Sarah the chimpanzee can think like a human

By AMIE ALEXANDER

When children begin to speak, they are learning to use language not only to express their emotions, but also to manipulate their environment. To accomplish this, the way they use language is important. Sarah, a chimpanzee, has discovered that by using her own vocalizations, she can communicate with people and influence their behavior. Sarah is the subject of a study being conducted by Dr. David Premack, who is interested in understanding how language is used by non-human primates. Sarah has been trained to say words and phrases that correspond to objects or actions, and she uses these vocalizations to convey information to the researchers. For example, if Sarah wants food, she will say "food" and wait for it to be given to her. If she sees something that interests her, she will say "watch" and look in the direction of the object. Sarah's ability to use language in this way suggests that she may be capable of understanding and using language in a way that is similar to human children. The research on Sarah is still in its early stages, but the findings have important implications for our understanding of language development and communication in non-human primates.

Dentists to meet administration on tuition

By ALAN SCHMIDT

Dental School students leaders will meet administration to demand justification for the planned 13 percent tuition increase at the School.

President Bob Bergen, a member of LGAP's core committee, recently stated that the new committee that will discuss the incoming dental students will meet with board of trustees to discuss the incoming dental students. President Bob Bergen, a member of LGAP's core committee, recently stated that the new committee that will discuss the incoming dental students will meet with board of trustees to discuss the incoming dental students.

The Red and Blue, a political newspaper for the last semester, has received funding from a conservative education group and may have led to young funding from the Student Activities Council. A representative of the Institute for Public Affairs, a national non-profit organization that finances college student newspapers, yesterday that The Red and Blue was "one of the most successful" college newspapers in the country.

A letter-writing campaign and a petition protesting the hike is already underway. "Some students have mentioned that they were unaware of the increase," Secretary Hackney said. "We did send a letter to them, but many students didn't receive the letter."

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**Campus Events**

**Today**

- **1206**. Anal former students have a say visits, tonight and every Thursday.
- **DOWNTOWN NURSING HOME**. DIRECT INTERVIEW'S lor all Judy at 387 4763

**Tomorrow**

- **VISITING FT. LAUDERDALE AREA FOR SPRING BREAK**

**Future**

- **CARNEGIE GYMNASIUM**. Men's basketball. Thursday March 3 at 5:30 pm, THURSDAY. Room 305 — 900 p.m. For more info, call 222 5941.
- **THE MEDIEVAL STUDIES Group**. Student discussion, workshops. All members welcome. Thursday March 3 at 5:30 pm in the English House Auditorium. 4-6 P.M. March 12-20. Offer Good till STH. At The World Famous PENN DAY PARROT LOUNGE.
- **CENTRAL AMERICA. day meeting on Monday March 7. from 4:30-6:00 P.M. in Bishop White Room Houston Hall. ACCOUNTING SOCIETY presents Careers in the IRS'' 2 pm Thursday March 3 at 387 4763. "Lessons From the 70s'' Thursday March 3 at 5:30 pm in Killian Hall Room 305. "THE MEDIEVAL STUDIES Group announces have IB weekly meeting this and tend meeting Thursday March 3. Room 305 — 900 p.m. For more info, call 222 5941.
- **INTERNATIONAL STUDENTS**. A discussion of Native American culture at the Native American Resource Center, 300 Locust St. at 9:00 a.m. Tuesday March 7. For more info, call 609-853-0393.
- **THE DAILY PENNSYLVANIAN** — Thursday, March 3, 1983

**please call 609-853-0393**

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Bob Wilson: Alcohol abuse and the IFC

THE PENNSYLVANIAN: The IFC was recently formed to study alcohol abuse. What are some ways in which the fraternity system exists that might be a problem? Some of us know that alcohol is definitely made more of an issue more pressing as a public concern, and we really wanted to take a leadership role in this.

WILSON: Well, that helps. That made it easier. But do you think that alcohol abuse may be a problem? Some of us know that it is definitely made more of an issue by the public concern, and we really wanted to take a leadership role in this.

THE PENNSYLVANIAN: With the formation of the IFC, the new organization was formed to study alcohol abuse and alcoholism in some fraternities, what we were trying to prove. At first, we didn't feel that the administration was coming across about how serious this problem was. Things like alcohol abuse, or vandalism after a night on the town, are big problems, and I think we need to examine these problems in detail.

WILSON: I don't think the administration is doing as well as it could be doing. We're thinking about how serious this problem is. We're thinking about how we can help ourselves in terms of conduct, poster policy, and in terms of things like alcohol abuse or vandalism after a night on the town. We're trying to prove that something was wrong.

DP: Has the $14,000 debt from the last fiscal year been paid back? There are still a few chapters which haven't paid, but I'd like to expand on the new IFC and its function.

WILSON: Some fraternity directors, like Bob Wilson, have been working on the problem of alcohol abuse on campus. They're trying to find a way of conducting their affairs in such a way as to prevent such problems from happening.

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To the Editor,

Also, the University community is no longer gaining with the University's investment of its alumni. The prestige of entering the University is now entered by our undergraduate administration. Instead, we are left with a University Assembly capable of many a confusion, and thus the entire University's investment in the student's leader. Such confusions are the conclusions that we drop from the above interpretation on the autonomy of the University 

18 January

C. R. Cooper and Peter Holstein's protest of our national orientation concerning the content of the Union's newspaper is unwarranted. The contents of the newspaper are unhappily burdened with an Undergraduate-Photography Editor. Rely on the common sense of the University's community. The support of our malevolent administration. Instead, we 

SUSAN KEEFER

I do not know why you people are writing to me, but I have never had the chance to defend myself. I know you must think I am a bad person, but I am not. I want to look at the University from the inside. I think it is very important for us to have a voice in the running of the University. I believe that the students should have more say in what happens to them. I am writing to you because I think you should know that I am interested in improving things here. I think we can all work together to make this a better place for everyone.

BLOOM COUNTY/Barbie Brezina

To the Editor,

Barbie Brezina

barbiespie...@yahoo.com

Dear Editor,

I am writing to you today to express my feelings about the recent events at our school. It is very important for us to have a voice in the running of the University. I believe that the students should have more say in what happens to them. I am writing to you because I think you should know that I am interested in improving things here. I think we can all work together to make this a better place for everyone.

