U.S. Uses Less Energy, Pays More

By BARRON LERNER

University of Pennsylvania. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 1981, the university's use of energy is expected to be $15.9 billion. Plus $11.3 billion in 1980. In fiscal year 18
Campus Events

The CHESIRE SCIENCE ORGANIZATION in collaboration with the American Chemical Society presents a lecture by Prof. Andrew Chalykov of SUNY Binghamton on "The structure and chemistry of the transition metal complexes of DNA." Monday, October 23, 4:30 p.m., 217 McAnulty. A reception will be held following the lecture.

The WOMEN'S BODIES CLUB presents a panel discussion on the "Politics of Reproduction." Monday, October 23, 4:30 p.m., 108 South Science. A reception will be held following the panel.

The PENN CHRISTIAN FELLOWSHIP - Meeting October 23, 7:30 PM, CA 109. New members welcome.

FRIDAY NITE LIVE October 24 Stitelser Room. For tickets, call 310-8787.

THE DAILY PENNSYLVANIAN - Thursday, October 23, 8:00 p.m., in 310. Topic, "The AIDS Pandemic: A Crisis in Policy and Politics." All invited.

STUDENT DISCOUNT RATES

Phanatics

"For What All You NFS NITE EVERY THURSDAY EVEN 9-2 UNDISCOVERED DRINK PRICES

The Christian Science Organization and the American Chemical Society present a lecture by Prof. Andrew Chalykov of SUNY Binghamton on "The structure and chemistry of the transition metal complexes of DNA." Monday, October 23, 4:30 p.m., 217 McAnulty. A reception will be held following the lecture.

The Women's Bodies Club presents a panel discussion on the "Politics of Reproduction." Monday, October 23, 4:30 p.m., 108 South Science. A reception will be held following the panel.

The Penn Christian Fellowship - Meeting October 23, 7:30 PM, CA 109. New members welcome.

Friday Night Live October 24, Stitelser Room. For tickets, call 310-8787.

The Daily Pennsylvanian - Thursday, October 23, 8:00 p.m., in 310. Topic, "The AIDS Pandemic: A Crisis in Policy and Politics." All invited.

Student Discount Rates

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NEWS IN BRIEF

Compiled from Associated Press Dispatches

Phanatics

"For What All You NFS NITE EVERY THURSDAY EVEN 9-2 UNDISCOVERED DRINK PRICES

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Herman's is now interviewing sophomores and juniors in becoming campus representatives. If you're ready to UNCOVER a batch of real pros, call or write to Herman's. Your World of Snacks. Herm's Good Snacks. Good food.

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3925 Walnut St. EU2-5196

We're on the look out for the next great unsung hero.
Lehigh Trustees Fighting Porn; Yale Bastes Cook for Giveaway

By ROBERT E. SHEPARD

Bureaucracy is not as boring as it sounds. Anyone with an office can be a bureaucrat, and they come in all shapes and sizes. Today's Ivy Towers shapes and sizes. Today's Ivy Towers are dedicated to bureaucrats of all kinds. We start with a kind of bureaucrat that has been much maligned of late, the trustees. Up around here - the trustee. Up in sedate Bethlehem, Pa., the Lehigh University trustees are up in arms over X-rated movies. The Rev. Hubert Flesher, a faculty representative to the Board of Trustees, and some of the "members were upset that X-rated movies were being shown on campus," according to the Brown Daily. Leaving the big city, we turn to Cornell University, which has been much maligned of late, the "Cornell Campaign," a $230 million fund drive. The Daily Sun. "With all the food they throw away here, I don't see why (Dining Hall's Director James) Halls Director Howard) Parrish had to rush them. Enter Ray Boone, state licensing officer, and the majority of Pennsylvania students are dealing with the bureaucracy of their own minds. A bond- deal to NSF parking tickets are written in the Pitt area every day, according to the Pitt News, and the majority of them go to Pitt students. Their number seems to be so small that they're "cute" with it, and 'under the umbrella for providing "true" or "false" parking." This would be a good place for a Pitt- thug joke, but we've made that mistake before.

Diane-

Were glad Rick has such good taste. He's obviously found his "Ace". Congratulations and best wishes to both of you!

Leslie, Stella, & Jill

Tonight

"THE WAGES OF FEAR"

G.S.A.C. Film Series

Dietrich - W51

9:00 PM

Grad. Students $50

Others $1.00

OTHERS

FRIDAY, OCT. 24

$1.50, 7,9,11 PM

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The Bettman Archive

"The Wages of Fear" poster

"Ace", Congratulations and best wishes to both of you!
The Daily Pennsylvania Argus

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MICHAEI BOWEN, News Editor
RANETT ALAMADO, Students' Editor
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A. WILLIAM CAPPOZzo
RICHARD A. KOSTER
CHRISTINE WOODELL

The Beginning of the University's Black Centenary will be marked formally with today's opening of an exhibit in Van Pelt Library commemorating 100 years of black presence. While the ceremony and the exhibition are certainly desirable, the University can do more to honor the anniversary.

The problem that will still remain for the University is in affirmative action. As recently reported figures indicate, only 28 of the University's nearly 1,500 faculty members are black. Only half of the fifty new faculty members hired in 1972 and 1973 are black. Matriculation of black students has fallen despite a general increase in class sizes. Not one of the fifty new hires is black.

The University's major problems and he who has brought them about deserve better and fairer treatment. The new president, Martin Meyerson as University president, should welcome Gregorian as provost. Gregorian, as president of the university, what a beginning to be leading a movement to keep the University's dignity and grace. And he hoped his colleagues who did not vote for his presidency. It is true that he resigned until the new president takes office. He might be too popular. Once the vote from Democratic straight-ticket voters is cast, it would spread nationally.

