love to matrimony and all too complex conflicts.

The cast plods along, determined to play it straight and serious. Eric Weitz, in his title role, bears a greater resemblance to a nervous Bar Mizvah boy than he does to a scrappy jockey. His performance lacks both the energy and style James Cagney had in the movie version. Unfortunately, he receives little help from his fellow troupe members, who seem mainly concerned with speaking loudly and smiling constantly. All this company can muster is some swell tap dancing.

The stage space is too small to accommodate the stale choreography, and even lavish sets and costumes cannot save this Johnny from being a dull boy.

As far as the audience was concerned, however, Little Johnny Jones could do no wrong. They grinned and smiled from the opening notes of "The Star Spangled Banner" straight through to the unfurling of the flag in the final scene. True, people want to be reassured that American values and ideals remain intact. But this show captures neither the grand spirit of the past nor the hope for a better future. Moreover, it isn't any fun to watch.

Little Johnny Jones fails to resurrect patriotism and pride. It is little more than a weary ghost of the good old days, with as much life as a fizzled firecracker on the Fourth of July.
Sunday Brunch at the Burgundy Room
Fairmont Hotel
Broad and Walnut
Reservations, 893-1870

By Ken Goldberg

Sunday Brunch at the Fairmont's Burgundy Room is an exercise in extravagance. If Saturday night's indulgences didn't satisfy your craving for hedonism, then get up early, put on a tie, and visit this elaborate hotel for a brunch which would put most Bar Mitzvah receptions to shame.

On the other hand, the food at Bar Mitzvahs is free. This spread will cost you $14.00; it includes coffee, juice, and unlimited visits to the buffet. Unfortunately, your waiter's tip is not included in this figure. Sunday brunch is served from 11-3 and reservations are necessary (893-1870). The Fairmont is at Broad and Walnut - easily accessible by foot, bus or subway.

Beside the fine service and chocolate fondue, this brunch is not exceptional. Still, it does provide an extravagance which sure beats the Sunday blues. A remedy, however, to cure the Sunday rush.

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Grey-tuxedoed waiters provided the high point of the brunch. These gentlemen were constantly available to refill your coffee or remove plates from the table. Always courteous, they didn't seem to mind our repeated demands for still another glass of fresh squeezed orange juice. This unusually friendly service goes a long way toward curing the Sunday blues. A remedy, however, which does not come cheaply.

The Burgundy Room is a bit overdone. Its high, vaulted ceilings, pink velvet draperies, and background piano music by "Dorian," would make Liberace feel right at home. Yawn. And, as always in these places, water rushes out of a fountain somewhere to complete the "abundance" effect.

Brunch began with a glass of fresh-squeezed orange juice at our table. We were then invited to help ourselves to the cold and hot buffets. The cold table can be distinguished by a giant iced carved swan who presides over several dozen platters of fresh fish, cold meats, and fruit. The pink salmon, a bit dry and bland, paled next to the whitefish, which was tender and succulent. A large bowl of cold potato and leek soup, also known as vichyssoise, occupied the center of the table. As we waited in line with the patience of Stouffer Dining veterans, it was interesting to note the rudeness of our fellow diners. Mink-draped women actually elbowing their way into line for a morsel of corned beef! They'd pull the old table to mind our repeated demands for stll another glass of fresh squeezed orange juice. This unusually friendly service goes a long way toward curing the Sunday blues. A remedy, however, which does not come cheaply.

Eventually, we staggered to the dessert table where a giant marzipan elf beckoned us to partake. We complied by sampling crunchy pecan pie, flaky napoleons, and a unique plum cake made with a sweet syrup and fresh chunks of crisp plum. The piece de resistance, however, was a generous bowl of semi-sweet chocolate fondue complemented by plates of honeydew melon, pineapple, and strawberries for dipping.

We gorged until our eyes became glazed and our heads spun from a glucose rush. Eventually, we staggered to the dessert table where a giant marzipan elf beckoned us to partake. We complied by sampling crunchy pecan pie, flaky napoleons, and a unique plum cake made with a sweet syrup and fresh chunks of crisp plum. The piece de resistance, however, was a generous bowl of semi-sweet chocolate fondue complemented by plates of honeydew melon, pineapple, and strawberries for dipping. We gorged until our eyes became glazed and our heads spun from a glucose rush.

