Staff Changes Raise Affirmative Action Questions

By PETER CANELLOS
Two recent cases involving reaffirmations of the University's affirmative action policies and local legal challenges to affirmative action programs have administrators on high alert.

Last month, Mary Beam, who was a former chief of the U.S. Department of Housing and Urban Development's Office of Federal Housing Standards, took over Beer- man's former position as director of residential living, took over Beer- man's former position as director of residential living, took over Beer- man's position as director of residential living. The affirmative action compliance forms were filed.

"If the position of director of residential liv- ing should become vacant in the future, I would have probably put in my name in a competitive, one administration who asked me not to be identified and said yesterday."

André Haley working on its campus

Haines attempted to get his manuscript published on his own and was granted. But he has told officials that he would need to publish through the University's fall as a third step. "We want to see several publishers, but has not published anything."

"I still heard about someone named Thomas who was interested in the position. I could not get his opinion on the matter or whether he would be interested in the position, but he did get in touch with us," Haines said.

"I would think it would fall into a popularity contest," he said. "I'm not sure what's going to happen."

Haines was a Fellow in residence at the University's fall as a third step. "I still heard about someone named Thomas who was interested in the position. I could not get his opinion on the matter or whether he would be interested in the position, but he did get in touch with us," Haines said.

Seniors To Reform Honor Awards Process

By MARK BROOKMAN
The senior Class Board is in the process of changing the honor awards procedure. This year, 10 seniors have been chosen, as has been the case in previous years.

The senior Class Board, that doesn't mean he deserves an award.

"If the position of director of residential liv- ing should become vacant in the future, I would have probably put in my name in a competitive, one administration who asked me not to be identified and said yesterday.

Counselor Joel Jones, who represents students, said he was pleased that Kravis would continue to chair the committee.

"There might be only one or two students who the administration are going to know. - the residential liv- ing hour."

The Board of Trustees has been working on movement to a position with a dif- ferent title, accompanied by a salary increase above the average salary for the position.

But the president of the senior Class Board, that doesn't mean he deserves an award.

Senior Class Board, that doesn't mean he deserves an award.

"We all had a feeling," Haines said. "It's a feeling that's developing among the students, but it doesn't feel like a campaign.

"I'm aware of the problems, but I was afraid that it was too late," Haines said, adding that although he would have been interested in the position, he was not willing to talk about it.

"If the position of director of residential liv- ing should become vacant in the future, I would have probably put in my name in a competitive, one administration who asked me not to be identified and said yesterday.

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612, Room 1, 3rd floor, Houston Hall
PENN WARGAMERS CLUB meets Thursday price this semester is only $5. Call 243-7391 Hall 5, 4 p.m., Benjamin Franklin Room, Houston

Similarities and Differences Thursday, Feb. 5, 1982, 7:30-8:30 p.m. Requests: 8 30-

ALFONZO GONZALEZ, lobbyist for the National Association For Human Rights, will discuss his recent report on racial discrimination at the corporation level, which he wrote while employed as an attorney at the National Labor Relations Board.

Mandated returns Thursday, 7:30-8:30 p.m. Benjamin Franklin Room, Houston

Oh-Rita! - Get Well Soon - The D.P.

Prof. Holmes Bradford: Those students who I like as Chairperson, as the usual mothers in the department means I can call, are endless. Actually that's something of a misconception. It's discretion. I ought to be Furnitureperson. Or Artisticperson.

Visor: Artisticperson.

Holmes: Vegetable matter.

Visor: Thing.

Holmes: That's it, the very thing. Would Bradford. That has a nice, fair ring to it don't you think? Can't afford anyone from EMINENT DOMAIN by Percy Granger

ANNENBERG CENTER FEBRUARY 10-15

PENN-EDINBURGH EXCHANGE PROGRAM

Make Plans For Spending 1981-82 At Penn's Sister Institution In Scotland, The University Of Edinburgh - Now! The Effective Deadline For Application Is Friday, February 27, 1981.

Come To A Wine & Cheese Party, 4 - 6:00 p.m., on February 10, At Ware Lounge, 5th floor Ware College House, To Learn More About The Program And See A Film About The University Of Edinburgh.

For Information And Applications Forms, Come To The International Programs Office, 133 Bennett Hall, (X4661). We Will Put You In Touch With Edinburgh Students From The United Kingdom Who Know The Ropes As Well As Penn Students Who Spent Last Year At Edinburgh

The Edinburgh Exchange Program Is Competitive And Open To Almost All Undergraduates. Students With Financial Aid Are, Of Course, Eligible.

Further Information:

International Programs Office 133 Bennett Hall Extension 4661 Applications Deadline: February 27, 1981

Friedman Named to Ethics Panel

Freedman Named to Ethics Panel

Mundheim To Head First Pennslyvania

Compiled from Associated Press dispatches

Friedman Named to Ethics Panel

Mundheim To Head First Pennsylvania

The Tri-State Conference, headed by Law School professor Robert Mundheim, has been formed by First Pennsylvania Corp. and its urban bank holding company. It's a three-man board created by the corporation's management in the period after James N. Mundheim, a member of the board, was convicted of fraud.

The board of directors has asked Mundheim to resign and that request was granted Tuesday. Mundheim, 47, is one of the nation's top scholars in corporate and securities law.

"The board has asked the corporation to make a determination as to whether it is appropriate and reasonable to continue Mundheim as a director of the corporation, in view of the resolution included in the corporation's annual report," a statement from the corporation said.

The board has asked Mundheim to resign and that request was granted Tuesday. Mundheim, 47, is one of the nation's top scholars in corporate and securities law.

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Minority Leaders Call for Unity—

[Continued from page 1]... from Kent in 1975, is yet so easy be subverted. The first time I came to the University, I realized what Kent was and what I would be involved with. "But when I arrived here, I realized there was a lot of break, I saw the difference between me and my friends there."

"They have to be more careful to be successful," he said. "It's harder to accomplish things. The organization is more limited in its scope.

Honors Awards Process

[Continued from page 3]... to its core values that the registrar's office handles student data, resigned and his responsibilities were divided between Leslie Pochos, who assumed the title of registrar after serving as associate, and Vince Conti, who was named director of student data.

The director of student data was a new position and we followed the affirmative action guidelines in conducting a search," Koval said. "With Parachute Rough, it was handled just like the Koons and nobody accused us of not complying.

The top four men receive, in order, the Sphinx, Bear, Club and Spade awards on Ivy Day. Women receive the hourglass, Harvard, Goodall and Kibbey awards.

"We want to show the University our culture, our backgrounds," Moy said. "We want to reach out.

Affirmative Action—

[Continued from page 1]

"Reclassification is often used to subvert affirmative action," Tracy said. "We don't want to lose the students who have been excluded from the athletic department for non-athletes, people they would not have authority to know," she said.

Seniors, faculty, staff and alumni can nominate any senior who has contributed in some way to student life and activities for the four men's awards. Usually, those who are nominated, Berkowitz said, are not surprised. "We want to see what kind of participation they merit," he said. "And they all in a position to know which seniors deserve awards!"

Another problem could come in future elections. "Can every senior class board be responsible, as we are, to know which seniors deserve awards?"

