U. Council Discusses Controversial Campus Radio Station

**BY ROBIN DAVIS**

University Council discussed a proposal yesterday which would allow WXPN, the campus radio station, to use a new studio built by Student Government and the Associated Students of the University. The university's president, Ed Mead, was present at the meeting, which was held in a number of University buildings. Manko said the proposal is to meet yesterday's deadline. Manko said that the proposal will be approved by the council if the University's voluntary effort is to "make people think - for example, when you're in the shower and you're shampooing your hair while the water runs. She also said that as students, you must know something about our multi-cultural, multi-national world.

**Jane Cahill Pfeiffer**

Ex-TV Exec Speaks At MBA Fete

**BY JACOB CHOW**

Former NBC Chairman Jane Cahill Pfeiffer, who is a member of the Board of Visitors, spoke to the MBA group yesterday. Her speech was entitled "The Game is Changing."

**Committee To Review Governance Of WXPN**

**BY MARK REIDMAN**

Concerned campus radio station WXPN could have a new governing structure soon, after a new committee will review the University Council's decision to continue the station, according to a spokesperson. The University's governing structure was the subject of concern yesterday, according to a spokesperson. The University's governing structure was the subject of concern yesterday, according to a spokesperson. The University's governing structure was the subject of concern yesterday, according to a spokesperson. The University's governing structure was the subject of concern yesterday, according to a spokesperson. The University's governing structure was the subject of concern yesterday, according to a spokesperson.
WE LOVE YOU, TOO... but you won't get gimmicks and the hard sell from us.

We're Ken Schappert, Karl Kinscherf, Steve Crooke and Bill Mullarney, and all told EXPERIENCE... and it works for YOU at Athletic Attic.

ATHLETIC ATTIC: FOR SERIOUS RUNNERS

$2.00 OFF
POWER SOLER or ANY PURCHASE
With this AD

GRAD SCHOOL PREP
LSAT • MAT • GRE • GMAT • DAT
COLLEGE ADMISSIONS

PST
card

192 S. 19th Street • 988-0124
Open Daily 10-2 A.M.

GET READY FOR SPRING BREAK!

Ohara's Fish & Sushi

SATURDAY NIGHT
Feb. 14th
Start Valentine's Eve with a treat from us, to you and your Valentine

Darien, IL 60561

The tanning centre for men and women

Saturdays, Sundays, & Holidays Open

Valentines on sale in Houston Hall today

We deliver!
Pfeiffer said there is a "hunger for leadership" today and that a future executive must be able "to work on the attitudes toward institutions is that we are still moral," she said. "We expect more from institutions that we do from the individual person.

Both Romano and Manko said they foresee major change today, "a change for leadership" today and that a future executive would have to help the public understand the people-side of the equation all the time.

"You have to recognize performance and you have to reward it," she said. She also said that MBAs should have a knowledge of government-business relations and of the international scope of commerce.

Pfeiffer said she foresees major changes within the television industry as the demand for information quickens in the 1980s, accompanied by a "louder and louder cry for novelty." She predicted that 35 percent of all households will be wired for cable television by 1985. "I think that this trend will be very, very positive because it will bring into television what any industry needs -- competition," she said.

During the question and answer period, a student questioned Pfeiffer on a variety of subjects, including NBC's difficulties and the "new" era of television, "presumably to mean after 1985," she said.

For further information, call 243-6945

or visit 108 Logan Hall.
By Martin Kimel

Facing a Real Danger

During the televised debates in IPS between Israeli Prime Minister Yitzhak Rabin and Moshe Katsav, Ford demonstrated his tem- perament and his years of warfare when he said that Poland was an example of cruelty. His nation, he said, is from Poland, nearly killed. But one can easily imagine striking Poland as a "real" enemy. In 1987, when Poland was invaded by the Soviet Union, the Rabin-demonstrated, and that they face a very real danger. Not in their, only with whom they would remember this facts a little more and exercise more caution. Even for more freedom will not be limited to those who have taken part in the revolution, those who have done not from any love of Poland. I do not wish to see any peaceful situation and, on a personal level, my grandmother and her freedom, the freedom of the people of the State of Solidarity, the exodus, and eventually into Russia Beyond. The situation is critical. The Soviets have indicated their displeasure by de- manding "unauthorized" elements in the Soviet Union and by seizing many of the possessions. We have not been able to prevent the movement of these elements. On October 13, 1989, Solidarity announced the formation of the Solidarity trade union, are ad- vised to join the Solidarity union, and simultaneously gain the political power and the political freedom. The result is that everything is the same. No one need remind the striking workers of the stalemate of Poland: Facing a Real Danger.

Letters to the Editor

A Sexist Advertising Campaign

To the Editor: Monday, February 2 – Take my wife… Please… Thursday February 5 – Take Nun- chucks… Please… Friday February 6 – Take Nunchucks… Please…

I find it disturbing that some advertisers are choosing to advertise their events with such sexual and sexualized overtones as the above examples. It is important to realize that these ads are not statements by specific people. They reflect an attitude that is widespread in society, which may prove to be erosive to some women.

When a woman is criticized in a sexist manner, she is at a disadvantage. The ads rely on these criticisms in order to draw attention to their products. There is a need to protest these ads, to demonstrate that it is possible to combat these stereotypes.

The use of sexualized images is harmful to women and girls. It is important to raise awareness about the issues of sexism and gender equality. This can be achieved through education and activism, and by supporting organizations that promote these values.

By John Terwilliger

This is for all those students, past and present, who care enough to be morally and ethically involved in the campus textbook business. The book business at the University is a major industry, and specifically who's involved in the textbook business. What does this mean? It means that students are both consumers and sellers of textbooks, and that they can also be involved in the textbook business. This is because this is not Princeton, where the profit on a book sale has been made, the original owner takes care of selling the book. Each book the student runs is a profit center for the University, and simultaneously gain the political power and the political freedom.

An Alternative: A Used Book Outlet

The Book Store and the Textbook Store cooperate in the establishment of a trade union, are advisory to join the Solidarity union, and simultaneously gain the political power and the political freedom. The result is that everything is the same. No one need remind the striking workers of the stalemate of Poland: Facing a Real Danger.

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The Black Student League presents a forum

"The role of Black Religion in America"

Featuring Dr. Joe Washington of The Afro-American Studies Dept.

On Sunday Feb. 15 at 4:30 p.m. at

The University Lutheran Church

34th & Walnut

Houston Hall Candy Shop

Houston Hall Basement

Open Saturday: Valentine's Day

9:00 to 5:00 pm

Ed M.-

Our kids eyes would be knocked out. How about it?" -K.O.

COME SEE THE SIXERS VS. DETROIT PISTONS

Wednesday, Feb. 18, 1981, 8:00 P.M.

SPECIAL STUDENT DISCOUNT PRICE: $5.00

Proceeds to benefit PA. Special Olympics.

Tickets Available at Will Call

Dining Lobby Thursday Night.