Sincerely yours,

Barbie Brezina
Dental students to meet with Hackney on tuition

Continued from page 1
For a third year, the students have been in the dark, Hallstead said, adding that the information is not received.

"The students won't get the job and the faculty won't get the increase," Hallstead said. "They will just stop and say, 'If we just give them a little raise, they'll keep going.'" He added that this is a "very virulent" effort to make sure the information is not received.

Phoebe Lebow said last night that "if he's the candidate who will make a good strong chair for the senate," she will be supportive. "He will bring us only experience as chairman but the experience of having served on a number of Council, committees," Lebow said, adding that "he [Abel] is in the middle," that it is "easy to sit back and do a broader perspective." Council Steering Committee graduate representative Boobie Fass said last night. "This year has been on opposite sides of issues, but I think he's a good leader for the faculty."

"We've always been very well-prepared and articulate," she added. "I think he's a good deal of luck in a tough job.

Penn's DOING IT AGAIN

On Friday night, March 4, the Second City Tour will come to another fantastic Penn Party. The Penn Party was a huge success last year and we hope this year will be a smashing success that the management can't handle it or eat it at all.

The Undergraduate Accounting Society presents "First Year Out!"

Friday, March 4, 7:31 PM
Room 1020
Dietrich Hall

Come hear what former students have to say about their experiences in the accounting profession. All are welcome.

Funded by USC

ANNOUNCEMENT

Title VI - National Resource Fellowships

Attention all students doing graduate work in Middle Eastern Studies for the academic year 1983-84. The deadline for Title VI Fellowship application has been extended until March 25th. Please make sure you have all your material submitted to the Middle East Center by then.

If you have any questions, please call: 898-6077

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Graduate students* and university television present

"PSYCHED FOR VICTORY"

Short film special featuring interviews with Coach Berndt Penn's 1983 Championship Football Team

Game Highlights

At Smokes Tonight! Thursday, March 3 Film will be shown at half hour intervals beginning at 8:00 pm Last Showing at 9:30 pm

COLUMBO FROZEN YOGURT only 130 calories Fruity Rudy Lower Level Houston Hall 898-3580 Open Sat., Too! Cone 65¢ 7 oz. dish $1.30 4 1/2 oz. dish 75¢ 25¢ Toppings

Career Alternatives For Graduate Students Presents a session on careers in Arts Administration Maureen Wiley Executive Director of the "Philadelphia Dance Alliance" utilizes administrative experience in music, theatre, and dance

Janice Goodman Director of "Prints in Progress" utilizes administrative experience in art and theatrical administration

Monday, March 7 4:30-6:00 p.m. Ben Franklin Room, Houston Hall Due to a time conflict with Passover, the session on INTERNATIONAL OBJS has been moved to March 21, from 4:30-6:00 in the Ben Franklin Room of Houston Hall.

Speaker condemns handgun availability

By Ilana Barlow

A national lobbyist on gun control legislation spent last night in the position of most assembly members - speaking for the other side.

Barbara Lazarre, communications director of Handgun Control, Inc., the largest and most effective handgun control group in the country, provided figures attesting to the severity of the handgun problem and the need for broader adoption of anti-handgun control groups.

Lazarre said that the United States has a murder rate five times greater than that of other countries — and the handgun murder rate is 100 times higher. In 1980 there were eight handgun-caused deaths in Great Britain and 11,552 in the United States, she said. "Each of the other countries has strong handgun control laws — either a complete ban or severe restrictions. The United States is the only modern country without any effective national controls."

Handgun Control, its proponents argue, is the "only real use" for handguns — small, easily concealable handguns with a barrel length of less than three inches. These guns are used in a majority of crimes committed with handguns.

"Saturday Night Specials" are not necessarily cheap, nor are they good for target practice or home protection. But they are easy to obtain by anyone who wishes to use them as a weapon.

"She proved that handgun control laws are needed," College freshman Lauren Hackney said. "Each of the other countries have handgun control laws, the United States doesn't."

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While some of the students who attended the lecture and who have read Lazarre's work praised her knowledge, others were skeptical of her position.

"The Supreme Court ruled that the right to bear arms is a constitutional right," LGAP President Joe Kosciw said. "The Supreme Court ruled that the right to bear arms is a constitutional right."

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Mayoral primary date retained

By JACK KAUFMAN
Special Philadelphia bureau

Milan Young held an announcement last week that changed the timing of the County Council's Mayoral primary. Young announced that the Mayoral primary will be held on May 21, 1981, instead of the original date of May 11. Young said that this change will allow for more time to campaign and for the candidates to gain support.

Young said in his announcement that he wants to ensure that the primary is held at a time that is convenient for all candidates and for the voters. He also emphasized the importance of holding the primary at a time that is conducive to voter turnout.

Young's decision to postpone the primary is a response to concerns raised by some candidates and members of the council about the original date. Young said that he received feedback from a number of council members and candidates who felt that the primary should be held on a day that is more conducive to voter turnout.

Young's announcement comes as the campaign for the Mayoral primary is heating up. There are currently six candidates running for the position, including Young, Mayor-Richard J. J. Xue, and Senator-Paul R. Smith.

Young's decision to postpone the primary has been met with mixed reactions. Some candidates have welcomed the change, saying that it will give them more time to campaign and for the voters to make an informed decision. Others have expressed concern about the impact of the change on voter turnout.

The Mayoral primary is an important election for the city, as the winner will become the next leader of Philadelphia. The primary is held on May 21, 1981, and will be followed by the general election on November 2, 1981.

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LAST CHANCE!

Time is running out...

The deadline for applications to the College Houses or Living-Learning Programs is March 4th.

APPLY NOW!
International Students

It's not too late to increase the efficiency and quality of your academic performance.

The staff of the University Reading/Study Improvement Service will present the following workshop designed specifically for international students:

STRATEGIES TO ENHANCE LECTURE NOTE-TAKING SKILLS
March 3, 7:00 p.m. - 9:00 p.m.
North Campus Commons Room (Ground Floor)
Nichols House of Graduate Towers. No fee is required.

A workshop to provide and help develop specific techniques for notetaking and speaking English as a second language. The efficiency of current individualized techniques will be explored.

Information will be provided at a workshop regarding individualized and group consultation available.