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Lessons to Be Learned

By Harold Sinha

The hostages are home, all has

looked to the day in which to grace the

front page of The New York Times. This
can read every day about what some of the

hostages have been through, what they did

while there, what they did at last. Their

story is not only our story, but is in a sense

the story of all of us. This is not to say that

their neighbors left, or his meaning. You, too.

for the first time ever, may even for the first

time hear the truth. Now, however, to the

story of the hostages and their escape.

The situation is one in which the

hostages are not just in a foreign land, as

they usually are, but are in a foreign
country, in which they have been

appreciated (President Reagan's

sentiment), in which their

detention is legal (the

Iranian regime's position),
in which their story is not

on the front page of the

New York Times, but is on the

front page of the Tehran Times.

This is the context in which the

hostages have been released.

Another fairly obvious thing one

hostage can say about this is that

American can say when he

freed, he can say when he

freed.

The hostage will not be one to

seek either the heart or the

soul of the people of the

United States, but will be

the story of the hostage, and

the story of the hostage is

every day. We are told that

the hostages were in

danger, and that they are

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As it turned out, Leonard said, he found a few problems with the book. Though he is writing prose problems at the beginning of the book, he added, it is a whole, a little too obvious. It tries to be commercial, he said, but it’s a book about the process of looking for the thief. Some of the items have been recorded in the Franklin Field area, and were believed to have been "dumped" by the thief.

"I’m stunned by his literary ear," Haines said. "I’m stunned by his literary ear. I think that will appreciate it like I do not think those courses can help his style."

"People sometimes tell me I’m arrogant. You have to know that falls between two audiences," Leonard added. "I think that will appreciate it like I do not think those courses can help his style."

"Actually, I consider myself very lucky," Haines said. "With his support, Leonard has been an English major, he said, not commercial, but at the same time a parody of a commercial book, which is great."

"It’s very good novel," Leonard said. "With his support, Leonard has been an English major, he said, not commercial, but at the same time a parody of a commercial book, which is great."

"I don’t have confidence in the community," he said. "I don’t have confidence in the community."

"Franken Building on February 9, 10, 11, 12, 16, 17, 18 Registration 6:30 p.m. (sharp) Franklin Building Main Lobby

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**Student Telethon**

February 9, 10, 11, 12, 16, 17, 18
Education Professor Proposes New English Teaching Methods

By DOUGLAS FREEDMAN

Allan Glatlhorn believes that a major change is needed in the way English is taught in secondary schools.

In a paper presented at the annual meeting of the Pennsylvania Education Association, Glatlhorn calls for a new approach to teaching English that would emphasize critical viewing.

Glatlhorn said English teachers are divided over the television problem. Some feel television’s use in English classes must be avoided and others think television and other subjects are a good way to reach the student. Glatlhorn leans toward the latter view and said, “Teachers of English should develop specific teaching units on watching television critically.”

“Children have a shorter attention span than do the many night changes in television,” he said. “The young person becomes accustomed to many changes in a short period of time. The classroom, by contrast, seems boring.”

Complicating the situation is a lack of agreement within the English profession on priorities in teaching. The classroom, by contrast, seems boring.

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4:53 p.m.
Thursday, February 5
Career Placement Library

Flowers For Valentines Day
Houston Hall Candy Shop
Houston Hall Basement
Open daily 8:30-6:00 Valentines day 9-5

FREE PUBLIC LECTURE
FREEMAN DYSON of the Institute of Advanced Study and WALTER SULLIVAN, Science Editor, New York Times, discuss SCIENCE FOR SCIENCE'S SAKE: PUBLIC SUPPORT FOR ASTRONOMY at the University Museum, 32nd and Spruce Streets, Saturday, February 7, 1981 at 10 a.m.
Saturday at the University, a series of nine free programs sponsored by the College of General Studies, University of Pennsylvania. For more information, call 243-6493.

TODAY
REVELATIONS OF REAGAN:
What the Middle East can expect from a new administration
4:50 pm Van Pelt Library Conference Room
John Resoler, Congressional Lobbyist
Sponsored by Israel Forum Series

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Like Wow! Only Two More Days Till The Ready Girls Get Married

La Napoule, France: Monday, Feb. 9, 3:00-4:00
French 3-0
Franklin Room

Cannes, France: Monday, Feb. 9, 4:00-5:00
French 3-0
H. S. P. Room

Tel Seria, Israel: Tuesday, Feb. 10, 3:00-4:00
Archaeology Course
Bishop White Room

Repton, England: Thursday, Feb. 12, 3:00-4:00
Archaeology Course
Franklin Room

Freiburg, Germany: Monday, Feb. 16, 3:00-4:00
German 3-4
Franklin Room

Florence, Italy: Tuesday, Feb. 17, 3:00-4:00
Italian Language, Lit & Art History
Franklin Room

London, England: Tuesday, Feb. 17, 4:00-6:00
Theatre, Poetry, & History
Franklin Room

More info:
Call Joan Campbell, 243-7326

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Franklin Room

Cannes, France: Monday, Feb. 9, 4:00-5:00
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H. S. P. Room

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More info:
Call Joan Campbell, 243-7326

---Elevators Go Express---

(Continued from page 5)

The sign is posted next to the main elevator in Harnwell House, according to Goldstein. But he said removing the sign—while desirable—would be "difficult and expensive." The express elevator system has been designed so that it's "off and above." Plans to make the "off and above" policy will not be in effect during off-peak hours.

---Coalition---

(Continued from page 5)

A unified approach, Thurnmond and Donohue said. "The University is trying to avoid the pitfalls of the past," Thurnmond said. "This is a good start if not original enough."

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Call Joan Campbell, 243-7326

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Bring instructions, former students. View slides.

Come to these information meetings in Houston Hall, 2nd Floor:

La Napoule, France: Monday, Feb. 9, 3:00-4:00
French 3-0
Franklin Room

Cannes, France: Monday, Feb. 9, 4:00-5:00
French 3-0
H. S. P. Room

Tel Seria, Israel: Tuesday, Feb. 10, 3:00-4:00
Archaeology Course
Bishop White Room

Repton, England: Thursday, Feb. 12, 3:00-4:00
Archaeology Course
Franklin Room

Freiburg, Germany: Monday, Feb. 16, 3:00-4:00
German 3-4
Franklin Room

Florence, Italy: Tuesday, Feb. 17, 3:00-4:00
Italian Language, Lit & Art History
Franklin Room

London, England: Tuesday, Feb. 17, 4:00-6:00
Theatre, Poetry, & History
Franklin Room

More info:
Call Joan Campbell, 243-7326

---Elevators Go Express---

(Continued from page 5)

The sign is posted next to the main elevator in Harnwell House, according to Goldstein. But he said removing the sign—while desirable—would be "difficult and expensive." The express elevator system has been designed so that it's "off and above." Plans to make the "off and above" policy will not be in effect during off-peak hours.

---Coalition---

(Continued from page 5)

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W. Gymnastics

(Continued from page 10)

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Hutchinson Gym without any base. They had to go to Penn to play the Quakers, but they didn’t have the time from the budget.

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Mrs. Terry Bree, Karen Cantwell, Wendy Mark, and Wendy Wauthans are the people who would suffer the most from the absence of a car. They are all Commencement Committee members, and it

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Dinner. My place.

