Cornell Students Protest

17 Take Over President's Office

By PETER CANELO

Seven Cornell University students took over the police station yesterday to protest changes being made to the estimated $2 million savings. The students planned to occupy the station until 8:45 a.m. and held them until 3 a.m. today. The students' action was sparked by a protest over changes made to the University's food services.

According to the students, the University's food services, which include the Cornell Market and the Cornell Cafeteria, are facing changes. The students believe that these changes are a violation of the students' rights and are seeking to reintroduce them to the University. The students have stated that they will not leave the police station until their demands are met. The police are currently trying to negotiate with the students and are attempting to find a solution to the situation.

Two U. Students Bound, Robbed

By TONY LEE

Two University of Pennsylvania students were bound and robbed at gunpoint in their apartment on the 4000 block of Walnut Street yesterday. The victims were not injured in the incident.

The students were not present in their apartment when the incident occurred. According to the police report, a group of three males entered the residence and put them in the bathroom, then emptied the contents of the student's wallet and took their belongings.

Hy ROBERT WOJTOWICZ

"Three males entered the residence and put them in the bathroom, then emptied the contents of the student's wallet and took their belongings." | "They kicked the student's door in and told him to put his hands up and got on his knees and put his hands in the bathroom." | "I didn't see any case of this last spring fling are false." | "This is a very popular band, and it's a real bargain." | "They're a club band, and they're a really good band." | "Somebody needs to put him back in the bathroom." | "The fact that Cornell does not care about the future of this university is not unknown to me." | "They're a club band from New York, Pennsylvania, and they are a really good band." | "We have to sit and talk - get the-
The Penn Singers present "SPINDrift" as part of a year-long celebration of Bruce Montgomery's 25 years of directing the Penn Singers, "Bruce Montgomery's 'Spindrift' deserves a rousing 'A' for ingenuity...Montgomery's score— complete with comedy, dancing, choruses, solos, and a little bit of a lot of other things—it is as lively as Donnybrook Fair."

"The Philadelphia Inquirer"
Coping Without Transit:  
No Need To Sweat It Out

By MEISHA KANAL

There are other ways to get there, although the SEPTA strike has thrown a monkey wrench into our commuting plans. Bicycles, museums, and a University-run shuttle bus are all options that are available.

Bicycle routes and a handbook of advice on safe riding can be obtained from the Greater Philadelphia Bicycle Coalition. To get the hotline number, call 222-1259. The University shuttle service runs between the campus and SEPTA's 30th Street Station, 69th Street Terminal and 82nd Street Terminal during selected hours. Buses depart from the campus, stop passengers off at the above locations, and bring them back to campus.

The Coalition has also prepared a map of recommended bicycle routes. A number of services are offered in conjunction with the hotline, such as in finding safe parking space and new or used bicycles and in giving advice on safe riding. The hotline number is 662-7576. The Coalition's secretary, at 222-1259, is available to take calls.

Ride caravans guided by experienced cyclists depart from several locations in greater Philadelphia and from several "Park and Pedal" departure points. The Coalition has also prepared a map of recommended bicycle routes. Two pamphlets, on "Bicycle Commuting" and "Bicycling in Traffic," can be obtained by calling.

The Coalition offers a number of services. A "bicycle hotline," provided by the Philadelphia Bulletin, offers information on bicycle routes and routes circles in getting new and used bicycles and in finding safe parking space near places of work. The hotline is in operation daily from 9 a.m. to 9 p.m.

The Coalition has also prepared a map of recommended bicycle routes and a handbook of advice on safe riding. The Coalition's secretary, at 222-1259, is available to take calls.

The Coalition's suggestions for safe riding include:

- Using reflectors, lights, reflective tape, a reflective vest, and a headlight.
- Warning motorists of all turns and other maneuvers.
- Riding at night.
- Obeying traffic lights and stop signs.
-_using hand signals and body language.

The University shuttle service runs between the campus and SEPTA's 30th Street Station, 69th Street Terminal and 82nd Street Terminal during selected hours. Buses depart from the campus, stop passengers off at the above locations, and bring them back to campus.

The group is encouraging building owners, managers, and employers to permit bicycle commuters to park in front of Houston Hall. It's free.

A Yellow Cab ride from 30th and Locust to 34th and Chestnut costs about $3.75. The cab will carry up to five passengers and cost less than a dollar.

For those interested in using a taxi, the United Cab Company can be reached at 854-0750. The Quaker City Cab Company can be reached at 728-4100. The Yellow Cab Company can be reached at 243-7333. The University shuttle buses operate between the campus and the University's shuttle bus. To reach the Tower at the University, one can take the 17th Street Station or 24th Street Station, and follow the signs to the University's shuttle bus. The shuttle will then transport you to the University's shuttle bus. The shuttle will then transport you to the University's shuttle bus.

The University of Pennsylvania Parking Services offers a variety of parking options. For a list of parking locations and rates, please refer to the following page.

**Suggested Bicycle Routes**

Robert F. Thomas

**Campus Buses and Parking**

**Attention**

**Required Course Offering**

**How To Succeed In Business Without Really Trying!**

$3.00

**Course Description**

O.C.U., Hill Players

A musical comedy dealing with the quickest way to the top in the world of big business.

**Time**

March 26-28 8 p.m.

**Place**

Annenberg School Theatre

**Fee**

$2.50

**Public is Welcome**

**THE SOCIALIST PARTY OF THE PENN POLITICAL UNION**

**presents**

Anti-War and Anti-Nuke Activist

**PHILIP BERRIGAN**

**ON THE PLOWSHARE EIGHT AND NUCLEAR DISARMAMENT**

**THURSDAY, MARCH 26**

7:30 P.M.

**BISHOP WHITE ROOM- HOUSTON HALL**

**ADMISSION: FREE**

FUNDED BY SAC
By Mark Cohen

Protests of and Against

By Russell Brooks

The Daily Pennsylvania

PAGE 4

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The University of Pennsylvania

CURRENTS/Andrew Kirtzman

Meyerson's Radical Plan

In this way, Meyerson figured, what he did propose, though, was a better minority presence (not only the affirmative action system) as well as a more radical approach to diversity, which may be one of or the most important issues of our generation. If we are to manage peaceful relations in a society which is experiencing less cultural sensitivity from its leadership will be demanded. And one would hope that racial and economic interests.

The Daily Pennsylvanian

Minority Presence: Innovative Approach

In order to be a decent person of minority faculty members, the University should be more relaxed about the recruitment and retention of minority students. These students should be given more attention in their respective institutions. A university attempting to breed a diverse world by utilizing books on a broad range of subjects that may be one of or the most important issues of our generation. If we are to manage peaceful relations in a society which is experiencing less cultural sensitivity from its leadership will be demanded. And one would hope that racial and economic interests.

The Daily Pennsylvanian

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The Daily Pennsylvanian
Grant Workshop Warns Of Coming Budget Cuts

By Mark Breitman

A National Science Foundation panel of research experts warned Friday that a federal funding agency's production-line approach to reviewing grant proposals may mean the death of many proposals in the hands of reviewers. And the agency may not even review proposals that are received on time.

"Agencies have always been variegated, which means that some are more demanding than others," said Alan Epstein, a University of Pennsylvania physics professor and member of the National Institutes of Health's Ecosystems Research Council. "Federal funding agencies are not a monolithic entity, as far as I'm concerned." Epstein is also a member of the Graduate Student Association's black box committee.

The NSF, one of the largest grant-giving agencies, is now looking for ways to cut its budget by 50 percent of its current $11 billion budget. The NSF has already announced that it will cut grants by 20 percent and that it will tighten its peer review process.

"It's a case of common sense," said Epstein. "If we don't change the way we do things, it's not going to work."

The panel of experts, moderated by Physiology Department Chairmen's Representative Kevin Kaufman, was asked by the Graduate Students Association to speak about the proposal process.

"The proposal process is a mystery," said Kaufman. "It's a black box into which you drop a proposal and it comes out the other end." The panelists emphasized the importance of peer review, and the importance of getting an outside review of one's own proposal.

"I told my students that if you want to do something that no one can do, do something that no one can do," said Kaufman. "If you have a good idea, put it out there and let other people read it."
SALE

Health Steamers, regularly $3.50 now $2.50

HOAN PRODUCTS


Urban Outfitters

Applications for Onyx 1982 and Sophomore Award are now available in the Office of Student Life.

3rd Annual Communal Vegetarian Seder

Join Us in West Phibs, for the 2nd Night of Passover.

April 19th

Tickets: 57

Are you able to plan the Seder?

Are you able to cook?

Need more information:

Now available in the University Bookstore

ATTENTION QUADRIPHILES:

To gain entrance to the 2nd Annual Quad Arena you must:

1. Come to the Assignment Office HRN to draw a numbered ticket. March 26-27.
2. Read and memorize Quad Arena Chapter in Room Selection 1981-82
3. If your number is low enough (no. 1000 or better), you may enter the Quad Arena McClelland Hall Saturday, March 28.

*Definition: Penn students who want to live in the Quad more than anywhere else.