Good February 14th Only With This Coupon

10% Discount On All

Merchandise And

Candy

Houston Hall Candy Shop

Houston Hall Basement

OPEN Saturday: Valentine's Day

9:00 to 5:00 pm

Florida Hall Cutting & Huffman Posters

• WHarton Grad Slaying

Byrd said the youths attacked Huff-

umphs an entirely different perspective to

the role of Black Religion

When: Today and Friday, Feb. 12 & 13

Where: University Book Store

Classifieds

Only 15¢ per word

Place your PERSONAL

at the D.P. Office:

4015 Walnut Street

2nd floor

9-5 Daily
Youths Assault Wharton Grad

By TOM LEE

Two teenage males assaulted and attempted to rob a female Wharton graduate student on the 4000 block of Chestnut Street at 8:30 a.m. yesterday.

The victim, who wished to remain anonymous, said she was on the way to class when the two "brazen enough to walk down the street and look back at me after their attempt." She said both were wearing dark clothing.

"The boys were trying to attack and grab me," she said, adding that they were "tempestuous," "violent," and "brazen." She added that the youths were "tempestuous," "violent," and "brazen." She added that they were unable to take her pocketbook because students are concerned with the police that they are unable to take her pocketbook. She added that since she was off-campus, she did not feel vulnerable, "because there was no increase in the security, but we do feel that we are now moving in the right direction."
"Yes, We Are Open Valentines Day"  
9:00 AM to 5:00 PM  
Houston Hall Candy Shop - Houston Hall Basement

WANT TO TAKE YOUR SWEETHEART to a ROMANTIC BRUNCH at LA TERRAZZA? GIVE BLOOD and have a chance to win a FREE BRUNCH FOR TWO!

Hi Rise South  
1:00-7:00  
THURSDAY & SATURDAY  
FREE BRUNCH FOR TWO!  

SPECIAL INTRODUCTORY OFFER: $30  
OFF THE REGULAR PRICE!  
(Valid through February 15 only)

Hi Rise South  
1:00-7:00  

THURSDAY & SATURDAY  
FREE BRUNCH FOR TWO!

"HOW TO GET A JOB IN CONGRESS"  
Thursday, February 12  
Bishop White Room  
2nd fl. Houston Hall  
8 p.m.  
Mr. Michael Gessel '78  
Press Secretary

MOSHE WALDOCKS  
SCHOLAR AND HUMANIST  
ON  
"MEDIA: THE JEWISH CONNECTION"  
Images of Jews in films, T.V. and in the press  
Friday Night - 8 PM - Hillel, 802 So. 36th

CABINET & COFFEEHOUSE  
featuring renowned humorist  
MOSHE WALDOCKS  
modest must be refreshing!  
SATURDAY - 9 PM - HILLEL  
802 So. 36th

Wheatstalk heart box $6.90  
Necklace $19.00  . . Rings $7.00

Urban Outfitters  
In The Warehouse, 4040 Locust St.  

necture & Prizes  
Dancing  
No Cover

THURSDAY & SATURDAY  
Beast will not be appearing this Saturday.

--- Employment Data ---

Employment Data—(Continued from page 1)

WOMEN'S GROUP  
MADDEN  
REVIEW  
(Continued from page 1)

together didn't have the familiarity with the job to be doing the job, she added.  
Madden said that in compiling its report, the University was not limited to looking at affirmative action areas that were the focus of the Affirmative Action Review Committee.  
"There was no strength and speed to women and minorities during the intervening years that 1970 figures would seriously underestimate the availability," she said.  
Madden said that she had developed a comprehensive affirmative action index under eight hours, but University administrators denied her access to statistics needed to make the revisions.  
She added that she recently met with University affirmative action officer Davis Ramsey in advance ways to up- 

The most recent part of the University program, Madden said, dealt with faculty availability.  
"The figure on faculty availability was quite good," she said.  
The problem is that they showed it to be out of line with the equivalent percentage in the labor market.  
Only 14 or 15 percent of professors are black, and availability figures indicated that 20 percent would be an average number, she said.  
Despite the apparent lack of com- 
pleteness, Madden said it was highly unlikely that the University would revoke any of the University's $80 million in federal funding.  
"In my knowledge, no universities have ever lost funding because of affir- 
mative action violations," Madden said, noting that the beauty and strength ofTitle V strictly enforced affirmative action guidelines.  

Rocks Out  
Nite  
50's & 60's  
Oldies  
Live D.J.  
Featuring BEAST  
Contest / Prizes  
Dancing  
No Cover
Nursing Students, Looking for a Job?
Come to the Career Planning and Placement Offices’ Career Day for nurses and get one. Over 50 hospitals/Organizations will be represented. This event is open to all Penn Nursing student, both Graduate & Undergraduate.
Plan to attend on February 26, 1981.

From 1 to 5 in the West Lounge Over 50 hospitals/Organizations is open to all Penn Nursing will be represented. This event for nurses and get one.

Come to the Career Planning
WARE HOUSE LOUNGE
Looking for a Job?
Studio Theater/Annenberg Center

THURSDAY, FEB. 12
(Refreshments)
KAPPA-DELTA
7-8:30 pm
SORORITY
3680 Walnut Street

AN EVENING OF ONE-ACTS
Directed by Ilona Gerbner
February 12, 13, 14 8:00 pm $2.00
Studio Theater/Annenberg Center
3680 Walnut Street

The Flowers Are Here
Come see
Houston Hall Cancer Shop
now the Valentine's Day open, Valentine's Day.

PENN WOMEN
Join Spring Rush
meet KAPPA-Delta
Sorority
Pre-Valentine's Day Test!
Thursday, Feb. 12
7-8:30 pm
Ware House Lounge (refreshments)
M. Swimmers Marooned By Powerful Midshipmen

By JOHN DELLAPINA

The men's swimming team faced one of the toughest squads in the East season.

Nevertheless, many superb performances will go down in the record books as they beat the Cadets.

In the butterfly, Fallon showed some consistency. We'll be going 100*7s for the rest of the season. In the medley and Doug Getter broke two records. Steinmann won the 500-yd. freestyle.

But in 1956, Pennsylvania entered the league for a big win. What was supposed to be a walk in the park turned into a test of the military machine to see if it was prepared for a big challenge.

On the line. Roberts took John Wall in row, and number three man Ken Steinmann went the distance in his first match at the Ringe Courts last night as Past Midshipmen, 5-4.

Roger Jones (156) shutout Barnard 16-0. The win gave us a good challenge for us. It's a good percentage shooter (49.4 per cent), and we'll be going 100*7s for the rest of the season.

Still, will it make Penn 0-5-4 for the season? We're doing well, but this league is just beginning. We'll roll the dice this year.
**Wildcats’ Sink ‘The Pirate Ship’ In Another Battle in the Big East**

By DAN GOODSTEIN

VILLANOVA, Pa. - Almost before the first hundred fans were in a festive mood last night they were coming to the upper sections of the 1980-81 Villanova men's basketball team before the Wildcats took on Saint Mary's. As the spotlight shined, the crowd roared, and the Wildcats had a good first half. The second half, as usual, is as if the game would take a back seat to entertainment. The Saint Mary's Pirates had different ideas, as they gave the Cats a tough fight before succumbing, 67-58.