Dinner. My place.

Kim, Dinner. My place. Saturday, ID?

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We feature GM cars like this Chevrolet Monte Carlo.

We feature GM cars like this Chevrolet Monte Carlo.

Located at 36th and Chestnut Inside Holiday Inn

Located at 36th and Chestnut Inside Holiday Inn

Gymnasts

Gymnasts

Coach Cantwell made the crew’s role clear.

Coach Cantwell made the crew’s role clear.

Cantwell pointed out that the responsible student helped the team. The crew support was greatly appreciated.

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The crowd support was great.

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"Everything I know is because of Ralph’s coaching," he explained, "I am spiker. "Although I seem to be just the spiker, "I am spiker. "Although I seem to be just the spiker,

And when the team returned early from vacation in January, they found several things.

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Scotty, who excelled on the court with the Quakers, said, "They do the best job they can.

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Putting 34.5 points on a night in which she admitted she wasn’t at her best.

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Regardless, she won three out of the four events and was narrowly missed on the floor exercise by

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the outside and middle hitters altering, passing, defending and occasionally setting into their games.

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Rande, you won’t be sorry.

Rande, you won’t be sorry.

You’re the greatest! Love you.

You’re the greatest! Love you.
ATTENTION PENN WOMEN:
Phi Sigma Sigma Sorority invites you to a wine and cheese party on Thursday, Feb. 5th from 9:30-11:00 PM at 405 Walnut St. It's a Hit everydaytime! THE 1981 RECORD Don't be skipped! Order your yearbook - $15 Mon. Fri., 12:5 PM or when you have your portrait taken. (Quad Basement)

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Openings available with the Department of Water and Power for engineering graduates in Electrical, Mechanical, and Civil engineering with strong technical training and good communications skills.

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Philadelphia Community College

-- At least 2 years' experience
-- Good phone manner

MAJORS WANTED - French

CARLETON CAREER PLANNING CENTER

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MAJORS WANTED - French

CARLETON CAREER PLANNING CENTER
Notre Dame Nips La Salle

SOUTH BEND, Ind. (AP) — Kel- ly Tripucka had six of his game-high 17 points, had six points as the Irish went into halftime with a 33-20 lead. The Irish then rode the momentum into the second half and won, 80-56.

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Trippucka, the team's most popular player, would be at the top. Notre Dame may have been looking for their opponent to reach 30 points, but they didn't have the ball for the game. The team took the lead and won, 80-56.

Kevin Lysand
Fall Out Star

La Salle lost its first and fourth rounds, when it encountered Temple in the first round, Temple swept the first four spots as well as the overall, but he still had to settle for a total of 38.5, which is regarded as one of the top college scores.

Barbie Cantwell hails an off-night by her standards, but still won the all-around as she took the lead in the third round.

Spike's Setting Star

Liscia was superb as usual in leading the Owls to victory. They took the lead in the second half, putting the Owls into the lead and winning, 80-56.

Barbie Cantwell hails an off-night by her standards, but still won the all-around as she took the lead in the third round.

The volleyball team's offense centers around senior captain Lois Liscia, who serves as the setter for the attackers.

W. Gymnasts Still Under The Shadow of the Knife

The women's gymnastics program is under the shadow of the knife, but in her role as playmaker, Liceaga is regarded as one of the top college scores. He took the lead in the third round and won, 80-56.

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Hoyas, Floyd Whip Wildcutes

By ALEX ROSENFELD

As Pennsylvania coach Bob Workman and Temple took on Villanova at Villanova on Sunday, there were several important things that needed to stop the high-powered offense. Two of them important things were a tight defense and an efficient offense.

Temple couldn't get the ball out of the hands of the Hoyas, 86-76, as they played their third straight game in the Big East.

In what erupted into an extremely physical battle that saw five players from both teams pulled from the game, and both teams' starters were penalized for the first time in the season. After a timeout, the Hoyas reeled off 12-2 to open the second half and put the game out of reach, 80-56.

The Hoyas didn't play for glory. I know I can set, but that doesn't bother me because I can still set. Temple had to settle for a total of 38.5, which is regarded as one of the top college scores.

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An Evening With

America's Sweetheart
No recording or photographic devices permitted

An Evening With

Philly's Concert Bosses
No recording or photographic devices permitted

An Evening With

Little Lily
No recording or photographic devices permitted
By Howard Gensler

In Search of the Social Life

The last party I enjoyed was the shindig my parents threw for my eleventh birthday. There was music (The Beatles, drink (either Coca-Cola or its Shopwell equivalent), and good conversation; all this bash attended by ten of my friends (both sexes) and two of my friends' parents acting as chaperones. The actual cash outlay was small, as with the goody bags and everyone had a fine time. My eleventh birthday was an unqualified success.

Since then, with barely an exception, the idea of the party has lost its lustre. It’s entirely possible that I got burned out at Bar-Mitzvahs (it seemed like I spent every Saturday for a year at a synagogue social hall), or at reunions of my relatives (usually more enjoyable than I’d like to admit), but this is unlikely. The problem, and a terribly un-American one it is, is that I just don’t like parties, and I will go to go lengths to avoid the few (and few they are), to which I am invited.

My white Rolls-Royce (one of 34th Street’s functional fringe benefits), pulled up in front of Hamilton Court. I got out, strolled up to the entrance, and saw an open invitation to the party I was heading for taped to one of the double glass doors. This was obviously going to be a small gathering of close friends.

“How the hell do you get in to this place?” an enormous gentile named Rupert exclaimed.

“Beats me,” I replied gleefully, immediately coming to grips with the fact that this lack of unlocked doors would undoubtedly be a perfect excuse for my absence. But then a buzzard rang and the door pulled open and I was carried in to the “newly renovated” courtyard by a wave of omnushing humanity chanting “Party, party, party!”

“Come on, you’ll meet some new people,” my friend said via telephone.

“I don’t know,” I countered, “I don’t think I’ll be able to make it ‘til around midnight.”

“Well just get starting then.”

“Oh,” I sighed, readying my inevitable acceptance speech.

“We made three hours of music tapes. Springs-

PAAAAARTY! PAAAAARTY! PAAAAARTY!

PAAAAARTY! PAAAAARTY! PAAAAARTY!

PAAAAARTY! PAAAAARTY! PAAAAARTY!

PAAAAARTY! PAAAAARTY! PAAAAARTY!

PAAAAARTY! PAAAAARTY! PAAAAARTY!

PAAAAARTY! PAAAAARTY! PAAAAARTY!

PAAAAARTY! PAAAAARTY! PAAAAARTY!

PAAAAARTY! PAAAAARTY! PAAAAARTY!

Letters

A Tiff Over Tickets

Dear Editors:

I always enjoy reading 34th Street, but not when I see in the print the horrifying idea that an orchestra seat at the Annenberg Center always costs $13.50. Cindy Hall, “A Professional Production by Amateurs,” January 22, page 4.)

The price of $13.50 refers to the most expensive seat possible for a play in the Philadelphia Drama Players’ series at the Annenberg Center. (Front Orchestra on Friday and Saturday evenings.

