Inquirer Editor Says Media Has Altered Politics

By JACQUELINE C. CHOW
Philadelphia Inquirer Columnist Eileen Garvin said a study conducted for the Pew Research Center for the People and the Press indicates that the media has altered politics. Garvin discussed her own experiences as the last person to cover the White House for the Inquirer.

"With the rise of the electronic media, candidates have become more distant from the American people than ever before, and the media has a responsibility to make sure that the voters are made aware of the differences between the candidates."

The Inquirer's study, "The Responsibilities of a Free Press," was published in April 1987 and Garvin was one of the authors.

"I believe that the Inquirer is doing a great job in covering the campaign, but I think that the media as a whole is failing to inform the voters about the candidates and their policies."

Garvin also discussed the role of television in elections. She said that television is used to make decisions based on what the polls showed and what the voters want to hear, rather than on the issues and problems.

The Inquirer has produced candidates "ruthlessly designed, packaged and delivered to be consumed in the media."

For full results of the UA, University Council, and Senior Class elections, see page 6.

(Continued on page 3)

All Incumbents Re-Elected

By ROBERT WOODWORTH

Philadelphia Inquirer Staff Writer Elizabeth Boyd reported that all four students running for re-election were re-elected to their positions.

"I'm very happy with the election results," Boyd said, adding that five out of 25 minority students have been elected to the Student Government.

The Freshmen Class continued its tradition of electing the freshmen president and vice-president, who will serve for the next two years.

"This is an important victory for the freshmen class," Boyd said, "because it shows that the freshmen can elect their own leaders and that the Student Government is working for the benefit of all students.

The Council also selected the freshmen class president and vice-president, who will serve for the next two years.

"This is an important victory for the freshmen class," Boyd said, "because it shows that the freshmen can elect their own leaders and that the Student Government is working for the benefit of all students.

(Continued on page 3)

Council: Four Students For Planning Committee

By SCOTT HELLER

University Council minority advis- ory committee for four students to be chosen to sit on the council. The students will be chosen from the pool of candidates who are not currently sitting on the council or have not run for the committee before.

The vote, which marks Hackney's first major decision since he took over as acting provost and president, came at the very end of the council's final meeting. The council has been meeting weekly to discuss the issues facing the University.

"I'm very happy with the election results," Boyd said, "because it shows that the freshmen can elect their own leaders and that the Student Government is working for the benefit of all students.

(Continued on page 3)

Inspection Finds Alarms in Good Order

By NIKOLAI SKLAROFF

University Safety Officer James Miller said that while the fire alarm system at the University is not perfect, it is functioning properly and is in good order.

"The fire alarm system is functioning properly and is in good order," Miller said, "but there are some areas that need improvement, such as the smoke detectors in the libraries and the fire alarm system in the halls.

(Continued on page 3)

Why Do Few Black Students Attend Spring Fling?

By MARION COHEN

University Inquirer Staff Writer Marion Cohen reported that few black students attend Spring Fling, a celebration of the University of Pennsylvania's history and traditions.

"It seems like everyone is excited about the Fling, but few black students are attending," Cohen said, "because they feel that the Fling is not representative of their experiences.

Black students cited music as the main reason for not attending Fling, but they added that they would like to see more diversity in the music and that they feel left out of the celebration.

"Music is only one facet of the Fling environment that black students feel is not representative of their experiences," Cohen said.

(Continued on page 3)

The Lion in Winter

Respectable Performance Lacks Bite

By MARTIN KIMEI

Inquirer Staff Writer Martin Kimei reviewed the play "The Lion in Winter," which is being performed at the University of Pennsylvania's Theatre on the Main Campus.

"The play is well-written and well-performed," Kimei said, "but it lacks the bite that makes it a truly great play.

The play is set in 1183, where Henry VIII, the king of England, is fighting for his crown and his right to marry his favorite woman, Catherine of Aragon.

"As they do battle, the characters explore themes of love, power and the struggle for survival," Kimei said.

(Continued on page 3)
Campus Events

Christ
THURSDAY NITE LIVING - Stlteler Lounge. 7-6-12, Room 327 Towne Bldg. DAY only McClelland Hall 1-4 p.m (Rain Penn Wargamers Club meets Thursday in Houston Hall Teaching and GIVE BLOOD - BE A LIFESAVER INTERNATIONAL FOLKLORE - Every "Visions" with students and their own films. "Diferent " watch UTV's exciting new show. Association meets Thursdays, 7:30-10:30 at the Christian The Wholistic Lifestyle Exploration Circle is open-minded, congenial self-expression "Tricia", "For something completely different" Fri, Apr 10-11, 8:30-10:30 a.m. (day only). Located at 36th and Chestnut. We feature GM cars like this Chevrolet Monte Carlo. Compiled from Associated Press dispatches

News In Brief

General Omar Bradley Is Dead at 88

NEW YORK - General Omar N. Bradley, one of America's great military leaders, died today at 1:07 p.m. at his home near Hancock, N.Y., following a long illness. He was 88.

Bradley's last public appearance was at President Reagan's Inauguration. The general was a wheezing, wheelchair-bound, 93-year-old man.

The Associated Press Service was told that Bradley died of heart failure. He was 93 years old.

Bradley was a veteran of World War II, Korea and Vietnam. He was one of the greatest field generals of World War II. Known as the "doughboy's general," he was a leader of men, the master of military operations, the architect of winning battles with uncommon genius.

Bradley died of a stroke at 7:30 p.m. in St. Luke's-Roosevelt Hospital Center, with his wife, Kitty, at his side. The Army Secretary, 93, was a legend in his own time. He was the last of the old-time military masters-

The Wholistic Lifestyle Exploration Circle is open-minded, congenial self-expression. "Tricia", "For something completely different" Fri, Apr 10-11, 8:30-10:30 a.m. (day only). Located at 36th and Chestnut.
Inquirer Editor Speaks

Guthman also said he believed the editors were responsible for the consequences of running the column. An occasional bad article, he said, "is not an excuse for the President - it really isn't maybe the greatest space."

During a question-and-answer period following his speech, Guthman also discussed the controversy surrounding Dan Morris's columns on the Reagan-Ford campaign. Guthman said, "To be honest, I don't think there was a greater public than the column."

Guthman said he had been working for me, he said, "I think there was a greater public than the column." Guthman said, "I don't think there was a greater public than the column."

Guthman also said he believed editors should not be responsible for the consequences of running the column. As an occasional bad article, he said, "is not an excuse for the President - it really isn't maybe the greatest space."

The closer it approaches 14 faculty members, the closer it gets to the President and the President's interests. Hackney said, "it would not be considered. One will determine whether or not the committee will act on the endorsement."

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THE KITE AND KEY

wishes you a happy Fling and

invites you to the last meeting of the semester

Sunday, April 12
7 pm

Franklin Room - Houston Hall

Funded by S.A.C.

FRAN potassium and thymine YOURS; TOWERN

FUND$ BY SAC.

Second Annual Spring Fling BACKGAMMON TOURNAMENT

Sign Up: Thurs. in Quad 3-5 pm or call 349-8567 $1 entry fee + cash prizes! Tournament: Saturday, 12-6 pm Late signup 11-12 Sat. Funded by S.A.C.