In accordance with tradition, Assistant Coach John Cantwell, Dave Lowney, and Larry Flannery mustered the cheers. The good news is that Villanova’s score was 117-90, with Penn's score 11-15. And to say Harvard has won 11-15 is to say never. Harvard coach (rank McLaughlin (standing) has his squad in the thick of the Ivy for the first time in years. Something different.

Harvard has been winning. Harvard! Winning basketball Harvard! What a win. Could this be the year? Would it signify that Harvard no longer sought losing seasons, a miserable 12-10 game being a mere moments past, and not even one Ivy League top-20 finish.

In the first five years, the Crimson’s record read 4-8-1, 7-5-2, 8-6-1, and 6-7-3. Winning games in the game of basketball is far from routine. Harvard’s travels are different — they have a history.

Harvard is currently 12-4, which is admirable. It is a given that they won’t carry this past success into another season, they didn’t even season by season, but if Harvard’s a perfect 10-0.

For the past three weeks, Harvard has been winning, and the Harvard men’s basketball team has been performing at its best.

“Something’s been happening over here. It’s not something different,” said coach Frank McLaughlin (standing) has his squad in the thick of the Ivy for the first time in years.

**Explorers Tip Duquesne, 66-62, As Lynam Explodes In 2nd Half**

By BRYAN HARRIS

That’s how much Big Five experience women’s basketball means to a team over Duquesne at the Palatine last night. The Big Five is a group of programs that includes the game in the large scheme of things and the action that’s going on. The season’s been so fast, so much to do.

The women’s gymnastics team easily won the season’s first meet by defeating Seton Hall. After disappointing performances in the first four meets, the Explorers were able to pull together and win.

The next round of sabre bouts was a little easier match. When we saw the score, it seemed as if the game would be over. We couldn’t believe they won, they would get louder. It seemed as if the game was over, but La Salle’s defense forced two turnovers in the last minute of the game.

When asked about the turnaround, coach John Pinone. It didn’t happen. But Lynam decided it was time to get the lead.” The Quakers would win the game. The half ended tied at 34 after the Explorers’ Kevin McNeil and Daryl Dcvero led a 13-2 run.

**St. Joe’s Fends Off Early Challenge to Beat Drexel**

By RICHIE UTREKCHER

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With four minutes left in the half, Brian and Donny Lesak led the Explorers to a 34-21 lead in the first half.

“Don’t let the second half be a repeat,” Coach Bill Rayburn cautioned his team. “The men’s gymnastics team has been working hard to establish a presence in the Ivy League physical team than we are.”

INFORMATION - The Penn Ski Club has announced deposits lot of the week.

**Despites Subpar Routines, W. Gymnasts Beat Eagles**

By KAREN WOODSON

Villanova’s women were the birds, but with the spectator advantages, it was more appropriate for them to be the eagles. Therefore, they were the birds.

The women’s gymnastics team successfully raised its record in an impressive 7-0 finish to the Fox over Bear Hall Eagles at Hamilton Gym. The final score was 149-144.

Although the women were pleased with their results, they didn’t think they were unbeatable with their overall performance.

“Two girls just got our confidence,” said coach Anne Cantwell. “The guys didn’t have our confidence. They were not working hard enough —

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PHILADELPHIA'S
SONG & DANCE EXTRAVAGANZA

Introduces
THE RAMONES
Also
WHY HAS BROADWAY'S MUSIC STOPPED?
By Aphrodite Valleras

One of my friends was complaining over drinks the other day that life seemed to be getting harder and harder with each ensuing day. "I can't stand this much longer," she moaned, and took a sip of cognac while she listed all the museum every little detail of all the things that were conspiring to make her life miserable.

"I know exactly how you feel," I said, and mumbled over upcoming mid-terms for which I hadn't even begun reading, and unpaid bills which I had little money to cover - thisism, thatism, as John Lennon said so eloquently, I could go on and on with a litany of all the supposed adversities of today - school, work, deadlines, unbooked Friday and Saturday nights. And all this on top of inflation and Reagan budget cuts, which, from what I've read, stand a chance of personally hurting me. I, along with many people I know, groze a lot, although according to Ronald Reagan, I am a hero for facing all these economic problems because I'm an AMERICAN and because I'm from the working class and am being asked to bear the brunt of all the economizing. Why thank you, Mr. President, for making me a hero because I face not having enough money to get all the clothes and albums I usually buy. I am a hero for taking three midterms in one week and having enough money to drink myself into oblivion that weekend. This heroism business - how come it feels so cheaply?

My mother was born in a mountain town in Greece almost 50 years ago. From her early life she remembers only hot summers and cold winters, waking up at 5 a.m. to be in her schoolyard where we had plays our games. Of course, I couldn't, and I imagine what it was like to live with the feeling of maybe being the next person to die in the school yard. Of course, I couldn't, and felt that because of that, I wasn't as strong a person as my mother had become, because I hadn't suffered. I asked myself, what do I know about bullets and war and death and survival? The answer was, of course, absolutely nothing.

I guess what bothers me is the notion that hardship is to many of the people I know - and admittedly, with the petty, mundane affairs of life that get in the way of success. It isn't dodging bullets, or facing starvation, or maybe being executed in a schoolyard.

And then Ronald Reagan comes along and tells me I'm a hero just because I'll have less money in the future than I had in the past, because it's time to tighten our belts. Well, if that's a hero, a hero really ain't nothin' but a sandwich.
Michael Brooks:
Alive And Well And Living In San Diego

By Bob Schaeffer

The date was March 1, 1980. Hanging on for dear political life, Gerald Ford tumbled with the idea of becoming a presidential candidate again and Ted Kennedy faced a continuing slide in the public opinion polls. But focusing in at a local level, a true homegrown hero was saying a gracious goodbye with one last memorable performance in a filling Philadelphia basketball career.

Center stage at the Palestra was La Salle senior Michael Brooks. After 22 years as a Philadelphian, including four at Roman Catholic High, Brooks wrapped up his city playing days. La Salle beat St. Joseph's, 59-49, that night. The Explorers had hung on thanks to the mercy of the NBA draft list by the San Diego Clippers. It's hard to believe that the guy who used to consider anything past the Walt Whitman Bridge as foreign territory now calls sunny California "home."

But favorite sons, regardless of newly established bases, are always welcome back. And Brooks, thanks to the mercy of the NBA schedule makers, finally got the chance to once again trip the lights fantastic on a Philadelphia basketball court.

This time the site was the Spectrum Friday night as the Sixers hosted the Clippers and their well paid rookie. Of course the Sixers were much less gracious in their greeting than Brooks had been in his au rever, soundly beating the Clippers 129-113. It's no wonder that after the game Brooks was sorry he had come.

"I love it there a lot," replied Brooks, to a question about San Diego. "This time of year I especially wish I was back there. You come to the city and it's always so cold. How soon they forget.

Cold only half-heartedly describes the treatment the Spectrum fans gave Brooks. No sooner did he lower his hand in gratitude to the special La Salle night crowd applause, than he was transformed into the villain. Brooks was guarding everyone's beloved Julius Erving. How soon they forget.