Sincerely,

[Name]

Director of Development and Public Relations
Who says life begins at forty? Certainly not nine-year-old Aileen Quinn. Recently signed by Columbia Pictures for the title role in the $30 million motion picture adaptation of Annie, Aileen and her family are thoroughly enjoying the frills of stardom.

Aileen, four feet tall, with brown pigtails, blue eyes, an abundance of freckles and a pug nose, is everything Columbia was hoping to find in its Annie. She is a paragon of cuteness: garbed in Annie charms and watch, with an automatic grin from ear to ear. Aileen signs her autograph as Aileen Annie Quinn, dotting the i with an Annie head.

Aileen "loves press conferences," says her mother Helenann, an elementary school teacher, who has been courted by Columbia and the press since Aileen was selected for the movie from over 8,000 competitors. Aileen's father, Andrew, an engineer for General Electric, now proudly calls himself "Annie's Daddy."

The family's favorite anecdote is the story of how Aileen's career began two years ago. Aileen convinced her mother to bring her along to an audition for a community production of Annie Get Your Gun, "just for company." Ironically, "Aileen got the part and Mommy didn't," Helenann explained.

Aileen leads a far from typical show business lifestyle. She spends her spare time playing jacks, coloring, riding her bike, reading Nancy Drew mysteries and watching Bugs Bunny every afternoon. She does have one vice which her mother admitted rather reluctantly: Aileen chews sugared gum.

Aileen will begin rehearsals for Annie in New York in March. Ray Stark (Murder by Death, California Suite, and Chapter Two) will produce and John Huston (The African Queen and The Maltese Falcon) will direct the film. The unusual cast includes Carol Burnett as Miss Hannigan, the mean mistress of the orphanage, Albert Finney as Daddy Warbucks, Tim Curry as Annie's brother Rooster, and Bernadette Peters as Rooster's girlfriend. Recently added to the cast was Ann Reinking in the role of Daddy Warbucks' secretary, in a role which will be changed and enlarged to make use of Ms. Reinking's considerable talents.

The film is scheduled for release in the summer of 1982. Aileen has two major concerns between now and next summer: that she doesn't grow and that she doesn't lose any of her front teeth. She wants to meet Ronald Reagan "since he used to be an actor, too."

It was the day after THE HOSTAGES returned. The evening news began with five minutes of silence. The New York Post did not go to press. Harried editors sat in a daze, unsure for the first time in fifteen months of what the top story would be.

If it only would have happened like this it might have been bearable. We all would have had time to gather our thoughts, and
Justice Triumphs!

By Dom Manno

It comes as a bit of a shock, in reading this second volume of Supreme Court Justice William O. Douglas' autobiography, that the greatest liberal jurist of all time shared Ronald Reagan’s same commitment to “keeping the government off the backs of the people.” Of course, Douglas’ definition of these words differs vastly from Reagan’s, or the Supreme Court and U.S. constitutional law would be in worse shape than it already is.

American liberalism. Reminiscent of all the conservative manifestos written in years past, it goes to show that in a democracy, the majority rules and everyone else writes a book... This magazine has set up a March interview with Watergate burglar G. Gordon Liddy, whose autobiography Will has come out in paperback (Dell).

How the Supreme Court developed constitutional law, as we know it today, is a major concern of The Court Years, the posthumously published (he died a year ago Jan. 19) companion to Go East, Young Man, the story of his youth.

With the exception of Earl Warren and Warren Burger, Douglas in his 36 years on the Supreme Court did more to influence the changing of Constitutional interpretation than any other 20th century Justice. No Justice served longer on the court than he, and by the time he resigned in 1975 due to failing health, a great many of his early, dissenting opinions had become the basis for the great progressive precedents set by the Court in his later years.

In those years he also distinguished himself as the author of several books.

That success, as an author, can’t be explained by this book. The Court Years is so heavily anecdotal and digressive that it lacks a narrative or a central theme to hold it together. At other times it reads like a constitutional law casebook, not unexpected, given Douglas’ penchant for clarity and thoroughness in reviewing the various legal issues of his day.

The most glaring flaws in The Court Years lie in what the book does not tell us. A publisher’s note informs us that Douglas set out to show how the great issues of American life and law were dealt with by the Court. That we do not get. There are fleeting glimpses of life behind the scenes of the Court, but no expanded account of how the Justices dealt with the issues either personally or judicially. There is no coherent presentation of Douglas’ judicial philosophy either, just little nuggets sprinkled throughout the book. It’s an odd omission, since Douglas comments several times how Justices’ judicial ideologies were often unrepresented in the press and by the public.

We can only hazard guesses as to the reasons for these apparent lapses. Douglas may have been protecting the tradition that Court proceedings “behind the scenes” are kept secret. As for the lack of a discussion of philosophy, Douglas, like many others, may have believed that judges, especially Supreme Court Justices, are supposed to lack a preformed ideology under which cases are to be examined and decided.

Douglas, in his long term on the Court, served during the terms of seven Presidents, five Chief Justices, a score or more Justices, had 54 law clerks, and dealt with hundreds of attorneys. We meet most of these people, as a large section of The Court Years is devoted to his memories of the people he has met or worked with on the Court.

Even here there are inexplicable omissions. In the chapter on Chief Justices, Douglas all but fails to mention Burger, with whom he served his last six years on the Court and whom he is known to have disliked almost as much as Richard Nixon. And he disliked Nixon to such an extent that he can barely bring himself to write Nixon’s name, for the most part referring to him by his initials “RMN.”

Douglas is unassuming in his praise of Franklin D. Roosevelt, who appointed him to the Court. Douglas was so much a part of FDR’s inner circle “Brain Trust” and so committed to the “Old Man,” as FDR was known to his inner circle, that he was prepared, although not willing, to leave the Court to create the War Production Board in 1941. FDR asked, and Douglas agreed. It was as simple as that.

But more students than anybody!

Remember
Just Shake It and
Let It Fall
NATURALLY
into place.
The Precision Cut
Shampoos Run Free
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The justice on his first day in D.C.
They’ve Got To Be Kitten

The Owl and the Pussycat
Studio 3, Walnut St. Theater

By Michael Kaplowitz

The Owl and the Pussycat, currently playing at Studio 3 of the Walnut St. Theater, appears to be a "comedy in three acts." It is anything but.

In viewing theatrical productions, one comes to expect certain things: a few twists in the plot, or interesting characterizations, or occasional moments of epiphany. The Owl and the Pussycat offers none of these. Instead, this show's performers choose to give cheap imitations of Barbara Streisand and George Segal, a decision that makes for poor acting and a grim evening. The storyline is fairly simple. Living in a San Francisco apartment is a stuffy author with binoculars, who is clearly destined for trouble. Sure enough -- having focused on a prostitute playing her trade and having complained to the landlord, she finds her pounding at the door at a late hour. What unfolds is supposed to be a love tale involving these two very opposite people.

Robin Page plays Doris W., the prostitute (pussycat), and Bob Billbrough is F. Sher- man, the intellectual (you guessed it, the owl). It is hard to tell whether their nauscent performances are caused by their lack of talent, the dull script, or the ludicrous stage direction but there is a definite chemistry missing.

The performers try hard to make this comedy work, but fail. They resort to cheap "gum stuck under the seat" laughs, which only serve to annoy the audience. Combined with some feeble and ridiculous slapstick routines, this show makes you appreciate the good things in life, like monomousiness and finals.