The Kite and Key Society

PAGE 3

DEAN'S VISITING FELLOW PROGRAM

FACULTY OF ARTS AND SCIENCES

SPONSORS

THE STRUGGLE FOR EQUAL RIGHTS AND THE LAW:
HISTORICAL REMINISCENCES 1950-1980

A discussion of the civil rights movement of the past 30 years and goals and strategies for the future.

DATE: Friday, April 10, 1981
TIME: 10:00 AM to 11:30 AM
PLACE: Law School - Room 213
34th and Chestnut Street

PANEL
MODERATOR: LEON A. HIGGINBOTHAM, JR.
Third Circuit, Trustee, U. P., Adjunct Professor of Sociology

ROBERT ENGS - Associate Professor of History
LOUIS POLLAK - Judge, U.S. District Court, Eastern District PA. former dean, Law School. U. of P.

RALPH SMITH - Assistant Professor of Law

RALPH SPRITZER - Professor of Law
JUANITA JACKSON MITCHELL, ESQ., Counsel, desegregation suit in Maryland. Delegate to the Constitutional Convention in Maryland, Civic Leader, 1961 FAS Dean's Visiting Fellow


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TOURNAMENT}

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The Kite and Key Society

wishes you a happy Fling and

invites you to the last meeting of the semester

Sunday, April 12
7 pm

Franklin Room - Houston Hall

Funded by S.A.C.
In the face of angry student reaction, 

...and you can expect more of the same from the next head chairperson...
The Right to Self Determination

To the Editor:

As we commemorate the 90th anniversary of the founding of the Jewish National Home, it is fitting to recall the words of Dietrich Bonhoeffer: "Who is causing the violence?"

The violence in El Salvador is not caused by any political group, but rather by the failure of the government to address the needs of the people. The government has failed to provide basic services such as healthcare, education, and housing. Instead, they have focused on maintaining their grip on power and suppressing dissent.

The U.S. military aid to El Salvador is not helping to create a more peaceful society. Instead, it is fueling the violence and instability in the region. The government of El Salvador is using the military to maintain control over the population and prevent any opposition from emerging.

We call on the international community to stand with the people of El Salvador and support their right to self-determination. We must work towards a solution that addresses the root causes of violence and promotes peace and justice for all.

Sincerely,

[Your Name]
Pre-Health Students:
Applying To Health Professions Schools in 1981.
Reminder Contact Your Faculty Advisor NOW

THE W.E.B. DUBoIS COLLEGE HOUSE
Cordially Invites You To Attend The
OPENING OF AN
ARTISTIC EXHIBITION
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THE ILE IFE ARTIST'S CONSORTIUM
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7:30 P.M.
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Philadelphia, PA. 19104
Exhibiting Artists

UA Election Results

Liz Cooper, Sue Keller, Susan Miller, Vic Wolski, Mark Rosenberg, David Flaks, Robert Lam, Mark Federman, Judith Hecht, Verne Zeller, Andrew Carr, Karen Feitel, Geena Toh, and Koindo Gemen

WESTERN
Artists: Lisa Thompson, Kit Schonbrun, Kim Ratcliffe, Dan Dale, Scholars, and David Fisch

ENGINEERING
Gael Saxton, Thomas Foyar, and Tom Brown

NURSES
Elizabeth Egan

STUDENT COUNCIL JUDGES

TOP RECIPIENT IN EACH SCHOOL
Liz Cooper, Lee Brown, Gael Saxton, and Elizabeth Egan

AT LARGE
Lisa Blumenfeld, Ed Szczepkowski, Susan Miller, and the UA Chairman when elected

CLASS MALE FINALS

David Flaks and David Sherman

CLASS FEMALE FINALS

Randi Roth and Mark Welsman

SECRETARY
Ruth Brown and Amy Cassedy

TREASURER
Steve Greenman and Cheryl Sibon

NURSE MONITOR
Barbara Stahl

TREASURER
Lisa Blumenfeld

PHOTOGRAPH
Philip Magog and Cindy Weidman

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The Last Issue of
The Daily Pennsylvanian
will be published
Friday, April 24

Advertising Deadline:
3:00 P.M.,
Wednesday, April 22

Graduation Issue May 18
Summer Issue July 1
Ad deadline for both issues is May 8,
5:00 p.m.

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The Theta Chapter of the
Zeta Beta Tau Fraternity
cordially welcomes its newest brothers:

Thomas M. Baker
Kenneth D. Baronoff
Keith Z. Braude
Stuart J. Epstein
Steven H. Fader
Steven M. Feldman
Robert A. Green
Scott J. Heyman
Andrew S. Hochberg
Michael F. Levinson

David J. Matlin
H. Mark Mersel
John J. Missry
Bernard D. Perla
Jeffrey L. Pollack
Jeffrey M. Rosenbluth
Mark I. Rotenstreich
Keith A. Sanders
Eric S. Schwartz
Matthew A. Siegal
James M. Weiss

THE THETA CHAPTER OF THE ZETA BETA TAU FRATERNITY
Cordially Welcomes Its Newest Brothers:
Stomach Virus Strikes Students

As of this writing, 21 students are hospitalized because of the stomach virus for which they went to the hospital within the last two weeks.

References available on Request.

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References available on Request.

Spring Fling

(continued from page 1)

He added that the students already had been fighting the record-breaking number because they had been sick so quickly after the end of the month. Some students were so sick that they had had to go to the hospital because of the stomach virus. The hospital had treated 23 students for the virus, and the number was expected to increase.

He also mentioned that the students who had been sick had been kept in their dormitories and had not been allowed to leave. The hospital was still in the process of testing the students to determine the source of the virus and to prevent its spread.

One student who was treated at the hospital said that the virus had been painful and that he had been feeling very ill. He said that he had been in the hospital for two days and that he was now feeling better.

According to Fager, some students thought they had food poisoning and others thought they had the flu. But other students, who had been sick for the last two weeks, had been hospitalized because of the stomach virus. The hospital had treated 23 students for the virus, and the number was expected to increase.

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Ursinus Unbearable for Laxwomen, 9-7

The Daily Pennsylvania - Thursday, April 9, 1981

PAC;K X

Ursinus Unbearable for Laxwomen, 9-7

Don. "He's selective (about pitches), hitting." of a hitter.

of games - and has a team-high 22 runs cent exposure.

COW bide 1- being charged with inde-

the cover off the ball so often that the

through this season.

batted 59 the plate (.339), lias slugged 5

hitter.

squad, is on a tear right now He is

baseball masher lor Bob Seddon's

Quakers flHST IBBM winning streak by

Day  when the  batmen played  Yale.

attributable to assistant coach Bill

season exploits, according to Mock, is

"I  missed a lot of practice inside

I he inevitable question is what is

Mock may also be deemed capable

by major league scouts of warranting a

yet Mock is aware that his bat could

become a toothpick at any moment.

(Pete) Shutte hit the ball hard yester-

The man named "Tuna" by team-

and a separated shoulder suf-

than others falling apart. We

was pitching. Betty's the starting pit-

ner had a separated shoulder suf-

"Because of a separated shoulder out-

"We let them pass and catch in the

And there's really nothing wrong

"I've had teams with more talent,

the strength of our team," he

As excellent as "excellent" may be,

"I knew when I made the team that

Bench Jockey Takes The Reins

By RACHEL ASCHER
She takes the bench more often than

She's not the only one.