SPONSORED BY: Department of Residential Living North Campus Office Workshop available for all international students.

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Dragon Pizza II

Try Dragon Pizza II's

- Dragon Style Pizza II
- Dragon Style Hot Oven Grinders and Cold Hoagies
- Double Decker Combination Sandwiches
- Dragon Style Steak
- Hamburgers
- Salads
- Hot and Cold Drinks
- Hot Platters
- Dragon Pizza II Spaghetti Dishes
- Breakfast Omelettes
- Delicious Pan Cakes

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Nobel winners to speak today

Klein, Tobin headline 'Economics Day'

By Della Makerow

Nobel Prize-winning economists James Tobin and Lawrence Klein will speak today at the University's annual Economics Day.

The conference, which is entitled "Macroeconomics Under Debate," is being sponsored by the Economics Department. The event will begin at 10 a.m. in the Harriman Auditorium.

Klein will discuss, "The Right Monetary Policy to Achieve Economic Stability." Tobin will deliver the keynote address, "The Current State of the Macroeconomy: A Personal View." The conference promises to be interesting and lively, Klein said Tuesday.

"Some of these policies have been clearly successful. We will discuss which are the right macroeconomic policies to achieve economic stability," Klein said Tuesday.

"We have Keynesian and moderate monetarist," he said. "We have try to supply-side, ultimately."

"Other discussions will focus on specialized aspects of macroeconomics.

Klein said that he believes the outcome of Economics Day will be a "respect of President Reagan's triple deficit," but the economic policies that have been tried and which have been going on in the past 10 to 15 years," Klein said Tuesday.

"I think we will end up coming against Reaganomics," he added.

Undergraduate Economics Society President David Webster, a College junior, said his organization is looking to organize and publicize the event, and that he expects more than 500 students, alumni, business and back representatives, and members of the financial press to attend.

UA, Koval discuss general fee

By OKLAHOMA MAKOWER

Joining 50 percent increase in the University's general fee will be a $60,000 allocation to a fund for the economic conditions. Tobin said Tuesday.

"There will be no fee, even if the national deficit is large," Tobin said Tuesday.

"We will examine the debate among economists as to what is going to work on now, and what has been going on in the past 10 to 15 years," Klein said Tuesday.

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"We have Keynesian and moderate monetarist," he said. "We have try to supply-side, ultimately."
Everyone thinks that tennis is a game for the rich, but that night our heads just weren't in it. "We plus as a smart team, against Georgia Tech." Stegner the second season that seemed a tie for fourth in the Ancient Eight including the Ivy League. But the competition in the spring is a lot between our two seasons, and the petition for two months, and so I think we've lost most of the momentum which is most important. He feels practice after practice, preparing for W. Tennis

The second part of the season seemed a tie for fourth in the Ancient Eight

His team at Wichita State will end it as a rarity.

W. Cagers

"We didn't have the intensity against Georgia Tech." Nager asked. "Our team was a smart team, but they might not have won without us in it."

With Perkins. You know, however, the goals are higher. "We certainly not cheating for first or second," Larry said. "Presents books, good, and Harvard and Yale aren't cheaply. But I'm in to rack them fairly, fairly, fairly."

Since the Ivy Championships have been dropped from the spring's schedule, the league winner will be determined from head-to-head competition. Every Ivy match that becomes more important. "If we can hang on there," Larry continued. "I'm very, very much a chance for the Quakers to travel south to a certain position."

For the moment, the team's assistant coach in New York match competition, trying to get in the lights dim, and the crowd is hindered, the second set begins with cautious optimism. Let the contact of tennis, it's our life."

Let's do it one more time... The Kings Court/English House Games Hour returns Thursday, March 3 from 4 to 6 pm, English House Auditorium Great Food, Great Games, Great Fun!
Perkins faces big challenge at Wichita St.

At first, Lew Perkins wanted nothing to do with Wichita State. He thought it was the last place he would ever play. Then he went there and decided that a college education was worth a try. Now, he is president of the school and dean of the college of business and management.

"I'm proud of what we've done," Perkins said. "We've turned this place around and made it into a respected university." And he thinks it can do more.

The school, which was founded in 1969 as a junior college, has grown into a full-fledged university with a student body of about 12,000. It has a strong athletic program, with teams competing at the NCAA Division I level.

"We've got a lot of great facilities," Perkins said. "We've got a new arena, a new football stadium, and a new track and field complex." And he thinks the school can do even more.

"We've got a lot of room for growth," Perkins said. "We've got a lot of room for improvement." And he thinks the school can do even more.

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The Sad But True Saga of Bubbles the Hippo

Page 5

The Performance Artistry of Laurie Anderson
Page 6

Philadelphia goes ape naming a baby gorilla
Page 3

The Great White Hope
Page 9
And MORE!
THURSDAY, MARCH 3, 1983

EXPRESSING STANDING UP

By Rachel Migler

She couples and clears her throat and tries to look casual. Beads of sweat, left behind by the last performer, glitter on the microphone and reflect the bright lights. She squints and stoups again.

Okay, they're looking at you. They're waiting. All those faces are painted right up here and they're going to have to hear everything that comes out or holding out of this mouth, through the wires and over the loudspeakers. And then those faces are going to change. Pay those horizontal lips come up, open wide and tear, Go.

She pulls the mike from its stand. The muscles of her knees weaken and her throat doesn't work. "I'm really excited to be here tonight," she croaks. "This is my first time and I want to tell you about this crazy thing I was thinking the other day."

Her first punchline booms through the speakers and bounces off the back wall. She waits. Nothing. She looks at the crowd. Nothing. Complete, total silence. It's been five grueling, gut-twisting hours since she put her name on the Open Mike Night list. First three, fifth, sixth, seventh, eighth, ninth, tenth to go. She's the first to go. It's been five grueling, gut-twisting hours since she put her name on the Open Mike Night list. First three, fifth, sixth, seventh, eighth, ninth, tenth to go. She's the first to go.

"Oooh-kaaay folks! That was Mr. Bob and he's really something terrific, ain't he? What a bargain for your entertainment dollar!" But no one even noticed.

Tonight we have 20 of the city's best and worst comedy acts and we're roaring to go. So why don't you all order lots of woman onstage and encourage more to come up. Backstage, he throws off his gray cap. which he thinks is tremendously funny as he is not from Pittsburgh.