The University's image problem is only part of a larger image problem. The University has had countless problems and presumably will return to those before them. It is quite the University's image problem. It is quite the University's image problem. Street has been quoted as saying that "this is just a beginning."

Not one of the fifty twenty-five will be elected. The student government's "divisive and contrary." And the University's attitude toward the president should welcome Gregorian as provost. Gregorian would not suit Carter. He is, after all, a moderate, a centrist. His views on pressure and responsibilities will be known. He would want to do better. He would want to do better. He would want to do better. He would want to do better. He would want to do better. He would want to do better.]

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...
Robert Burke

(Continued from page 1)

try oil. He also favors a reduction in non- dollar spending and taxes, and a con-

clusive amendment to require

rational power plants "until manage-

ment and safety systems are en-

sured. He favors increased aid to Israel

and opposes negotiation with the

Palestinian Liberation Organization

in fulfillment of a Palestinian state.

But Burke would "push South Africa to

conform to the U.N. Civil Rights move-

ment, and eliminate apartheid."

If any aspect of the campaign comes
to Burke, it is likely to be his posi-

tion on the ballot. Hooks and Foglietta's 

points of incompatibility will have to go

looking for support elsewhere.

But Burke, with virtually no 

political experience, inadequate fun-

dling, and little exposure, will have to do 

more than get the "people of color to

him," as Collins said, if he is to beat 

Foglietta in November.

The Trustees will meet this lunch

tuesday with hooks and Foglietta to

discuss "The Preservation of 

Character in Times of Change."

The Trustees meet tomorrow lunch-

time with Shockley and Jordan to

consider a large variety of research

projects being done in the university,

and to try new areas for energy conser-

vation. The money would also be used to im-

prove new areas for energy conservation.

The money would also be used to im-

prove...
Orders for spring term textbooks are now coming in, and we must clear our shelves of the fall term books. If there are fall term books that you need but have not yet purchased, please do so as soon as possible. Before the end of the fall semester, The Book Store will buy them back. Please come to the text book counter to see the selection. For information, call Operational Services at 215-243-7595.

({Continued from page 1})

Thursday, October 23, 1980

Khomeini, one of Iranian leader Ayatollah Ruhollah Khomeini’s most prominent lieutenants, said the United States has already accepted the hostage-takers’ conditions and the hostage-takers have the upper hand.

Khomeini was one of five officials in a two-day meeting with the American political delegation. He said he was not sure whether the U.S. would ever get the hostages or not.

The meeting was held in an atmosphere of expectations and hope. However, it was not clear whether the United States would accept the conditions or not. Khomeini said he was not sure whether the U.S. would ever get the hostages or not.

Rajai was reported to have told journalists that the hostages were hostages, not prisoners. He said that the hostages were not prisoners, but that they were hostages. He added that the hostages were not prisoners, but that they were hostages.

It was not clear whether the hostage-takers would release the hostages or not. Khomeini said he was not sure whether the U.S. would ever get the hostages or not.

The remarks left many questions unanswered and U.S. officials in Washington emphasized that the Iranian government had yet to announce what conditions the United States would accept. But the reports suggested that a growing number of Iranians were preparing for a potential hostage-taking by the United States.

Wednesday was the 354th day of captivity for the Americans in Iran. The hostage-takers have demanded the release of all American hostages, the removal of all American military personnel from Iran, and the recognition of Iran as a sovereign nation.

The hostage-takers have also demanded the release of all American prisoners of war and the payment of compensation to the families of the hostages.

Washington emphasized the Iranian government’s stance on the hostage crisis. The government has said it will not negotiate with the hostage-takers. The government has also said that it will not negotiate with the hostage-takers on any issue.

The hostage crisis has prompted international pressure on the United States to negotiate with the hostage-takers. The government has said it will not negotiate with the hostage-takers on any issue.

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Blue Cross & Blue Shield Can Provide Health Plans

by Robert Wojtowicz

One of the most frequently asked questions is entitled to use the service, "Are student taking four or more courses is entitled to use the service," said Kaye Morrow, Student Health administrator. Morrow said, and "Any student joining the service each semester. In an emergency, Morrow said, "Students can pick up the BC/BS policy the first of every month, and it's yours," Jackson said. There is a six-month waiting period for Major Medical insurance. Jackson said the University's BC/BS policy is valid for students who are dependents of University employees, should check with the University's Human Resources Department for this to become official.

The University also makes available Blue Cross/Blue Shield health care plans for students, and students can refer to spouses and children of the employee. A comprehensive dental care plan is also available.

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Michael Brown (Middle) and George Neva (Right) later attend a press conference held by coach Bob Woodruff to introduce the new recruits to the 1980-81 squad.
What a Spread!

Also: Simon and Garfunkel Return
The most significant characteristic of the practice of viewing great works of art, as exhibited by several expert art historians at this university, is clearly, that art historians must concentrate not on the wordy philosophies behind events in history and the art those events have produced, but, rather, strictly on what they see. A slide of a great work of art is, if you will excuse my weak reliance on a cliche, worth a thousand words.

Could I have the next?

As an engrossed art history student attempts to capture the vital, simple, visual importance of Greek architecture in written form, juxtaposing his pen-drawn words to his hastily scrawled diagrams that illustrate the positioning of the Parthenon's numerous ambiguous entrances, he discovers that the auditorium's overhead lights are dimmed unusually low that day, creating a significantly dark atmosphere, which has a negative effect on the visual clarity of the student's notebook. The next, please.

The notion that order is good was vital to Greek civilization. Therefore, the divisions of Greek architecture are called, not surprisingly, orders. This notion of order is also rather vital to the modern-day art history student, whose heroic quest for the knowledge leading to an unequivocal "A" gives him the remarkable, apocalyptic energy to attempt to write down every word his professor utters, without pausing to question even one of the spellings.