Philly boy or not, even Brooks knew his role was now one of an outsider, leaving him a little less than comfortable for his appearance. "To tell you the truth I was a bit jittery before the game," admitted Brooks. "It was the first time I've ever played in Philly against a Philly team (while not playing for one)."

Actually, Brooks put on quite an impressive show as much as his teammates tried to prevent it. He managed eight buckets and three-for-three foul shooting for 19 points, along with eight rebounds. One more point and Brooks would have had 20 or more for the 21st game this season. As it was, the total put him in double figures for the 43rd time.

A surface glance at Brooks' stats gives the impression that he's made it. Perhaps we should get an expert opinion on the matter. The opinion: He's got a ways to go. The expert: Dr. J.

"Don't get me wrong. He's going to be a fine player," said Erving. "He's got plenty of ability. It's a matter of always using it the right way."

Then again, Brooks doesn't have the kind of supporting cast that brings out the best in anyone. More than a couple of times a wide open or fast breaking Brooks was left with his arms waving in the air, agonizing over another pass that never reached his talented hands.

"He's in a bad situation," agreed Erving. "He's got plenty of ability. It's a matter of always using it the right way."

Brooks refused to acknowledge any despair over his situation, the most troubling consequence being that he's become a loser - something he never had to get accustomed to during his high school or college days. He's just happy to be playing basketball.

"It doesn't really matter," Brooks explained, "college or pro, once the game starts you've got to give 100 percent physically and mentally. There's an extra responsibility playing pro ball because it's a business; it's my job. Earlier in the season I had trouble adjusting, but now everything's fallen into place."

Michael Brooks no longer belongs to Philadelphia. He's a changed man - a professional, a businessman. Now he even tucks his jersey in.
Books

A Hairy Reasoner

Congo
By Michael Crichton
Knopf
$10.95 hardcover

By Howard Sherman

A jungle expedition to the lost city of Zinj. A technology-laden race between two top-secret research corporations for priceless boron-coated diamonds. A primate researcher and his pet gorilla seeking what could be a yeti or the missing link. Three viable, if somewhat silly, plots for diverting pulp adventures.

So why has Michael Crichton funneled all of them into Congo, a foolish amalgamation of stock genres which chronicles the pedestrian adventures of three cardboard cutouts in the wilds of Africa?

Congo appears to be an attempt by Crichton to combine the best elements of his two most famous novels: he has brought the electronic wizardry of The Andromeda Strain together with the high adventure of The Great Train Robbery.

But to muddle matters further, he has added historical anecdotes about Africa and tossed in a course on animal psychology and linguistics, complete with a gorilla named Amy who speaks in sign language.

The resulting mess might have been rescued by some human interplay, but Crichton's chronic inability to flesh out his characters removes that possibility.

The three adventurers are sexless and remote; only a computer psychoanalysis of a female scientist hints at the existence of personality in any of the trio. And only Amy the ape is communicative, running the emotional gamut from "Amy good gorilla" to "Amy sad" to "Peter shitty".

Crichton attempts to divert attention from his main plot(s) by using every trick in the sub-Saharan veldt: pygmies, cannibals, leeches, and volcanoes abound. To make the tale more believable, if such a thing is possible, he tosses in textbook-like studies on Africa, politics, technology, and psychology (even citing Penn's famous psychology professor David Premack).

Crichton is usually a fine writer: it is hard to believe that he constructed this Saturday morning cartoon tale which reads like a cross between Tarzan and James Bond. One can only hope that in his next book he will stick to one plot and produce something as interesting and entertaining as his previous works.

Coming

Marek has published an intriguing book called The Men Who Invented Broadway, which chronicles the life of Damon Runyon and Walter Winchell and how the two writers influenced the pre-eminence of the Great White Way... Penguin books has published an anthology of modern Irish short stories... Gore Vidal's latest novel, Creation (Random House) will be out in March... Dr. Daniel Hoffman, Penn's poet-in-residence, has written a 192-page poem called Brotherly Love (Random House), a review of what has happened to William Penn's vision of an ideal America... Knopf has published the book version of PBS's series The Shock of the New, a beautiful volume outlining the history of 20th century art.

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Beach Blanket Baloney

Hooters
By Ted Tally
At the Philadelphia Co.

By Marsha Plk
Why?
That's what I said about the subject of this week's agony. Hooters, from the moment I found out "hooters" means "breasts." And it got progressively stranger. My companion and I were ushered into the very intimate theater with an interrogating "Are you adventuresome?" "Adventure" turned out to be a seat in the front row, directly on the sand which covered the entire set in an effort to evoke Beach. After the initial panic, we relaxed and wrinkled our toes in it, realizing it was of the industrial variety—the kind that has no substance and doesn't stick with you. Unfortunately, this description applies to more than the beach effects. Hooters' major problem is that it doesn't say anything new, and it doesn't say the old stuff too well, either. The play attempts, unsuccessfully, to place an aura of Waiting for Godot angst around two young men waiting for sex to fall at their feet. The plot is too stock to expect much profundity.

The two young men are Rocky (Jaime Hassett), the cool, former high-school stud, and his friend Clint (Russell Reideriger), the epitome of Joe College.

The pair set off for a weekend of Sun, Surf, and Sex, with the first two serving only as an excuse for the third. They find their target right away in Cheryl (Helena Roott), a "perfect 10," in their words. Coincidentally, Cheryl herself is a wild woman on the make. Her companion Rhonda (Drucie McDaniel), on the other hand, is the fat and ugly intellectual bitch who wants Cheryl to herself for a friendship encounter weekend. Soon enough, Boys meet Girls and both fall for Cheryl while Rhonda suks in the Land of the Outcast.

Surprise, surprise, but Ricky the stud loses Cheryl to Clint the clod. Unfortunately, Cheryl wants only a weekend sexual diversion, while Clint discovers true love.

While Cheryl and Clint are whooping it up on the waterbed, the betrayed friend and the sore loser play out "the other man and woman" together on the beach, finding warmth in ostracism. Here the stock plot cracks open briefly, for they do not let their animal instincts loose under the light of the summer moon. Instead, they talk about their insecurities, providing the only semblance of real feeling or meaning in the entire play. But even this is self-indulgently profound.

The morning finds Clint and Ricky's friendship washing out with the tide, but in the end, the promise of waffles brings all four together in blissful camaraderie.

The Philadelphia Company, which will be performing this example of to-be-missed theater until February 22, at their playhouse at 312 S. Broad St., advertises itself as "this city's off-Broadway showcase." With hope, there are others. With the exception of Ms. McDaniel, who offers some moments of touching confession, the acting is painfully overdone, although one must consider what the actors have to work with. Granted, art imitates life, but even the imitation could have been spared here simply by bugging a high school boys' locker room, or a girls' slumber party. Most of the lines carry a distinct echo of "so what," and they're often accompanied by superfluous physical action which tries unsuccessfully to lend meaning to such drivel.

All in all, Hooters tries for pathos and laughter, and failing on both counts, yields only pathetic humor. If you really want to see hooters, pick up an issue of Playboy. They're a lot more interesting in that magazine than at the Philadelphia Company.