Panel at Law School Pays Douglas Tribute

B. DOUGLAS FREIDMAN

William D. Douglas made a significant and enduring contribution to constitutional law in the area of individual rights, according to four law professors who spoke at a symposium held at the Law School yesterday. The occasion was to honor law students, attended the conference to hear Judge Simon of New York Law School, Yom Commentator of Harvard, Jonathan Avenion of George, and Ralph Smith of the University, who spoke to discuss the achievements and professional lives of Douglas. Panelists, calling himself "the author of Douglas" who could not write," said Douglas had a remarkable record. He made the most significant contribution to constitutional law, more significant than any other judge's opinions, or his, or the whole of his life.

Douglas was the first to recognize the importance of the law of due process. He said, "As a result, Douglas was too eager to make the Constitution conform to his views. He added that many of Douglas' decisions were imprecise Constitutional law because the Justices were concerned only with the success or failure of their arguments. They did not take the liberty of allowing the Justices to decide whether their arguments were true or false. But, he added that many of Douglas' decisions were imprecise Constitutional law because they were not based on the truth, but on the Justices' views of the Constitution. Douglas was concerned with the ultimate enactment of Dietrich Hall, and the ultimate enactment of the amendment that would remove "those ugly brown spots on the Hi-Bias after it rains", effective to delay the group could be in excellent musical score. In keeping with the show's title, the group between skins are composed of musical interludes of some of the generalizations. Aline Rosengarten, with plagiarism being called "the ultimate enactment of Constitution", with emphasis being put on "the ultimate enactment of the amendment that would remove "those ugly brown spots on the Hi-Bias after it rains". The performers are at very good voice for the group members, as well as the group members. The ensemble was dispersed throughout the show, yet the show was made up of some very talented women, a fact which ails through even its minor number. It is noteworthy that each sketch was based on what are generally weak scripts. Attention shoppers is a good for a family fun celebration of the best way to shop and get good entertainment value, keep shopping.

OLDIES NIGHT

9:00-10:00: Thursday & Saturday Nights

BLASTS FROM THE PAST

with your D.J. The Beast

Political Science Pre-View

For The Fall

Thursday, March 26
4:00 To 5:30 P.M.

Stiteler Hall Lounge

Discussion And

Briefings On

-New Courses

-BA/MA Program

-General Major

-Program Major

Faculty Members Will Be Available To Meet With Students To Discuss Topics Of Mutual Interest.
Rhode added that the university identification cards of the students who participated in the takeover were confiscated, and that the students will be disciplined internally.

Student leaders, however, promised a renewed effort to fight the tuition increase following the takeover.

"We did put forward a compromise," Rhodes said. "We are willing to meet to discuss the matter."

"We are determined to continue our protest," Rhodes said. "We will not be silenced."

Rhode added that the university administrators are "prepared to continue to fight for our rights."

The university administration is scheduled to meet with the Executive Committee tomorrow to discuss the matter.

Classified

UNLIMITED TANNING TIL MAY 9th ONLY $35.00

The Canterbury Press
Wash & Cut, $8

Texas Instruments
TI Programmable S.C.C.
Advanced programmable calculator with Solid State Software - libraries and New Constant Memory feature.

University Business Machines

The Canterbury Press for 2 Nights

The guarantee states: "If you do not at least double your reading rate within 2 weeks of the One Day Course, you will receive a full tuition refund. All you have to do is practice during those 2 weeks for 30 minutes each day.

Will I be able to use the new technique right away? Improvement is gradual, comfortable, and almost immediate. You will soon discover your current reading speed and then re-read what you have completed the One Day Course. In addition, all of your practice will be on current daily reading materials, including preparing for tests.

How does it feel to read this way? The average college student reads approximately 300 words per minute at a level of 500-600 words per minute. Data is perceived in a more life-like manner, as exaggerated, but instead of just words, graduates say whole sentences or paragraphs. At 600 words per minute (that translates to one typical novel page). At 600 words per minute, it's been compared to watching a movie. Perhaps that sounds a bit exaggerated, but instead of just words, graduates say whole sentences or paragraphs. At 600 words per minute, it's been compared to watching a movie. Perhaps that sounds a bit exaggerated, but instead of just words, graduates say whole sentences or paragraphs. At 600 words per minute, it's been compared to watching a movie. Perhaps that sounds a bit exaggerated, but instead of just words, graduates say whole sentences or paragraphs.

Does it work on all subjects? No. You can't read numbers, formulas or graphs rapidly. You should not even try to read poetry or plays rapidly—they are meant to be read aloud so you can hear their meter. Furthermore, trained readers do not read everything at the same rate. They learn how to skim genres depending on the material. During the One Day Course, you will learn how to develop this skill to the fullest. Science, history, economics, finance, law, biology and psychology are a few of the subjects where this technique can be applied.

The Canterbury Press for 2 Nights

The Canterbury Press for 2 Nights

The Canterbury Press for 2 Nights
ATTENTION

The B.F.A. is seeking nominations and applications for awards to be presented to Black Seniors at the Annual Awards Banquet. Nominates must be Black Seniors graduating during the period between Dec. 1980-Aug. 1981. All Nominations must be mailed or brought to Ms. Cora Ingram, Rm. 107, Towne Buildg-School of Engineering. Deadline-March 30, 1981. Nomination forms are available in Dubiis College House, Penn Cap Office, The Tutorial Center, Office of Minority Recruitment, and Ms. Ingram's Office.

For Ticket info. Call: 243-5245.

NOMINATIONS DEADLINE

At: TEXAS ROCKIN’ RODEO
Located at 36th and Chestnut Inside Holiday Inn

Our red brick building at the corner of 37th and Chestnut, across the walk from International House, is really a place to worship. This is more apparent from the inside than from the outside. University Lutheran

We feature GM cars like this Chevrolet Monte Carlo

- Student Weekend Rates: Rates apply from 6 p.m. Thursday to 6 p.m. Monday. Offer good to students 18 years old or more. Student ID valid driver's license and cash deposit required. You pay for gas on this low rate and return car to the renting location. Rate is non-discountable and subject to change.

- National Car Rental

Located at 36th and Chestnut Inside Holiday Inn

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

Student Discount Rates

- 24/95 per day
- No mileage charge
- Call for reservations: 382-6504
- National Car Rental

For COLLEGE NIGHT
At: TEXAS ROCKIN’ RODEO
Thursday, April 2

• Live Band & D.J.
• Dancing
• Tickets $3.50

- Bull Riding Contest
• Bel Dressed Cowboy/Cowgirl

SIXERS - CAMP JOSEPH & HARLEM

WE RECRUIT FOR:

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Harlam, 2111 Architects
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Campcraft Specialist, R.N.
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The Villanova Union
As Execs of an Acoustical Music Wirk

DAVID BROMBERG

Date: April 10, 1981
Place: Villanova Center of the Connelly Center
Ithan Ave., Villanova, Pa.
Time: 8:00 pm first show
10:00 pm second show
Tickets: $6.00 General Admission
Available at Houston Hall and Villanova Ticket Office
For more information call: 648-7860

THE DAILY PENNSYLVANIAN - Thursday, March 26, 1981

**OUR TALL COUNCIL ELECTIONS TODAY 9AM - 5PM**

**NOTE**

SMALL GROUP EXPERIENCES
Summer courses in group processes at the Graduate School of Education
Given by Prof. Peter Kuriloff and Dr. Elsha Babad

ED-682.1 Group Processes
May 23 - 24

ED-682.2 Group Processes
June 5 - 7

These are compressed courses. Participants will be expected to do the readings involved.

ED 682.1

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For Ticket info. Call: 243-5245.

Interested in Student Government?
Run for a seat on the Undergraduate Assembly and U. Council
Petitions & information available today [in the UA Office]
1st floor Houston Hall
10 AM - 4 PM

TIRED OF THE SAME OLD BULL?

Villanova
Penn
JOIN: Drexel
St. Joe's
LaSalle
Temple

For COLLEGE NIGHT
At: TEXAS ROCKIN’ RODEO
Thursday, April 2

• Live Band & D.J.
• Dancing
• Tickets $3.50

Texas Rockin' Rodeo: Rt. 70 & Racetrack Circle
Take the Ben Franklin Bridge to Rt. 70, past Emerald City. Take first turnoff. Rockin' Rodeo is on the left.
The WEB DuBois College House Cordially Invites You To The Opening Of An Artistic Exhibition Featuring Halest Williams Uchoraji Gallery, LHH Sunday, March 29, 7:30 pm

ATTENTION SHOPPERS!
March 25, 26
March 27, 28
Tickets On Sale On Locust Walk
$3.00
Houston Hall Auditorium

Bald Fox brings you a weekend deal special

Undergraduate Psychology Society Presents John Dean's Memory: A Case Study by Dr. Neisser Steiteiler Hall B21 4:30 Thursday, March 26

You'll be amazed at all the opportunities and advantages the Army offers men and women with BSN degrees:

• Excellent starting salaries and benefits, including a liberal vacation policy.
• Real opportunity for advancement and professional growth—every Army Nurse is a commissioned officer.
• No basic training for nurses; just a basic orientation course to familiarize you with the Army Medical Department.
• The chance to travel; time to do the things you enjoy.
• Opportunity to qualify for specialized roles, teaching or additional education.