May I have the next slide on the double screen at the front of the lecture hall, is in reality a messy collection of disorganized scribbling. Though the student does try, he does not succeed in recording all thousand words.

The student's notebook, however, as the central element of the vital symbols projected forward through the darkness of the lecture hall, is in reality a messy collection of disorganized scribbling. Though the student does try, he does not succeed in recording all thousand words.

May I have the next slide on the left, please.

If an especially ambitious art history student does actually pause to admire the linear gracefulness of Aegean art or the Herculean ability of Greek columns to hold the great weight of a roof, as indicated in the slide at the front of the auditorium, the synthetic interpretation of the ideas of great artists does give that student a series of significant chills.

May I have the next?

For great art is beautiful. However, the ultimate necessity of juxtaposing his head and neck to the pages of his spiral notebook usually means that he completely misses viewing half of the slides.

May I have the next?

Here we have a significant phenomenon: the professors in the art history department, instead of harboring the great tactic of verbal simplicity, instead talk as if the only way to do justice to the magnificent simplicity of significant works of art is to master the art of smoothly ad-libbing the most unnecessarily complicated word combinations of any academicians most students have ever heard.

The next slide, please.

It would be a memorable move forward in the art history world if the art historians would instruct their students how to transpose these valuable comments into understandable notes, while still allowing those students to gaze uninterrupted on the slides of the great works of art. I would like to draft this proposal into a visually-appealing request suitable for mailing, but I can't find the words.
Simon and Garfunkel Return
One Sings...The Other Acts.

Garfunkel: A Pair of Roegish Eyes

Bad Timing
Directed by Nicholas Roeg
Starring Art Garfunkel, Teresa Russell, and Harvey Keitel
Opens Friday at the Bryn Mawr

By Larry Novikoff

In spite of what Jean-Luc Godard said, the theory of auteur is alive and living in Nicolas Roeg. His most recent creation, Bad Timing/A Sensual Obsession is a film that only he as director could have made. And it is undoubtedly the most erotic statement about society since Lost Tango in Paris.

Bad Timing is as visually engrossing as any of Roeg's previous efforts (Performance, Don't Look Now, The Man Who Fell to Earth), but this one is emotionally exhausting and exhilarating, to a degree that the others only hinted at. The story is relatively simple — how the relationship between a stuffy research psycho-analyist (Art Garfunkel) and a sexually insatiable airhead (Theresa Russell) leads to the downfall of both. Like the characters in all of Roeg's films, these characters are miles apart even at their closest moments, falling neatly into his traditional formula "when worlds collide."

What makes Bad Timing more special, though, is the way Roeg systematically incorporates the audience into the bizarre goings-on. Through his inspired use of flashbacks, fastforwards, and fragmented narratives, he keeps the viewer perpetually confused, forcing us to think about what we are seeing. Is it now? Yesterday? Tomorrow? We are voyeurs, and the screen positively crackles with erotic tension. It is a mood which pervades the film.

What makes the couple so exciting on the screen are the very contradictory natures of their personalities. They are abnormal personalities in normal people. Alex is an emotionless vacuum. Milena, at the opposite end of the spectrum, is a brothel unto herself. Like magnetic opposites they attract, though ultimately they repel.

There is also Keitel's portrayal of Netisil the inspector. His whole character is an enigma. Obsessed with detection, like Alex, he would appear to have found the perfect nemesis. Yet even between the two men there is an erotic suggestion, as though Netisil loves Alex for the opportunity his case provides. Curiously, Netisil loses his Austrian accent whenever he gets into an intense moment with Alex during (Continued on page 10)

Simon: From "Kodachrome" to Pan-a-vision

One Trick Pony
Directed by Robert M. Young
Starring Paul Simon

By Howard Gensler

Paul Simon has been an important force in popular music since he appeared on the scene in the mid-sixties. His catchy melodies and clever lyrics have made him a favorite on both AM and FM radio.

Paul Simon has been a motion picture actor since he had a cameo in Woody Allen's "Annie Hall" (his only screen appearance), in One-Trick Pony, Simon is both screenwriter and star, and he has put his name on one-bad movie.

The major problem with One Trick Pony is Simon himself, who is on screen constantly. Sure the guy can sing songs, but his screen presence is nil, he recites his lines like he's reading them for the first time (strange since he wrote them), and the screenplay he has fashioned, which took him three years (he types slowly), has absolutely no plot or character development.

The second problem is director Robert M. Young. Young uses far too many close-ups and motionless shots for a feature-length film. It's true that old musicals had little camera movement, but at least things happened in front of the camera. When the camera is on Paul Simon, Simon stands, Simon sings, Simon smokes, Simon sulks, Simon sleeps (with various partners), critic snores.

Simon didn't say snore. Oops, I guess I'm out. But not soon enough. This film plays like a two hour videodisk.

Talented actors like Joan Hackett and Rip Torn are not allowed to rise to their usual high standards, but Allen Gearwitz does manage a fine characterization as a Top-40 programmer. Other performances range from fair (Michael Pearlman, as his son) to bad, most bad.

The soundtrack (yes, there is a soundtrack tie-in) is pleasant, but it's not really top drawer. Simon, and his band (appearing as his band) does not play one note in the entire film that sounds real. They lip-synch the soundtrack, rather than perform it.

If you want to appreciate the talent of Paul Simon, pick up one of his old records.
The Lady Who Has Too Much

The Lady Who Has It All
Directed by Albert Benzwie
Starring Brent Collins, Susan Moses and Jess Kennedy
At TCP through Nov. 9

By Joan Harrison

A prescription for any English major: visit the Theater Center Philadelphia to see George Sand as The Lady Who Has it All. This compelling drama explores the lives of the French feminist-author and her daughter, Solange, via the ramblings of author Deborah Lundy over the wide terrain of interpersonal relationships.