The Fairmont: Liberace would feel at home

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Ellis Weiner, '72

‘New Yorker’ writer describes “de-mystifying” each goal

By Noel Weyrich

First, it was simply “the notion of writing and doing it professionally” Then came The National Lampoon. Most recently it has been The New Yorker, The New York Times Magazine, and a movie screenplay. Still to come is “The Novel.” Somewhere in there was 34th Street Magazine.

Ellis Weiner calls it de-mystification. The growing sense that the halls of power and fame are clearly defined and easily accessible. That those you have admired from afar are now your peers. It is reminiscent of the football coach’s exhortation: “Boys, they put their pants on one leg at a time, just like anyone else.”

According to Weiner, a 1972 Penn graduate, new endeavors like writing a screenplay must be de-mystified, understood on the simple human level, before they can be approached. “It’s always seemed to me that half the idea of education is for it to serve as a de-mystifier,” he says. “None of my creative writing classes at Penn were much help to me, but looking back, I can see that I was eager to get some sort of encouragement in making a living at writing, to have writing be de-mystified for me. They did that by having writers come and lecture. None were particularly mystifying.

“These things go in stages, of course, and the thing I’m still trying to demystify myself about is the novel. As a rule, you do one thing, you digest the reality of having done it and then you move on to the next goal.”

Since leaving Penn eight years ago, Weiner has employed this philosophy, along with his quick-witted, sensitive writing style and keen eye for satire, to become the most graceful, intelligent writer on the staff of the National Lampoon, and, in recent months, to become the most prolific humorist on the staff pages of the New Yorker. Given the steady perceptiveness and flashes of brilliance he’s shown in his magazine work, if Ellis Weiner ever does get around to writing his novel, he may provide Penn with its long-awaited answer to Princeton’s F. Scott Fitzgerald — a social criticial poet whom the school can claim as a product of its intellectual wellspring.

“Actually,” Weiner grins, “it wasn’t until the day after graduation that I decided I wanted to learn things.

Weiner graduated from Penn with a degree in “Psychology in Literature” after four years of drugs, rock music, peace marches, and record-reviewing and one year as the editor of 34th Street, which had not yet even existed when he was a freshman. “For me, 34th Street was the best point was to march on Washington and to remember that in those days, the whole point was everything we wanted Penn to be. You have any rah-rah alumni feeling about Penn, but I do have a warm spot in my heart for 34th Street.”

Ellis Weiner is a small, wiry man, with a full-fevured face, deep, fierce eyes, and a sandy-colored mop of hair. He is a pleasant man, considerably more thoughtful and introspective than the “class clown” one might expect a typical Lampoon editor to be (Weiner is the first to tell you he is by no means a typical Lampoon editor). He lives in a warm, spacious loft on 23rd Street in Manhattan that is furnished in a curious but comfortable cross between nouveau-bourgeois and college-student chic.

Weiner made his National Lampoon debut in February 1976 when he wrote several parodies concerning heavyweights such as Pablo Picasso, Buckminster Fuller, Aldous Huxley, and Art News magazine. Some of the stuff was co-written by Danny Abelson, a Penn grad from Weiner’s year. “We immediately got the reputation up there of being ‘The Two Brains,’” Weiner recalls. “They saw us as the kind of guys who read German philosophers in the original German, which was totally absurd.”

The absurdity of that assumption reflects the Lampoon’s qualitative decline in recent years, as articles on intellectual discourse have given way to ones on deviate sexual intercourse and anyone writing about something more profound than mood rings or angel dust is considered an intellectual. Most of the Lampoon’s brightest moments in pure satire during the past four years have belonged to Weiner and Abelson, who, for lack of seniority, maintain spots on the bottom of the editorial masthead. Weiner’s work includes a biting satire on Woodward and Bernstein’s attempt at de-mystifying the U.S. President in The Final Days, and other pieces Lampooning the likes of Joan Didion, Looking for Mr. Goodbar, and, in the October 1980 issue, a phony sequel to G. Gordon Liddy’s Will, in which Nixon’s Iron Man fires his own family for “unprofessionalism.” However, Weiner’s clever parodies have been overshadowed by a proliferation of artless, one-joke features like “The History of Nudity” and the prestige of the magazine has declined steadily as a result.