"I don't mind the bench. We're all

"We have fun on the bench being

Kelle knows how to

mean. There's no competition between

Freshman Stephen Kelly's position on the women's softball team is usually a seat on the bench, but on occasion, she is given the chance to pitch.

Bench Jockey Takes The Reins

Who knew the magic touch needed to defeat their

"I feel just as much a part of the team

Joe McK has been solid at the plate lately for the Pennsylvania softball team. In his batting .399 with five home runs and a team-high 22 RBIs.

Stephanie Kelles

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Bench Jockey Takes The Reins

Who knew the magic touch needed to defeat their
1981 Baseball Preview
By Howard Gensler

An Allergy Shot

Four hundred, or so, years ago, Copernicus, who weekly voiced his astronomical opinions on a village soap box, came out with a profound and moving statement pertaining to our position in life. “The sun, not the Earth, is the center of the Universe,” he said.

His audience, consisting of learned merchants and ignorant townfolk, was shocked, momentarily silent. The beliefs expressed by Copernicus were in direct contrast to the beliefs of the community. Within moments, the incited mob began throwing eggs and called for the removal of the soap box.

The owner of the soap box was-chagrined. Enraged listeners were beating and kicking his forum and he was terribly upset. He’d built that box board by board, and he’d worked hard to make it the best platform in the community. So he called into his office, the man whose job it was to move the soap box, and asked him if he had had any idea with regard to what Copernicus would say.

“Sure, I know,” replied the box mover. “We talked on the way. We always do.”

“And you still let him stand there?”

“Sure, boss. That’s why you built the thing, remember?”

“But I oppose his position on this matter . . . and people are rioting . . . I will have to appease them or no one will ever come to hear one of our speakers again.”

So the owner told the few zealots shouting obscenities at his veranda that he thought Copernicus’ views were way off base, and that his Views were in direct contrast to the beliefs of the community. Within moments, the incited mob began throwing eggs and called for the removal of the soap box.

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So the owner told the few zealots shouting obscenities at his veranda that he thought Copernicus’ views were way off base, and that all blame should be upon the man who lugged around the soap box.

Meanwhile, Copernicus, secluded in a remote corner of the soap box owner’s castle with his wife and a copy of Cosmos, was visited by a few tough guys from the Church. These men in frocks, with lapel pins, questioned the stargazer. Copernicus stood by his views.

The considerable commotion he caused was heard by a servant of the house, who decided to make a few extra lira by tipping off the owner of the big soap box in the center of the city about the odd events occurring at his place of residence.

By dawn the next day, Copernicus’ disgusting and disloyal comments were spreading like wildfire. Messengers roamed the country delivering the news to every hamlet, and anyone who could afford a soap box, or soap for that matter, stood and vented his anger at the irresponsibility of Copernicus and those who would let him air his views in public.

A public forum was held to discuss the matter and every lunatic from the fringe of society attended, because all the intelligent people, who’d rationally expressed their ideas earlier in the day, were at the opera. The soap box owner, trying at once to get across the fact that Copernicus’ had right to say what he did, even though he didn’t agree with it and possibly wouldn’t have let him said it if he’d had an apple handy, was ridiculed by anyone and everyone who could shout above the throng.

All those involved with the weekly orations on the soap box were raked through the mud like the palace leaves by scribes and town criers all across the continent and the entire village was being looked upon as a breeding ground for sin and stupidity. Something had to be done so the soap box could save face and cleanse itself in the ears of its followers.

So the owner held a meeting with his closest advisors in front of his castle, next to the guillotine and ramp he had built for the occasion. But the guillotine went unused and the owner’s punishment for the mover of the box ended up as a slap on the wrist.

“How dare you slap me on the wrist,” the box mover said. “Not only did you ruin my frilly cuffs, you also insulted my dignity.”

It was also deemed at the council, that Copernicus, still sure the world would revolve around the sun, would never be allowed to speak on the soap box again.

The servant who broke the story, lost his employment, and was banished from the castle forever more.

The owner of the castle announced the results to the few souls who even remembered the incident in question, and all was well . . . Until other users of the soap box said they would never speak again for the present soap box owner.

“If we can not say what’s on our mind, what’s the use of saying anything,” said a particularly flaky orator.

And with the last word, as always, Leonardo Da Vinci stated his views on the Copernicus conundrum from a pasta box in Italy, “If a soap box won’t support its speakers, it just isn’t worth standing on.”
The Four Tops
Still Spinning After 27 Years

By Paul Straus

In the mid-1960s, the AM airwaves in this country were dominated by two main pop movements. There was the British Invasion, fronted by the cheery Fab Four from Liverpool and their satanic alter-ego, the Rolling Stones. And there was Motown.

Formed by Berry Gordy in 1960 as a vehicle for his own songs and productions, Motown (located in the MOTOr TOWN of Detroit) fused the gospel emotion of rhythm-and-blues with a slick pop surface and lightweight lyrics aimed at the record-buying teenagers of America. Needless to say, Motown — with its motto "The Sound of Young America" — grew into a musical sensation that swept the nation.

The Motown hit parade, which, save a few minor earlier successes, commenced in 1962 and peaked in the middle of the decade, produced some of the best dance-party-sing-along tunes in the history of pop music. Gordy's stable included Diana Ross and the Supremes, Smokey Robinson and the Miracles, the Temptations, Marvin Gaye, Martha and the Vandellas, Stevie Wonder, the Jackson 5 — not too shabby a collection of artists for one record label.

And let's not forget the Four Tops.

Twenty-seven years ago in Northern Detroit, four 13- and 14-year-old youths (Levi Stubbs, Abdul "Duke" Fakir, Renaldo Benson and Lawrence Payton) began singing together. Twenty-seven years later, the same quartet that treated us to the soulful 60s gems "Baby I Need Your Loving," "I Can't Help Myself," "Reach Out I'll Be There," and "Standing in the Shadows of Love," among others, is still intact. And they're not planning on calling it quits just yet, mind you.

"We'll stick around as long as folks can still get into our music," says Levi Stubbs, whose raspy, emotive lead vocals provide the soulful center of the Four Tops' sound. "We still enjoy performing and being around people. We see 'em gettin' off, that makes it for us."

"As long as there's a place for us in the business, we'll be out there," concurs fellow Top Duke Fakir (pronounced "FAH-KEER"). "One day we walk out and there ain't nobody out there, that's the last time you'll see us." (laughs)

For the time being, the Four Tops, who began recording a new album for Polygram next week (they left Motown in 1972), can rest assured that such a nightmare isn't going to occur. This past Saturday, the group performed two sold-out shows to receptive audiences at The Ripley Music Hall — a far cry from a street corner in Northern Detroit in the year 1954.

"At that particular time," recalls Stubbs, "it was the thing to be right on the corner making some kind of music. As for the four of us, we went to school together; we were all raised in the same neighborhood."

According to Stubbs, the North end of Detroit where the Tops grew up was a "center for popular music. A lot of jazz players came out of there, such as the Jones Brothers and Lester Red, and a lot of good singers came out of that area, too."

Although the Tops all knew each other, they sang separately, until one night when all four were invited to a friend's party. The girl giving the party wanted some people there to sing. Duke recalls, "so we got together, the four of us, and it sounded pretty good." Thus, on that historic night in 1954, the Four Tops were formed.