The play is not a historical drama, although based on fact. Here Sand is the mother, not the writer. As an ovation of non-conformity and nouveau feminism, she intimidates both Paris of 1868 and her only daughter. At age 40, Solange must finally attempt self-actualization, a process Lundy depicts by flashback and multiple staging.

The play opens as Venus, a mute dwarf, playfully entertains Solange, his mistress. Discord marks this and all other relations, as here, for example. Venus' grotesque form elevates Solange's perfect beauty and limp ego.

As Solange continues to examine her cumulative life, other conflicting pairs enter, like Solange's marriage to a black man. Still later in life, clashes on the levels of violence versus sex, abuse versus love, and always, mother against daughter arise and play out their time on stage.

The question at hand might be, How does Lundy package nearly every major literary theme in one work? With difficulty, at best; she cuts too many pie-of-life slices for this viewer to swallow. We hop from one disparate relationship to another in scenes too short for clear impression. Such a juxtaposition of times, personages, and affinities fails only later in the work, however.

Up until then, the drama lassos and holds its audience. The dialogue remains powerful and quick. Lundy's musical finesse — she is a composer as well as dramatist — reveals itself in the syncopation of scenes and dialogue. As in a symphony, themes vanish and then later repeat; unfortunately, the largest theme, that of Solange's liberation, is drowned in a pool of extraneous background accompaniment.

Perhaps Lundy does tackle too much in her dramatic arena. Yet The Lady Who Has it All brims with validity — certainly in its company. Brent Collins as the dwarf, and Susan Moses as Solange, render a brilliant tête-à-tête. In addition, Ruth Ann Will's George Sand has all the exhibitionism of a premiere feminist.

The major problem behind Lady is that, much like Ms. Sand, it is overdressed. As Lundy incorporates myriad major themes in the play, it becomes frilly and even pretentious. Still the TCP offers to literati or anyone interested in George Sand a very compelling drama — a nice evening. The Lady Who Has it All simply has too much.

Actors Collins, Moses and Kennedy

This Week

Best Man
Plays and Players
1714 Delancey St.
PE5-0630

Gore Vidal's acerbic commentary on the presidential race and the political process as a whole. Starts tonight, runs through November 6.

Bus Stop
Templeman Theater
1301 and North Sts.
797—1122

William Inge's classic about a rancher the boohooers sweeping the woman of his dreams off her feet. Runs to this Saturday.

Hire and Higher
Mass and Wig Clubhouse
310 S. Quince St.
WA—4229

The Wiggers return to the stage with a satire of the business and leisure worlds, if you want to trust their press release. Begins tonight, and will run Thursdays through Saturdays until December 6.

Holy Ghosts
Walmart St. Theater
8th and Walnut Sts.
574—2550

Romulus Linney's critically acclaimcd comedy about a man who discovers that his wife has left home to join a snake-handling cult. Runs October 26 through November 2.

Lady Who Has It All
Theater Center Philadelphia
632 S. 4th Philadelphia
925—2982

A world premiere of Deborah Lundy's play about Solange Cleesinger, George Sand's daughter, and her struggle to establish her own identity. See review for more. Runs to November 9.

Little Johnny Jones
Walmart St. Theater
9th and Walnut Sts.
574—3550

George M. Cohan's tribute to all that made America great: apple pie. Mom, the flag, and the $2 window at the British Dairy. 34th St. pegged it as a loser. Runs to this Sunday.

Loose Ends
Society Hill Playhouse
575 S. 4th St.
WA—3—0210

The rise and fall of True Love between two flower children of the '70's as they move into the '80's. Runs to November 8.

Picnic
Vasey Theater
Villanova University

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FREE Money Orders
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Open Juried Award Show
At The Museum of the
Philadelphia Civic Center
Through November 16
By Kevin Coyne

Once a year, the current
ruling aesthetic gods of this
town ease up a bit, throw a
dash of democracy into the
rarefied and often im-
penetrable world of contem-
porary art, and give the am-
bitious minor leagues a shot
at the big time. The occasion
for this beneficent gesture is
the annual open juried
Awards show co-sponsored
by the Museum of the
Philadelphia Civic Center
(that's right, the Civic Center)
and the Cheltenham Art Cen-
tre, the 40th version of which
is presently on view.

By dangling such goodies
as a first prize of a purchase
by the Philadelphia Museum
of Art and a judge in the per-
son of that eminent saint of
the New Realism, Philip
Pearstein, in front of the col-
lective nose of the local art
world, the exhibition attracts
a large and diverse body of
work, one composed of small
doses of just about
everything, including talent
and inspiration.

What all this democracy
hath wrought is largely a
show of echoes by the ar-
tistic middle class; variations
and restatement by compe-
tent contemporary craft-
smen of the themes and
schemes dreamed up by the
leading lights of the modern
movement. As a result we
get Jacqueline Cotter
retreading Rauschenberg,
Terry Brzezinski doing
Milton Avery, Dick Caswell
miniaturizing David Smith,
Esta Cassway lifting de
Kooning, and Michael Guinn
mixing Picasso and
deChirico underneath a
Magritte sky. Even venerable
old Cezanne is resurrected
by Rose Naftulin.

Aside from these tribute-
payers, the remainder of the
show is a veritable soup of
styles. The book-jacket illus-
trator types are here right
alongside the new surreal-
lists, whose inspiration
seems drawn not from
Breton's manifestoes but
rather from the slick and
trendy graphics of the adver-
sising world. Here also is the
American Artist school of
conservatively altered
realism, a pleasant enough
style which often manifests
itself in an alternately garish
and muted sort of living
room impressionism.