See if you qualify. Call collect to 301-677-4891. The Army Nurse Corps.

Conference on Sexual Harassment
Tonight, 7-10 p.m.
For Students, Staff, & Faculty
(Public Invited)
Franklin Room, 2nd Floor, Houston Hall
Firm: “The Workplace Hustle”
Speakers: Discussion
Sponsored by Penn Women's Center, Penn Women's Alliance, & Women's Alliance for Job Equity (W/AE)
Call 243-8611 for information.

Save Herff Jones & University Jewelers College Rings
8 GREAT REASONS:

• Lowest Prices
• More Detailed Design
• Largest Selection of Options at No Additional Charge

$5.00 OFF WITH COUPON BELOW! ——

University Jewelers
Your Herff Jones College Ring Specialist
To Order
Date: March 26, 27
Time: 11 - 4 p.m.
Place: University Jewelers: 3734 Walnut
Deposit required $15.00

Save dp Graphics
advertisements
brochures
business cards
invitations
letterheads
magazines
newspapers
posters
resumes

4015 Walnut Street 243-6581
Main a team has been held down by that should bring good judging. But
for that reason, they have spent much time that tends to the University of Pitt-
burgh for the recent season. Each team is due to return.
As spring break approached, the gymnasts were informed that they had received places in the regionals held in St. Louis on April 13. Among those staying behind were Barbie Centelle and Karen Canberra, who will both be working in quality for nationals, and small chance to make it to regionals. For

inventories and an initial categorization of hypnotic reaponalvity. For

our research efforts depends upon the help of volunteers.

HoipiUl, (49th and Market Streets), is part of the research program of the

College of Medicine as subjects in a two session study utilizing hypnosis.

Applications now being taken for:

- Male and female undergraduates between the ages of 18 and 35
- Undergraduates will be invited to join the News Bureau for
- Undergraduates demonstrating a high degree of talent and
- This competitive internship has been awarded for the Academic Year 1981-82
- Term of the Award: One year beginning June 1 of
- Deadline: April 17, 1981

For additional information contact:

Ed McFall
Director, News Bureau
525 Franklin Building

The 4-1 victory against Bucks on Monday was not indicative of how the Quakers wanted to play. The Red and Blue have not been outside on the field in practice much this year, so that they aren't really in their groove. We hope that the team can work together and that we can move up to a higher place. We need to play more.

We're looking at this as experience - whatever comes from here on, we've been working hard all year and are looking to pitch better today. We have a chance to move up," said Puck. Tuesday was not indicative of how the Quakers wanted to play. The Red and Blue have not been outside on the field in practice much this year, so that they aren't really in their groove. We hope that the team can work together and that we can move up to a higher place. We need to play more.

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Laxwomen Open Season By Crushing Green, 23-6

By DAVE ZALAZNIK

Most opening day games are predictable. After a big buildup and a lot of hype, the outcome is designed to drown a play down to a play game, feel good after one or two clean wins. This was not that way.

The game was not to be decided until Dartmouth got into the scoring column. The Quakers' second goal, scored 23 seconds into the game, was the result of a fast break after a Dartmouth backfield was caught out of position. The opening goal of Julie Heller, who set up a goal for the Green HoweNcr, and the Quakers needed a two-goal lead to get the game on track. Meanwhile, Heller did her part to make the game even tighter, scoring in the second minute of the second half, a goal that forced the offensive attack to the opposite end of the field. She scored a goal in the second minute of the second half, a goal that forced the offense back to the opposite end of the field.

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The Quakers, however, were not to be denied, as they went on to score five more goals, including another goal by Julie Heller, to secure the victory.

For Greenwich Village Ambiance, See University City Housing Company

You'll like what you see. You'll appreciate our repair service.
Batmen Need to Make a Pitch for Goals

If you ask Bob Holly, the University of Pennsylvania's new head baseball coach, what the team needs to do in order to be serious contenders this year, you won't get an easy-to-understand answer. Holly's is a straightforward philosophy: "We need a lot of things."

"We need a lot of things."

"We need a lot of things."

"We need a lot of things."

The team had an 18-9 record last year and compiled a perfect 7-0 record at Bower Field, but Holly says the team needs to win more consistently to be successful in the future. "We need to be consistent," he says. "We need to play well consistently every game." And Holly believes the team can do it. "We have the talent," he says. "We just need to come together and play well."
Reanimating Disney
This could be suffering. This could be pleasure. I'm unaware of any difference.

—Peter Townsend

The sign outside King's diner in the heart of Kensington says "Open 24 hours a day except Christmas." The diner is closed, but it is definitely not Christmas. In fact, it is a rather warm night in March. The flies in the diner buzz — they've been feasting all winter on the perennially grubby tables and counters. Upstairs, in a tiny apartment, Gus flies, weak from his last bout of illness. He is a walking medical encyclopedia, having recovered in the last year from a stroke, pneumonia, and a severe chronically sore right leg and arm. Afflicted with a daughter to the squalid apartment above the diner. Ellen feels safe there.

Meanwhile, Gus still owns the house — unfurnished — and dreams of the day that they will return with their daughter to the squalid apartment above the diner. Ellen feels safe there.

Anita lives a few doors down from Gus and Ellen. She knows them and dislikes them intensely. "Greasy and dirty, that's what they are," she tells her friends. "God, it's like having blacks move in."

Anita was once married, but her husband died a few years ago — had a neat attack on the job and was dead before his head hit the floor. When Anita heard her husband was dead, she cried hysterically for hours, but truth to tell, she wasn't really upset. She had had many affairs because she didn't particularly like her husband — she would often threw him out of the house when she didn't feel like having him around. It never entered her mind to divorce her husband, but she didn't particularly need to have him around. At his funeral, she wore her chicest black dress with rhinestone bracelets and earrings and cried dramatically when it was over. A month later, her new boyfriend moved in with her.

Anita now works in a factory to support herself, although she tells her friends that considering all the money she got from her husband's insurance, she needn't work at all. Her boyfriend, who is unemployed, has left her many times, battering her psyche in a way that her husband's death never could. Each time he leaves her, she says good riddance, and now she can live it up, but each time he knocks at her door at 3 a.m., she opens it, feeds him, and lets him share her bed. Lately, he has not left her, preferring to live off the meager savings from Anita's factory job and using her husband's insurance money to play cards and buy booze.

Anita's neighbors often hear the two fighting, and Anita's face and body bear the black and blue marks of her boyfriend's anger. But Anita doesn't care. She recently renewed her will, leaving all her money to her "future husband." Every night she drinks a six-pack of Rolling Rock. And every night it helps her to sleep.

A working-class hero is something to be if you want to be a hero, well just follow me.

—John Lennon

Howard Ginsler
Aphrodite Valleras
Editors

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34th Street Magazine is published by The Daily Pennsylvania every Thursday at Philadelphia, Pa. during the fall and spring semesters, except during examination and vacation periods. One issue published in the summer.
Chuck Franz is a member of the Indiana University basketball team that will be in Philadelphia Saturday for the NCAA Final Four. But Chuck won't be playing too much in the Spectrum this weekend. That's because he is also a member of a less select group of athletes known affectionately as scrubs.

Chuck is a scrub. It wasn't always this way for Chuck. Our fairy tale begins in Clarksville, Indiana, where Chuck was born. The youngest of five children, he always dreamed of being a great athlete. When he was a freshman at Clarksville Senior High School, Chuck went out for the football team. Even though he was only 5-10 and weighed 122 lbs. soaking wet, he was the starting quarterback.

For four years he was the star of the team; he holds most of the school's career passing, scoring, and yardage records. He was his conference's all-star quarterback for three years, and all-state his junior year. (Rumors that he also dated the head cheerleader are unfounded.) Had his team not been placed on probation (a teammate punched out a referee) during his senior season, Chuck would have probably repeated as all-state.

But everyone, including his mother, knew that little Chuck would not be a basketball player. He always had dreams of playing for his idol, the lovable Bobby Knight, at IU.

"When he was about eight or nine, his brother-in-law took him to see George McGinnis practice when he was an Indiana High School All-Star," recalls Chuck's mother, Eva Jo. "And then (McGinnis) went to IU and Chuck started following IU ball and he has been an IU fan since that time."

"I grew up in a family from Kentucky and when I was little, that's all they rooted for," recalls Chuck. "I started following IU and I always got into arguments with the rest of the family of who was better. It was a lifetime dream to come here."

Big deal. It doesn't do any good to want to play basketball for Indiana if you can't. And for the first three years of his high school career, Chuck didn't really have the college basketball scouts drooling.

In his junior year, Chuck Franz averaged a whopping 12.7 points per game and two dates a week on a team that won its sectional title, the first title in the history of Clarksville High. Bobby Knight didn't even know where Chuck lived, and what's more, he probably didn't care.