The producer/director team of Stephan Stahl and Christiana Stevens, are perhaps most responsible for this disaster. They have Page and Billbrough constantly shouting and jumping to and fro, for no apparent reason. The acting presented is not just poor, it is embarrassing. My junior high school theater director would have called for more rehearsals before allowing this show to go on.

Another problem is the staging. While some shows have sets that evolve, and others have sets that command, this set just sits (the only interesting feature is the wok over the kitchen sink). There is possibly one redeeming feature to The Owl and the Pussycat. The author's dialogue can be interpreted in a philosophical manner; he points out that while some people are prostitutes of the body, others are prostitutes of the mind. In turn, it is logical that the intellectual can literally and metaphorically wed the whore.

In addition, man's potential for good or evil is illustrated as his fellow man is explored. At one point, F. Sherman orders Doris W. to give him her hand like a pet. At the very moment Doris complies, the audience is jarred into a realization of how intense such power can be.

Nevertheless, these good moments are rare and pass over very quickly. Both F. Sherman and Doris W. laugh after she is reduced to a pet. Perhaps the author is afraid that any portrayals of moments of intensity any further, lamentably understood if one keeps in mind his "comedy" scheme.

All things considered, defeat is inevitable, and all concerned lose by the end of The Street. The audience's nerves have died, and performers' egos have been damaged with the pitiful puppy dog faces begging for applause at the closing curtain.

The Owl and the Pussycat will run to February 15.

Mel Gussow, NEW YORK TIMES
Stage: 'Eminent Domain,' Story of an American Butley

By MEL GUSSOw

PRINCETON, N J.

HOLMES BRADFORD, the unlikely hero of Perry Groan- er's "Eminent Domain," is a barrel of academia, clinging to his principles and to his idiosyncracies as life support. He is the kind of demanding teacher we all remember with admiration and, later, sometimes with fondness. Bradford is a figure of fun on his Midwestern campus, but as we meet him in Mr. Groaner's remarkably sensitive new play, he seduces us with his presence -- with the very literary allusions and the craftily constructed defenses that are endemic to his nature. Alcohol fuels his colorful stream of conversation, and his personal life is as disarrayed as his rabbit retreat into a hermetic existence. Their relationship is as disarrayed as his rabbit.

Mr. Groaner is played by Maclntyre Dixon, who is clearly destined for triumph. Dixon's Bradford is the quintessential academic, questioning their responsibilities, their ethics, their restrictions on her human contact. There is a kind of sly and wry mastery of the English language. For all his disrepair, Mr. Groaner has been at a standstill. His wife, a re-

A Barnacle in Academia

about the son. The Bradford's face with decidedly mixed allegiances, questioning their responsibilities to the prodigal and to their state-

Eminent Domain was presented in 1977 at the Eugene O'Neill Playwrights Conference and has apparently gone through a number of revisions. It still needs some clarification. The visiting scholar is too pretentious, even with irony intended, and finally, as he plun- der the parents' album of memories for his own selfish purpose, he becomes too malicious, at least in the context of the play. In addition, the mother's rupture with her son would benefit from further explanation. However, the play is a rich and heady, dramatic experience, filled with puns, duality and reversals, character, and atmosphere. Under Mr. Austin's assured direction, the actors achieve a unity and an intimacy that warm the McCarter's broad stage.

Betty Miller is touchingly in charac- ter as the reclusive wife who has set se- vere restrictions on her human contact. There is a flamboyant cameo by Barry Bono as a showy oriental, which hap- pens to be a favorite with the students. Additional support is offered by Steve- son Stout as the inquisitive scholar and Thomas Nahwd, as an inspec- tive freshman.

At the heart of the play is Mr. Austin, the perry of visionaries, driven to a final, desperate act of rebellion. In a comic moment of tragedy, he is "dragged, kicking and screaming, into the 20th century.

With its scholastic perceptions, the play would clearly have great appeal at universities around the country, but to the Princeton audience, its main appeal would be to see it. With "Eminent Do-

mum, Mr. Groaner, who is himself an actor as well as a playwright, fulfills the promise of "Kilts, Edsel," and Mr. Dixon is his ideal in- terpreter.

EMINENT DOMAIN at the ANNENBERG CENTER
February 10-15

34th STREET MAGAZINE, February 5, 1981

8
All the Greens, Broadway, AND Park Place

By Aphrodite Valleras

Marshall E. Sophomore, a Whartonite living in the Quad, knows everything there is to know about Bruce Springsteen. He knows that the E Street Band's first drummer was named Vini Lopez, and that Lopez's nickname was "Mad Dog." He knows every line to every song from "Greasy Smith" from Asbury Park. He even tells tall tales about Springsteen's childhood in Freehold, New Jersey.

Last semester, Marshall camped out for 10 hours in the mud and rain outside the Spectrum to get the best seats possible for Springsteen's only area appearance this year. And in December, Marshall and 18,999 other people saw Springsteen and his band boogie through the night.

But chances are, Marshall has never heard of Electric Factory. Marshall doesn't know who was responsible for letting him know Springsteen was coming, or getting the tickets to ticket agencies so he could buy them, or hiring guards for crowd control, or even finding a building for Bruce and his band to play. Clue: It wasn't Bruce.

The company responsible is Electric Factory. The Factory is undoubtedly one of the most successful promoters in the country. The latest Billboard magazine survey ranks the Factory the third most successful promoter in booking acts in arena which seat over 6,000. In booking acts in auditoriums with under 6,000 seats, the Factory ranks seventh. In addition, the Spectrum, which up until recently the Factory attached a rider to its contracts with rock acts that not only gave the performers to return to the Factory for return dates. "Bitter" says Green, "Sure I was bitter." Midnight Sun still had connections with rock acts, but no place to put them once they booked them.

While the suit was being contended, Midnight Sun closed its office in the area, and booked only a few acts in the southern part of the country. But in April of last year, possibly because of adverse publicity stemming from the Electric Factory-promoted Who concert in Cincinnati in which 11 people were stampeded to death, Electric Factory settled with Midnight Sun. They were willing to rent the Spectrum and the "Tower to the Midnight Sun, the most crucial part of an agreement that awarded the Midnight Sun and a few minor promoters $1 million.

Green feels that the agreement breaks up the alleged monopoly, and indeed promoted shows by the Allman Brothers and the Police at the Spectrum. "I have no hard feelings now, though I certainly had them before. We ended the score."

But others are still not happy with the concert promotion situation in the area. Bill Borner, who heads the concert committee at the Penn Union Council, acknowledges that the fact that the committee has a high turnover rate has not helped them develop contacts in the rock business. "Being the professionals in the city, Electric Factory can establish long-term relationships with artists."

But Borner also rails against what he calls the "old-boy network" that prevents independent promoters from establishing relationships with rock artists. "We were very, very close to signing Todd Rundgren for Spring Fling last year. When all of a sudden his manager said no," Borner explains. "Electric Factory was planning to do a Todd show next Sunday, and they thought they would lose 2,000 seats if Todd played at Penn." Borner doesn't doubt that the Factory put pressure on Rundgren's manager to cancel the deal with Spring Fling.