But the style which ap-
pears most frequently in the
show is a nebulous type of
what might be called impres-
sionist abstraction: the col-
ors of Kandinsky and
Matisse filtered through the
Expressionist violence of
Pollock and mixed with the
loosely geometric scumbling
of Diebenkorn. Whether they
are in cahoots or not, a large
number of these artists are
painting very, very much
alike - softly manipulating
forms and color into abstract
patterns and sensuously
well as the progenitors of
that vague and non-
committal new style, and
turned instead to one of the
few genuinely progressive
works in the show, a serious

Such is the effect of many of
these works: by drawing on the
past, they remind us of its glories
but disappoint us by largely
failing to create their own.

The Annual Juried Show: Just a short walk away

Ben Altman.
Adolescent gourmet are not a uniform lot. Within those legions of Spaghetti-O-loving, Crackerjack-munching kids lie wide variations in taste and preference. Child does not live by peanut butter alone.

Face it, when you're rich you don't dine on gefilte fish canapes, you eat caviar. As an adolescent gourmet, the typicals - Skippy, Mom's tuna fish on white, soggy salami on rye (with a pickle of course) - don't make it. Those of you with any style, any sense of panache at all, brandish your brown paper bag or Banana Splits lunchbox with pride because you knew that within its confines, sandwiched between the non-breakable plastic thermos that always broke, the fruit that you never ate and the napkin you never used was a lunchtime delicacy that would raise eyebrows come cafeteria time. No, you weren't ashamed taking out your egg salad in a plastic bag to the anguished cries of "EGG SALAD? AGAIN?" You were the envy of the lunchroom when you unveiled that most delectable of delectable treats, the Fluffer-nutter.

Remember? One piece of white bread lovingly smeared with aggressively chunky peanut butter. The other laced with the candy-white goo known as Marshmallow Fluff. And when the two met - voila! - perfect junk nirvana.

It seems like Marshmallow Fluff has been around forever, and although most of us have now grown out of the stage of admitting to like it, it is still there. At the Thriftway the familiar white jar with blue trim (or the reusable one pound tub) are tucked away in an unobtrusive corner, at the end of the chicken counter. The goop still contains these simple ingredients - corn syrup, cane sugar, dried egg white and vanilla - and don't worry, trash can watchers, it's very much kosher.

And beware, don't go throwing the term Fluffer-nutter around without thinking first, because just like Barbie dolls and Darth Vader, the name is copyrighted, circa 1961.

Is there a use for Fluff beyond the ubiquitous (and delicious) Fluffer-nutter? Well, if your Crazy Glue ever runs out and you have a precious vase to put back together, go to the pantry and quick. It'll work, and tastes good too.

And for those of you who just can't get enough: for those who find the Fluffer-nutter passe, who find scooping it out with your fingers a touch too messy, who find it unacceptable as a facial cream do not despair.

Send 10 cents to Lynne White, P.O. Box 470, Lynn, Massachusetts, 01903, and receive your very own Marshmallow Fluff recipe book. Think of the possibilities - and only 60 calories per heaping teaspoon. — Scott Heller

Bet the Spread

It's first and goal for the Eagles on the Giants' three-yard line with ten seconds to go in the game. The Eagles lead 21 to 10. Five thousand Giants fans rise as one and look toward the heavens, and pray the Eagles fall on the ball. The line was 11	hree yard line with ten seconds to go in the game. The Eagles lead 21 to 10. Five thousand Giants fans rise as one and look toward the heavens, and pray the Eagles fall on the ball. The line was 11

Every week, 34th Street prints one long feature which is called, in shop lingo, the center spread.

This week, when the interview with Anwar Sadat fell through, we decided to gather the staff together and put out a spread in spite of it all.

By spreading the staff almost too thin, we gathered together a by-no-means

PB: Love It

To the babies of the 60's, a peanut butter sandwich and a glass of milk were the staples of childhood. To the baby-sitters of the early 70's, a trashcan-sized jar of Skippy or Peter Pan with a few bread crumbs mixed in was in the cupboard of every family with little kids. To the high school students of the late 70's, natural, chunky, no-lard peanut butter was part of the great discovery of eating as nature intended. Sometimes you even made it yourself. And to the college student of the 80's, peanut butter is cheaper than Porterhouse steak.

To get an idea, a three-pound jar of Pathmark peanut butter goes at a pretty price of $2.49. For a 12-ounce jar of Skippy creamy or chunky at the nearest Thriftway, you have to fork over 98 cents (six ounces is 35 cents). Though not considered a proper subject for serious journalism, peanut butter nevertheless is the subject of minor controversy. It seems that people either cannot stand the glop, or else they are willing to gulp down any brand.

"I don't like it. It gums up your mouth," claims
...So Does Tuna

Debbie's Peculiar Tuna Fish Spread
2 7-ounce cans tuna fish
One large stalk of celery
fl of a smallish onion
fl teaspoon celery seed
Dash of pepper
2 tablespoons sweet pickle relish
Dash of Worcestershire Sauce
Dash of lemon juice
Mayonnaise
1 hard-boiled egg (optional)

Drain tuna fish and separate it into flakes in a medium bowl. Chop celery and onion finely and put in bowl with tuna. Add celery seed, pepper, pickle relish, Worcestershire Sauce and lemon juice, and stir it all together with enough mayonnaise to moisten it to your liking. Chop hard-boiled egg whites fine and mash yolks and add to mixture if you like egg in your fish. Spread and enjoy.

Hit the Hay

The bedspread is a cover (usually cloth), which is placed upon the bed to keep dust, dirt, and other unwanted particles off its surface while it is not in use. The bedspread is not often seen in college dormitories as bed-making is deemed an unnecessary consumer of time and an interruption of studying. In recent years the all-encompassing quilt has come into its own as an alternative to bedspreads.

But according to The Little Mill Factory Outlet, a specialist in bedspreads, the king, queen, full, and twin models are good sellers and cheap too - the average sells for under $30. This year's popular patterns seem to be bold prints, stripes, geometrics, and solids (in other words, everything).