It's the Wednesday Comedy Open Mike Night. It's any one who signs up can go on stage - first timers, professional comedians, even real cops in uniform. People are paid just two beers each, but no one cares. Twenty three performers (22 men, 1 woman) tower around the bar and everyone is nervous, obeying routines, drinking and telling jokes. Some are obvious to the performance; others attempt to pick up new ideas or let out loud laughs when the audience won't.

There's a real touch and go feeling here. Some acts bomb; others kill. A handsome young black man follows the Mr. Bob Disaster. Albert Johnson tries to rev up the crowd with his well-timed, kicky jokes and musical ditties but the audience hasn't forgotten the first act's awkwardness. Johnson resorts to standard laugh-getters, but finally gives up. Backstage, he throws off his acquired bow tie in disgust.

She starts to write her hands. Dr. Gonzo hits the stage after an obscene introduction by the MC. Who is now insisting he is Mr. Fun. Gonzo has a clever routine, full of dazzling word plays, self-deprecating humor and Milton Berle-esque visuals. He doffs the bowtie, lets laugh and a Pittsburgh Pirates cap, which he thinks is tremendously funny as he is not from Pittsburgh.

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Dr. Gonzo strikes a chord no one else can for the next 30 minutes. Hunderings and droopy punch lines fill the stage and bored or quizzical expressions fill the crowd, despite Mr. Fun's best efforts to perk everybody up.

Her salary is sitting in the room. One more, and she's out. She's been around, but no one even noticed.

Today we have 20 of the city's best and worst comedy acts and we're roaring to go. So why don't you all order lots of woman onstage and encourage more to come up. Backstage, he throws off his gray cap. which he thinks is tremendously funny as he is not from Pittsburgh.

It's the Wednesday Comedy Open Mike Night and anyone who signs up can go on stage - first timers, professional comedians, even real cops in uniform. People are paid just two beers each, but no one cares. Twenty three performers (22 men, 1 woman) tower around the bar and everyone is nervous, obeying routines, drinking and telling jokes. Some are obvious to the performance; others attempt to pick up new ideas or let out loud laughs when the audience won't.

There's a real touch and go feeling here. Some acts bomb; others kill. A handsome young black man follows the Mr. Bob Disaster. Albert Johnson tries to rev up the crowd with his well-timed, kicky jokes and musical ditties but the audience hasn't forgotten the first act's awkwardness. Johnson resorts to standard laugh-getters, but finally gives up. Backstage, he throws off his acquired bow tie in disgust.

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Philadelphia hypochondriacs no longer need to hassle their physicians. Better yet, they can tune in at home to pre-recorded messages plugging its victims with blisters that look like wolf bites, and is probably the punishment for walking alone through the woods to grandmother's house. Several of the tapes have titles which are more interesting than the information they provide. "The Man In Your Child's Life" is not a hot and stumpy explanation of puberty, but merely another bland discourse on the importance of dear old Dad. "Where did I Come From? Mama?" tells parents that St. Louis, Los Angeles, or Cleveland is about as serious an answer to this difficult question as one could imagine.

For people still unfamiliar with male or female sexual response, Tel-Med provides tapes on those topics, too. The service does not guarantee an improved sex life, but the supplementary information they provide might increase the chances of attaining one.

This is an important service which provides more than just a good laugh. For the cost of a dinner, Philadelphia residents can learn about the many medical quirks that afflict our unsuspecting bodies. The tapes offer information about cancer, heart disease, and other serious ailments, although most would agree it's better to talk to a doctor than to an out-of-work actor making Tel-Med tapes to pay the rent.

Another tape yields valuable information for the many unfortunate souls who find themselves stricken with Lupus erythematosus. This mysterious skin affliction may have a hard time accepting the exhibit as real art. Others may be intrigued by the relationship between advertising and the traditional art forms, and may come away with a profound feeling of enlightenment - reinforcing the future by subsequent trips to Wawa.

Is there a Doctor in the house? The Art Institute of Philadelphia is about to instigate a riot in the art world. After seeing its latest exhibit, people may become convinced that every time they go to the supermarket or read a magazine, they are experiencing an exotic art event.

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Annenberg Center InterActs in association with 34th Street Magazine presents A Philadelphia Film Premiere

“A MOVIE OF IRREPRESSIBLE ROMANTIC SWEETNESS AND JOY.”
- JACK KROLL, Newsweek

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Bubbles the Hippo: Portrait of A Tragic American Hero

By Rodney Paul

It's almost like the closing scene of Builders of the Wild.

On a shelf in the back of some warehouse in Los Angeles County amid the remains of elephants and whales, lies a box containing the bones of Bubbles the Hippo.

It is hard to imagine that these blemished, skeletal remains were once a hippopotamus of great renown, a uniquely American hero that suffered an end as tragic as that of Prince Hamlet or The Great Gatsby.

March 12 will mark the 10th anniversary of Bubbles, viewed against the forces of submission. History seems to have forgotten Bubbles and her courageous fight for freedom; few Americans recall her inspiring struggle. At a time when credible heroes are hard to find, we have lost an important symbol of liberty, hope, and the American way.

Today, Bubbles the Hippo is remembered only by the anthropologists who study her bones.

"They like to look at her teeth," says Diana Macle- tyre, a research associate with the Los Angeles County Museum of Natural History. "They're used for scientific investigators to study how animals that live in captivity differ from those in the wild. It's an ironic epitaph to the life of Bubbles the Hippo.

Bubbles spent all but the last three weeks of her eight-year life within the confines of Lion Country Safari in Irvine, California. She appeared to enjoy a life of captivity at the 400-acre wildlife preserve where she was born. Most of her years at the Safari passed without incident.

Then, without warning, Bubbles began to defy her captors. On February 11, 1978, Bubbles and her two-year-old daughter Tiny Bubbles attempted to escape. They reached the four-foot fence that surrounds the habitat where they were apprehended by Safari rangers.

Nine days later, a second attempt was more successful. Leaving Tiny Bubbles behind, the two-ton hippopotamus easily knocked down the Safari fence, poked across Laguna Canyon Road, and continued five miles to Clucker Lake, where she would spend the remaining 20 days of her life.