Even though Green has had difficulties with Electric Factory, he gives them credit for having the business acumen to get acts and keep them now that the contract rider that bound acts to Electric Factory has been abolished. "They were the first ones to get into the music business in this market. They could make guarantees and put up the money and they had the capital."

But Borner thinks the Factory goes to extreme lengths to keep other promoters from booking smaller acts that have the potential of playing the Spectrum. "In order to prevent an independent promoter establish a relationship with a rock artist (by booking him), Electric Factory will go to the lengths of losing money, knowing it'll make it back next year if the act makes it big." Borner also thinks that the Factory believes it will look bad if another promoter signs an act capable of playing the Tower Theater, but rents, for example, Irvine Auditorium.

Although Electric Factory, as Borner points out, can monopolize rock acts at almost all levels because of their access to halls, clubs and arenas, one club has managed to get away from Electric Factory and hired their own personnel to handle promotion. Emerald City, in Cherry Hill, New Jersey, broke with Electric Factory because of an alleged business dispute with Factory head Larry Magid, a move it could afford to do since it is the only club of its size in the area (it can seat 500) and was never owned or controlled by the Factory. The club hired away Bill Rodgers from the Factory. Rodgers won't discuss what made Emerald City drop Electric Factory as their promoters, nor why he left the Factory. He only says cryptically that "a combination of things" resulted in the break, and that it was "the best interests of the people concerned." Since then, Emerald City has had little difficulty booking acts since the Factory owns no club to compete with it.

Electric Factory Publicity Director Steve Apple wouldn't talk about the suit, brushing off questions and saying that he had no time as he rushed off, and although Green had no hard feelings toward Electric Factory, it may take awhile for other independent promoters to get back into promoting rock acts in Philadelphia. "It takes a while for things to happen but things are going to change."
Great Expectations?
Williams Delivers

By John S. Marshall

A distinguished English gentleman wearing Victorian formal dress and a red carnation in his buttonhole, reads a selection from A Tale Of Two Cities in a packed house of a few hundred. As the applause subsides, he picks up another book and continues, evoking images of his characters with the effervescence and charm his admirers have come to expect from Charles Dickens.

But after he has taken his final bow and left the stage, he hangs up his coat in a dressing room, removes his bushy whiskers, and stores them for the next time. For he is not Charles Dickens, but an incredible simulation, and his one-man show (no, it's not called Dickensmania) titled Emlyn Williams As Charles Dickens, will be presented at the Walnut Street Theatre from February 10 through March 1.

In the show, Williams is less concerned with his imitation of Dickens than he is with breathing life into the novelist's fascinating characters. There is Mr. Chops, a circus dwarf whose illusions are shattered by his taste of high society; Paul, the sensitive little boy facing death in Domby And Son; and the evil Captain Murder in the story "Bedtime Story For A Good Child."

Williams does not limit himself to portrayals of people, however. Describing the account from A Tale Of Two Cities of the cruel Marquis St. Evremonde's carriage running over a street urchin, Williams mimics the frenetic motion of the coach. There are nine pieces in all.

Williams uses an exact replica of the red velvet lectern Dickens himself used on his lecture tours. He only occasionally looks at the book he uses, usually for dramatic effect, for he has been performing as the author for thirty years. Although the role is perhaps the one for Williams is best known, the opportunity to play the part came about "quite by accident," he says. "I came onstage once, limping, and the acting director said to me: 'You know, you'd be great as Dickens.'"

"I'd read Dickens in school and I loved A Tale Of two Cities. In 1950, I was asked to do a charity show in Wales, and they asked me if I could do a scene from Night Must Fall. I said yes, but they had a stage that was about 40 feet wide and I had to adapt the scene for it."

The play has been performed in England, the United States, and on world tours, to the delight of theatre-goers and critics everywhere. Walter Kerr has described Williams as a "combination of personal charm and adroit theatrical mimicry which rivets audience attention to him for two hours."

Now seventy-five years old, Williams explains his long success. "It's the comedy I concentrate on," he says. "I like to hear the audience laugh. I couldn't stand a whole evening of dead silence."

It is Dickens the novelist which interests Williams, more so than Dickens the man. The actor says he has gained no great insight in to the mind of the author. "I don't bother about that at all," he says. "I've tried to find out what he looked like, what he sounded like, how he wore his clothes, but I don't really think about him as a person that much. It's like being in a play. You don't wonder what the author's like. You just do it."

Emlyn Williams as Emlyn Williams

He continues, "I came onstage limping once, and after the show people wanted to talk to me about Dickens' bad leg. I had to explain that I'd only just sprained my ankle on the way to the dressing room."

Born George Emlyn Williams in 1905 in a small mining town in North Wales, he is the son of a housemaid and a lather. He worked out quite well. A year later, I expanded it in to an evening of about an hour and a half."

Although Williams says he is not at all similar to Dickens, he too is a novelist, with his first work, Headlong, to be published this month by Viking Press. The book is about the exploits of a budding actor in 1935 who, by a twist of genealogical fate, becomes King of England.

"It's what you call an adventure story," says Williams, who chuckles, "I hope I'm not going to be thought of as a geriatric beginner. Actually, it's not such a new departure. I've been a writer all my life."

His previous books include Beyond Belief, a study of the Moors murders, George, an autobiography covering his early years, from his childhood in Wales to his first London stage appearance at age 21, and Emlyn, the continuation of his autobiography.

Having achieved success with both writing and acting, which activity does he find most satisfying? "Whichever one I'm on at the moment. I've been lucky enough to write as well as act, and I can't imagine not doing both."

Williams also cannot imagine performing public readings of his own books. "I think that's carrying narcissism too far," he laughs. "If he had to live his 75 years over again, Williams would not change a thing. "There isn't anything else I'd really like to do," he says. "I'm happy with my writing and my acting. I never really wanted to play Lear, either. I like playing Dickens because I can do it when I like."

Starting February 10, Williams will transport audiences at the Walnut Street Theatre back to Victorian times. "I hope to make you laugh," he says. The show will play through March 1, after which Williams will take Dickens and his characters to England and Zimbabwe.

Of the characters he plays, Williams says, "I have no favorites. All the ones I do are my favorites. It's not so much the characters as the marvelous writing. It's very attractive, I'm afraid."
Restaurants

One Big Mouth Deserves Another

By Ken Goldberg

Whether you're in a New Mexican Indian reservation or a Vermont ski town, one thing will always be the same: dinner at the Holiday Inn. This hotel chain has gained the dubious reputation of coast-to-coast consistency which provides calming reassurance to the homesick vacationer. Here in the wilds of University City, however, lurks a truly unique Holiday Inn restaurant, Smart Alex.

What motivated the management to replace their nondescript coffee shop with a turn-of-the-century "eating and drinking emporium"? Profits, as any Wharton doctrinaire will quickly point out. But who cares - Smart Alex offers a much-needed dining alternative within walking distance of campus.

The atmosphere is similar to H. A. Winston's, but more spacious and with a whole lot more brass railing. "Antique" metal signs and Norman Rockwellian prints attempt to reproduce an era when you could still get a good 5¢ cigar. The occasional remnant, such as the plaster Holiday Inn lion's heads, prompted my partner to summarize the ambience as Holiday Inn Eclectic.