Most of these spreads are made from polyester and Kodel, and Philadelphia's favorite colors are rust and dark blue. Most are made in this very country (and not in India as is commonly believed in bourgeois circles), in North and South Carolina, where bedspreads are a popular commodity at tourist traps.

- Howard Gender

No spread is complete without a mention of Playboy photographer David Chan.

(Continued on page 9)
Where Are They Now?
We'd Like To Find Out... Here's How.

In the fickle world of celebrities and fame, there are always some forgotten figures who were once in the limelight, front-page National Enquirer material, but who have fallen out of the public eye.

One morning during breakfast, you wonder idly what happened to Art Linkletter or Tiny Tim or Mark Spitz or the girl who played Marcia on "The Brady Bunch." These are people who used to mean something to you. They couldn't have disappeared.

We know, for instance, that Mario Thomas just married Donahue, but what is she doing when he's at work soothing housewives? And we remember that David Frost conducted the first controversial post-resignation Nixon interview, but who does he interview now?

Did Mark Spitz ever become a dentist? What happened to Mike Douglas after his long-running Philadelphia-based talk show was cancelled? What did Andy Kim do after the hit tune "Rock Me Gently"?

If you want to add any has-beens to the list, just call 34th Street at 243-6585 (or write us at 4015 Walnut), give us the name, and we'll do our best to discover WHERE THEY ARE NOW.

"Where Are They Now" answers will appear in the last issue of the semester, December 3.

Ya-ba-da-ba-doo.

Dave  Marlo

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CREDIT WHERE CREDIT IS DUE:
Today's "cover-hands" are courtesy of Ed Peters...and, yes, Bruce Rosenblum did take the September 25 Pittsburgh cover picture.
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

(Continued from page 7) would say it's a big seller," says a spokesman for the Hubbard's Cupboard store in Center City, "but people buy them for gifts."

Peanut butter is a versatile foodstuff. Though the days when "Fluffernutter" ads dominated TV advertising are over (that was Marshmallow Fluff on your peanut butter sandwich — see other story), people still love their peanut butter on Ritz crackers, white bread, milk chocolate, bananas, and even slices of cheese or apple fritters.

It's great when you're in love with it. But when you outgrow it, forget it. You can never go back.
**Film**

**Claudia Weill's Career Takes a U-Turn**

By Lisa Scheer

*Girlsfriends,* Claudia Weill's last film, was a low-budget film that received critical praise and went on to become a moderate success because of its uncompromising reality and honest performances. The film's success enabled Miss Weill to hook up with Columbia Pictures, attract big stars, and use the resources of a major studio.

The end product of the activity is It's My Turn, a commercial compromise that belies the talent of its contributors. One can immediately see beyond the film's scanty surface to the mechanical motions that occur underneath. It is a film without soul, a superficial concoction of adult situations pasted together by embarrassing jokes.

Perhaps the film's greatest offense lies in the part of Kate Gunzinger (played by Jill Clayburgh), our quintessential "modern" woman. Not only is she a mathematician with a doctorate, she is also "vulnerable and sexy" as well. To intersect every few shots with Kate's half-dressed body is to necessarily strip the film of its more serious goals—which is, we are led to believe, the search for love while clinging to the '70s-ish notions of freedom.

It's My Turn sells itself short by relying on conventional standards of success for deliverance, which is sad for the directors and actors could have relied on something better — their talent.

**Garfunkel: A Pair of Roegish Eyes**

(Continued from Page 3)

David Bowie, The Man Who Fell To Earth previously), presumably because they are natural performers, untainted by pretense. It works well because Garfunkel brings to his role the quiet disassociation and intensity that most actors would need contrivances to suggest. His understatement is the key to a brilliant performance, which ranges from pathos to savagery.

Keitel as Inspector Netisil gives his best performance since Mean Streets, where he started his reputation as an exciting actor. Bad Timing should (let us hope) mark his return to the prominence Mean Streets promised.

Roeg's latest proves that he is one of the most creative and formidable directors — auteurs — around. He is certainly one of the greatest practitioners of eroticism in movies, if not one of its fathers. Bad Timing is an erotic ideal that films of the 80's will have to aspire to. A monumental task indeed.

**This Week**

-The Thirty-Nine Steps (1935) * * * * HITCHCOCK AND WELLES, THE BEST DOUBLE FEATURE IN TOWN. (THE RITZ, 19th and Chestnut, 567-2020)

-The Great Santini * * * * ROBERT DUVALL IS BULLISH ON AMERICA, A CLASSIC (RITTZ II, 19th and Walnut, 567-2308)

-Ordinary People * * * * REDFORD GIVES MORE THAN WE BARGAINED FOR (RITTZ II, 19th and Walnut, 567-5030)

-The Empire Strikes Back * * * * BRING THE POPCORN, BUT LEAVE THE BRAIN AT HOME (BAMERI, 19th and Chestnut, 564-2857)

-Terror Train * * * * (THE DUCHES, 18th and Chestnut, 563-9881)

-Mothers Day * * * * SNAKE FISTS VS. THE DRAGON (SITTING DUCKS, 15th and Chestnut, 567-5009)

-Exterminator vs. Zombie * * * * A FEW FILMS THAT HOPEFULLY WILL LEAVE US WITH A SMILE (RITTZ II, 19th and Walnut, 567-7021)

-Exterminator vs. Zombie * * * * MOTEL HELL OPENS TOMORROW AT THE GOLDMAN (RITTZ II, 19th and Walnut, 567-7021)

-The First Deadly Sin * * * * ROGER SCKEN (SAM'S PLACE, 15th and Chestnut, 563-3036)

-Loving Couples * * * * IT'S MY TURN ONE-TRICK PONY (REGENCY, 16th and Chestnut, 567-2310)