But then a strange thing happened. Most of the championship team graduated and left Chuck to pick up the pieces. He responded by becoming Clarksville's starting quarterback. He led the entire state of Indiana in scoring with a average of almost 33 points a game, as his team won its section again. Before his senior year, Chuck had heard from just one school, and that was just one letter. All of a sudden, offers from colleges started pouring in.

That spring, Chuck, now 6-2 and 160 lbs., didn't play baseball for Clarksville like he had for the past three seasons. It wasn't a big loss for the Clarksville team. Our hero wasn't exactly the next Reggie Jackson. "I wasn't a good hitter," explains Chuck. "They usually used a DH for me when I played the outfield or pitched."

Instead of baseball, he played the basketball all-star circuits, such notables as the Dapper Dan Classic. And when it came time to choose a school, now that he could, Chuck chose IU.

And Chuck wasn't only an athlete. The star of our fairy tale was also a fine student.

"He was a member of the National Honor Society," beams Eva Jo. Indeed, Chuck finished his senior year with a 3.4 GPA. And, of course, Chuck is also an upstanding member of the community.

"He helped me this summer with elementary kids in a summer program," said Clarksville basketball coach, Mr. Parthenheimer. "He's pretty popular with the kids, he always comes back, talks with them, and good things like that."

"The real little kids come up to me and say, 'tell Chuck I said hello,'" said Eva Jo. "And I don't know them. And I doubt if Chuck would remember them by name." Somehow, Eva Jo, it wouldn't surprise anyone if Chuck did remember their names.

So we have the quintessential all-American boy who gave up the glory for the obscurity that comes with being on the end of Indiana's bench and being the backup to Isaiah Thomas, who just happens to be the best point guard in the nation. To put it bluntly, Chuck is a scrub, although he doesn't see it that way.

"We call it the white team," said Chuck of the Hossier's scrubs. "We work during the week to try to get the starting five ready by working the other team's offense. We take that upon ourselves as our job and we have fun at it."

Finding a subject that Chuck doesn't have a "life is great, I couldn't be happier" attitude about isn't easy. He even tries to understand Indiana coach Bobby Knight.

"I knew what I was coming into (when he went to Indiana). Sometimes I get a little flustered at him and I can't see why he is doing things but all in all, he is going to make you the best ballplayer you can be. That's what he's drivin' at."

Chuck's teammates have much respect for him. (Possible translation: They can't believe this guy's for real.) He adjusted (to the white team) as well as any player I've ever seen," said teammate Bill Isenbarger. "He has a really good attitude and he tries to help the red team by playing hard against them and then trying to pick up whatever he can. He is a really hard worker."

"It was kind of hard at first when I came to college and realized that everybody is either as good as you or better," explained Chuck. "But as far as I'm concerned, right now I'm on top of the world, going to the final four and just being on this team."

And someday, maybe sooner than most people think, Chuck will be able to his reversible jersey from scrub white, back to wonder boy red.

P.S. Chuck claims that he doesn't have a girlfriend. His address is available from this magazine.
The Great White Way Revisited

The Men Who Invented Broadway
By John Mosedale
310 pp. hardcover

By Christine Woottside

This book is about Damon Runyon and Walter Winchell, two gritty newspapermen who chronicled the garish underworld of Broadway in the 20s, 30s and 40s; but in it we learn little about how their reckless, gossipy prose influenced the formerly staid world of journalism or the living rooms of America. This is because John Mosedale is himself a journalist and a Runyon-Winchell fan. It seems that a few years ago, Mosedale, a producer and writer for the CBS Evening News, was asked by his publisher for a book on Damon Runyon, perhaps in the tradition of Mosedale's other book about the 1927 New York Yankees, "But there were other biographies of Runyon," Mosedale writes, "I discovered Edwin P. Hoyt's A Gentleman of Broadway, written in 1964, and, it seemed to me, just about definitive." (It isn't.) So he did some more research, and discovered, perhaps buried in the last few pages of the "definitive" biography, that Runyon had befriended Walter Winchell in 1946, a few months before dying of cancer. "That suggested a different kind of book" than a straight biography, so Mosedale set out to compile a loose social history of the Broadway underworld which these two men frequented and wrote about for over 30 years. Unfortunately, the two were in fact friends for a very short time.

Mosedale should have stuck to the original idea, for there is much to be said about Runyon that "definitive" biographer Hoyt (another Runyon fan) missed. Runyon's impressionistic columns on the heady world of boxing and baseball, and his "Guys and Dolls" fiction in Collier's magazine offered a simplistic, cynical poke at a daging "underworld" of gangsters and whores that was perhaps a microcosm of the spinning reality of a modernizing America. Simple tales like Little Miss Marker earned him millions in Hollywood.

All this raw material is wasted in The Men Who Invented Broadway, which amounts to little more than a poorly organized chronology of Runyon's life, augmented with a few stray chapters and paragraphs about Winchell, and several dead-end tangents on William Randolph Hearst, The New York American, the unhappy home lives of Runyon and Winchell, and assorted shady and non-shady Broadway figures.

The title The Men Who Invented Broadway is a provocative suggestion that Runyon and Winchell nurtured Broadway's gaudy notoriety while recording it, but Mosedale does not follow through on the thesis. Although the two men were linked more by common profession than by mutual affection, Mosedale focuses on this tenuous friendship, merely detailing their antics before they knew each other (they meet on page 243). The book promises the kooky, crazy escapades of two old codger journalists who liked to hang around the Stork Club after hours; but little of the 310 pages reveals very much about either man that we couldn't read somewhere else. It is difficult to decipher Mosedale's formula for dividing the rambling mess into chapters, since none of the wealth of facts seem to lead to a conclusion.

Mosedale's greatest problem is that he has the energy of an ambitious historian (having read almost everything by and about Runyon and Winchell), but the limited insight of a giddy fan who can't resist including every fun fact. About every third chapter or so, he hints that he doesn't want to glamorize either man's popularity without trying to understand it. "They worked for a publisher who preferred entertainment to news," he writes. "That sense of unreality distorted their copy. Damon in his fiction and Walter in his columns and (radio) broadcasts helped popularize the notion that Broadway's gangsters and bootleggers ... were almost regular folks, except more interesting. The glamour was bogus." But elsewhere in the book, he challenges one university professor's earlier contention that Runyon's tales contained "falsifications." "Damon knew the underworld well," Mosedale writes, "and against the charge that he romanticized his characters must be weighed the photographic evidence of the great gangster funerals of the period."

How could Runyon have had both a romantically distorted and crystal clear perception of reality? Mosedale doesn't hang around long enough to explain. Two sentences later, he is off on another tangent about Al Capone or what Hemingway once said about Runyon.
By Bert Winther

A few summers ago, I worked in a factory that produced gears. The industrial environment of that factory's machine shop was bewitchingly beautiful, without the intervention of any artists at all. The sounds were a deafening melange of scraping percussions, the textures included thick molasses-like oil, squared shiny metal parts and shimmering piles of brittle curbing lengths of metal shavings. The volumes were large, blocky and anchored to the floor. The aesthetic tenants were precision, power and solidity.

"Machineworks," the current show at the Institute of Contemporary Art, features artwork which is machine-like in its imagery, materials, and its activated component parts yet the aesthetic environment which results is entirely different from that of the machine shop at the gear factory. The solid, powerful, precise and the productive machines of the industrial world become flimsy, sputtering mechanical objects hung here and there about the gallery space. The connections between parts are loose, the seams are gaping and the operations which these structures carry out are unclear.

The exhibition "Machineworks" consists of three temporary installations by the artist Alice Aycock, Vito Acconci and Dennis Oppenheim. Although the works are quite different from each other, each represents a similar approach toward machinery, which accurately reflects the new status of machinery in the ideology of the 80's.

Gone are the days of worship of machinery as toward machinery, which accurately reflects the new status of machinery in the ideology of the 80's. have made the need for moving parts' (machiney) seem as antiquated and inefficient as the muscle-power they in turn supplant.

As the visitor walks in the gallery, he is first confronted with Vito Acconci's work, a row of five house-like structures. Each is a matt black box of corrugated iron four feet wide, eight feet deep and about 12 feet high. A swing is hung on either side of the row of houses. If you swing on these, you'll activate pulley systems which lift the central house twice its height in the air, and the two remaining inner houses half this height. When they move apart from each other the dull black exterior houses reveal interiors of flashing flourescent pink. The title of this piece is "Machine for Living" — the very words which the architect Le Corbusier used to describe the idea that the function of housing the activity of living should be given optimum priority in house design. Creating an indelible image, Acconci negates Le Corbusier's ideal by designing houses which demand not only the attention of people but also manipulation by them in order to come to life.