Weiner’s first piece in the New Yorker appeared this spring and was followed by two others over the summer. “It was very gratifying,” Weiner says, pointing out that, “I received more feedback from friends about my first New Yorker piece, than I did about all my Lampoon work combined.” His last piece in the New Yorker appeared in September and was a Swiftian “Manifesto of the MX Missilists,” which suggested that, like the MX missiles themselves, everything in the country, all the way down to the family dog, should be placed on tracks and shifted around to protect it from nuclear attack. “Stasis itself,” the article declared, “is dead.”

Currently, Weiner is working on a screenplay for a film parody of stock movie genres with two other Lampoon editors. When that project is done, he plans to move to the West Coast to start work on The Novel, while continuing to supply the New Yorker with humor pieces. “I would highly recommend moving to New York. ‘Go where they’re doing it,” he says, “because you’ll go to the parties and meet people and learn things you’d never otherwise learn. Even if you don’t sell anything for the first year or two, get in the orbit. One thing does in fact lead to another, and you do eventually wind up getting work.”

A far-from-complete list of other people who went to Penn and are now making their way in the arts and entertainment world: Steven Wiener (Col. ’73), a former 34th Street editor, has written a book about convicted mass-murderer Ted Bundy. Lee Eisenberg (Col. ’68), is a Contributing editor with Esquire. David Naubin (Col. ’73), a former Lampoon editor, has written a book about convicted mass-murderer Ted Bundy. Lee Eisenberg (Col. ’68), is a Contributing editor with Esquire. Richard Lester (Col. ’51), made the famed Beatles’ films Help! and Hard!
Henry Jaglom, '59

Independent film director wants to stay that way

By Christine Woodside

actors rebelled against "this terrible woman who was running Pennsylvania Players -- Katherine Quinn" and formed a new group called Playmakers, because Quinn wouldn't let them do Easy Rider's "Death of a Salesman. Miller was rumored to be a communist at the time. So was Jaglom; he later discovered that a fellow student had sent Joseph McCarthy his name.

For his junior year, he left the Quad behind and found a nice upstairs apartment on 38th Street with a landlord who couldn't stand him. The man sent Jaglom a letter complaining, "I keep getting constant complaints about you. For instance, do you think it is right to drop newspapers into the yard?" The next year, Jaglom found another place at the Walvania Apartments, 36th and Walnut.

"I hung out with a very special insular group," Jaglom remembered. "Our group was all weird people. We went around with long hair and no socks -- kind of pre-'60s. He hosted two shows on WXPN, and started an anti-fraternity group that the Dean of Men forced him to abandon, apparently because his grades were slipping. Asked why he majored in journalism, Jaglom replied, "Someone told me it was easy."

He won the J. Howard Roebin memorial award for writing and directing a play called "Room 322" his junior year, and he directed the play "The Browning Version" his last year. "The DP ran a picture of me rather self-consciously smoking a cigarette, and the caption was 'Director Jaglom,'" he remembered. "The DP never did things like that. I looked at it and I thought, 'It's got a nice ring to it.'"

After college, Jaglom returned to New York (his hometown), auditioned for Actors' Studio, made it, and studied with Lee Strassberg for a while. Then I spent five years doing absolutely nothing -- a little summer stock, nothing much." Then an actress friend, Tuesday Weld, suggested he go out to California and stay in her beach house. "In the back of my head was this DP photo of 'Director Jaglom.' I'm not bullshitting."

The folks at Columbia liked his acting, but didn't know where to put him, so he ended up guest-starring in television sitcoms, the most memorable of which was an episode of "The Flying Nun," "which is still re-run, to my eternal embarrassment." Jaglom played a Puerto-Rican fugitive stuck in a mine shaft with Sally Field.

Through all this, he kept writing screenplays which never went anywhere because he wanted to be "Director Jaglom." He was also "boring my friends with little 8 millimeter home movies." Bert Schneider, the producer of Easy Rider, saw some of Jaglom's little films, and hired him to help budding actor Jack Nicholson edit a five-hour, 20 minute version that no one would touch.