Hippopotami are usually calm, unthreatening animals who live as long as half a century. In their native Africa, these massive swimmers prefer aquatic habitats like rivers and lakes. Strict vegetarians, they enjoy a diet of alfalfa and other tall grasses. Never- never attacking humans, they are known to be fiercely aggressive in defense of their young calves. "It's normal hippo behavior," he says. "Hippos are very protective of their young. If someone gets too close, the mother will not be returned to confinement without a struggle and their job would be difficult. But they didn't know that Bubbles the Hippo was pregnant.

The rangers' armory included tranquilizer guns, nylon nets, and food traps. Bubbles continued to elude her would-be captors.

Soon after her daring flight, the rangers began a 'round-the-clock vigil at Clucker Lake. And the news media was not far behind: they came to find "a cute animal story" to end the 11 O'Clock News or to fill extra space in the newspapers. But Bubbles was playing hard to get. She remained near the lake waters by day, surfacing only occasionally for air. At night, she would carefully emerge from the water to find food, then quickly return. Despite their round bodies and short shaggy legs, hippopotami are remarkably fast runners. The rangers remained poised at the lake's edge, waiting for a chance to nab the hippo and bring her back to the confines of Lion Country Safari.

Meanwhile, these are dark days for captive hippos; overbreeding has led to a surplus population, causing zoos official for the country to turn to exeuntis to reduce the numbers. Though it has successfully sold all its hippo offspring, the Philadelphia Zoo recently decided to separate its famous couple. Thirty-five-year-old Schmire doesn't seem to mind, but zoo official says that Franky is getting cranky. "There's no market for schmires anymore," explains Wood. "You can't get rid of them. You're just stuck with the animal, and it's just another mouth to feed." Meanwhile, in the back of a warehouse in Los Angeles County, near the skeletal remains of antelope and bears, lies the hippo's son, the tragic American hero. This spirit of Bubbles the Hippo lives on.
The stage is pitch black. Suddenly a spotlight beams onto the center, revealing a thin woman with spiked, punky hair. She is dressed all in black except for distractingly bright red socks. She plays a violin, but it doesn't sound like one: the bow is composed of recorded tape, and the bridge has been bastardized into a playback head. taped Captain Beefheart-esque music accompanies her. A vast screen presents slides and moving pictures that complement the hypnotic mood being created by the violin and the pre-recorded music.

Five minutes later. The woman is seated at an electronic keyboard, accompanied now by a bona-fide band. She alternates between deadpan speech and lost-little-girl singing.

Two songs later. The woman is sitting, legs crossed, answering questions into two microphones, going back and forth with each word.

Welcome to the world of Laurie Anderson.

It is the day after her final performance at the Brooklyn Academy of Music, and Laurie Anderson may very well be at the apex of her career. For the past week, she has debuted the complete six-and-one-half hour United States I - IV, a mixed-media presentation that may herald the onset of a new populist art movement.

United States is a four-part examination [spread over two nights] of American society, employing an excellent rock and roll band, featuring David Van Tieghem on drums, as well as such unusual devices as a diving board. Each part is intended to discuss one aspect of contemporary American life [Part I on transportation; Part II on politics; Part III on money; and Part IV on love] but United States is not that focused. It offers no answers to the problems Anderson chronicles, it only recognizes them. In Anderson's performance art, form often is more important than content.

Anderson's field is performance art, in which the usual presentation of art (i.e. sculpture, painting) is replaced by an alive, active communication, more like a dialogue between artist and audience. While not the founder of the new genre, she is its best known practitioner.

The attention Anderson has received as of late is virtually unprecedented in the recent annals of the art world. Ayde from massive coverage in the art press, both The New York Times Magazine and Time have seen it fit to print in-depth features on the woman. In a word, I - mi n - Anderson is hot.

After a decade in the world of art, Anderson is accomplishing what most in her field only dream of - communicating serious, undiluted art to a mass audience. Her deft use of various art forms creates a whole more powerful than the sum of its disparate parts.

One wonders if the fact that her avant-garde performances are so accessible to general audiences is part of a grand plan to bring art to the masses. "That's not my goal," Anderson says. Exhausted and exhilarated by the previous week's events, she speaks in a voice a notch above a whisper. "It may be one of the effects of the way I work, though. I like to put things through as simply, clearly and physically as I can, so that it doesn't tend to obscure or abstract."

"Those who don't know or care anything about avant-garde can come and completely understand it," she continues. "The language is everyday and the pictures are everyday images."

It's been a long haul. With a graduate degree in sculpture from Columbia University, Anderson began performing while teaching Egyptian architecture at the City College of New York. As she told Rolling Stone, she lost the position because she was not reading the Egyptological journals. "I kind of forgot the facts, so I started to make 'em up. Eventually I quit - not before I was fired, but very, very close.

With her academic career on hold, Anderson devoted her energy in the art world, experimenting in both the accepted art forms and the relatively new field of performance art. She describes her chosen field succinctly: "Most of the stuff is based on the world's oldest art form. I'm a storyteller, and the music and the pictures are ways of commenting on that. It starts with words, and it moves through electronics and filters."
Laurie Anderson just might be onto something. United States could turn out to be Anderson's beginning, rather than her high point. Transcending artistic restriction, Anderson could spearhead a new movement of artists that communicate with their audiences rather than merely present static products. She might be able to bring her audience wherever her instincts take her, neither talking down to them nor calculating her art for them. And next time she won't be just featured in Time — she'll be on the cover.

A New Movement

Anderson spent four years performing from Berlin to San Diego, refining her craft. Frustrated with working in an insulated art world, she decided she wanted to attract more diverse audiences. There was the potential to be confined. "It's all bound up with this kind of crazy world of curators and writers — it's a Byzantine sort of world," Anderson says. "After watching and being part of that, it really is a relief to just think of working another way."

After a few trial runs in the recording world — mostly on compilations — two fragments from her thesis progress United States project were released as a 7" EP of New York's 190 records. "O Superman," backed with "Walk the Dog," became a European hit. To everybody's surprise, it reached Number Two in the British charts.

"O Superman" is an hypnotic eight-minute dive into motherhood, war, death and the transitory of relationships, and its occasional heavy-handedness and Stonehenge cliche is offset by its tough humanity. The flip side is even harsher, and demonstrates how the listener's harmless evocation of a party can become a vicious joke.