"We started doing standard songs together," recalls Stubbs, "songs that most groups were singing at the time: Sam Cooke, 'Money Honey', stuff like that; the Clovers, Orioles, Midnighters, Four Freshmen — these were all people that we listened to all the time."

Some five years later, after graduating from high school and working a few of the area clubs, the Four Tops began touring professionally. The group performed in such diverse locales as Las Vegas, Palm Springs, Cleveland, and Flint, Michigan. "We just hustled around," recalls Fakir.

Meanwhile, back in Detroit, Berry Gordy was starting to make things happen at Motown. By the end of 1962, several acts, particularly Smokey Robinson and the Miracles (known at the time as merely the Miracles), Mary Wells, and the Marvelettes, had already made consis-
Theater

Send In The Clowns

By Cindy Brach

It's an evening of watching a salesperson, a lawyer, and a nursing instructor sing thirty Broadway tunes. Sound boring? Not when they are showcasing the genius of Stephen Sondheim, composer and lyricist. The Kater Street Place has managed to take a group of amateurs and successfully stage the West End and Broadway hit Side By Side By Sondheim. With clear voices and expressive faces Kenee Martin, Julia McKenin, and Patrica Hughes performed the original cast and introduced the narrator, who in the revue. The company also had the good sense to include a number from Sondheim's most recent hit Sweeney Todd, even though it was written after Side By Side was compiled.

A fourth performer, hitherto unmentioned, played the part of the narrator, who introduces and explains the songs while trying to be amusing. The role was written and originally performed by Ned Sherrin, who some might remember as the host of PBS's "We Interrupt This Program." Peter Hewitt, Kater Street's choice for the part, has only one thing in common with Sherrin, namely his English accent. Sherrin's sense of timing and comic delivery are nowhere in sight. But Hewitt's role in the production is fortunately not very significant.

Another flaw in the production is the choreography, what little there was of it. Though the performers were no dancers, they could have handled much more than what little there was of it. Production is the choreography, much more than unmentioned, played the part of the narrator, who in the revue. The company also had the good sense to include a number from Sondheim's most recent hit Sweeney Todd, even though it was written after Side By Side was compiled.

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A Portrait of Beaux

By Patrick Connors

Light, the sun, I desired these as jined with their logical mate, shadow, which indeed seemed so worthy to be treated by an artist as any other theme: the universal sequence always present, with vast variations. Nature's trinity: the Sun of light, the Object, and its Shadow. Out of the union of these three emerged Form. — Cecilia Beaux

Cecilia Beaux was a painter whose early work described form and placed it into space. In her time she was considered one of the best painters and was admired by John Singer Sargeant, William M. Chase and Bernard Berenson. Although she received the basic fundamentals of drawing and painting in her early training, it is the influence of Thomas Eakins that is apparent in certain aspects of her work. While she never came under Eakins' direct tutelage, she became familiar with his ideas about painting from his students. She shares with him the same concern for light, color, and form. Although Eakins and Beaux have similar concerns, her personal aesthetics create a different work.

In the portrait of Fanny T. Cochran the figure is lit from the right and above. This light is chosen because it defines the forms by separating them into three major masses: the light mass, the transitional mass, and the shadow mass. Within the light mass there is the highlight, and within the shadow mass there is the reflected light. In particular, the highlight not only reveals the area of the form is closest to the light source but also how light is reflected by different materials. The highlight on the eye in this portrait demonstrates the highly reflective surface and contrasts with the highlight on the forehead, a surface which mostly absorbs light. The difference between the material of th dress and the ribbon which wraps around the girl's waist, the wood of the chair and the skin of the hand, and the hair and skin of the face all make for an exciting play of texture.

The light mass is predominately cool, and the shadow mass is predominately warm. This cool-warm relationship complements the light-dark one and provides a foundation for color development. Beginning in the 19th century, painters began to explore the possibilities of a warm-cool relationships in a painting. The colors that are generally considered warm are red, orange and yellow. The one that is generally considered cool are green, blue and purple. But one can make a warm color cool by adding white to it or neutralize a color by adding its complement. It is generally thought that the lights are warm and the shadows are cool but in actuality it is usually the reverse. This is due to the fact that whenever one adds white to a color one wishes to lighten it, it inevitably cools the color. When one adds complements together — for example, yellow and purple — when one wants to make a shadow color, the colors are neutralized, the cool hue loses some of its coolness, the warm hue loses some of its warmthness and the chromas approach black.

Since this is a portrait, special attention is given to the representation of the sitter, especially the face. It must resemble the sitter not only in the drawing but also in the color. The basic structure of the color in the face is: the forehead lightest and coolest in color, the middle region of the face, which includes the cheeks, nose, and ear, most chromatic, and the lower region of the face a deep neutral hue of the colors which are in the face. The hair is very similar to the color in the jaw. The areas around the face, the hair and the collar of the dress must provide a proper setting for te face. The white of the dress contrasts with the lightness of value and color of the skin while the hair separates the background from the face.

The portraits of Fanny Travis Cochran is on exhibit at the Pennsylvania Academy of the Fine Arts, Broad and Cherry Streets.
AL East
A New Champ Is Brewing

By Bryan Harris

Last year, five teams in this division finished above the .500 level, two of them won 100 games. This year, expect the same — and a whole lot more.

The $20,000,000 Man has arrived in New York and he and his Bronx buddies will be trying to surpass their 103 win total of last year — and bring the A.L. flag back to the Big Apple.

And the little silver-haired man down in Baltimore has good reason to believe that he and his mighty mound staff will hurl themselves past the Bombers and...

The Brewers. Last season, these guys had the busiest lumber company in the league, but a comatose bullpen ended their pennant hopes as the months dragged on. This spring there have been a few changes...

MILWAUKEE (86-76, third last year, 17 games back) — They’re calling it “The trade that made Milwaukee famous.” GM Harry Dalton acquired Ted Simmons, a 289 lifetime switch-hitting catcher, superstar fireman Rollie Fingers (12-9, 3.41 ERA) and pitcher Pete Vuckovich from the St. Louis Cardinals.

“I think it was an outstanding trade for us,” said veteran infielder Sal Bando. “We obtained two superstars in Fingers and Simmons. And Vuckovich (12-9, 3.41 ERA) could be the key. He’s an underrated pitcher.”

Last year the Brewers were the healthiest bunch of home run hitters in the majors (203). Unfortunately, a so-so pitching staff and an anemic bullpen plagued them all summer. But with Fingers and Vuckovich, their problems may be over.

“Overall, we have a good chance of winning the division,” said Fingers. “The whole staff looks pretty good.”

As long as Cecil Cooper (.352, 25 home runs, .122 runs batted in), Ben Oglivie (.304, 41, 118), Gorman Thomas (36 HR) and a fine supporting cast keep the bats exploding, the Brewers will be the team to beat.

NEW YORK (103-59, first) — Don’t worry Yankee fans. The Bombers will be in contention all summer. Dave Winfield brings his heavy bat and heavier contract to Yankee Stadium this year. Add Reggie Jackson, coming off a stellar year (.300, 41, 111), newcomer Jerry Mumphrey (.328, 52 stolen bases with San Diego), a healthy Graig Nettles (out 70 games last year) and the Yanks have a modern day Murderers Row.