"Some director had come over from France and said 'Don't fuck this up,' and no one disagreed because they were all loaded," Jaglom said. He and Nicholson, who had a bit part, took adjoining cutting rooms at Columbia, and trimmed the work to under two hours. "Jack and I were the only ones who weren't stoned."

Easy Rider was such a success that Schneider was given $7 million to use for new film directors. One of the films was A Safe Place. (Nicholson made Drive, He Said; Jaglom acted in it.)

Jaglom, looking back on this beginning, and where he is today, offers the following advice for potential "Director Jagloms": Don't ever obey anybody's rules. Absolutely refuse to accept no for an answer. No one knows better than you. Everybody will tell you how not to do anything. "I have papers from Penn with notes scrawled on the side -- this is not a short story. They were assholes, those teachers."
Crackers
by Roy Blount, Jr.
Alfred A. Knopf
291 pp.; $10.95 hardcover

By Christine Woods

Crackers is an annoying hodgepodge of re-worked magazine articles on being Georgian and how that is affecting President Jimmy's performance as Chief of State. Blount, himself a Southerner, started printing these jarring observations in magazines right after the inauguration in 1977, when it was vogue to laugh at the Southern quirks of — thank heaven — a down-home President. Now, though, with our President's popularity at an all-time low, using these jokes to explain Jimmy's ineffective, incoherent ways is downright embarrassing.

In a time when Jimmy's Southerness is only working against him, readers are more likely to cry, "A john for Jimmy." The author also throws in some badly-timed jeerings. All of this, the author speculates, is out of a bunch of re-written mini-profiles under the heading "More Carters," at the end of each chapter. Here we are introduced to a tiresome portrait of Jimmy, the obliging daughter of the owner of the house where Carter would stay. Jimmy reads like what he probably grew up believing about himself: "Always balancing and weighing everything, on the one hand, on the other hand, on both hands at once -- making sure his left lobe knows what his right lobe is doing, and vice versa, and saying 'and vice versa to excess.'"

3) He is a "Jr.," which means "he probably grew up being called Little Jimmy." He grew up parting his hair on the right. Blount speculates that some enlightenened barber probably told him at a late point that he was combing his hair "like a girl." Blount finds ways to degrade Jimmy that don't even involve the man. In 1977, for instance, Blount followed a Carter trip to Yazoo City, Mississippi, where the President was visiting a new high school gymnasium. Eager for an "in," he asked fellow Southerner, Blount tried to get close to anything remotely related to Jimmy. The obliging daughter of the owner of the house where Carter would stay showed him the bathroom.

"At last, an exclusive angle," Blount remembers sourly. "A john for Jimmy." The author also throws in some badly-timed jokes about Jimmy's ineffective, incoherent ways is downright embarrassing.

Blount reminds us that people who grow up and leave Georgia always end up saying, "Well yeah, I'm from Georgia, but..." Unlike people from anywhere else in the country, people from the South seem to always apologize for it. (In 1977, while attending school in Georgia, I met a well-dressed man who explained to me between polite bites of Sunday brunch that he was a "liberated redneck" — he was going places in the world, but his neck was still a little pink. It would always be.)

1) He is from Georgia.