The menu is one of those cutesy types with a comically suggestive drink list (e.g. Marquis de Soda), and really giddy food titles. How can you order a Chief Justice Burger without feeling ridiculous?

To start, we ordered potato skins and fried cheese rolls. Fresh pieces of fried bacon were found inside the delicious potato skins, stuffed with cheddar cheese and served with a cold, yet biting, horseradish dip. The batter-dipped mozzarella cheese rolls, on the other hand, were drowned in a too-sweet marinara sauce and lacked the familiar gooiness. These appetizers represent only a small segment of those available - don't pass up this chance to try something new.

The Hungarian goulash is terrific. Hearty tomato and beef broth simmered with vegetables until it reaches a gravy-like consistency and then topped with a dollop of sour cream, this soup is not to be missed.

Unfortunately, the management pays more attention to the side dishes than the entrees themselves. The hamburgers are available with a large variety of toppings but lack a truly delicious beef patty. For the price, however, the burgers and the sandwiches (also available in pita bread) are well worth eating, even if just as an excuse to try the goulash.

Smart Alex also offers a half-dozen "serious" entrees such as chicken and flounder. These are incongruous with a casual restaurant such as this. I made the mistake of trying the modified N.Y. strip steak; covered with soggy onions and that bad marinara sauce, the steak was thin, tough, and . . . need I say more?

All in all, Smart Alex is an informal place to get an acceptable meal. Philadelphia offers a number of superior restaurants with a similar atmosphere; but the proximity of this Holiday Inn restaurant makes it well worth a try, especially if you don't like to travel.

Smart Alex
Holiday Inn
36th and Chestnut
387-8000

An evening with
CHICK COREA
featuring:
Michael Brecker
Steve Gadd
Eddie Gomez

in concert
THE RAMONES
Friday, Feb. 13 8 PM
Irvine Auditorium
Tickets: $7.50, 6.50, 5.50
with Penn I.D.
Available at:
Houston Hall Ticket Office
John Wanamakers - Center City
B & B Tickettown - Wilmington
and All Ticketron Outlets.

March 11 8 PM
Irvine
Tickets on Sale Monday at H.H. tix
been too big too long to end with a plane landing in Germany. This one was going to be milked for all it was worth.

Once again we heard the relatives and the politicians and the analysts and the psychiatrists and the bankers and the... The list goes on and on. But this time was different. This time they were gathered for a joyous occasion on a "great day in American history". Gaunt faces were flashed across T.V. screens with microphones plastered to their lips. The scene was replayed a thousand times in a hundred different languages. Newspapers came out with special editions and local stations did profiles on THE HOSTAGE that came from their area, in a display of media hype that was as unbearable as it was, unfortunately, expected.

Already THE HOSTAGES have been dined at the White House and paraded down Wall Street where the word is "Buy Yellow Ribbon"; and the two

songwriters, (who thankfully have faded into obscurity since the writing of that innocuous verse which really has nothing to do with the present situation), have made a fortune in royalties thanks to marching bands and AM radio.

... What's in store for these people? Will CBS give them a late night variety show to compete against Carson? Or will they all be on Carson? Maybe we'll have "Christmas With THE HOSTAGES," a special day-long episode of "Barbara Walters Talks With All 52," or "The Osmond-HOSTAGE Special." It's likely that a great many will write books and that these books will sell well (though not quite as well as Harold Robbins), to people who will use them as coasters and symbols of their concern.

If nothing else, this incident has served to reflect the confused state of the American value system. Has surviving become such a burden that the survival of THE HOSTAGES truly was heroic? Will American historians of future eras regard this incident for the significance of the plight of THE HOSTAGES, or for the neurotic way in which Americans reacted? A nation united for a cause is always nice, and ostensibly patriotic, but a nation drowned under a sea of yellow ribbons, majorettes, and marching bands, reflects a serious malaise of a much larger order. America is putting on a show to challenge the one just completed by the Iranians. Despite the very disparate attitudes of these two countries their respective performances are nonetheless of questionable credibility.

We have responded to the fervor of the Iranians with an equally high pitched, albeit shorter, carnival of our own, instead of displaying to the world our alleged integrity and dignity. A sincere "welcome back" and a hearty handshake would have sufficed.

Loose Ends

By the Associated Press

Four human toes found in a rooming house bathtub have been identified as belonging to a man who was run over by a trolley, authorities said Friday.

Detectives said Pablo Melendez, 22, discovered the toes Thursday night in the tub of a bathroom he shares with four other men in the city's Kensington section.

Robert L. Catherman, deputy medical examiner, said the toes matched the amputated foot of an unidentified man who was hit by a trolley on Thursday and died later at Temple Hospital.

Catherman said it's not unusual for emergency personnel to fail to see missing appendages after an accident, and then for someone else to pick them up.

The Variety Club Telethon at the Civic Center. 10 p.m. Friday to 6 p.m. Saturday. Admission FREE.

WE NEED YOU!

34th Street Magazine wants to expand its feature coverage.

If you want to join us in this noble endeavor, call us at 243-6585 any time of the day or night. Or stop by; 4015 Walnut Street's the place.

The deadline for submissions is Sunday evening.

See You Soon
Tour de Force
A Magical
From Brazil

By Lisa Green

At the Midtown
Charles Crodin
Starring Lily Tomlin and
Directed by Joel Shumacher

A Little Lily, A Lotta Laughs

The Incredible Shrinking Woman
Starring Lily Tomlin and Charles Grodin
Directed by Joel Shumacher

A Little Lily, A Lotta Laughs

By Isaac Brooks

Imagine a film that holds your attention with the ease and confidence of a conjurer or hypnotist. The magician is Jose Wilker and the film is Carlos Diegues' Bye Bye Brazil.

Diegues has unveiled for us a lyrical and surprising song of the road set to a distinct Portuguese tempo flavored with bizarre, yet believable people and their landscape. Not a travelogue, Bye Bye Brazil's setting plays an active part in shaping the destinies of its main characters.

A travelling magic show called the Carnaval Rolidei is the powerful vehicle that not only moves the characters through the country, but unifies the film in the process. The show introduces us to the Magician, his sexpot assistant, the beautiful Salome (once the official mistress of a president of the United States) and a black, deaf-mute strongman named New. The trio-obviously-seizes the attention of a sleepy, squallid town where a young accordionist and his pregnant wife, Dasdo, are swept up in a wave of enthusiasm.

Jose Wilker's performance as the Magician leaves us almost as spellbound as the pathetic and ignorant townspeople he endeavors to entertain. His stage presence is stronger than the slight-of-hand tricks and imaginative rhetoric that we see through. The Magician is a strong, yet unpredictable character always with a sharp quip or spare ace up his sleeve. He remains true to his own kooky values: allowing Salome to pick her lovers, pimping for extra capital, and yet refusing to get involved in smuggling.

The Magician offers to grant any wish short of bringing back the dead—even a magician cannot match the power of Death—and makes good on his offer by bringing about snow. "Yes, I have made it snow in Brazil," he says, "the same weather that affects such cosmopolitan cities as Paris, London and New York!"