To the rear of the Acconci piece is the so-called "Occasion for Expansion — A Combat of Structural Projections," by Dennis Oppenheim. This piece consists of a number of awkward volumes interconnected by a complex network of plastic tubes, aluminum cylinders, electrical wires and pulley cables. The three main elements of the work are a large trough on stilts, a heap of bound pairs of inner tubes and a large balloon inflated periodically with gasses from a propane jet. It seems to me, after talking with the artist, that there may be no way to fully understand the piece without listening to his explanation. But with his explanation, the visions, and thinking embodied in the piece are infectious. The first point of interest is that the activity of the entire piece would ideally be created by a couple lying on stretchers precariously projecting out from the raised trough. The second point of interest is that the heap of inner tubes referred to by Oppenheim's "The City," would explode under the pressure of gasses pumped in to them if the piece were carried to its optimum completion.

The third installation in this show is the "Miraculating Machine" by Alice Aycock. This consists of a heterogenous collection of component parts, which are scattered around a large, vertical steel structure that could be described as a spiraling ladder. Other elements include a hanging fixture with heat coils, a standing armature holding cymbals along with a cable tree and a spinning wheel with two grinding disks. Aycock's piece with its large number of glass components and its elaborate open metal work is far more delicate and airy than the other works. She likes to think of it as a "three dimensional drawing" — and this is validated by the strong linear quality of its airborne forms. Thus, machinery in the Acconci piece is used as a tool to devise a participatory viewing experience which serves as a rather poignant presentation about the architecture. The Oppenheim piece borrows the processes and techniques of machinery and speculates a fantastic complex of activities which allude to concepts ranging from the patterns of human thinking to the anatomy of the human body. And finally, Aycock's "Miraculating Machine" employs machinery and its imagery to create a visual spectacle which attempts to cast a spell over the viewer through its treatment of space and light.

The Institute of Contemporary Art is located at 34th and Walnut Street in the fine Arts building. Gallery hours are Tuesday from 10 a.m. to 7 p.m.; Wednesday through Friday from 10 a.m. through 5 p.m.; and Saturday and Sunday from 12 p.m. to 5 p.m. Admission to the Gallery is free.
The first: Snow White in 1937

**By Howard Gensler**

In 1928, the year Warner Brothers released *The Jazz Singer*, the Disney Brothers (Walt and Roy) produced two short silent cartoons (the first of which was entitled *Plane Crazy*, introducing the character Mickey Mouse). In the third Mickey cartoon, Disney decided to try the new medium and the result was *Steamboat Willie*, the first sound-synchronized cartoon. Soon after, Disney produced the first of his “Silly Symphonies” entitled *The Skeleton Dance*, in which skeletons danced to the film's musical score, tying the music to the animation like had never been done before.

In 1932, Disney and “Silly Symphonies” had another first, when *Flowers and Trees* was produced in Technicolor (still far and away the best color process ever developed, but unfortunately no longer used). It was Disney, for the most part, who gave the process credibility and paved the way, with his brilliant use of color, for the Technicolor revolution of the late 30s and 40s.

The most famous edition of “Silly Symphonies” appeared in 1933, costing a whopping $60,000. It was the classic story of *The Three Little Pigs*, and it contained one of the hit songs of the Depression era, “Who's Afraid of the Big Bad Wolf” with music by Frank Churchill and lyrics by members of Disney’s staff.

Even though his shorts were extremely successful, Disney had other goals. The result, of course, was *Snow White* (1937), the first animated feature film. It was during the production of *Snow White* that the Disney studio perfected the multi-plane camera, which enabled cartoons to have camera movement, special effects, and the appearance of depth, all of which were previously impossible. Although the camera was used sparingly in *Snow White*, it was used throughout the production of *Pinocchio* (1940), considered by many to be Disney's finest achievement in the field of animation.

After *Pinocchio*, came *Fantasia* (amazingly enough, also 1940), another one of Disney’s “experiments.” In 1941, the studio used live-action for the first time in *The Reluctant Dragon*, which served to demonstrate how cartoons were produced, and Disney also released *Dumbo* (produced on a low budget, even for then, of $100,000). The following year brought *Bambi*, and in 1943, while the studio was making instructional films for the war effort, they produced *Saludos Amigos*, as a gesture of good will to our would-be friends in South America. After the war, the studio once again returned to feature filmmaking, although they didn’t make another full-length animated film until *Cinderella* (1950).

In the late 40s, Disney branched out again, with a series of nature films entitled the *True-Life Adventure Series*. The films were all around success stories, and led to another series of films entitled *People and Places*, and to the long line of animal oriented films the studio produced on a regular basis for The Wonderful World of Disney which began in 1954 as Disneyland on ABC. The show moved to NBC in 1961 and changed its name to Walt Disney's Wonderful World of Color (becoming The Wonderful World of Disney when Disney died in 1966). 1955 gave television viewers the first appearance of The Mickey Mouse Club, and also marked the year that Disney’s first theme park, Disneyland, was opened to the public.

The 50s also saw Disney plunge full force into live action feature film making with big hits coming from *Treasure Island*, 20,000 Leagues under the Sea, and late in the decade *The Shaggy Dog*, starring perennial Disney favorite Fred MacMurray.

The film highlights of the 1960s were *101 Dalmatians*, *The Jungle Book*, and, of course, *Mary Poppins*.

Said Dave Smith of the Disney Archives of Walt Disney: “He was first with synchronized sound. First with color in cartoons. First with animated feature films. He was first with the nature-type series. He was first with the theme parks. He was the first of the movie producers to have anything to do with television and to have regular shows on television... To be first with something you have to take chances... (He) was a genius and he was intuitively aware of what the public wanted.”

Disney film production in the 70s did not take chances, and except for *The Rescuers* (1977) there’s been little animation from the studio during the past five years. In terms of films in release, Disney’s highlights of the decade were the reissues of their old classics which comprise the most valuable film library in Hollywood. But recently there’s been a major restructuring of management in the company’s motion picture division and aggressive steps are being taken to once again make Disney the producer of “The Finest in Family Entertainment.”

**By Bob Wilhite**

W hen was the last time you paid to see a Disney film? If you can’t remember, you’re not alone. Unless a lot of people were disguising themselves as empty seats, the absence of warm bodies in theaters showing such recent Disney flicks as *Herbie Rides Again* and *The Black Hole* was noticeable, to say the least. In fact, The Rescuers and the studio’s annual re-releases were the only financial successes that the 1970’s brought to the Burbank based Walt Disney Productions. It seemed that the slightest mention of the name “Disney” brought ardent convulsions of disdain from the millions of American teenagers and young adults who make up the vast preponderance of this country’s movie-going public. Disney films became entertainment for kids who went to the movie house with their middle-aged parents, who were afraid of the little buggers seeing anything else but saccharine superficiality. The rating of “G” became commensurate with a kiss of death as far as the 12-30 age group was concerned.

But now, with the advent of younger people in key creative and management positions, Disney is striving to shake the stigma that has accompanied its movies for the last decade and move into the 1980’s firmly. As in the words of Vice President for Creative Development Tom Wilhite, “become one of Hollywood’s and television’s leaders and innovators again.” And they plan on doing it by getting back to what he called “the basics of Disney.”

“It’s always difficult to move quickly after the death of a strong leader like Walt,” said Wilhite, who is in charge of development for motion pictures and television. “But after his death, people started to listen to critics calling and writing to tell us what to do. Disney never did that in the past. Disney was always the leader in innovation. We were the ones who were opening doors. It’s time for us to start becoming adventurous and start to take a few chances.”

But innovation and leading have been terms foreign to Disney films ever since The Jungle Book was a smash in 1968. It has been, in truth, a mighty fall for the company that was at the top of the film and animation industry when Walt Disney, its founder, guiding light, and creative genius, died in 1966.

Tourists flocked to droves to the “theme parks” of Disneyland and Disney World, which made a killing in the 70s, and the corporation began to reap millions annually from their merchandising of Mickey Mouse and other cartoon and film characters as telephones, lamps, and other such paraphernalia. But officials at the top of the Disney Empire became concerned in 1977 that the former frontrunner in family entertainment was now producing films that played to half-filled theaters and closed quickly after opening. And
Returns Magic Kingdom

Lalasz

since the bottom line of the corporation leaned upon the tangibility and credibility of Mickey and his friends, it became imperative to ask how the studio had plunged so swiftly into an unappealing abyss with the public.

The answer, as became apparent to insiders as well as to Disney's competitors, did not lay with a fickle public. Instead, it lay with the inability of people in key creative positions within Disney to stay in touch not only with the fads and obsessions of the day, but the entertainment needs of the new generations who were becoming prime film-watching material. Men and women who had begun working with Walt Disney at the beginning still wielded power within the cinematic structures of Disney until the late 70s. Their isolation was reflected in their filmmaking, according to the people who have replaced them. "People were not only scared of doing new things when Disney died, but they became afraid of offending anyone," said David Ehrman, a respected, well-built, 32-year-old man who has been Disney's executive story editor for the past ten months. "So the films became very bland. We avoided the emotional kick and instead went for the middle-of-the-road."

Those "middle-of-the-road" 70s films presented affected, insincere, sugary sweet plots and characters. According to John Musker, a new director and draftsman in the animation department, some of the gut emotionality that pervades a movie such as Pinocchio was lost after Disney's death.