2) He is a Libra. A Libra, Blount says, "is always weighing and balancing everything, on the one hand, on the other hand, on both hands at once — making sure his left lobe knows what his right lobe is doing, and vice versa, and saying 'and vice versa to excess.'"
Yves Preston, Tim Kerr, and Dennis Ververgari. The champions of 1974 and 1975. (Moose) Dupont, both six game Stanley Cup final. the New York Islanders in a edition which barely lost to differences from last year's games, but there are a few games. As always, the team new arrivals are rookies members of the Flyers' Cup will certainly win its share of two of their first three League schedule, winning begun their National Hockey season, but it's not too soon for the Broad Street Bullies. The Flyers have already begun their National Hockey League schedule, winning two of their first three games. As always, the team will certainly win its share of games, but there are a few differences from last year's edition which barely lost to the New York Islanders in a six game Stanley Cup final. Gone are veterans Bob (Battlin) Kelly, Andre (Moose) Dupont, both members of the Flyers' Cup champions of 1974 and 1975, and Dennis Ververgari. The new arrivals are rookies Yves Preston, Tim Kerr, and Danny Lucas. Their play will be one key to the Flyers' success this season. "Hopefully the young guys will be more creative with the puck," player-assistant coach Bobby Clarke said. Last year there were more than half a dozen new faces on the team, all of whom contributed to the Flyers' success, including their 35 game unbeaten streak. Offensively, although the Flyers' missed leading the league in scoring by a single goal in 1979-80, there will be a noticeable difference if head coach Pat Quinn has his way. "We're going to try and create more opportunities from our initial offensive rush," explained Quinn, whose team was unable to escape the Islanders' grasp in the corners during the playoffs. What this means is that Flyers' fans may not see as much of their team's traditional "dump the puck in the corner and wrestle the opposition" style, as in the past. Another key for any professional team is motivation, especially in the National Hockey League where 16 of 21 teams make the playoffs. "This year our training camp wasn't as tough as last year's, mostly because there weren't as many people fighting for jobs," Quinn remarked. So, what will the Flyers, a team that just missed winning the Stanley Cup last season, do to stay motivated? "Each year there are new ideas and new personnel on clubs. It's never a cakewalk," explained last year's rookie sensation, goaltender Pete Peeters. On an individual level, Peeters said he hopes to stop more pucks, a noble goal for a goaltender. As a team, he added, "we've got to come to each game mentally prepared or we'll get blown away." With mental preparation at such a premium, one might think the Flyers would like to play the teams in their division more than the four times a season they face each club in the league now. Not so. "If we played the Islanders 10 or 12 times a season, the fans would become disinterested and so would the players," Clarke said. Of course, since the Flyers are in the NHL's toughest division with the Stanley Cup champion Islanders, the always competitive New York Rangers and Calgary (formerly Atlantic) Flames, and the up and coming Washington Capitals, it is understandable that they would rather play every team an equal amount of games. Only Quinn disagreed. "Playing the better teams is where the fun is," he commented. However, there is one team the Flyers would like to play more than four times this season, but not until the playoffs, the Islanders. "The Islanders got the Cup so they're the club to beat," Clarke declared. And if expectations hold true, the Flyers will get their chance to do just that come May.

How Do The Flyers Spell Success? C-U-P

By Scott Leibowitz

Although most Philadelphia fans don't realize it, Veterans Stadium is not the only arena on Broad Street where a sporting event is taking place in this town. In fact, right across the street at the Spectrum, the Philadelphia Flyers have quietly begun their quest for the Stanley Cup. Certainly, for most fans, it's a little early to start thinking about the hockey season, but there are a few games. As always, the team new arrivals are rookies members of the Flyers' Cup will certainly win its share of two of their first three League schedule, winning begun their National Hockey season, but it's not too soon for the Broad Street Bullies. The Flyers have already begun their National Hockey League schedule, winning two of their first three games. As always, the team will certainly win its share of games, but there are a few differences from last year's edition which barely lost to the New York Islanders in a six game Stanley Cup final. Gone are veterans Bob (Battlin) Kelly, Andre (Moose) Dupont, both members of the Flyers' Cup champions of 1974 and 1975, and Dennis Ververgari. The new arrivals are rookies Yves Preston, Tim Kerr, and Danny Lucas. Their play will be one key to the Flyers' success this season. "Hopefully the young guys will be more creative with the puck," player-assistant coach Bobby Clarke said. Last year there were more than half a dozen new faces on the team, all of whom contributed to the Flyers' success, including their 35 game unbeaten streak. Offensively, although the Flyers' missed leading the league in scoring by a single goal in 1979-80, there will be a noticeable difference if head coach Pat Quinn has his way. "We're going to try and create more opportunities from our initial offensive rush," explained Quinn, whose team was unable to escape the Islanders' grasp in the corners during the playoffs. What this means is that Flyers' fans may not see as much of their team's traditional "dump the puck in the corner and wrestle the opposition" style, as in the past. Another key for any professional team is motivation, especially in the National Hockey League where 16 of 21 teams make the playoffs. "This year our training camp wasn't as tough as last year's, mostly because there weren't as many people fighting for jobs," Quinn remarked. So, what will the Flyers, a team that just missed winning the Stanley Cup last season, do to stay motivated? "Each year there are new ideas and new personnel on clubs. It's never a cakewalk," explained last year's rookie sensation, goaltender Pete Peeters. On an individual level, Peeters said he hopes to stop more pucks, a noble goal for a goaltender. As a team, he added, "we've got to come to each game mentally prepared or we'll get blown away." With mental preparation at such a premium, one might think the Flyers would like to play the teams in their division more than the four times a season they face each club in the league now. Not so. "If we played the Islanders 10 or 12 times a season, the fans would become disinterested and so would the players," Clarke said. Of course, since the Flyers are in the NHL's toughest division with the Stanley Cup champion Islanders, the always competitive New York Rangers and Calgary (formerly Atlantic) Flames, and the up and coming Washington Capitals, it is understandable that they would rather play every team an equal amount of games. Only Quinn disagreed. "Playing the better teams is where the fun is," he commented. However, there is one team the Flyers would like to play more than four times this season, but not until the playoffs, the Islanders. "The Islanders got the Cup so they're the club to beat," Clarke declared. And if expectations hold true, the Flyers will get their chance to do just that come May.