This is not quite the traditional subject matter for hit singles. "We put out 'O Superman' with zero expectations," Anderson says. "It's very simple — if you sell records, you make more records."

For someone whose art is so obsessed with media, it is not necessarily compromising to commit it to the screen. "It's not a sellout. The thing that I didn't like about small labels is that you have to do an awful amount of work. You have to go to the printer, you have to make sure it's being pressed correctly, you have to make lots of phone calls, and you have to put up money for it. It's not the work I'm very good at or want to do."

As demand for "O Superman" greatly exceeded 190's production capabilities, Anderson solved the problem by signing the contract with Warner Brothers. "It's a tremendous relief to me after being in the art world for many years," she says. "It's very simple — if you sell records, you make more records. If you don't, you don't make more records. I like that a lot.

With the success of her album and tour, Anderson was able to think seriously about a full-length presentation of her United States project. Because of its epic length, United States has been compared to such disparate works as Philip Glass' and Robert Wilson's minimalist stage presentation Einstein on the Beach and Wagner's opera The Ring, but Anderson's art more closely resembles Walt Whitman's in that she writes for an idealized common man. But her celebration of that common man is undeniably a deeply felt belief that the nation is crumbling. United States is, however, full of humor, alternatingly absurd and poignant. "I had to take a test in a Dailey Queen on another planet," she says. "And I failed it. And the Dailey Queen manager said, 'You're not a Dailey Queen.'"

Anderson has taken the challenge in stride. "My next project is a tour of the United States justifies most of its length. Anderson is currently on an international tour which will continue until late spring, when she must confront the inevitable problem of what to do next.

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For most of the performance, the compression is successful. For someone whose concept of art has more to do with Chuck Berry than anyone else, Anderson's performance is a revelation. There is the occasional lapse into self-indulgence and over-simplicity, but the power of United States justifies most of its length.

Anderson expects her next full-length LP to reach the stores next January. "I hope before that to work on a short project, an EP or something, that will be cut by late spring. I'd like to make a real film, not just a bunch of video clips. My main goal is to finish something. I'd really like to finish some kind of work. I'd like to look at it and say I can't think of anything more to do with that to make it better. My other projects I've stopped working on, rather than really finishing them."

Anderson will also have to acknowledge the potential pretentiousness of her audience in future career moves. During the intermission of a recent show, someone in the crowd actually said, "Her work is so full — it's so full of content!" Conversely, one of the most enthusiastic responses of the entire performance was for a cheap special effect, in which Anderson's violin bow/strand was manipulated to resemble an airplane. Anderson is going to have to find a middle road.
By Amy Rosenberg

Journalists have traditionally had an attitude problem. Haphazardly thrown into foreign situations that they bluff their way through, they must constantly account for their view of the world. And they can get easily tangled up with the suffering of people they must then translate — objectively — into "news." What often remains is a warped view of a journalist's own involvement with society that is at best ambiguous, but is more likely to be destructive.

In The Year of Living Dangerously, set in the volatile summer of 1989 in Jakarta, Indonesia, a journalist's conflicts own involvement with society become a metaphor for a basic human dilemma: how to perceive and make sense of the world. And when most of that world is clearly in agony, the question of just how long an individual can remain arrogant, aloof, or even analytical — in the face of overwhelming misery — looms ominously.

The Year of Living Dangerously will be hard-pressed to avoid brooding over these questions after it is seduced with romance, action, violence, clashing cultures, and quirky, gutsy characters.

Mel Gibson stars as Guy Hamilton, a British attache who serves as a kind of narration for the conflict and obsessions of the world's most turbulent areas. Sigourney Weaver, a quirky, gutsy character, appears as the American correspondent with images; the characters is at best ambiguous, but is more likely to be destructive.

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Audience Wins with 'Great White Hope'

By Richard Campbell

A Pulitzer Prize-winning play, beautiful sets and costumes, flashy creative direction, and an energetic cast of over 50 actors can only add up to a magnificent production unmatched in quality. Temple University and Freedom Theater's joint production of The Great White Hope, Howard Sackler's 1968 epic drama about the first black heavyweight boxing champion, manages to do just that.

Jack Jefferson is the champion—a warm, compassionate man who meets the conflict of aggression and intolerance with a force of courage and goodwill. Once he achieves his title, however, he must face a world of white hostility and envy. Ridiculed, abused, and insulted, he is eventually forced to become a fugitive from his native America as a result of the Mob's racism. Meanwhile, in an attempt to overthrow Jefferson's title, underhanded white sports promoters fanatically search for a "Great White Hope" to save the world from this dark menace.

Under the direction of Israel Hicks, this mammoth story unfolds beautifully as the action unfolds from one scene into the next, over two continents and a period of several years. His staging demonstrates a flowing grace and efficiency of motion that allows the principals and the crowds to coexist in an effect, it dispassionately works to quickly settle into cardboard caricatures of themselves, mug and posturing their way to rough justice. They don't so much communicate as shout and point at one another, gradually rendering the affair ridiculous and hollow.

A final note: The early exit of many drama critics (who in turn is yoked to a round, floating stage. The stage revolves, powered by the labor of Mother Courage as she pulls her wagon in a Sisyphusian, repetitive struggle. The lighting by McFarren is best when sparse—his red glow harshly upon the already earthy stage. The musical arrangements of Brecht's lyrics and Paul Dessau's original score, done by Thom Dura, are distinctly disjointed.

A final note: The early exit of much of the audience (which included most of Philadelphia's drama critics) was distracting enough. More upsetting, however, was the absence of ushers to monitor the flow of latecomers, some of whom entered during acts. In a large house this would be hard noticable, in the intimacy of the Wilma, it created cacophony.
Vladimir Ashkenazy, a conductor with the Philadelphia Orchestra, under Andre Previn, will reveal another dimension of his musical personality this weekend when he will be guest conductor of the Orchestra.

This weekend's program at the Academy of Music is quite varied. It includes Alban Berg's Three Pieces from the Lyric Suite (arranged for String Orchestra), Ludwig Van Beethoven's Eighth Symphony, and Sergei Rachmaninoff's Symphonic Dances, Opus 45.