New manager Gene Michael will have few worries in the bullpen. Flame thrower Rich Gossage, unbeatable in the September stretch...

Rollie Fingers will make Milwaukee famous along with Ron Davis and Bill Castro (2.79 ERA last year with the Brewers) give the Yanks plenty of depth.

With Ron Guidry (17-10), Tommy John (22-9) and Rudy May (15-5), no team has better starting lefties than the New Yorkers. However, the right-handed starters may cause some problems for the Yanks. There are none. You hear that George?

Baltimore (100-62, second, three games back) — The Birds will have their say in the matter, even if manager Earl Weaver has to spit in the face of every umpire in the league to make his point.

“Our club has a chance to get even better,” said the veteran manager. “Most of our players are young. One thing, we’ve got to get off to a better start than we have the last couple of years. We just had to much mud to make up last year.”

The Orioles do not boast the big bats that the Yanks or Brewers do, although Ken Singleton (.304, 24, 104) and Eddie Murray (.300, 32, 116) are quality hitters. With three Cy Young Award winners on the roster, pitching is the O’s main strength. A starting staff of Steve Stone (25-7), Mike Flanagan (16-13), Jim Palmer (16-10), and soon-to-be superstar Scott McGregor (20-8) is the tops in baseball. In the pen, Tippy Martinez and Tim Stoddard are top notch. If the Birds can avoid a slow start and keep up their fine defense, they will be right at the top all season long.

Detroit (84-78, fourth, 19 games back) — Here’s where the boys are separated from the men. The Tigers are a fine team, but contenders they are not. Their main strength is some good hitters and the keen managerial mind of Sparky Anderson.

Steve Kemp (.293, 21, 101), equipped with a new fat salary, leads the Motown sluggers. Champ Summers (.297) and Rich Hebner (.290, 92 RBIs) are also productive hitters. If outfielder Al Cowens and second baseman Lou Whitaker can bounce back, the Tigers will win more often than not. It would also be nice if their pitchers lowered their collective ERA from 4.25. They can’t keep waiting for Mark Fidrych to return.

Boston (83-77, fifth, 19 games back) — Gone are Fred Lynn, Carlton Fisk, and Rick Burleson. Come too are the Red Sox’ hopes of being contenders.

(By David Elfin)

The Phillies eroded over a century of ignorance in 1980. With a tremendous stretch drive, they squeezed by Montreal on the season’s last weekend, overcame Houston in a wild Championship Series, and then beat Kansas City in six games for their first World Series title.

Since then, owner Ruly Carpenter has put his family’s team up for sale because he feels that free agency has taken the fun out of baseball. Slugger Greg Luzinski, an integral part of the core of the 1979’s Phillies, has been sold to the White Sox, and in his place in leftfield, is Gary Matthews (.278, 19 home runs, 75 runs batted in), acquired from Atlanta.

Philadelphia’s lineup is first-rate. Shortstop Larry Bowa (17 errors in 1980, an abnormally high total for the league’s top fielding shortstop alltime) and catcher Bob Boone (.229, .9, .35) may have passed their peaks, but in 22 year old Luis Aguayo, and Keith Moreland (.314), the Phils have capable replacements. Otherwise, the Phillies are set with MVP Mike Schmidt (.286, 46, 121) at third base, Manny Trillo (.292) at second, and ageless Pete Rose (.282) at first. Rose needs 74 hits to surpass Stan Musial as the National League’s alltime hits leader. The Phillies’ outfield is excellent with Matthews, Garry Maddox, and Bake McBride (.309, 8, 7) from left to right.

Like Montreal, their top challengers, Philadelphia’s big worry is on the mound. Steve Carlton (24-9, 2.34 ERA) won his third Cy Young last year, but he is 36. Dick Ruthven (17-10) can be counted upon. After that, manager

(Continued on page 9)
Dallas Green has the equally green Marty Bystrom (5-0 after a September callup), and Larry Christenson and Nino Espinosa who are coming off injury-plagued campaigns. Thirty-six-year-old Tug McGraw (1.47 ERA) was unbelievable down the stretch last year, but age could be a factor in 1981. The same goes for Ron Reed, 38, and Sparky Lyle, 36.

"We know what Carlton and Ruthven are going to do," Phillies' Public Relations Director Larry Shenk remarked. "Espinosa, Christenson and Bystrom are the keys. Our season depends on how far they can carry us." Shenk admitted that Espinosa, Christenson, Bowa, and Boone have all struggled this spring, but he remains confident because "we're healthy unlike last year. Also, Gary Matthews gives us more consistent offense, more speed, and he's an improvement defensively. "Everyone's going to be gunning for us because we are the champions," Shenk added. "Most of the experts are predicting the Expos. I think they're the chief contenders. "The quality of our bullpen will tell us whether we win or not," GM John McHale said. "They did a good job last year and they've looked fine this spring. I like young starters and old relievers. We have the personnel to be a good ballclub. We've been close enough to winning the past two years. We just weren't ready. We lacked a certain amount of experience. Don't forget, we got beat by the world champs."

PITTSBURGH (83-79, third, eight games back) — The Pirates used to wear that designation. The 1979 World Champions fell on their faces last year as "We Are Family" was replaced with "We have injuries" as the team's motto. Captain Willie Stargell played in only 67 games and didn't take the field in spring training. The 40-year-old "Pops" isn't manager Chuck Tanner's only hurting Buccaneer however. Dave Parker, MVP two years ago, has bad knees. Second baseman Phil Garner will miss four to six weeks recovering from shoulder surgery, and starters Bill Madlock, Tim Foli, and Omar Moreno (96 steals) are all hurting as is top reserve Bill Robinson. Despite all the problems, though, Robinson isn't counting the Pirates out.

"We're optimistic," Robinson commented. "We're happy-go-lucky. With all due respect to the Phillies—they're the team to beat—but we had some key injuries last year or we would have been right there. You can't predict injuries. But everyone needs to have a good year for us to win again."

Pittsburgh's starting pitching is questionable after Jim Bibby (19-6), who has led the loop in winning percentage the past two seasons. The bullpen boasts a top trio of Kent Tekulve, Grant Jackson, and Enrique Romo, but even Tekulve lost seven straight games last year.

ST. LOUIS (74-88, fourth, 17 games back) — The Cardinals manager-GM Whitey Herzog wheeled and dealled like crazy over the winter to try to find the right formula. Unfortunately for Cardinal fans, Herzog made one trade too many. In one fell swoop, Herzog gave the Brewers All-Star catcher Ted Simmons, future Hall of Famer Rollie Fingers, and hurler Pete Vuckovich, and probably the American League pennant. In return, the Cardinals received Lary Sorenson (12-10, 3.06), outfielder Sixto Lezcano (whose average dropped 92 points to .229 last season) and two minor leaguers.

St. Louis still has All-Stars Keith Hernandez (.321, 16, 99) Gary Templeton (.319), and George Hendrick (.302, 25, 109), but their pitching is very suspect beyond newly acquired reliever Bruce Sutter (2.65, 28 saves). Ken Oberkfell (.303), who is switching from second to third base, said of the trades "They're great. We've helped ourselves defensively. We have a big ballpark and now we have team speed. We've got a great attitude. The key for us is getting off to a good start with all the new players we have."