Meeting to be announced.
Keep in touch.
**Film**

**A Wise-quacking Look at the Obsessed**

Sitting Ducks
Written and directed by Henry Jaglom
Starring Michael Emil, Zack Norman, and Patrice Townsend
Starts Friday at the Ritz

By Chris Woodside

Sitting Ducks is a subtle, judgment-free comedy about five characters who take themselves too seriously. The only problem with it is that American filmwatchers might not be taking the film seriously enough.

Misleadingly tagged as a movie about "sex, money and vitamins," Sitting Ducks transcends its standard, devi sive money-caper plot. Director Henry Jaglom sets out to show just how pathetically funny five self-concerned people can be as they try to understand and escape the dullness of their lives. The camera obliges by sweeping in a completely unromantic way over America's dull ugliness, allowing the actors' low-profile humor to appear straight and unpreentious.

The tale begins awkwardly in New York, with fast-talking, excitable Sidney (Zack Norman) and cautious, pasty-faced Simon (Michael Emil) bickering over their plan to steal away with the thousands of dollars Simon would normally give out that Wednesday as a gambling syndicate's pay-man. At this point we have no sense of where the movie will go, so the raucous jazz accompaniment, Simon's shaky eyes shifting everywhere but on Sidney's face, and some moments when the sound-track is out of sync with talking and hand gestures -- all are annoying.

Quickly, however, the action and camera work improve dramatically, and the film unfolds easily. Once the money hidden in the tires of a Cadillac limousine, Sidney and Simon, enroute to Costa Rica via Miami Beach, stop for the night at a tacky Holiday Inn in Wilming ton. There, they meet: sunny blonde Jenny (Patice Townsend), who agrees to go along with them after her nonplussed boyfriend (Henry Jaglom) walks out, and paranoid, quavery-voiced Lena (Irene Forrest), who quits her waitress job before her clients are through with the main course to go along too. Earlier that day, Sidney convinced a gas station attendant named Moose (Richard Romanus) to be their chauffeur for a few thousand: he's off in another corner, trying to pick up a young girl.

The cast complete, the hilarity begins. Each person finds a way to seriously air his obsessions. As the shiny comic parades rows of pastel, neon, plastic, run-down America, Sidney's eyes bulge with inflated talk of how rich they are and isn't wonderful. Beautiful frenzied Jenny, who smiles constantly, confesses, "I'm so completely obsessed with being fat," but doesn't know what she'd worry about if she ever reached her goal. Mean-

(Continued on p. 12)

**This Week**

**THE GODFATHER**

No comedy here, just a lot of hoopla around.
(Walnut Mall Rep., 2252 Walnut, 222-2341, 10:15-10:21)

**STARDUST MEMORIES**

A film you can't sum up in one sentence.
(Mark I, 18th and Market, 564-6222)

**THE EMPIRE STRIKES BACK**

Do not confuse this film with Star Wars.
(Alan Alien's. The two films do not operate on the same level of intelligence.
(Sanmeric, 19th and Chestnut, 564-2857)

**ORDINARY PEOPLE**

Not an ordinary movie.
(Eric Twin, 19th and Walnut, 564-0720)