-Bad Timing Sensual Obsession * * * * See review. See movie. (REGENCY, 16th and Chestnut, 567-2310)

-Sun Ra: A Joyful Noise * * * * TWENTIETH CENTURY (1934) GERMANY, YEAR ZERO (1947, ITALY) THE MYSTERY OF KASPAR HAUSER (1875) DER ROSENKAVALIER (1962, ENGLAND) OBERSSON (1942, ITALY) AEGE (1978) (WALNUT STREET CINEMA, 334 South St, 222-2224)

-Dearin: Pacino: A Classic (1026—1028, WALNUT MALL, 3925 WALNUT ST, 222-2224)

-Don Giovanni (1962, England) DER ROSNKAVALIER (1962, ENGLAND) OBERSSON (1942, ITALY)

-All's Fair in Love and War... A Visually Exciting but Self Indulgent Film by and about Woody Allen. (Mark 1, 18th and Market, 584-6222)

-Gay Film Festival At TLA (1975) DER ROSNKAVALIER (1962, ENGLAND) OBERSSON (1942, ITALY) AEGE (1978) (WALNUT STREET CINEMA, 334 South St, 222-2224)

-Sitting Ducks * * * * A CLASSIC (RITTZ II, 214 Walnut St, 925-7961)

-Stardust Memories * * * * ALAN PARKER'S NEW KINDEY A CLASSIC (RITTZ II, 214 Walnut St, 925-7961)

-Terror Train * * * * (THE DUCHES, 18th and Chestnut, 563-9881)

-Ordinary People * * * * REDFORD GIVES MORE THAN WE BARGAINED FOR (RITTZ II, 19th and Walnut, 567-5030)

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-Stardust Memories * * * * ALAN PARKER'S NEW KINDEY A CLASSIC (RITTZ II, 214 Walnut St, 925-7961)
Joni Shines Brightly

Joni Mitchell

Shadows And Light

Asylum BL-704

Okay, kids, it's time you all grew up. That's right, take that kiss red off your $500 turntable and fling it right out your fourth floor Quad window. Now try replacing it with something a bit more sophisticated (wrong, bucko, I don't mean Cheap Trick).

Joni Mitchell's Shadows And Light was recorded at the Santa Barbara County Bowl in September of 1979, midway through the singer's highly acclaimed tour in support of Mingus, her daring collaboration with the late jazz composer. Two musicians from that effort, bassist Jaco Pastorius and drummer Don Alias, are joined on Shadows by Pat Metheny on lead guitar, Lyle Mays on keyboards, Michael Brecker on sax, and of course Joni herself on vocals and acoustic and electric guitars.

Without a doubt, Shadows is something special; it is unquestionably one of Joni's strongest efforts to date. Furthermore, it is one of the finest live albums ever accredited to the field of pop music.

In a record filled with gems, two tracks stand out as the best of the best. "Free Man in Paris," one of several great pop tunes from 1974's Court and Spark, takes on the song's vibrancy; Metheny's trademark high-pitched guitar chords complement Joni's sassy yet soothing vocals, a finely-tuned instrument in their own right. "Oh Why Do Fools Fall In Love," Frankie Lymon and the Teenagers' R&B classic, Brecker's opening sax riff yields to the magical harmonies of the Persuasions, the renowned a capella group. Later Joni, who confidently handles the lead vocal as if the song were her own composition.

Give the album a listen; you'll fall in love with it — no foolin'.

— Paul Strous

Pat Benatar

Crimes of Passion

Chrysalis CHR-1275

Crimes of Passion, Pat Benatar's recent release, proves the success of her first effort was not a fluke. Benatar demonstrates an excellent vocal range, commanding rich low tones and achieving clear precise high notes, easily surpassing rock queen predecessors Deborah Harry and Chrissie Hynde. Hardly your stereotypey Long Island girl, Benatar's looks and talent earned her recent rolling Stone acclaim as this year's designated model.

The album exudes raw energy, yet avoids the monotony of heavy metal and overpowering drums, a problem plaguing a large percentage of rock music. Benatar accomplishes refreshing diversity by interspersing ballads among hard rocking, and occasionally shifting tempo within a song. She delivers her charged music with passion, even vengeance.

Crimes of Passion examines the excitement, confusion and pain of love as well as an interesting study of the bell of child abuse. This album not only firmly establishes Benatar as a significant force in today's music, but also should attract a wider listening audience. And deservedly so.

— Suzanne Wiener

Lionel Hampton

Lionel Hampton and his Jazz Giants '77

Classical [JZ] 136

To trace the roots of the vibraphone is to discover Lionel Hampton. Born in Louisville on April 12, 1909, he first used the vibes as an auxiliary instrument when he was playing drums for Louis Armstrong in 1930. In 1980, we knew Lionel Hampton as the "daddy" of jazz vibraphone.

This album features a host of jazz grandfathers, including the infamous screech trumpetist Cat Anderson from the Duke Ellington Orchestra, and the late jazz-bar organ great, Buckner, who leads the rhythm section with his time-generating keyboard guips.

Some cuts, such as Germaine's "Lindy Be Good" and "Old Man River" by Kern and Hammerstein, are pure jazz nostalgia, while other tunes are just good jazz in their own right. The best solos occur in "The Fox," an Eddie Chamelin composition in which Lionel's vibraphone and drumming talents are showcased.

The album was produced in the "old style," recorded in one day. This spontaneity is the record's charm, allowing the listener to hear the music of the moment, with all its faults and virtues. That is tradition jazz. And Lionel Hampton, fifty years after his first vibraphone performance, still stands for traditional jazz.

— Eric Gray

Joni Mitchell:Sassy Yet Soothing

This Week

LEVIN HELM — Former drummer/vocalist for The Band appears tonight at the Bijou Cafe, 1409 Lombard, F5-4444.