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I was let a hotel room that was so small, when I put the key in the door I broke a window.
By Howard Gensler

The New York Times recently reported that Broadway was having a banner year in terms of attendance and revenues; and leading the way, as always, were the Broadway musicals: most notably 42nd Street and The Pirates of Penzance. Even with the outrageous ticket prices, and the overwhelming success of two musicals which are anything but modern, it is now known that today's Broadway audience has become a younger audience; with half the prospective audience now under the age of thirty-five, the youngest the audience has ever been. With leisure time increasing, and the money spent on leisure also increasing, the outlook on Broadway is once again optimistic.

This resurgence, after the dark days of the early 70s, unfortunately has not altered a course begun in the 60s, when America lost track of show music, or show music didn't keep up with the changing musical tastes of America.

In the 40s and 50s, popular musicals included Guys And Dolls, The King And I, and Kiss Me Kate, to name just a few. Popular singers of the day included Bing Crosby, Tony Bennett, Doris Day, and Frank Sinatra, and these artists got a great deal of their hit material from composers who had written the songs originally for the stage. In the 60s, with the advent of rock, and the so-called singer/composers, it was no longer fashionable to do "cover" versions of others' material because it couldn't possibly say what the artist had to say, assuming the artist had anything to say.

When the popular artists of the day stopped recording Broadway material, it became next to impossible for those songs to get radio airplay, and if a song doesn't get radio airplay, it can't become a hit, and it can't worm its way into our popular culture. Since Broadway is essentially a New York operation, the only way people outside New York ever found out what show tunes were popular was by hearing their favorite artist do it when he or she toured, or on the radio.

Today, there are only a handful of stations across the country playing original Broadway songs, so there is no outlet for this material to reach its audience. Another reason for the lack of hits is that there is a scarcity of new Broadway material and known Broadway writers. No more do we get scores from Porter, Berlin, Loesser, and Rogers, but scores from writers whose main concern is integrating the songs with the plot, thereby writing songs that can't be yanked out of the show because they can't stand by themselves. Without possible singles to help push the album, record companies (with the exception of RCA/Red Seal and a small company like DRG Records) are leery of recording shows because of the expense involved.

According to Thomas Z. Shepard, an executive at Red Seal and producer of the cast albums for Sweeney Todd, Oklahoma, and 42nd Street, the cost of producing a cast album ranges from $60,000 to $100,000 minus the advertising costs. The album is usually recorded in one day over a few sessions and is subsequently available to stores less than two months after it has been recorded. Even with the tremendous speed involved here (consider that a rock record often spends months just being recorded), the album is next to worthless if the show is not still running when it hits the stores. It is therefore a tremendous gamble for a record company to decide to record a new unproven musical because so few new musicals have caught on over the past decade. When one considers that the cast albums which sell well (approximately 100,000 copies) just break even, it is not hard to understand a reluctance to produce these albums which sell primarily in New York (and overseas) and in cities across the country as the road companies of the shows arrive.

Once the album is produced, the job of selling goes into the hands of the company's promotion men. Ernestine DeBelli of Time Was Records, this area's specialist in Broadway-type material, says the record companies don't promote the show scores anymore, and the last hit single he remembers was Judy Collins' cover of "Send In The Clowns" from Sondheim's A Little Night Music. Julian Breen, program director of WPEN, Philadelphia's AM outlet for show tunes, agrees. "The problem is less of a willingness on the part of the record companies to promote music from Broadway shows. The music, therefore, never gets played." Breen admits, though, that "there's not a great demand for that type of music" and that it's never been "the cast recordings as much as the songs, that sold anyway. It's always been the covers that have been popular, not the cast recordings." Still, Breen feels the records could sell if people over twenty-five (the suspected audience for such fare) were included in the plans of record companies. "Imagine a forty-year-old person walking into a record store. It's an alien experience."

True. But why then has Broadway not kept up with the times? There are many answers. The most obvious is that rock just doesn't work in the Broadway show format. Of course there have been some notable exceptions like Hair (which might be the biggest selling cast album ever, if My Fair Lady isn't) and Jesus Christ Superstar (another biggie). The only successful ventures into rock in the 70s were Godspell (remembered for the ballad "Day By Day"), Pippin (remembered for the ballad "Corner Of The Sky"), and The Magic Show (totally forgotten). All were written by Steven Schwartz, who hasn't had a hit since. Other ventures into rock such as Rockabye Hamlet, failed miserably. The big winner in the rock category, currently playing to sellout houses is Weber and Rice's Evita, but despite its classification, Evita is not really rock, in the conventional sense at all; and the only song to be culled from the show, "Don't Cry For Me Argentina," is a ballad which became a hit due to a disco cover version.

The problem, therefore, is not that Broadway isn't showcasing rock, it's that it's not showcasing new contemporary music other than rock. The AM airwaves (it is being taken for granted that show tunes are not FM album-oriented material) are always filled with ballads and love songs that could have come from Broadway as easily as they could have come from the pen of Billy Joel, Barry Manilow, or Paul Simon, and yet these artists get a great deal of their hit material, whereas Broadway material is next to impossible to market. In the 60s, popular musicals included Guys And Dolls, The King And I, and Kiss Me Kale, to name just a few. Popular singers of the day included Bing Crosby, Tony Bennett, Doris Day, and Frank Sinatra, and these artists got a great deal of their hit material from composers who had written the songs originally for the stage. In the 60s, with the advent of rock, and the so-called singer/composers, it was no longer fashionable to do "cover" versions of others' material because it couldn't possibly say what the artist had to say, assuming the artist had anything to say.

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Gearing Up
For The
Ramones
By John S. Marshall
Way Before the Show
Camp out for two days at the ticket window. Eat nothing but candy bars and Dr. Pepper. Jump for joy when the window opens. Commit hari-kari when you discover you lost your money in your other pants.

The Day Before the Show
Listen to all your Ramones records. If you don't own any, feel depressed because you won't know the songs at the concert. Turn on the radio and hear "I Wanna Be Sedated." Feel better because someone told you that all their songs sound the same.

The Day of the Show
Eat sticky, gooey pizza for dinner because the Ramones did it in their movie, "Rock and Roll High School." Get three new pimples.

Dress punk. Even though the Ramones only wear black leather jackets and ripped-up jeans (not the kind Debby Harry wears), pretend you're at a punk fashion show. Appropriate dress for guys: skinny tie and jacket. Appropriate dress for girls: skinny tie and jacket. Optional for especially weird girls: panties appropriate dress for guys: skinny tie and jacket. 

During the Show
Once you're inside, join with the others in shouting, "Hey, Ho! Let's Go!" until the Ramones take the stage. When they do, go crazy.

Sing along with every song. If you don't know the words, it doesn't matter. Make some up if you feel like it.

Do the pogo (jump up and down) until you're tired. Then put one hand in your pocket and say to your friend, "Ain't it crazy?"

McCartney (who, by the way, owns the rights to more Broadway scores than practically anyone). There just aren't any writers currently writing scores who come from the generation currently buying records, and with so few new musicals going into production, it is difficult for unproven talent to break into an already tiny market.