**THE GREAT SANTINI**

Robert Duvall is terrific as a raging bull.
(Ritz II, 214 Walnut St., 925-7061)

**PRACTICE MAKES PERFECT**

A cross-eyed, light and airy, but also sweet and sassy.
(Ritz III)

**DOLLY MADNESS**

Not a bad bet, but Bettes' best.
(Eric's Place, 15th and Chestnut, 564-3086)

**SOMEWHERE IN TIME**

A textbook example of love at first sight.
(Sanmeric's, 19th and Chestnut, 972-0538)

**HOPSCOTCH**

Mel Brooks once again demonstrates how to rise above weak material.
(Midtown, Chestnut and Broad, 567-7021)

**THE ELEPHANT MAN**

Opens tomorrow at the Goldmann.

**MOTHERS DAY**

The picture is the lobby is worth more than this movie.
(Goldmann, 15th and Chestnut, 567-4413)

**TIMES SQUARE**

Opens tomorrow at the Goldmann.

**SITTING DUCKS**

(See Review)

**THE MUSIC LOVERS**

The Fox

**SEVEN BEAUTIES (1978, Italy)**

ASDRUBILE WRATH OF GOD (1973, West Germany)

GENERAL DELLA ROVERE (1959, Italy)

THE GREAT WALTZ (1938, USA)

AGUIRRE, WRATH OF GOD (1973, West Germany)

SEVEN BEAUTIES (1978, Italy)

SOME LIKE IT HOT (1959, USA)

CARNY

CARNY is a unique film, but our critic was chily con Carney.
(Ritz III)

PRIVATE BENJAMIN

It's cute. But we are home movies.
(Midtown, Chestnut and Broad, 567-7021)

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**SITTING DUCKS**

(See Review)
Some things are said to improve with age. Unfortunately, the Doobie Brothers' ability to produce good music is not one of them. The photograph on the album cover forbodes a major change: gone since the last album, *Minute By Minute* (which to this taste was hardly a winner despite its commercial success), are the familiar faces of guitarist Jeff "Skunk" Baxter and group founder John Hartman. In their place are three new members, two with strong jazz backgrounds, and one heavy metal rocker.

Though the Doobies have been exhibiting increasing amounts of R & B and jazz influences in their last few albums, *One Step Closer* stands apart from its predecessors in that the boys have discarded the rock framework which has kept the Doobies on the charts for almost nine years. The bastardized product they now peddle is a middle-of-the-road fusion with lyrics so insipid as to repulse even the most romantic 16-year-old beach boy ("Oh baby, love is all we wanted. Oh baby, love is all we wanted."). The songs on the album are all equally in-dissonant and easily forgotten seconds after having been played. For the most part, they are structured with an insipid up-tempo (which sounds much like Weather Report) leading into Michael McDonald's tryings vocals.

Unfortunately, the people to be most disappointed with this album are the fans who associate the Doobies with such hits as "China Grove" and "Takin' It to the Streets." Such hits as "China Grove" and "Takin' It to the Streets." The Doobie Brothers: *One Bad Take*

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### The Doobies' Sound Goes to Pot

**Doobie Brothers**

One Step Closer

Warner Brothers HS 3452

You probably won't hear this record on the radio, because Storm Windows includes no concessions to current trends in popular music. Instead of shoe-horning his songs into New Wave or Dance arrangements, Prince stays very close to the folk and rock forms that made his music so affecting in the past. The songs themselves support Prince's reputation for wit and sensitivity. "Sleepy Eyed Boy," accompanied by very simple instrumentation, conveys intense loneliness. "All Night Blue" also features a sparse arrangement, and some wistfully beautiful musings on lost love. Together, these two songs bring side one to a somber close.

The second side opens with a stunning change of musical mood; "Just Wanna Be With You" rocks exuberantly along at breakneck speed. Although Prince remains best-known for his rock-oriented material, this and several other songs on Storm Windows display a continuing interest in rock and roll.

Despite his readily apparent vocal limitations, Prince manages to bring considerable nuance to his singing. He performs his own compositions with clear insight into lyrical content, and gives similar treatment to the two songs that he did not write.

Storm Windows deserves mass acceptance. Perhaps this album will carry Prince past the critical and cult success that he has thus far achieved.