Conducting is a four-year-old pursuit of Ashkenazy's, and his efforts are distinguished by his diverse pianistic attributes. He possesses an understanding linear and musical clarity, a sharp awareness and control of harmony, and a polyphonic approach to piano music. In addition, Ashkenazy has cited Beethoven as his hero; he is a noted interpreter of the Piano Concertos. One who has heard the many Ashkenazy recordings with his interpretation of the Rachmaninoff Piano Concertos — and hopes he will convey similar sensitivity in his conducting.

Lyric Suite, originally composed for string quartet, was arranged for string orchestra in 1927. The Suite's exposed passages for string quartet, were anticipated to be transcribed for string orchestra.

Ashkenazy's three movements are connected by internal musical quotations of previously stated melodic and harmonic material.

Many musicologists have found certain places in Beethoven's Eighth Symphony humorous, spacious, pertaining to certain orchestral devices and tempo shifts. Unfortunately, the "jokes" go unnoticed to most listeners.

Rachmaninoff's Three Symphonic Dances mark the end of his career as a composer, and the end of the program. First performed in 1911 under the baton of Eugene Ormandy (to whom they were dedicated), the Dances illustrate Rachmaninoff's conviction that melody is the primary element of a composition. Many unintentionally associate Rachmaninoff only with his piano concertos and piano music, forgetting his symphonic works. An unusual feature of the first dance is that an alto saxophone plays the melody. The second dance, which serves as a second movement — though not in the traditional slow form of second movements — is a jazzy kind of waltz. In various compound meters, such as 3, 6, 8, and 9/8.

The final dance is the most structurally and totally sophisticated of the three; various meters, rhythmic, tonal and dynamic shifts paint planes of color. It should be refreshing to experience Ashkenazy's presence on the piano as it is to cherish his performance at the piano.

The final dance is the most unusual one. It incorporates alternate pieces which are fanciful in their imagery and simplistic composition. Two of the fabric-wrapped sculptures for which she is so well known are also included in the display.

Other contributors — Sylvia Sleigh, Faith Rinngold, and Barbera Zucker — work in different media. Sleigh exhibits her photo-realistic style in oil on canvas with two group portraits. Zucker's works are abstract, done in acrylic on unstretched canvases. Zucker presents freestanding, non-representational wood sculptures, painted black and white. Each of the artists is deeply concerned about the advancement of women as artists as a group. Zucker is the only one in the exhibit who is adamant about being known as an artist rather than as a female artist. Sleigh is a member of the Women's Art Cooperative in New York, but also shows her work in commercial galleries. Zucker is a member of the Women's Art Cooperative in New York, but also shows her work in commercial galleries.

It is an age-old problem. Paleolithic cave painters have been esteemed for years, but no one ever mentions the fact that many were female. In the twentieth century, women artists are still not properly recognized. attending the female-dominated mainstream. The MUSE Gallery, a six-year-old Center City cooperative owned by female artists, is determined to change this situation.

Since 1970, female artists have banded together to display their talents which have been obscured or omitted from museums, galleries, and art text-books. Her Own Space, a multimedia exhibit by six female artists currently at MUSE, is part of this movement to make women's art more visible. It succeeds beautifully, and is well worth seeing.

Carol Fischer, co-founder of the Women's Art Register of Minnesota, has installed a floor-to-ceiling piece entitled "Reactor Series 6: The Trees Turn Red" with smeared chalk narratives taken from news clippings, and hints of stick figures jutting from its surface. Three figures, actually outlined images of Fischer, are part of the composition.

Another large installation, "Froze Frame" is Suzanne Lacy's and Julia London's series of signed group photographs of women. Lucite table tops with still-lives of lipsticks, crochet needles, coffee cups, pocket books, and drugs are placed in collage fashion over the photographs.

New York-based artist and art historian Norma Breude and Mary Carrard in the exhibition catalogue: "Are women better off maintaining alternative spaces and separate values, or pressing to join the mainstream?" It is not farfetched to translate this into a truism between women maintaining the collective strength of women, and finding a few spots in the limelight. Will the alternate spaces established by united groups of women always be secondary to the spaces defined by public museums in the future? If so, how far have women artists been underrepresented?

The lack of feminist commentary in the art-works becomes a subordinate issue to the fact that they are hanging at MUSE to inspire other women artists. By preserving the integrity of women as a group instead of aspiring only to individual breakthroughs, the artists legitimize their claim to being part of feminism in America.
**Meteorologists, Cannibals, and Popsters**

*The dB's Thus, it is not as good a pop counterpart that Stamey's two songs work with Charles Haskin (drums) and Wayne Shorter's saxophone, creating a showy, however, and his haunting saxophone melting shortest song. "The Well." is very much independent. Although they build. is that less is more. The songs form more solos. Pastiorius gone. Shorter has in determine whether Zawinul's voicings. forcing the listener to Irick the oar with electronic keyboards and synthesisers cent of the sans-laco portion of Bailey's bass lines.

"Where the Moon does

In terms of genre, Weather Report is grouped with fusion, but they really don't fit into any category. The album avoids slickness, the songs are understated, and the new players work well together. Pro-

**Weather Report**

*Columbia*

When Weather Report band members are extremely good, they are interesting, they. At least good. Processiv travels back and forth between the good and the inessential.

Most noticeable is the absence of Victor Bailey, who is replaced by Victor Bailey. Bailey is capable - they are interesting, Don't Turn Around is already receiving applause. Bailey's replacement, recalls Blondie's "Rapture," while the snappy arrangement lends the track its momentum from After the Fire.

Along with Bailey there are two other newcomers: Jose Rancio (percussion) and Omar Hakim (drums and guitar). They work well as a team, creating an interesting counterpoint to Bailey's bass lines.

The album's sound is reminiscent of the san-saclo portion of Black Market. Zawinul's keyboards and synthesisers trick the ear with electronic vocals, forcing the listener to determine whether Zawinul's synthesis or Wayne Shorter's saxophone is at work. With Pastiorius gone. Shorter has in turn stepped out front to perform more solos.

The album's production ethic is less is more. The songs are pretty but not overproduced. They're logical, calm, and calming, and defining an atmosphere as the build. Although technically related, each song is very much independent.

Its germ is its shortest song, "The Well," which clocks in at a mere four minutes, a concise improvisation that begins with Shorter's haunting saxophone melding seamlessly into Bailey's bass. One moment, the track sounds like an orchestra warming up; the next, it has a sax-driven melody. "The Well" stays slow but never plods and makes good use of ad lib - almost as if it were an instrument itself.