"The game starts on the mound, and our pitching ought to be awesome just because of Sutton," Oberkfell continued. "He's the best in baseball." Maybe so Ken, but if you think the Cardinals' pitching is awesome, than you'll believe that St. Louis will finish above fourth too.  

(Continued on page 8)
NL West
Is There Life After J.R.?

By Jon Nathanson

HOUSTON (93-70, first last year) — is there life after J.R.? Yes, says Houston Astros’ manager Bill Virdon.

“We still have one of the deepest pitching staffs in baseball,” said Virdon. “Whether or not J.R. Richard will ever pitch baseball again is a question mark. We’re encouraged with his recovery (from a stroke midway through last season), but we’ll have to wait and see.”

Even without Richard, the Astros have a killer mound corps that makes the class of the NL West. Free agent acquisition Don Sutton, swiped from rival L.A., will join the likes of Joe Niekro (20-12), Vern Rolhe (12-4), Nolan Ryan, and reliever Joe Sambito to give Houston baseball down the stretch.

“The boys from L.A. have just too long. Among Los Angeles’ geriatric corps are Reggie Smith (36 years old), Joe Ferguson (34), Dave Lopes (34), Ron Cey (33), Bill Russell (32), and Steve Garvey (32). Something’s bound to give.”

Garvey (.304, 26, 106), who hasn’t missed a game in five seasons, can still play some first base. His defense is especially important, considering the other three infielders play defense like Little Leaguers.

The Dodgers should be able to salvage fourth place on the strength of very decent pitching staff. Lasorda will count on some old pros, such as Jerry Reuss (19-6, 2.52 ERA) and Burt Hooton (14-8), and some good young hurlers like Bob Welch, Steve Howe, Joe Beckwith, Robert Castillo, and last season’s September flash, Fernando Valenzuela.

The 36-year-old Staub can still hit (300 for Texas in 1980) and Kingman and Rusty Staub have returned to the Big Apple. Lee Mazzilli is back in centerfield. And the Mets will be back in fifth place again despite these changes and the additions of rookie rightfielder Moeckie Wilson (.295 at Tidewater) and 1976 Cy Young Award Winner Randy Jones.

“His defense is especially important, considering the other three infielders play defense like Little Leaguers.”

San Francisco (75-86, fifth, 16 games back) — The San Francisco Giants are sporting a new look this spring; fresh faces include manager Frank Robinson, pitcher Doyle Alexander, third baseman Enos Cabell, second baseman Joe Morgan, and outfielder Jerry Martin.

“We’re coming along fine,” said Robinson. “I wouldn’t be here if I didn’t think we could compete.”

Last year the Giants suffered from a powder-puff offense that depended almost totally on outfielder Jack Clark (.284, 22, 82). “We think that some of the additions we’ve made will take some of the burden off Clark,” Robinson stated, “and he can have an even better year.”

“There are no weaknesses on this ballclub,” Robinson concluded. “If Frank aren’t there just a few little ones, perhaps, like pitching, hitting, and fielding? Aside from those, the Giants are right on track.”

SAN DIEGO (73-89, sixth, 20 games back) — San Diego is a sure bet for cellar honors this year. The Padres were the worst team in the West last year and have since lost Dave Winfield, Gene Tenace, Rollie Fingers, and Randy Jones. Help!

“Most notably, they were the worst team in the West.”

About the best thing the Padres could do would be to give new manager Frank Howard a bat. Big Frank can still hit better than these guys.

NL East

(Continued from page 7)
NEW YORK (67-95, fifth, 24 games back) — Dave Kingman and Rusty Staub have returned to the Big Apple. Pat Zachry can’t save the Mets.

“We’ve got a better ballclub than last year,” GM Frank Cashen asserted. “We’ve improved our power (only 61 homers in 1980), our pitching, and our versatility (with the additions of Mike Cubbage and Bob Bailor). Our principal problem is defense, but we’ll do a lot of platinum even during games. I’m looking to move up in the standings. .500 is possible. You’ve got to get respectability before you can compete.”

CHICAGO (64-98, sixth, 27 games back) — And last and least come the Cubs. Last year in this space, it was written that the only saving graces the Cubs had were Bruce Sutter and Dave Kingman. Both have since been traded. The 1981 Cubbies have only two things going for them: batting champion Bill Buckner (.324) and the fact that they are the only team to play all day games at home. Maybe not so coincidentally, the last time the Cubs won the pennant was in 1945, the last year before the postwar night baseball explosion.
Champions.

Again, the pride of the

field of Willie Mays Aikens

is the finest combos in the

league. White (.264, 60 RBI)

is the American League's best.

Pitching is another of Oakland's specialties. Mike

Norris (22-9, 2.54, 1.0

strikeouts) deserves the Cy

Young last year. Don't forget

Rick Langford (19-12, 3.26)

and Matt Keough (16-13,

2.92). Unfortunately for

Oakland fans, the A's don't

have anything of a bullpen.

California (65-95, sixth, 26 games back) — When

people tell you how good

California is this year, don't

believe them. The acquisi-

tions of Fred Lynn and Rick

Burleson from the Red Sox

are gems indeed. They will

add to the Angels' already

potent hitting attack. But you

can't do it without pitching.

George Brett has put the World Series behind him

And the Angels don't have any.

Sorry, not a drop. Bill

Travers, Ken Forsch, Bruce

Manso — keep throwing those

names around. Not even a

bulldozer. John D'Acquisto,

Andy Hassler. Are they

mad enough?

Texas (76-85, fourth, 20

games back) — The

competition gets thin.

Buddy Bell and Al Oliver are

the only stars on the team,

and even they know you

can't win with two people.

Surprise — Texas has worse

pitching than California.

Minnesota (27-84, third, 19 1/2

games back) — Getting

thinner. The Twins

accomplished a great deal by

signing catcher Butch

Wynegar and shortstop Roy

Smalley to long-term con-

tracts. Watch out for third

baseman John Castino, who

is an all-star of the future.

But they're still a long way

off from contending.

Second year outfielder Rick

Sofield thinks the

Twins are closer to the top

than most people do. "We're

looking forward to the World

Series," he said. "Maybe not

this year, but not that long

from now."

On the signing of Wynegar

and Smalley, Sofield said "It

means that salaries will go

up if we do the job. It's a

money-making business —

we're in it to make ours and

(owners) Calvin Griffith's in it
to make his."

Seattle (59-103, seventh, 38 games back) —

Finally, rock bottom. This

team will get worse before they get

better. Manager Maury Wills

will be out of a job just as

soon as the Mariners win their
tenth game. Sometime in

July.

Cleveland (79-81, sixth, 23 games back) —

Last year, the Tribe had the

highest ERA in the majors,

a pathetic 4.68. In laymen's

terms, the Indians are going

nowhere.

Oh, they may win half

their games if Andre

"Thunder" Thornton, a fine

RBI man, recovers from a

spring training injury. Joe

Chambonneau, 1980 Rookie of

the Year, and surprise per-

formers Miguel Dilone (341)

and Jorge Orta (391) will help

keep the Indians afloat while

Thornton, Toby

Harrah, and Duane Kupper

mend.