"Some of the earlier films still work better," Musker said. "As sentimental and straightforward as they are, they still work. Later movies have developed an unrealistic and insincere tone about them. They had breezy, loose stories, and you came away with a very trivial feeling.

"Films such as The Aristocats and Robin Hood are perfect examples," he continued. "They had weakly-developed stories, and they only involved the audience on a superficial level because the plots were subordinated for the characters."

"But even so, the characters were just sticks," Musker added. "They had no three-dimensionality to them."

Musker also thought that the previous iron-listed rule of conservative animators and filmmakers like Willy Reitherman, who produced many of the animated films that Disney put out in the last decade, stifled creativity at the studio that released the marvelously innovative Fantasia.

"Filmmakers and key creative people were cloistered and made films that only appealed to themselves," he said. "They were autocrats, and since their views worked their way into movies, they failed to tap the audience potential that animation had and still has."

But Disney is anything but cloistered and autocratic now. The promotion of Wilhite, a loquacious, 28-year-old public relations whiz, to perhaps the most influential creative position in the corporation last year was the culmination of what some competitors have called one of the biggest youth movements Hollywood has ever seen. From the top to the bottom, the Disney staff turned to one of the oldest ones in the business to one of the youngest, and the change is evident.

"Executives now have to close their doors when they talk to you on the phone, because there's so much activity going on outside. They miss, too, of people like Musker. Wilhite and Ehrman are energetic ones, unlike the nearly somnambulistic sounds of some of the old animators. Those energetic voices also speak of the fresh concepts the new Disney is trying to implement into its work.

"We're perceived as a kid's studio," said Ehrman, whose job requires him to look for scripts as well as locate new writing, producing, and directing talent. "But we're making a move to the PG film, and we're trying very hard to be more sophisticated. We have to also add an emotional kick to our movies. We want to offend somebody. We want people to feel something."

In other words, "intensity is important. We need to make our films psychologically intense and involving, otherwise they won't work," Ehrman enthusiastically added that Disney also wants to capture the teenage and young adult audience that it has lost.

"We need to be hip and deal with the issues," he asserted. "We need to talk about things that are relevant to the teenagers of today."

Wilhite agreed, saying that Disney "needs to remove the false environments and the false characters of the past. We need to deal with contemporary issues, and our stuff has to have an edge and a bite to it."

Disney's answer to that need is a plethora of new live-action and animated films slated for production and release in the near future. A prima donna for the studio from this line-up is Tex, a family film that has the potential to tap the audience potential that Disney has as well as to Disney's competitors, did not yield the audience. We know who we are and we'll be very successful in recapturing the teenage and young adult audience that it has lost.

"People have too many things to worry about," he said. "Everyone has too much uncertainty in their lives. Why should you have to pay $5.00 to become depressed or to exercise some venom? We want you always leaving a Disney movie feeling at least somewhat optimistic about things. I think movies like Ordinary People do that."

With the signing of a new television contract with CBS which may yield an hour-long pilot-producing anthology, Disney is optimistic for the future, too.

"The real proof will be in about a year," Wilhite said, "but I think we'll be very successful in recapturing some of the audience. We know who we are better than anyone else, and I think that in the next few years you'll see Disney reasserting itself."

If that's true, maybe hoping for a Disney renaissance won't be wishing upon a star anymore.

The latest: The Fox and the Hound due out in July
It's Only A Dumb Statue

This Monday, March 30, is the night Hollywood salutes its own and presents The Academy Awards for the fifty-third time. Glamour, excitement, and four hours of boring television programming are all part of the great tradition of the Oscars. Another equally great tradition are the predictions made by the 34th Street film aficionados the week prior to the big event.

BEST PICTURE
Coal Miner's Daughter — Not a chance. His films usually strike out on Oscar night.
Raging Bull — Scores easy with critics but won't bowl over the Hollywood elite. Good second choice.
Tess — Too foreign.
BEST ACTOR
Robert DeNiro — Knockout performance clinches this one away.
Robert Duvall — Will only see the stage if the presenter reads the winner's name wrong.
Peter O'Toole — A sentimental and deserving choice, but he won't win this year.
BEST ACTRESS
Eileen Brennan — She'll heal after defeat.
Goldie Hawn — Bigger joke than Lemmon.
Mary Tyler Moore — A former TV Actress playing against character and her son died. Looks like a win.
Gena Rowlands — A nice gesture but meaningless.
Sissy Spacek — Women playing southern roles iningless.
BEST SUPPORTING ACTOR
Jason Robards — Has won enough.
Michael O'Keefe — Definitely an outsider.
Judd Hirsch — Too often a hack and part wasn't big enough.
Timothy Hutton — All-American. Future star. Wasn't big enough.
BEST SUPPORTING ACTRESS
Mary Steenburgen — A nice second choice, but not enough.
Eileen Brennan — Absurd!
Eva La Gallienne — She's 82 years old. but attration — she's old — will make it a close race with Moriarty as well as Mary Steenburgen, the dipsy doodle of Melvin and Howard. Steenburgen's role was comedic — if Hollywood feels funny, well, it's not. I predict Moriarty, who will make one of the least eloquent acceptance speeches in Oscar history.
BEST FOREIGN FILM
Coal Miner's Daughter — Not a chance. Hollywood will not go for this one.
The Elephant Man — Good. But not that good. Raging Bull deserved a nomination.
BEST PICTURE: Coal Miner's Daughter
BEST DIRECTOR: Polanski. and Rush for Raging Bull
BEST ACTOR: Jack Lemmon
BEST ACTRESS: Goldie Hawn
BEST SUPPORTING ACTORS: Judd Hirsch and Robert Duvall
BEST SUPPORTING ACTRESS: Mary Steenburgen
BEST ORIGINAL SCREENPLAY: Bo Goldman for Melvin And Howard. 
BEST ELECTED SCREENPLAY: Alvin Sargent for Ordinary People
BEST ORIGINAL MUSIC: "Call Me" from Scarface
BEST ORIGINAL SONG: "Me And Julio Down By The Schoolyard" from Ice-T's album
BEST CINEMATOGRAPHY: Raging Bull
BEST ART DIRECTION: Altered States
BEST COSTUME DESIGN: Tess
BEST PRODUCTION DESIGN: Altered States
BEST SOUND: Raging Bull
BEST EDITING: Ordinary People
BEST SONG: "Me And Julio Down By The Schoolyard" from Ice-T's album
BEST WRITING, ADAPTED: Alvin Sargent for Ordinary People
BEST WRITING, ORIGINAL: Bo Goldman for Melvin And Howard
BEST DIRECTOR: Polanski and Rush for Raging Bull
BEST ACTOR: Jack Lemmon
BEST ACTRESS: Goldie Hawn
BEST SUPPORTING ACTORS: Judd Hirsch and Robert Duvall
BEST SUPPORTING ACTRESS: Mary Steenburgen
BEST ORIGINAL SCREENPLAY: Bo Goldman for Melvin And Howard. 
BEST ELECTED SCREENPLAY: Alvin Sargent for Ordinary People
BEST ORIGINAL MUSIC: "Call Me" from Scarface
BEST ORIGINAL SONG: "Me And Julio Down By The Schoolyard" from Ice-T's album
BEST CINEMATOGRAPHY: Raging Bull
BEST ART DIRECTION: Altered States
BEST COSTUME DESIGN: Tess
BEST PRODUCTION DESIGN: Altered States
BEST SOUND: Raging Bull
BEST EDITING: Ordinary People
BEST SONG: "Me And Julio Down By The Schoolyard" from Ice-T's album
BEST WRITING, ADAPTED: Alvin Sargent for Ordinary People
BEST WRITING, ORIGINAL: Bo Goldman for Melvin And Howard

Most people view the Oscars as Hollywood's masturbatory bloat show, and take it with as much seriousness as an episode of Bosom Buddies, or a minute. She wasn't nominated, but the character began. Eva LeGallienne's instant attraction — she's old — will make it a close race with Moriarty as well as Mary Steenburgen, the dipsy doodle of Melvin and Howard. Steenburgen's role was comedic — if Hollywood feels funny, well, it's not. I predict Moriarty, who will make one of the least eloquent acceptance speeches in Oscar history.

THE SMALL AWARDS: Art Direction, Elephant Man; Costume Design, Tess; Editing and Sound, Raging Bull; Original Score, Altered States; Cinematography, Stardust Memories (OK, Raging Bull since the other wasn't nominated.)

SCREENPLAY, ORIGINAL: Melvin and Howard, by Bo Goldman, outclasses a field which inexplicably includes the wretched Private Benjamin. Woody Allen should have won.

SCREENPLAY, ADAPTED: Alvin Sargent should win for the good but slightly over-wrought Ordinary People. Raging Bull deserved at least a nomination.

BEST FOREIGN FILM: Where is Breaker Morant? Or Godard? I guess then Kagemusha.

BEST SONG: A good category, for once, though the omission of "Call Me" robs it of its real winner. That leaves the slick, commercial and incredibly clever Nine To Five title song.