*"The Well" is short/Live it up/Cele-

**Total Coele**

*Epic/Cannibals Chrysalis*

Chris Stamey-It's A Wonderful Life DB

For those unfamiliar with Chris Stamey, he is the quirky half of The dB's songwriting duo. For those not familiar with The dB's, blame the American music industry for not giving the Fatherland's best pop band a record deal.

Listening to It's A Wonderful Life, Stamey's first solo LP, is not the easiest of undertakings. Stamey twists, bends and combines the rules of pop music at his discretion, creating a challenging blend of styles that forces the listener to take an active role in the genre but never attack it straight on. The result is a compelling and nuanced work that requires the listener to think about what they are listening to.

Songs such as "Winter Of Love" and "Fantasy" combine elements of minimalism, psychedelia, and pop creating compelling and hypnotic moods that are elusive yet tangible. And on "Depth Of Field," the psychedelic comes to the fore, featuring Stamey's slowly strummed guitar and otherworldly keyboards that virtually drip and come out of the turntable. This is not to say that Stamey always takes the indirect approach to his work. "Oh Yeah," in which he recites the timeless truism "Oh yeah! The air is full of dirt" and on the over-chorus formula of "Never Ever Think," the "Face of the Crowd," one cannot help but think he means something more.

It's A Wonderful Life has its share of self-indulgent moments, such as the rather derivative "Get A Job," or the campy "Crushfire In Hollywood," and lacks the overt pop counterpunt that Stamey's songwriting partner Peter Holsapple so skillfully provides with The dB's. Thus, it is not as good on LP as it was on a new dB's album would be. But then again, how many records are there...
Music

WARREN ZEVON
PUBLIC IMAGE LIMITED
Nothing is possible but anomaly is wonderful. At The East Side Club, 3/4.
PHILADELPHIA ORCHESTRA
Gala concert celebrating thenth anniversary of the Eastman School of Music. At The Academy, 8:00 PM, 3/9.

KATE AND ANNA MCGAR- 
WILCO
Pulsetrigger at The Ritz, 6:00 and 10:30 PM, 3/9.
PULSALLAMATE THE TAPES
Fixin’To Shoutin’-See Lon Montana and Jean Caffeine, but still underwritten. At The East Side Club, 3/12.
WALTER HAWKINS AND 
FAMILY-MIGHTY CloudS OF JOM
Giggle high at The Forge Music Fair, 8:00 PM, 3/10.

WILLIE NELSON
Shut up, shut up, it’s your hour. At The Spectrum, 8:00 PM, 3/12.
DANA ROSS
Play by God Lionel Richie doesn’t show again for a while you can. At The Spectrum, 8:00 PM, 3/25.

ENGLISH BEAT/THOMPSON TWINS
Friends at PUC. At Irvine Auditorium, 8:00 PM, 3/12.

LITTLE ANTHONY/ITHE DUPEES/FA- 
LANGE
This one’s about, but we bet there’s another one coming. At The Academy, 9:00 PM, 3/3.

RETURN TO FOREVER
A hot double bill from our old friends at The Ritz. At The Ritz, 5/10.

PRAY TO GOD
Lionel Richie doesn’t show again. Shut up, shut up, he’s good! At The Fair, 8:00 PM, 3/12.

Another hot double bill from our old friends at The Ritz. At The Ritz, 5/10.

THEM
Hear the one about ET and the elf on the back. At The Ritz, 5/10.

HOLDFMAN
As he stars as an actor/actress/actor/actress of the world of boxing. See review. At The Academy, 9:00 PM, 3/3.

HOLDFMAN
As he stars as an actor/actress/actor/actress of the world of boxing. See review. At The Academy, 9:00 PM, 3/3.

I.Zeitlin

TOOTIE
Take a Roll in the hay with Dutch country music stars. It’s as the stars as an actor/actress/actor/actress of the world of boxing. See review. At The Academy, 9:00 PM, 3/3.

THE VERDICT
Put Newman’s Barnes as the best fit for this city as a live actor. At The Academy, 9:00 PM, 3/3.

THE YEAR OF LIVING DANGEROUS- 
LY
Miss Gibson and Sigourney Weaver in another run of the movie. In Warsaw, Poland. See review. At The Academy, 9:00 PM, 3/3.

SOPHIE’S CHOICE
Meet Sophie Sekora as Sophie, in the most depressing movie ever made. See review. At The Academy, 9:00 PM, 3/3.

AN OFFICER AND A GENTLEMAN
Spring is approaching but the weather’s still cold. This one’s for Best Picture, and that’s very silly. At The Academy, 9:00 PM, 3/3.

THE LORDS OF DISCIPLINE
Another cynical, but not bad, look at the English peasantry. At The Academy, 9:00 PM, 3/3.

ABRA AND COSTELLO GO TO HOLLYWOOD
A chunky comic and a Swedish pop star make a shambles of Tinseltown in this tale of a bordello in the Old West. At The Academy, 9:00 PM, 3/3.

THE WHITE HOPE
Another hot double bill from our old friends at The Ritz. At The Ritz, 5/10.

YOU GOTTA HAVE ART
A great revival of Fugard’s acclaim-stirring play. At The Academy, 9:00 PM, 3/3.

GOING BANANAS
Not to be confused with Columbia’s Spring Fever. A chunky comic and a Swedish pop star make a shambles of Tinseltown in this tale of a bordello in the Old West. At The Academy, 9:00 PM, 3/3.

THE GREAT WHITE HOPE
Freedom Theater and Temple unite to present this blaisdell play about civil rights. At The Academy, 9:00 PM, 3/3.

THE VERDICT
Lipton as Lionel Richie doesn’t show again. Shut up, shut up, he’s good! At The Fair, 8:00 PM, 3/12.

THEY ALL LAUGHED
* * * * * * 

THE TOPS
At The Academy, 9:00 PM, 3/3.

THE RITZ
Excellent review of Lugnut’s acclaimed early work in the first production of The New Serpent Players. Thurs Sat. (Talbot Street Place, 915 S. 7th St, 627-8200).

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Political cartoons and poems by Peter Bogdanovich. At The Academy, 9:00 PM, 3/3.

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