"I think we're going to

surprise people as soon as

we get some people patched

up," said the Indians' Public

Relations assistant and Hall

of Famer Bob Feller. "We

have to depend on pit-

ching."
Help Wanted

Hardly Working
Starring Jerry Lewis
Directed by Jerry Lewis
At Sam's Place

By Bill Van Orden

Before the credits of Hardly Working comes a crisply edited sequence of slapstick bits from old Jerry Lewis movies—a good idea for a prologue. If not for these funny flashbacks, we might not realize that the rest of the film is meant to be funny too, because, sadly, Jerry Lewis has not aged well. The waistline and the Brylcreem have gotten thicker, and the comic inventiveness has fad-

Hardly Working is Jerry Lewis's Limelight, only dimmer. Like Chaplin's film, it is a self-reflexive story of an aging circus clown forced to question his dwindling powers of comedy. Chaplin's version, though far from his best effort, is a success because Charlie shows in the final scenes that he still has the lithic, incomparable talent for pantomime at the age of 63. Hardly Working provides no such vindication. Lewis's clown goes job hunting—at a gas station, a restaurant, a disco, a post office—showing by his chronic ineptitude that his only fit occupation is to produce laughter. The problem is that Lewis does not produce laughter.

Item number one: comedy needs enthusiasm. Hardly Working lacks the manic Loony-Tune unpredictability which enlivened the early Lewis movies. If cans of motor oil are stacked high, you know Jerry will knock them over. If a pitcher of water is sitting on a table, guess who will spill it? If a sheet of plate glass or a clean sheet is nearby... The machinery of these gags is so old that the rust shows, and Lewis tends to them with all the vigor of a night watchman. Jerry Lewis is hardly working, and his supporting cast, whose performances are equally perfunctory, don't do much to help their resumes either.

Item number two: comedy needs anger. It is an art for turning things upside down, for debunking bunk. In his turn things upside down, for debunking bunk. In his early movies, Lewis, the unruly child, tormented Dean Martin, the decorous Organization Man; but too many years in Las Vegas have withered his instinct for ridicule. Hardly Working seems satisfied with everything that is plastic about middle class America. It has the look of television—the sunny sterility, the polyester shirbbery—and even includes unexplained plugs for “Dunkin' Donuts,” "Kelloggs,” and “Budweiser” (with the Clydesdales, actually). And its ending is a fine metaphor for a comedian whose soul has wandered from satire to salesmanship: for a stunt to win back his girfriend, Lewis dons his clown suit and leads a procession of suburbanites to a shopping mall.

It's not pleasant to see this kind of decline, to see the despondent confusion in the eyes of an old and talented friend. After a long winter of dour, discontented films (The Ordinary Elephant Man Who Always Rings Twice), I had high hopes that Jerry was going to provide some comic relief. But I'm not smiling still. Hardly Working is one of the saddest films I have seen this year.

Profile

Bob Rafelson

The Postman Always Rings Twice is the closest Bob Rafelson, who brought The Monkees to television, has come to making a Hollywood film since he began working in the city of dreams in the mid-60s. The co-producer of Easy Rider has always been on the fringes of the film community because of the bleak, introspective personal style featured in his films Five Easy Pieces, The King Of Marvin Gardens, and Stay Hungry (his only film not starring Jack Nicholson). Rafelson's Postman is an erotic, high-charged retelling of James M. Cain's scandalous novel of life and lust in the dust bowl in the 30s. There is talk that the film was supposed to get an X-rating (“What publicists write is rarely anything but a bunch of hoopla,” Rafelson said), but there is no nudity and only minimal "vulgar" language in the finished project, although it has received much praise as one of the most erotic films in recent years. "If the film is erotic, the audience supplies its own feelings." Rafelson finally got the chance to make Postman after he was fired as the director of Brubaker. Being an ardent fan of Cain, he had been trying with the idea for a number of years. "I'm not going to make movies for critics or the audience. I have to believe in them fervently myself... I believe in my own intuitions... And making the best picture I possibly can." Rafelson admits that he would like to expand his horizons and make a film about a father-son relationship, a musical, a comedy, a historical biography of the life of Aaron Burr. But for Bob Rafelson, the joy is the actual production. "The real satisfaction is in the work," he said. "I have tomorrow to deal with... and maybe the rest of the day."
Clapton: Riff Raff

Eric Clapton
Another Ticket
RSO 8A-1-3095

The more Eric Clapton changes, the French might say, the more he stays the same. And yet it seems that with each new album we find ourselves asking in disbelief if “That’s Eric Clapton?”

With Another Ticket, Clapton’s latest release, the artist’s late 70s, early 80s mellow blues/rock style is highly distinguishable. For those who missed Slowhand and Backless, searing guitar solos which stood out with Derek and the Dominos or Cream or the Yardbirds, are nothing new to Clapton who never loyal to the singer-songwriter, if “Rita Mae” and “I Can’t Stand It” are any indication of Clapton’s pre-married days.

“I Can’t Stand It” jumps at the listener at the start and brings Clapton’s deep raspy voice to a fervent pitch. This infectious number also maintains a good pop/disco dancing beat. Again angry and energetic, Clapton builds the song to a climax, brings the listener down a bit, and puts you away at the end.

Unfortunately, Clapton recently succumbed to a perforated ulcer and wasn’t able to share Another Ticket with his fans in concert.

— Rob Weber

This album clearly offers the best of what the early seventies had to offer: cohesive playing; high energy; enthusiasm. One senses that the band enjoys what it is playing. In sum, if you crave the uncensored and unadulterated rock’n’roll of a decade ago, then you should find this album a very pleasant and nostalgic Bump In The Night.

— Brian R. Sterling

Clapton: Not touring due to ulcer

Ian McLagan
Bump In The Night
Mercury SRM 1-4007

The second phase of the British musical invasion of America took place during the late 60s and early 70s. One of the lesser known participants in this invasion was The Faces. After disbanding in 1974, most of the former members of The Faces have flourished in their respective undertakings. Ronnie Lane has since recorded a highly-acclaimed album with Pete Townshend. Kenny Jones is drumming for The Who. Ron Wood is playing rhythm guitar for The Rolling Stones. And of course Rod Stewart has pursued a sexy and passionate career as a solo singer songwriter. Now, in an attempt to capture some of the success that his former partners have achieved, the fifth Face, Ian McLagan, has released his first solo album.

Called Bump In The Night, this album depicts an older artist returning to his musical past. McLagan’s sound is very similar to that of The Faces, who were strongly influenced by both The Who and The Stones. Hence the album is filled with basic rockers that rekindle one of the Mick Taylor-accompanied Stones and the early Who.

These rockers are generally successful as they effectively combine McLagan’s gruff voice with a distinctively rough edged guitar style. Notable tracks include: “If Lovin’ You Want,” and “Little Girl,” which contains an excellent guest appearance by Ron Wood on guitar.

— John S. Marshall

707
The Second Album
Casablanca NLBP 7248

Pat Travers
Radio Active
Polygram PD-1-6313

Rush
Moving Pictures
Polygram SRM-1-4013

Hey kids! It’s heavy-metal round-up time! Let’s listen to records from the power trio which attempt to imitate Led Zeppelin! And you know what? None of ‘em makes it!

707’s The Second Album is what we refer to as “a miscellaneous.” There are hundreds of junior high school bands that can play better music than this, and there are thousands of primates that can write better lyrics. This schlock lacks the quality of the soundtrack to an electronic football game.