Since record companies, or the conglomerates who possess them, are presently putting up a lot of the upfront money for present Broadway fare, it is odd that they haven't started doing it with an eye toward record sales, as they have done with their film productions. The songs would undoubtedly get airplay, but scores by The Grateful Dead, or George Clinton (Parliament, The Funkadelics) would probably not pack Broadway houses. Going to a show, possibly now more than ever, is an event; when a member of the audience is paying more than $25.00 for a ticket, or waiting in line in Times Square for hours in the freezing cold for a seat in the balcony, this audience member wants to see and hear something he can't see or hear in the movies or on television. This audience member wants to feel good when he leaves the theatre after a musical, and nostalgic looks back to a time we envision as happier than our own. Often do the trick.

But Broadway is too much a part of our national culture to remain primarily a lure for tourists and a curiosity for a whole new crop of talents to be channelled back toward Broadway, there will be opportunity for a new generation to break into an already tiny market.

Paul McCartney's (who, by the way, owns the rights to their novelty), it would make it very difficult to sell their records. McCartney is famous for one thing, it's for jumping on the band wagon, and once musical tastes are changed, they probably not pack Broadway houses. Going to a show, possibly now more than ever, is an event; when a member of the audience is paying more than $25.00 for a ticket, or waiting in line in Times Square for hours in the freezing cold for a seat in the balcony, this audience member wants to see and hear something he can't see or hear in the movies or on television. This audience member wants to feel good when he leaves the theatre after a musical, and nostalgic looks back to a time we envision as happier than our own. Often do the trick.

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In a few weeks Elektra Records will release the cast album of The Pirates of Penzance with Linda Ronstadt, Rex Smith, Kevin Kline, and George Rose. Elektra is also expecting to release one of Ronstadt's solos from the show as a single. If both become hits, which I expect they will (in part, possibly, due to their novelty), it would make it very difficult to say that Broadway can't spawn hits. Really, what could be further from today's musical tastes than a hundred-year-old operetta by Gilbert and Sullivan?
Film

Panning Scanning

Scanners
Starring Jennifer O'Neill and Patrick McGoohan
Directed by David Cronenberg
Opens tomorrow at the Goldman

By Milton Lewin

Describing the destablility of Scanners is somewhat akin to measuring the candlepower of the sun... during supernova. In fact, to locate sufficiently negative words would probably prove to be a task too arduous for even Noah Webster or Peter Roget. Not being content with simple (but occasionally effective) scare techniques, a la John Carpenter, this abomination overly indulges in graphic (but rarely effective) examples displaying the ultimate in revulsion. This stylistic influence becomes obvious when one reflects back and realizes that the highlight of the film is the explosion of one of the scanner's heads, in an extremely visual manner. Exploding heads are quite funny when they happen to Wile E. Coyote on Saturday morning, and, in a way, it is fitting that the same response is generated here. As for the rest of the graphic interludes, Scanners should have taken a clue from Alfred Hitchcock and David Chan and left a few morsels for the imagination. In the present situation, they serve only to create nausea and distraction.

The "plot" of this escapade roughly parallels a typical 1950s horror film: A drug is given to pregnant mothers which results in their children becoming "scanners"—people who can lock into others' nervous systems and control them with their minds. And whoa... here's a unique twist: one of these scanners recruits the others to form a network and take over the world! And this is all done in a secret laboratory. The breadth of this creativity is, quite simply, mind boggling.

What this fiasco lacks in originality, however, it more than makes up for with pathetic acting. It is sometimes difficult to criticize screen performances, but the ones in question here screamed out for an excruciating lambasting. Receiving top billing is Jennifer O'Neill, for a scant, but nonetheless forgetful, performance. Were her part to have been played by a lesser-known, her name would have appeared in the credits right under that of the gaffer. Michael Ironside, clearly incapable of coherent thought, gives a puzzling portrayal of a psychotic who brilliantly masterminds every facet of the takeover of Earth and humanity. The strong points of his performance include his startling imitation of Jack Nicholson and his excellent, yet bizarre facial contorions. Patrick McGoohan as the doctor gives a sleep inducing rendition of a stock character; the evil scientist we've come to know and disregard through approximately three or four googol similar films. Last in this star studded extravaganza, we have Stephen Lack as the waff/protagonist. Constantly looking as if he just stepped out of a soap opera in which he was just told of his wife's pregnancy, he is grossly miscast, as he seems incapable of exuding anything but naivete and innocence. His attempt to create a believable romantic link between himself and Jennifer O'Neill is similar to the relationship one usually achieves with one's pocket calculator.

Overall, this mindless drivel is a mass of exhausted cliches. The viewer doesn't know who is good or bad, nor whom to root for, and is consequently left with nothing but ridiculous visual gags. Better suited for Monty Python. To conceive that people would pay upwards of four dollars to be subjected to this detritus is beyond me, when a mere four quarters invested in a pinball machine would reap infinitely greater entertainment.

Tribute
Starring Jack Lemmon and Robby Benson
Directed by Bob Clark
At Eric Rittenhouse

By Margot Cohen

Tribute is a cliché within a cliché. You are never sure whether Bernard Slade is simply a bad screenwriter, or whether he makes the jokes unfunny on purpose. After all, Scottie does resemble an old-fashioned vaudeville artist, and jokes with rotten punch lines are exactly those he would be most likely to tell. Still, the other characters keep chuckling at Scottie's one-liners, so Slade must have wanted the movie audience to laugh as well.

Much of the serious dialogue is ridicuously banal. "Oh Scottie, when will you stop using the world as your straight man?" sighs his ex-wife. His doctor warns him cancer is painful by saying "Well, it won't all be velvet, Scottie. You'll have to take the good with the bad." The movie's treatment of women is also appalling—most of the female characters are represented as prostitutes. Jud obtains his girlfriend Sally, played by Kim Cattrall, through his father, to whom she had offered her services as a "professional companion, conversationalist, whatever." Yet when Jud later implies she is a call girl, she indignantly flounces out of the room.

Scottie's ex-wife does the same, much to Jud's displeasure. Even his doctor, built like a battleship to imply strength, is unable to control Scottie. In this role, Colleen Dewhurst almost pulls off a sensitive performance, but Slade's dialogue, unfortunately sinks her.

Scottie treats the doctor like a sex object, even though she is much brighter than he is. He seems to equate her with Hilary (Gale Garnett), the typical hooker with a heart-of-gold, whom he receives as a birthday present.

The film's saving grace is its preservation of tension. Even though the characters are stereotyped, they are not completely predictable. And in the end, the eyes do get wet. Don't ask why.

Lemmon Pledge

A drunk walks up to a parking meter, sticks in a dime, and says "Goik, I just a 100 pounds.