BEST DIRECTOR: Polanski, and Rush for Raging Bull

BEST ACTOR: Jack Lemmon
BEST ACTRESS: Goldie Hawn
BEST SUPPORTING ACTORS: Judd Hirsch and Robert Duvall
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It's Only A Dumb Statue

Nevertheless, you'll waste an evening watching the Academy Awards

Eva and Ellen: Will they embrace on Oscar night?

Strikes Back, but it won't.

ORIGINAL SCREENPLAY
Bo Goldman for Melvin And Howard. If Private Benjamin wins, I will have to buy a new TV.

SCREENPLAY ADAPTATION
Breaker Morant was brilliant. If you don't watch the NCAA finals, enjoy the show. But don't be surprised when I get every category right.

Howard Genslar

Most people view the Oscars as Hollywood's masturbatory bloat show, and take it with as much seriousness as an episode of Bosom Buddies, or a minute. She wasn't nominated, but the character began. Eva LeGallienne's instant attraction — she's old — will make it a close race with Moriarty as well as Mary Steenburgen, the dipsy doodle of Melvin and Howard. Steenburgen's role was comedic — if Hollywood feels funny, well, it's not. I predict Moriarty, who will make one of the least eloquent acceptance speeches in Oscar history.

Scott Heller
I tend towards political explanations for why a certain actor or film won or didn't win an Oscar. It helps in making predictions where I haven't seen all the films or performances nominated. Of course, it also leads to absurdities such as claiming that Jews would win a number of Oscars because half the Academy worked for Paramount and that film kept the studio afloat that year, but it balances out.

Best Actor – Robert De Niro in Raging Bull. Duval's performance wasn't that good. Lemmon struggled through a film that would have collapsed without him, but they don't give out Oscars for valor. Hurt and O'Toole made a critical impact, but that was about it. De Niro is probably the only one most of the Academy has seen.

Best Actress – Mary Tyler Moore in Ordinary People. Moore has come a long way from the days when she was literally nothing more than a pair of legs and a sexy voice on TV's "Richard Diamond, Private Detective" in the '50s. She's the sentimental favorite, and that's hard to beat. The competition is weak here, with only Spacek as a credible challenger.

Best Supporting Actor – Ludo Hirsch in Ordinary People. Hutton was very good in the same film, but he's a ringer in this category, as his was essentially a leading role. The only complaint about Hirsch's realistic portrayal of an abrasive psychiatrist is that his role was a bit short. If Hirsch and Hutton knock each other out of the running, look for Joe Pesci as the winner.

Best Supporting Actress – Eva Le Gallienne in Resurrection. She's 82, the oldest nominee in Oscar history, and if they're going to give it to her, they have to do it quick before she dies. Besides, the Academy likes senior citizen actors. Just ask George Burns. The surprises appear in the supporting categories anyway, such as Beatrix Straight in Network a few years back.

Best Director – Martin Scorsese for Raging Bull. Everybody's talking Redford but his film wasn't that impressive. This is Scorsese's first nomination, and it's an opportunity for the Academy to recognize a body of work: Mean Streets, Taxi Driver, and Raging Bull. Polanski hasn't a chance. Hollywood never liked sex scandals, and it still doesn't.

Best Picture – Raging Bull.
Film

‘Postman’ Delivers

The Postman Always Rings Twice

Starring Jack Nicholson and Jessica Lange
Directed by Bob Rafelson
At the Savaric

By Scott Heller

Bob Rafelson’s remake of The Postman Always Rings Twice is an old movie made in the 80s. Because it doesn’t drown its tried-and-true, gripping plot in modern technical advances, the film accomplishes what might appear impossible: it better captures the flavor of the original than the original. The John Garfield-Lana Turner vehicle of the 40s was long on glamor and Turner vehicle of the 40s

the dechlorinated romance of the original. Though the By Howard Gensler

By Howard Gensler

the film sometimes overheats in screaming “grittiness” and “steamyness” (ad copywriter dreamwords), its camerawork, acting and pace make all it the proverbial “kind of movie they used to make” - except better. Rafelson eschews art angles or modern psychological evaluations of his characters’ motives. He presents Frank Chambers (Jack Nicholson), an amoral drifter, and Cora Papadakis (Jessica Lange), the bored wife of a Greek fisherman. With passion as the catalyst and murder as the plot, Postman takes off.

Slowly. The film’s first half is languid, spending too much time on establishing the unstoppable attraction between the lovers. Frank wrestles Cora onto the kitchen table while Cora’s husband is away; the point is made clear, ferociously. Many libidinous stores later, it’s still obvious that the two can’t keep their hands off each other. Little sympathy is developed for Cora’s husband, portrayed in the worst tradition of diner-owners by John Colicos. In cinematographer Sven Nykvist’s shadowy landscape (cigarettes and headlights provide much of the lighting), Lange, as pouty and sweaty as a sex kitten in heat, shines. Wonderfully

the plot is center stage, as it is at the film’s beginning and end. Eyewitness is a mess. A long scene at the start with Israeli dancing and soapy patriotic speeches, inherent to both the plot and the subplot is simply a failed attempt to give the film some social significance. Although one must give Tesich credit for trying something offbeat, the film would be far better if he would have concentrated on tying up all the loose ends in his plot. It’s odd, and yet it demonstrates why the man’s talents lie, that his suspense film is saved by it’s witty dialogue, humorous situations, and attractive cast.

Hurt looks and speaks more like a college professor than a janitor but he’s such a likeable, quirky guy that it’s hard not to root for him in his quest for love and his pursuit against evil. (Too bad he’s caught in sweeping flaws instead of sweeping floors.) As his golden fleece, Sigourney Weaver is attractive and intelligent and in possession of a keen social conscience. She’s just the type of woman a man would love to bring home to his parents, except in Hurt’s case. His father is a disabled alcoholic, and his mother (in her one scene) throws her dinner face down on the family’s beat-up dining room table (another unnecessary subplot).

Weaver definitely has a future in films, getting an opportunity here to demonstrate more range than she did in Alien, and she and Hurt interact well - even if they don’t set the screen on fire when they passionately embrace. Plummer as Weaver’s other beau, and James Woods (a useless red herring tied into another subplot that goes nowhere), as Hurt’s best friend, and the prime suspect of the two policemen on the case (one of whom wants to adopt a child as if anyone could care), are more than adequate in the larger supporting roles.

Eyewitness is a far cry from a good suspense film or a baffling, intricately plotted mystery, but with the glut of gory horror films presently raking in cash at local box offices, it’s refreshing to see a literate, stylish suspense thriller - even if it doesn’t make sense.
Garland Flowers

Garland Jeffreys
Escape Artist
Epic JRE 36983

So far, Garland Jeffreys' only claim to fame has been the Springsteen-esque anthem, "Wild in the Streets." Escape Artist, though, just may be the big breakthrough that the American singer-songwriter has been awaiting.

The album merits high marks for both quality and quantity. With the inclusion of a four-tune bonus EP, Jeffreys has handed us nearly 60 minutes of music. More important, his commendable production effort has yielded a harmonious sound that nonetheless retains a good deal of raw power.

Vocally, Jeffreys' staccato wailings recall the utterances of Elvis Costello and especially Graham Parker, although possessing a slightly less cynical tone to them. The Parker comparison is particularly relevant: Andrew Bodnar and Steve Goulding, bass player and drummer, respectively, on Escape Artist, form the rhythm axis for the Rumour (who, if you'll pardon the pun, are rumoured to have split from Graham).

Unsurprisingly, the music on Escape Artist is quite similar to that of Parker. Jeffreys' "Christine," for instance, with its hypnotic, reggae beat, reminds the listener of Parker's crying for "Protection.

The primary difference between the two artists' sounds is that Parker's is more guitar-oriented, while Jeffreys places a comparatively greater emphasis on the keyboards, particularly E Streeter Danny Federici's organ (the piano work of Roy Bittan also appears on this album). Federici's contributions range from the roller rink riffs, similar to those often employed by Costello, to the rhythm section of "Modern Lovers," to the rapid pulsations of "96 Tears." The latter, Jeffreys' inspired remake of the old Mysterians tune, is further enhanced by the driving guitar of G.E. Smith.

Lyrically, Jeffreys deals primarily with the insincerities and neuroses, pitfalls and pratfalls, that confront lovers in today's jet-set world. In the aforementioned "Christine," Jeffreys meets a French girl on a New York City street, they fall in love (or so he thought), and finally she ditches him, announcing that she's got another boyfriend across the sea in Paris.

Escape Artist is unquestionably one of the top rock releases of the year. You can hold me to it - I'm not going to 'chain'ge my opinion.

- Paul Strauss

The Plimsouls
The Plimsouls
Planet P-13

They produce Pop/Rock. Hence they cannot be considered unique, innovative or original. Still they deserve praise for their ability to breathe new life into an aspect of rock music that many would prefer to see dead.

They are the Plimsouls, a California-based rock 'n' roll quartet who produce music with an identifiably commercial quality. Luckily they have managed to escape the pretentiousness that plagues so much of Pop/Rock.