Pat Travers, best known for the classically dumb song, “Boom Boom (Out Go the Lights),” reaches new heights of insipidness on Radio Active, his new “album.” Every “song” sounds like “Smoke On the Water” with different grunts and groans and groins.

Rush’s Moving Pictures is the best of the lot (of course that’s not saying much). It’s a well-produced but uninspired attempt at art rock. The music consists of either Led Ze-style riffs combined with complex synthesizer patterns, or rehearsals of old Yes and Genesis themes. Whatever meaning the supposedly profound lyrics may have is undercut by a vocalist who sounds like he’s inhaling two tanks of helium.

— John S. Marshall
This Week

Film

**STAR WARS**
With a Darth of fun films in town, the "Force" once again saves the day. Reopens tomorrow. (Eric's Place, 15th & Chestnut, 563-3086)

**RAGING BULL**
Everything's Jake with DeNiro's Oscar-winning performance. (Rittenhouse, 19th & Walnut, 563-4986)

**TESS**
Strawberries become passion fruits of the loom. A sumptuous, though downturn, epic of love and lust. (Ritz III, 214 Walnut St, 925-7900)

**LA CAGE AUX FOLLES II**
This French farce proves that you can go home again. (The Ritz)

**THE POSTMAN ALWAYS RINGS TWICE**
Not as sweet as Cain, but still a fine retelling of the steamy, seamy tale of a drifter and a beautiful woman. (Sam's Place, 19th & Chestnut, 564-2857)

**ORDINARY PEOPLE**
The big winner of this week. (Rittenhouse)

**THE RETURN OF THE SECAUCUS SEVEN**
With Saylor improving, film of radical left turns into a pro in today's mechanized society. (Sam's Place)

**THIEF**
Mini-Review: James Caan winningly portrays a master thief who refuses to become a pawn of organized crime. The film offers a fascinating look at the technological skills that must be a part of today's mechanized society. It has the rain reflected chrome look of a new type of Dirty Harry, but Thie's clearly an examine of a whole being unequal to the sum of its parts. — H.G. 

Katherine, 16th & Chestnut, 563-9861)

**FORT APACHE, THE BRONX**
The South Bronx with a Newcomer center. (Mark I, 16th & Market, 564-6232)

**BREAKER MORAN**
Highly praised Australian film based on a courtroom trial, that occurred during the Boer War. Opens tomorrow. Review and a chat with the director next week. (Bryan Maer, 525-2662 and Walnut Mall, 222-2344)

**AMY & ALICE IN WONDERLAND**
New attraction Disney is teamed with old animated Disney for family-style entertainment for the Easter season. Opens tomorrow. (Midtown, Chestnut & Broad, 567-7021)

**THE EARTHLING**
William Holden and Ricky Schroder in a film that we know absolutely nothing about, but tend to believe-is not sci-fi. (Goldman, of course)

**NIGHTHAWKS**
Sly Stallone's newie opening tomorrow. Next week, we'll let you know what sword of film it is. (Regency, 16th & Chestnut, 567-2310)

**EXCALIBUR**
John Boorman's vision of Camelot opening tomorrow. Next week, we'll let you know what sword of film it is. (Goody-Ape)

**BREAKER MORAN**
Danny DeVito and Tony Danza star in a bunch of trained chimps in this "comedy" opening tomorrow. (Fifth & Chestnut, 925-8981)

**GREECE**

**SCHLOCK FILM FEST**
A multimedia presentation, utilizing music, dance and drama, to trace the progress of blacks in this country. Begins April 2, runs to April 26.

**THEATER**

**AND STILL I RISE**
Theater Center Philadelphia 622 S 4th St. 925-2682

A multi-media presentation, utilizing music, dance and drama, to trace the progress of blacks in this country. Begins April 2, runs to April 26.

I Ought To Be in Pictures Forrest Theatre 1114 Walnut St. 925-1515


**Jesse and the Band**
Queen Philadelphia Company 312 S Broad St. 546-0555

**THE LION IN WINTER**
Goldman's historical drama about the lives of Henry 2nd and his Queen, Eleanor, set against a backdrop of court intrigue. Runs to April 16.

**THE GODFATHER**
Villanova University Itham and Lancaster Aves. 645-7474

A stage adaptation of a tale of King, which explores the role of the artist in society, and what she owes to the audience and to her art. Begins April 8, runs to the 11th, and also from April 22 to the 26th.

**THE LION IN WINTER**
Zellerbach Theatre Annenberg Center 3690 Walnut St. 243-8791

**NEW YEAR'S EVE**
Goldman, of course.

At Walnut Street Lion in Winter (1966)
JEZEBEL (1938)
SHOWBOAT (1936)
Call for this weekend's showtimes (Walnut St. Theatre, 825 Walnut, 574-3550)
The LIFE of EMILE ZOLA (1937) w You CAN'T TAKE IT WITH YOU (1938)
This weekend at Walnut Mall. Call for times (Walnut Mall, 39th & Walnut, 222-2344)
COUSIN COUSINE w BREAD and CHOCOLATE (4/10 - 4/11)
(The Palace, 334 South St, 627-8033)

Movies To Talk About

RITZ THREE

214 WALNUT STREET • PHILADELPHIA • (215) 925-7900

1
Return of the Secaucus 7
"It's a joy to watch! One of the year's ten best!" Time magazine
A Film by John Sayles

2
The Relationship
Continues

3
Winner Of 3 Academy Awards

"TESS"
A sumptuous, though downbeat, epic of love and lust.

La Cage aux Folles

I

Waiting for Godot
Temple University Center City 1619 Walnut St. 787-1122

LaMARRA's classic on life in the void, where nothing, not even a beer commercial, breaks the monotony. Runs this weekend and next Tuesday through Saturday.

Winslow Boy
Walnut St. Theatre 9th and Walnut Sts. 574-3550

Terrence Rattigan's drama about an English prep school student who was expelled for stealing money; and the cause celebre his case became when his parents filed suit. Begins April 8, runs for 3 weeks.

Music

Hall and Oates w/ 4 Out of 5 Doctors
If you miss these guys you're stupid. Everyone at Penn must go to the Palestra for a dose of pureńst soul and rock'n'roll! Saturday 7:30 p.m.

James Brown
The Godfather of Soul gyrates into Robin's for two shows. Saturday 9 and 11:30 p.m.

REO Speedwagon w/707
Heavy metal noise experts open for the number one rock'n'roll band in America.

Tahmazoff for the J.D. von. Spectrum, Saturday 8 p.m.

Carl Wilson
Sometimes Beach Boy Wilson sails into Emerald City for one show. Good vibrations. California girls and Deuce Couples for all in attendance. Sunday 9 p.m.

The Stranglers w/ The Hooters
New Wave at Emerald City. The Hooters like to jump up and down a lot and they look like little kids Saturday 9:30 p.m. and 12 a.m.

The Philadelphia Orchestra
Klaus Tennstedt conducts the Orchestra in a program featuring Weber's overture to "Oberon" and Prokofiev's Violin Concerto No. 1. Academy of Music, Thursday 8 p.m., Friday 2 p.m., Saturday 8:30 p.m.

ATANARU PRESENTS

WALTER MATHAU GL ENDA JACKSON
HARPSCHOT

He's about to expose the C.I.A, the FBI, the KGB....himself!

Fri., April 10 $1.50 7,9,11 PM
Fine Arts B-1 34th & Walnut