The Accordionist, bored with his family and lot in life, begs to join the Carnaval and drags his wife along makes a welcome cameo appearance as a popular telephone operator. As Pat Kramer's performance as the Magician leaves us almost as spellbound as the pathetic and ignorant townspeople he endeavors to entertain. His stage presence is stronger than the slight-of-hand tricks and imaginative rhetoric that we see through. The Magician is a strong, yet unpredictable character always with a sharp quip or spare ace up his sleeve. He remains true to his own kooky values: allowing Salome to pick her lovers, pimping for extra capital, and yet refusing to get involved in smuggling.

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The Accordionist, bored with his family and lot in life, begs to join the Carnaval and drags his wife along with him. He is hopelessly in love with Salome and the magic that surrounds these three people. His wife, Dasdo, passively awaits whatever fate he has pulled her into. An almost precocious quality of the Accordionist together with his stubborn love for Salome becomes more annoying as his young wife blossoms into a beautiful woman. She provides a stark contrast, showing an innocent, near-naive interest in the real world that his husband remains oblivious to. As a couple paired up with the Carnaval Rolidei, they provide a perfect balance, a more rounded and accurate indicator of the true Brazil. Through their eyes Diegues depicts a country on the brink of modernization. He makes effective use of juxtaposition of the old and new. In such a developing country, transition can be measured in television antennae and floating paper factories, and what better symbol of transition is there than a travelling magic show that follows the fine line between magic and technology. What are you waiting for? There's a whole world out there, join the Carnaval Rolidei.
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Music Poll

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THE TOP TEN ALBUMS EVER

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

The Best Album of 1980,
Best Individual Artist in the last 25 years
Best Group in the last 25 years
Most Underrated Artist or Group
Most Overrated
Most Promising Artist or Group
Best Philadelphia Radio Station

Have you recently, or do you presently work for the DP, WQHS or 34th Street? Yes No

Name:
Phone:
Local Address:

Dropping ballot off in the box of Plastic Fantastic located at 220 S. 40th Street, between Walnut and Local.

PLASTIC FANTASTIC

Music

Trust Elvis

Elvis Costello

Trust Elvis

Elvis Costello is probably someone you've wanted to bring home to meet your mother; however, if Mom isn't around you might want to give Trust a long spin.

On his sixth release Elvis Costello continues his poignant discussion of the pitfalls of the heterosexual relationship. Using clever rhymes and sharp images of everyday life, he shows an individual's desire to dominate can destroy any relationship. This idea is presented in the song "Lovers Walk," in which Elvis states: "Love is gone! And it is no one's fault/Love is stuffy/Love is hot/Lovers don't walk/Lovers run! Would you look what love has done?"

Although Costello feels the current state of love is bleak, he maintains that reconciliation is better than bitterness. As much as this record is related to his predecessors lyrically, it bears only a minor resemblance musically.

On Trust, Elvis and The Attractions reveal a much greater musical latitude. Most notable is the change in the sound of Attraction Steve Nieve's keyboard playing. In the past this often took the form of an overpowering organ and synthesizer. Now Nieve frequently employs a simpler and more controlled style that features the piano. Tasteful drumming prevails throughout with a style that varies from a 1930's swing beat in "New Lace Sleeves" to a straight, heavy backbeat in "You'll Never Be A Man."

In Elvis Costello's voice one hears the range of human emotion. First, the agonizing plea of the forgotten lover, then the assured tone of "someone who has been there." This is accomplished while still maintaining a grammar school innocence. Above all, it is Costello's vocals that make this record worthwhile. Throughout the fourteen songs we hear his voice evolve from the Rockabilly of his namesake in "Luxembourg" to a confidant purr in "The Typewriter" and a derisive Country and Western tone in "Different Finger."

In this age of transience and superfluous bullshit, Elvis Costello advises us to use a little trust.

-Alexander Greenberg

The Blackbyrds

Better Days

Fantasy F-6602

Five years have passed since the Blackbyrds soothed our souls with their classic single, "Walking in Rhythm." But their long absence from the music scene has by no means hampered their vocal talents.

The group's new album reflects the trend that soul music has taken in recent years. It is a combination of disco and funk rhythmically, mixed with a jazz-like arrangement of wind instruments. Producing this blend of sound, most groups have achieved poor quality at best. Only a select few have given the listener anything of value as the Blackbyrds have done with their latest work, Better Days.

Interestingly enough, several songs on the album suggest that the Blackbyrds are trying to identify with a few of the finer contemporary Black groups.

"Without You Love" and "What's On Your Mind" are two upbeat tunes that closely resemble recent Kool and the Gang songs both vocally and rhythmically. "Love Don't Strike Twice" is reminiscent of many of Earth, Wind & Fire's fine ballads and "Don't Know What to Say" brings the most successful disco group, Chic, back to life in style.

Beyond this the Blackbyrds achieve in their new work what many recent Black artists have attempted and failed to do: to produce music that is both pleasant to listen to and fun to dance to. Their music provides listening pleasure by reviving the sweet melodious style of 1970's rhythm and blues in "What We Have is Right." Pulsating rhythms make "Dancin' Dancin'" and "Do You Wanna Dance" two of the best examples of dance music today.

If profound, deeply meaningful music is what you are searching for, Better Days will not end your search. But if you are seeking an album that is simple and pleasant and "makes you wanna dance," then the Blackbyrds' new album is worth the investment. It provides pleasing vocals, spirited rhythms and musical cohesiveness.

Like their present heavy-metal counterparts, the key word in summing up UFO's substantial distortion. The European-based group's music over the last few years has changed little from the could-be guitar, bass, and strong drum style that represented the band when they began. Their newest effort, The Wild, The Willing, and the Innocent, shows no sign of alteration.

Virtually all the songs, including the title track, begin slowly, but proceed to crank as much volume and amplification at the listener as possible. The group tries to provide some depth and contrast by adding strings to some tracks including: "Long Gone," "The Wild, the Willing, and the Innocent" and even a saxophone, "Lonely Heart," but these don't seem to fit at all with the power beat present in each cut. A song such as "I'm in Love," which sounds like an over-distorted version of Tom Petty's "Breakdown" could not fit with the heavy rock tone, if only the heavy guitar riffs had been toned down.

"Profession Off," however, is decidedly different, and is UFO's somewhat successful attempt at a rational, mellowed love song, including a nice guitar solo. Overall, the group's latest disc displays nothing substantial or earth-shaking, but it should be enough to at least satisfy those die-hard heavy metal fans.

Chris Lembcke

Echo and the Bunnymen

Crocodiles

Sire SRK 6096

Hopping out of Liverpool with their debut album, Echo and the Bunnymen present one of the least notable albums of recent memory. The quartet cannot decide...
**Echo Echoes**

(Continued from page 11)

what type of music they want to play. Their songs range in style from the rhythmic, art rock best exhibited in the early music of Talking Heads to the defiant punk rock of the Sex Pistols. Unfortunately, the group plays neither style well, and at times tries to combine the two with no success.

The vocals of Ian McCulloch are repetitive and are often presented in a monotone. The band shows no real virtuosity and sounds uninspired. The songs themselves are bland, lacking both innovations and catchy hooks that might draw the listener's attention. In short, Echo and the Bunnymen present music that is void of originality but not of mediocrity. At this point all we can hope is that these boys don't go back to England and multiply.

—Brian Sterling