THE NUMBERS — Rock tonight at The Main Point, 874 Lancaster Ave, Bryn Mawr, LAF-3575.


THE KINKS — Rock bands come and go, but the Kinks roll on. Ray Davies' witty social commentary — "I took out the window but I can't see the sky. The air pollution is a fuckup up my eyes" — remains unmatched. Fri. and Mon. nights at the Spectrum, Broad & Paterson, 389-1000. Hey, Hazzey, let's not forget the goods.

PSYCHEDELIC FURS — Apollitical New Wavers head a quadruple-bill Fri. at Emera city, RI, 70, Cherry Hill, N.J., 923-0233.

BARRY MANILOW — Schock city, here we come. Sat. at the Spectrum.


HOTMUD FAMILY — Bluegrass Sat. at The Main Point. Wear them shackles, Jethro.

FISCHER Z AND THE JOHN CADILLAC

Steve Reich

Octet Music for a Large Ensemble Violin Phase ECM 1168

You can hang a tapestry on the wall and view it from a distance. Or you can curl up in it and scrutinize the individual threads and fibers. Steve Reich's receive Reich is a minimalist work, Music for a Large Ensemble, is a woven texture of musical color in four sections, each in a different key and meter, and each slowly evolving from short phrase patterns to larger ones and back again. A few exotic elements can be heard, but the music is coming very strongly from a Western classical conception.

Violin Phase, composed in 1967, is performed by a violinist who plays a melodic pattern along with a prerecorded tape of himself, and gradually increases and decreases speed, causing the music to move in and out of phase, generating organic rhythms with a hypnotic pulse; it's like hearing cells divide.

Octet is similar to Music, but more suggestive of forward movement than static designs. Variations upon a flow. Overall, Reich's music is very listenable — ultratonal — and will reveal itself to the listener wishes to pay attention; as environmental sound, or polyrhythmic patterns of change and change. The clarity of both production and performance allow this to happen as intended.

— Scott Sinkler

Huey Lewis

Huey Lewis and the News

Chrysalis CHR 1292

Faced it; generalizations are definitely in order. A lot of the music that comes under

— Continued on page 12

Things to Come

A couple noteworthy discs should be released shortly...Black Market Crash is the merry title of the latest effort from The Clash. The ten-inch record contains nine songs, all previously released in the band's native Britain, among them "Pressure Drop" and "Armageddon Time." Four or five reggae cuts are included...Muddy Waters "Bottom of the Sea," Chuck Berry's "House of Blue Lights," and Carl Perkins' "Restless" are three of the 11 tunes on the upcoming More George Thorogood & the Destroyers. Daley's latest, has added a permanent sax man, Hank Carter, expanding the Wilmington rhythm 'n blues outfit to a quartet. A lone original, an instrumental, will appear on the disc.
Scrapple

In Search of the REAL Scrapple

By Lisa Scheer

While searching for an idea for the prestigious scrapple page, a suggestion was made to return to scrapple's humble beginnings. So we went to the local supermarket.

The old woman's arm reached up to the shelf in an effort to hoard some scrapple. There were three brands. She chose Habberset Country.

"Excuse me, miss, could you tell me what scrapple is?"

"Well", she began, "I really don't know. I do know it's not bacon. But just what it is I'm not really sure."

She hesitated a second, then gave a toothy grin. "I learned to like it in the army." With that she strolled away, scrapple under arm. Then, as if interrupted by revelation, she called over her shoulder. "It's economical if you're a student!"

Certainly reason enough to buy this veritable mass of sausage-like stuff.

They were piled high on the Thrift-way shelves like an unblinking totem pole, good for the taking at a buck eighty-nine.

They called themselves Rapa, Parks, and Habberset Country. I didn't know which to pick. One said "more Parks Scrapple Ma...pleeease." It sounded familiar. It's wrapping spoke louder than the others. So did its price.

I took one off the shelf and searched for the formula; the magic recipe that made scrapple such a home town favorite.

The label read: pork stock, pork livers, pork fat, pork snout, pork skins, pork hearts, and pork tongues. They put the pig in, so you could pig out. It's glued together with corn meal and seasoned with salt.

Sorry, but I bore on. "Is there a great demand for scrapple here?"

The cashier set aside an item. "Well. I don't know."

"Do you eat scrapple?"

"Hell yeah." Her face lit up. "I love it. It's good. Try some."

So I chucked some up to the food critics of The Daily Pennsylvanian.

"Scrapmone is to Philadelphia what grits are to Atlanta", a southern defector said. DP weather central said "it's gray, it's disgusting...Bring an umbrella."

A baseball reporter noted "it slid off the plate."

And a Jethro Tull fan finished off this list of sleazy comments by stating that "it was thick as a brick."

So there it is. The mystery of scrapple revealed. We still don't know what it is, but neither does anyone who makes it.

(Continued from page 11)

the heading of New Wave is little more than a high speed, monotonous drone. Few artists can any longer lay claims to consistent, successful mastery of this simple and fundamental Rock style. Well, what do we do with these bleak and pessimistic generalizations? Do we turn off our radios and await in quiet desperation for the unlikely second coming of Lennon and McCartney?

Fortunately, we don't have to look quite so far. Huey Lewis and the News are available to come to our musical rescue. On their debut album, this California sextet flawlessly exploits the oft-misused and abused New Wave sound. The News possesses all the energy, rapidity, and well-placed keyboards, sax and vocals that are requisite for success in this mode. By taking care to avoid the excessive pounding and screaming that plague so many of their contemporaries and by adding just enough catchy hooks, produce a remarkably tight and listenable musical product. Rock 'n' roll fans, don't just sit there sulking. Huey Lewis brings us the best News since Walter Cronkite.

-Henkoff

Huey Lewis and The News: A new wave in rock

Huey Lewis and The News: Breakfast at Kelly and Cohen