The head before it blows up

Jack Lemmon before the previews

34th STREET MAGAZINE, February 12, 1981
Film

A Flat Note

The Competition
Starring Richard Dreyfuss and Amy Irving
Directed by Joel Oliansky
Opens tomorrow at Sam’s Place

By Dom Manno

We've seen this movie before.
Or rather, movies. The Competition is a hybrid, a cross between the “what I did for my art” film and the “love affair between competitors” film. Not only have we seen both films before, they've been done better.
The Competition is the story of two pianists competing in a very prestigious piano contest. For Paul Dietrich (Richard Dreyfuss), it is his last chance to become a concert pianist. If he wins, the prize is $20,000, a recital at Carnegie Hall, and two years of concert bookings. If he loses, he's going to give it up at age 30 and become an elementary school music teacher, a job he admits he will despise.
For 21-year-old Heidi Schoonover (Amy Irving), it's her first chance, obtained unfairly. Her piano coach (Lee Remick) sent in a tape of her (the coach's) playing as an entry for the contest. Naturally they fall in love.
The film is filled with the stock situations of both the struggling artist film and the love story: the dying parent, the Russian defector, the lines about talent. (Dietrich's father tells him that "You got this thing, this talent. Maybe it's a blessing, maybe it's a curse, but the Lord gave it to you and you should use it.")
Fifteen minutes into the film, the plot and the ending appeared to be a foregone conclusion. The denouement turned out to be a surprise, however, and would have been a dramatically satisfying one had director Joel Oliansky not decided to paste on an artificial happy ending.

Amy Irving after realizing she's the only bright spot in the film

Irrving is the only bright spot in the acting, as the prodigy who is forced to reconsider her career and her life because of the affair.
Dreyfuss is a disaster. He has only two facial expressions: a dumb smirk and total blankness, and he uses them to their full extent in this film. Dreyfuss, in his sessions at the keyboard, stares at the keys and at his hands as if he's never seen either before.

But the music is the real star of The Competition. The Los Angeles Philharmonic Orchestra performs parts of five piano concerti and one sonata brilliantly, and, if you close your eyes and block out the sight of Dreyfuss "playing" the piano, Beethoven's Emperor Concerto is the best of all.
In fact, you may as well save your money and buy the soundtrack album instead of going to the film. Amid the competition of the eight films opening downtown this week, The Competition is an also-ran.

Results of 34th Street - WQHS - Plastic Fantastic Music Poll

All-Time Top 10 Albums
1. Born To Run
2. White Album
3. Sgt. Pepper
4. Abbey Road
5. Dark Side of the Moon
6. Who's Next
7. Hot Rocks
8. Led Zeppelin
9. Rumours
10. Doors
Best Albums, 1980
1. The River
2. The Wall
3. Gauche
Best Artist, Last 25 Years
1. Bruce Springsteen
2. Bob Dylan
3. John Lennon
Best Group, Last 25 Years
1. The Beatles
2. The Rolling Stones
3. The Who
Most Overrated
1. Bruce Springsteen
2. Billy Joel
3. The Rolling Stones
Most Underrated
1. The Kinks
2. Little Feat
3. Graham Parker
Most Promising
1. Pat Benatar
2. The Pretenders
3. The Police

Best Radio Station
1. WMMR
2. WYSP
3. WIOQ
4. WQHS (believe it or not)

The Contest Winners
Grand Prize: H.C. ROGERS
First Prize: BILL COBOURN
Second Prizes: NANCY LEVENSON, STEVEN KASHKETT, & LESLIE ROSARD
Third Prizes: KEVIN ROSSMAN, RICK MORLOCK, & CRAIG FREEMAN

The ethics were too happy when they won their gold medal, they burned it.
Happy Birthday

Gertrude Stein!

By Diane Eyer

One thing about Gertrude Stein is that you should be in the mood to listen to her if she is talking or if someone is reading her talking or is talking about her. But there is one person who could put you in the mood for Gertrude Stein's talking even if you weren't in the mood to begin with, and that is Dennis Bass. And on Sunday night, February 8th at Nexus Gallery, 2017 Chancellor Street, complete with his own "cubist sound system," Dennis Bass put a full house in the mood and Gertrude's Stein's birthday (February 3rd, 1874) was celebrated with the famous brownies and her favorite song, "On the Trail of the Lonesome Pine." The event which Dennis constructed was a combination of drama, scholarship, humor, musicianship and something like goodwill, that made the evening a true celebration. The participation of his longtime friends, artist Chantal Kayser and musician Michael Brook, was an added bonus.

The gallery was decked with a bevy of microphones which surrounded the lectern and proved to resonate a variety of voices and intentions in Stein's talking as Bass directed his own rich voice to one and then another, producing sounds that echoed slightly, were somewhat thinned or amplified - creating subtle dramatization of the work. An intent audience was surrounded by the abstract art of a Nexus member, which worked its way over the walls and some of the gallery floor, as if it had been made just for Stein - the number "10" appearing and disappearing at the stroke of a photographed human hand, reminding us of Stein's ever present, present tense.

The evening began with a stone about one half inch in diameter collected by Dennis at Stein's Paris home. The stone kicked off anecdotes and slides and a tape of an "exclusive interview with G.S." from WUHY's "Fresh Air" show "exclusive of Stein" but inclusive of Bass (as Gert) saying real things said or written by Stein like, "In the month of February we were born Washington, Lincoln, and I." Or, "A continuous present is a continuous present. Look at me now and here I am." And, "I talk a lot. I like to talk and I talk even more than that. I may say I talk most of the time and I listen a fair amount too and as I have said the essence of being a genius is to be able to talk and to listen while talking and talk while listening."

And if you were hoping for a few enlightening comments - here's why you didn't get them, "A comma by helping you along and holding your coat for you and putting on your shoes keeps you from living your life as actively as you should lead it. The use of them is positively degrading. At the most a comma is a poor period that lets you stop and take a breath but if you want to take a breath you ought to know yourself that you want to take a breath." Well, the celebration didn't take a breath for two and a half hours and nobody seemed to mind. There was Gertrude on what makes a masterpiece, a fairy tale she wrote in which Rose takes a blue chair to the top of a mountain; and finally, the breath-taking "Lizzy Borden connection." Bass has been an avid Stein scholar since 1974 when he threw over Oscar Wilde as his mentor because Gert, rather than standing away from things in fantasy, rolled up her sleeves and got her hands dirty in the present. A few years ago he began noticing references to "Lizzy" and has concluded that they refer to Lizzie Borden - who gave her parents forty blows. This connection is especially illuminating as it points up the tension in Stein's own personality between control and rage.

If you never got in the mood for Gertrude Stein - don't worry. According to Bass, "If you were always up for anything, when would you find the time to get down to something?" 1979 Dennis Bass, which brings up the point when you get right down to it, that you should probably look for Dennis Bass' next event, in which he will present some of his own work including "History and Being in the Mood," and "Talking: A How-to-do-it Book for Shy People."
**Warren Zevon**

*Stand in the Fire*

**Asylum 5E-519**

If you consider yourself a Warren Zevon fan then you probably already have his latest single live album, *Stand in the Fire*, recorded in August 1980 at the Roxy in Los Angeles. Yet if you haven't bought this record, that, too, is understandable. There are only two real reasons why you should: one, if you are an absolute diehard Zevon fan and, two, if you would like a memento from the tour.

Its major drawback is that it is impossible to capture the essence of a live Zevon performance on a single record. Two of Zevon's best songs ("Johnny Strikes up the Band", "A Certain Girl") were not even included. Also, mellower Zevon fans might not appreciate or enjoy the tough heavy metal sound that guitarist David Landau has produced. The album's new songs, including the title track and "The Sin" might take some getting used to and "The Sin" might well be a spontaneous, witty, animated, and energetic. These songs are undoubtedly some of the finest live rock and roll recordings in recent memory. A Bo Diddley medley and lyrical ad-libbing on "Werewolves of London" make *Stand in the Fire* a fun album, even though the listener is deprived of the complete live Zevon experience.