—Jonathan Matzkin

### John Prine

**Storm Windows** Astylus 6E-286

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### Allman Brothers

**Reach for the Sky** Arista AL 9535

Alas, this band is Allman in name only. Aside from the obvious personnel changes through the years, the Brothers (distant cousins might now be more accurate) seem to have lost their ability to produce the heartfelt music that their followers crave.

On Reach for the Sky, the Allman's second disc since their reunion, there are plenty of Dickey Betts' searing guitar chords, along with some fine drumming from Butch Trucks and Jaimoe Johnny Johnson, to satisfy the Allman junkie — yet the band shows that it is badly (and sadly) in need of some new inspiration. The group's sound has been broadened to an extent with the addition of a synthesizer on "Angeline" and "So Long." The album's overall effect, however, does wear thin. The eight songs, only two of which were written by Greg Allman, attempt to recreate the band's past Southern outlaw image. Unfortunately, soulless numbers like "Keep On Keepin' On" and "I Got A Right To Be Wrong" are less than convincing; many contain shamelessly inane lyrics that aren't even worth repeating.

In the previous decade the Allman Brothers gave us some incredibly spirited, emotion-packed music. For now, though, the band's once-blue skies look ever so gray.

—Bill Duanun
by Iden J. Rosenthal

"Yes. This is an oxalus. Many of you would have trouble identifying it as an oxalus but I have checked into it and I am positive that it is definitely an oxalus."

What sort of person would be attracted to an event entitled the "2nd Eastern Cactus and Succulent Conference"? (Hmmmm... succulents sound good to me.) The mind reels with such riveting presentations as "Turbinicarpus & Gymnocalycium, Treasures of the Sierra Madre", or the Saturday night showpiece event, "Observations on the Cacti and Succulents of the Lesser Antilles".

If by some freak accident or time warp you found yourself at the Marriott this past weekend you would not have to strain to imagine the appearance of a so-called "cactus fancier".

Yes, it would seem life's later years leave a void for many people; and the obscure hobby of "cactus-fancying" serves as a perfect filler. "My parakeet is the sassiest parakeet around. He wouldn't touch regular birdseed. He only wants the fanciest kind."

"Well, when we had a dog I used to cook carrots and potatoes in a stew for him. Wouldn't go near ALPO."

To be part of the Succulent Conference is to be a part of the eccentric drift circulating around the room.

Of course some of those present at the Convention are legitimate horticultural scholars who do make their living traveling to exotic foreign deserts in search of rare and exciting ulichnea, copepodus, not to mention those cleverly camouflaged lithops. They shoot vast quantities of photographic slides in the deserts which they then display once a year (or twice if they're lucky) to whomsoever shows up at these conventions. Needless to say these slide shows of cacti subspecies are entralling to the average outsider--almost as entralling as Genghis and Silvia Khan's slides of their trip to Egypt.

The history of the cacti do not change all that much over the centuries (first God created cactus; then there was cactus). So what does one do when one studies cacti? Well, for one thing, one practices naming them in Latin. As a matter of fact, I myself am now the proud owner of a Nopocactus Graessneri v. Albestas which despite its long name looks rather like a fuzzy green baseball someone planted. Apparently cactus fever is contagious. Anyway they do make nice quiet pets.

Continued from page 10

Sitting Ducks

Just when we think we have a handle on the minds of these poor escaping souls, it is revealed that Jenny and Leona were fakes all along--that the obsessions they showed were merely invented, since they were hired to bump off these two silly men for running off with the money. Even as Leona says dryly, "Simom, I am hired to kill people. Simon. I am a killer." we realize then that we could make no distinction between the women's acted obsessions and the men's real ones, and that the genius of Sitting Ducks is its subtle interplay of these fake and real obsessions with real life--because obsessions are real life. Although Emil and Norman have been compared to Laurel and Hardy, this film is much, much more than a funny interplay between two giddy, middle-aged men who manage to pull off their silly plan.

Loose Ends

Continued from page 4

Fortunately, Carney has only a minor role, and the play gets a chance to roll along without him. For the most part, this production of Loose Ends, directed by Deen Kogan, holds one's interest, even if it doesn't spellbind. The Society Hill Playhouse should be applauded for re incarnating a show that died all too fast.