The Plimsouls avoid the pitfalls of Pop pretension because their music is so energetic and playful. Lead guitarist Eddie Munoz is able to belt out a relentless melange of power chords that simply never let the listener down. And as a perfect adjunct, Peter Case attains similar intensity with his strong, well-projected vocals. Why then should music with such fine characteristics be relegated to the ranks and bad conventions of Pop/Rock?

The answer is obvious: every single one of the Plimsouls eleven rockers is remarkably catchy. They all have popular potential. Then again the same could have been said of the redundant stupidity of the Knack. Fortunately producer Danny Hallway has left enough rough edges on the album to give it a vital, spontaneous quality. Consequently the Plimsouls more closely resemble the likes of the entertaining Power Pop of Joe Jackson rather than the dreadful droning, Knack.

The Plimsouls must be produced. They have delved deeply into what must be considered the musically commonplace and have come away producing songs that should prove alluring even to the most discriminating of Rock listeners.

- David Henkoff

Phil Collins
Face Value
Atlantic SD 16029

For Phil Collins, original drummer of the triumphant success of Genesis, the turning point of his career came around 1975, when he was chosen to replace the then-recently departed and much-celebrated lead vocalist of the band, Peter Gabriel. Collins, doubling on drums and vocals, and the other members were quick to welcome, notes that lamented Gabriel's departure by gaining a larger following than they had, ever had before. Gabriel was with them.

Though he has worked outside the band for years as the studio percussionist for the fusion-oriented Brand X, Collins' release of "Face Value" marks his first solo venture. Interestingly, the album begins with "In the Air Tonight," a piece that features a percussion pattern extremely similar to that found on "Intruder," the first track on Gabriel's latest solo album, for which, not surprisingly, Collins is credited with arranging the percussion part. This is where the similarities end.

Several songs feature tribute, uninspired horn arrangements that don't even come close to filling the holes left by the conceivably missing polyphonic synthesizer of Genesis' Tony Banks. This is particularly evident on "Behind the Lines," which has received extensive airplay, and originally comes from the most recent Genesis recording, "The Lamb Lies Down on Broadway.

Eric Clapton's appearance on "If Leaving Me Is Easy" is for all practical purposes inaudible. In addition, almost all of the songs feature the patented Genesis lode of slosh lyrics - depressingly if you're the romantic type and nauseating if you're not.

But alas, there is one saving grace amidst this meager effort, in the form of "Tomorrow Never Knows," courtesy of Lennon/McCartney. This piece, which ends the album, has everything the rest of the disc lacks, which may or may not be because Collins didn't write it. But this being the only exception, "Face Value" joins the recent solo efforts of Tony Banks and Michael Rutherford in demonstrating that, in the case of Genesis, the whole truly is greater than the sum of its parts.

- Andre Korogodon

ROE Speedwagon
Hi Infidelity
Epic |E 36983

In the ten years ROE Speedwagon has chugged out rock 'n' roll, the band has continually struggled to gain the acceptance outside of its central U.S. homegrown audience. Through ten albums, REO has been shifted from a hard rock to pop rock and back again, trying to grab a national audience with each new sound. This first attempt is appallingly unsuccessful (their first gold, a predictable live disc, was a full six years after their debut) and ever had while Gabriel was with them.

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- Andre Korogodon

The Brains
Electronic Eden
Mercury SRM-1-4012

The Brains draw upon influences as disparate as Bo Diddley and The Cars to create strikingly original music. Their ensemble sound rests on the tense opposition of Tom Gray's
This Week

Film

RAISING BULL
A technical knockout.
(410's Place, 15th & Chestnut, 563-3085)

TESS
Nastassia Kinski stars in Thomas Hardy’s Victorian tragedy about the downfall of a young woman trapped by the mores of society. The film runs long, but not long enough to give motivation to the complicated characters.
(Ritz 10, 214 Walnut St, 925-7900)

LA CAGE AUX FOLLES
In this one, the couple gets mixed up with spies, it might remind viewers of the Thin Man films with Nick and Nora.
(The Ritz)

THE RETURN OF THE SEACOUS
SEVEN
With Sayles improving, film of real Jersey Gaines remains a steady draw.
(Ritz 8)

FORT APACHE, THE BRONX
Paul Newman finally gets a decent part and proves he’s still a potent box office draw. It’s more cops and robbers than cowboys and Indians but it is worthy white to getloff and see it to see what all the commotion is about.
(Mark I, 12th & Market, 564-6222)

AMERICAN POP
1
Ralph Bakshi’s film upon American popular music to fashion this inspired retelling.
(Sam’s Place, 19th & Chestnut, 972-0518)

STROGS
Beeging your part, we’re only partially Fonda this one. We’re a Lily sick of this joke also.
(Rittenhouse)

THE DEVIL AND MAX DEVIL
The Cosby good. The film be bad.
(Regency, 16th & Chestnut, 563-3010)

BACK ROADS
CADDYSHACK
Rural Ritt tackles Field and stream.
Not previewed.
(Midtown, Chestnut & Broad, 563-7021)

THIEF
A new Cain job opening tomorrow.
(Duke, 16th & Chestnut, 563-9881)

PRIVATE EYES
Don Knotts and Tim Conway star.
(Regency)

EARTHBOUND
Not previewed.
(Midtown)

ONE TRICK PONY
The story of a losing Shetland hooker.
(Howe’s Place, Olape the curtains, Don’t call at dinner)

SCHLOCK FILM FESTIVAL
STIR CRAZY
All Pryor films have been Wilder and funnier.
(Duke, 16th & Chestnut, 563-9881)

CALIGULA
Yes, it’s back... then front... then back.
(Goldman, 15th & Chestnut, 567-4413)

THE HOWLING
Fangs a lot.
(Station, of course)

OMEN III - THE FINAL CONFLICT
(Duke 16th & Chestnut, 567-7021)

More Music
(Continued from page 11)

floating, ethereal keyboard sound and Rick Price’s slashing electric guitar. Price’s rhythm guitar playing throughout the album drives the band forward, and his solos are brief, articulate, and exciting.

Price and Gray wrote all of the album’s eleven songs, and as musicians they dominate the record. “No Tears Tonight” opens with hard-rocking, punk-influenced guitar. Gray spits out the song’s lyrics with intensity that more than compensates for his unspectacular voice. His synthesizer adds a layer of clear sweetness to an arrangement that centers around Price’s relentless guitar accompaniment. “Heart in the Street,” a less frenetic song, draws the listener into Gray’s pessimistic vision of a lost love affair. Price’s “Ambush,” the only instrumental on the album, provides an opportunity for the guitarist to develop several distinct melodic ideas.

Only one song on the album doesn’t succeed. “Collision” wallows in a puddle of pretentious musical and lyrical muck. Here the brains stoop to the artly posturing that they eschew on the rest of the album. Despite this one inexplicably bad song, “Electronic Eden” should appeal to anyone who looks for fresh, exciting rock and roll.

—from Jonathan Metzkin

Coming Next Week:

Richard Nixon
and the Limerick power plant

Careers
Are you a business or professional person who is unhappy with the progress of your career?
If you are, Lillian Harrison, the founder of Philadelphia’s “Career Success Institute” is interested in you. Holding a Ph.D. in mid-life career change, Harrison has developed a course designed to teach professionals to assess their capabilities and potential so they may eventually find a new career better suited to their ambitions.

Harrison won the 1980 Continuing Education Award for a workshop she performed on “Transition Careers for Teachers” sponsored through Pennsylvania State University.

Her clients through the years have included Eastern Airlines, Hyatt Corporation, Sheraton Corporation, The Greek Lines, Bill Communications, Ziff-Davis Publishing Company, and even the tourist board of El Salvador.

Harrison will be speaking at this Saturday (3/28) at a Career Success Institute workshop at Carlton House on John F. Kennedy Boulevard in Philadelphia. The workshop, designed for dissatisfied career professionals, will cost $70.00.

—from Peter Canellos

Music

Steve Forbert
Popular mellow scroller hits the revamped Ripley Music Hall (505-610)

South St. for two shows: Saturday 8:30 and 11:30 p.m.

Keith Jarrett
Extraordinary jazz pianist comes to the Academy of Music (Broad & Locust Sts.) for one solo show. Friday 8 p.m.

Peter, Paul and Mary
Famous folk trio. Put the magic dragon all the way to the Tower for one show. Friday 9 p.m.

Muddy Water
With the Nighthawks and John Hammond
Water’s, who some may still remember for his River Fields Spring Thing, heads a rhythm and blues night at Emerald City. The Nighthawks should be excellent. Friday 9:30 p.m.

The Philadelphia Orchestra
Klaus Tennstedt conducts the gang in an all-Bach program featured with the “Emperor” Overture and Piano Concerto No. 4. Academy of Music, Thursday 8 p.m., Friday 2 p.m., Saturday 8:30 p.m.

Screaming Urge
They play punk and have a great name. That’s all I know. Emerald City Thursday 10 p.m. and 12 a.m.