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**Paul Butterfield**

*North South*

Bearsville BRK 6995

The Butterfield Blues Band epitomized the progressive rock bands of the 1960s. Butterfield and his cohorts, Elvin Bishop and Michael Bloomfield, explored the relationship between blues and the blues and created a new form of rock music that was as much as the band's influence was. The album, which has produced its share of critical acclaim, seems to absorb the influences of the group, yet stand out as a convincing, screaming exclamation.

Shoes definitely has potential. With some deeper lyrical content and variation in style, unlike the Knack, this group shouldn't get the boot.

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**Dizzy Gillespie**

*Dizzy Gillespie at Montreux* 1980

Pablo D2308226

Dizzy Gillespie, the man famous not only for his exciting trumpet playing, but also for his bizzare inflatble cheeks, is current once again with his 1980 live digital recording from the Montreux Jazz Festival. Consisting of only three pieces – trumpet, drums, and guitar – the group might have suffered from the lack of a bass, but does not, largely to the credit of Bernard "Pretty" Purdie's fat, but not overbearing rhythm generation on drums. Toots Thielemans, described on the album notes as the "Belgian harmonica player" who "concentrated on his other role as guitarist" for the album, seems to absorb Purdie's energy instead of adding to it, but Dizzy's riveting trumpet screeches and pointed solos end up carrying the show anyway.

For those who have never heard digital recordings, the most striking improvements over stock albums are a refreshingly low level of record noise and a remarkably expanded dynamic range, which give Dizzy's upper-register trumpet punches a new vitality.

Although the sound quality is excellent for a live performance, the music itself is below par for musicians of such great stature, and does not warrant the cost of a digital album. So unless you're a Dizzy collector or an audiophile, wait – for Dizzy in 1981.

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**Shoes**

*Elektra/Asylum 6E-303*

Listening to Shoes' latest album, *Tongue Twister*, one immediately gets flashbacks of the Knack sound of a year ago. The Illinois-based band's third LP offers clean, melodious music with simplified lyrics and catchy hooks. On their new album, Shoes take a mixed position between hard rock and new wave, which is heavier than their pop king predecessors. The songs are short, quick, and maintain a steady tempo, and also manage to throw in some interesting guitar licks. When theme is prevalent in each tune: girls. The singer is preoccupied with keeping, losing, finding, or playing them (this all sound familiar?).

"Your Imagination," "Only In My Sleep," and "Hate To Run" could all succeed as success pop tunes, but "She Satisfies" is the best cut. A solid rocker, "Satisfies" open with a searing guitar blast. Its chorus, She satisfies! stands out as a convincing, screaming exclamation.

Shoes definitely has potential. With some deeper lyrical content and variation in style, unlike the Knack, this group shouldn't get the boot.

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**Fleetwood Mac**

*Fleetwood Mac Live*

Warner 2IB 3590

Fleetwood Mac has definitely been one of the most commercially successful pop-rock bands of recent years. They have attained this success by bringing a blend of basic, basically catchy, pleasant songs that have enjoyed a tremendous capacity for getting lodged in the average listener's ear. Now to once again capitalize on this success and to avoid the habitually lengthy studio stints that have accompanied earlier efforts, Fleetwood Mac has released their first live album.

*Fleetwood Mac Live* reveals the band as much more than the highly produc- ed studio concept for which they have become celebrated. This album proves Fleetwood Mac to be a spontaneous, energetic, and vital group that is capable of inspiring and interacting with its audience.

Musically the band is as balanced as ever, but new compositions and some rough edges that were deliberately suppressed on the studio albums. Also, the voice contains a particularly resonant and enveloping quality that is actually enhanced by the echoes of the large auditoriums.

Notable tracks which have appeared on the last three albums include: "Monday Morning," "Go Your Own Way," and "Rhiannon." In addition, the album contains a fabulous rendition of original Fleetwood Mac lead guitarist Peter Green's "Oh Well." There are also three new studio singles, the best being Stevie Nicks' "Fireflies." *Fleetwood Mac Live* is a fine album that displays a new dimension of the band. It also proves that Fleetwood Mac's success is based on more than just the efforts of talented producers and engineers.

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**Music**

Sedaka's "Baby Blue" is presented in a straight blues format, with sparse accompa- niment. By far the most compelling track on the album, this performance reminds the world that Bloomfield can still communicate. North South cer- tainly won't be remembered as an innovative or adventu- rous work, but succeeds on a more ordinary level.

Jonathan Matzkin

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**34th STREET MAGAZINE, February 12 1981**

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Looking Out The Ivy Tower

By Robert E. Shepard

Frustration is all over the place. And that includes academia, where students and professors alike are mad as hell and, in some cases, won't take it anymore. This week, Ivy Towers takes a look at what's getting people down and how they're coping.

Columbia College students finally discovered last week what we all knew for a long time: "All-male College hurts social life." Special thanks to the Temple News for giving us the headline whined recently.

Temple University has just received a beautiful one, and may turn it into a dormitory. The Temple News recently reported that a former custom box-making factory has been donated to the North Philly school. Temple President Marvin Wachman provided a detailed description of the factory. "That is a big building," he said.

He added that "the floor space in that building is practically the equivalent of the floor space of this whole campus." Wachman did not say whether Temple plans to seek salvation. Runs to February 21.

Music

The Ramones & Blue Angel Gabba Gabba Hey! Get ready for this Spring. During the week, the following groups are still available for the world's loudest band. Also be sure not to miss Long Island's New Wave quartet, Blue Angel. Fri. 8 p.m. at Irvine.

Ry Cooder Guitarist extraordinaire brings his diverse musical style to the Bijou fo-

The bus, which was found to have defective brakes, deprived the students of what is perhaps Dartmouth's only worthwhile activity, and forced them to spend the weekend at their books.

And Yale University students are even more frustrated, according to the Yale Daily News. "Students can't really protest when professors have to cancel classes," a YDN headline whined recently.

"I was really disappointed," sophomore Pip Barton said when his political science course was cancelled. The article added that "some students could not contain their wrath." "I'd like to cancel him," a senior said wrathfully after his professor cancelled a class.

Administrators attributed the course dropping to budget problems and a shor-

A new Disney which might be as good as Cloud. Opens tomorrow. Review next week.

paramount of their college careers when the bus that takes them skiing broke down last week.

neighbors have petitioned for the closing of an entire city park. An area resident behind the petition said Morningside Park "is a haven for criminals, derailed, drug addicts, and now murderers.

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Columbia College students finally discovered last week what we all knew for a long time: "All-male College hurts social life." The was the way a Columbia Daily Spectator headline put it.

"Over 90 percent of the students who participated in a survey said the all-male makeup of the College was not a "positive factor" in their decision to go to Columbia," the paper said.

"Only one said it was a "very important" influence," the Spectator added, mysteriously.

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