Reagan lands War Powers agreement

WASHINGTON - President Reagan hailed the War Powers resolution as "a welcome step forward in our pursuit of peace" to Lebanon by authorizing the use of U.S. Marines in that country.

Announcing her support of the war, the White House and Congress had earlier agreed to the 1963 measure that the United States plans to tighten its role in military forces in Lebanon.

"I'm doing it with the hope that we can get the peace process back on track," Reagan said at the World Peace Conference in Washington, D.C.

"We're not in Lebanon to stop the fighting. Our role is to stop the fighting," Reagan said in a statement to the media.

Reagan's statement was in line with earlier statements from the White House, which emphasized the importance of Lebanon and the need for continued American involvement.

WYATT slurs anger minorities

WASHINGTON - Secretary of Defense Dr. James Mattis said in a recent interview that he would not support the use of U.S. military forces in Lebanon.

Mattis said he believed that Lebanon was not a "true" war and that the U.S. military should not be involved.

Mattis's statement was met with widespread criticism from many in the military and among the public.

Druse launch new offensive

BEIRUT, Lebanon - Druse and Palestinian militants on Friday night launched a new offensive in the southern part of Beirut, where fighting had been raging for days.

The offensive, which was orchestrated by the multination force of U.S. and British troops, was described as a "significant" and "crucial" for the peace process.

The offensive was aimed at taking control of the southern part of Beirut, which had been the site of heavy fighting in recent weeks.

A group of Druse and Palestinian fighters, supported by the multinational force, launched an attack on the U.S. Marine base at the Beirut airport.

The attack was described as a "significant" and "crucial" for the peace process.

More fighting in Lebanon...

...in this region, the United States and its allies continue to fight against the PLO and its allies in Lebanon.

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Student auditions attract University talent to the stage

By DAVID EPSTEIN
Fall leaves, classes change, and the University's theatrical groups hold auditions for their various productions - ranging from musicals and plays to improvisational theater.

Penn Players, one of the largest theatrical groups on campus, holds auditions for its major productions during the school year. This fall, auditions for the fall musical Chicago were held Saturday, according to Colling center director Peter Travers.

Quadrants, another major theater group, performs in non-equity and fall and a musical around the time of Spring Fling. During the last two weekends of October, they perform their production.

From the approximately 60 students who tried out for the fall musical Chicago, were held Saturday and Sunday, 10 were offered Quadrants, according to Colling center director Peter Travers. A musical around the time of Spring Fling, and the last two weekends of October, they perform their production.

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SHeldon Hackney and the Community of Scholars

W hen asked to omitted an on campus

SCENES FROM THE LIFE OF A

WHITMAN College, a private liberal arts college located in Pennsylvania, is facing numerous challenges. The university, which was founded in 1852, has struggled to maintain its financial stability and attract students in recent years.

WHITMAN College has a history of academic excellence and has produced numerous notable alumni, including several members of the United States Congress. However, the college has been criticized for its high tuition rates and limited financial aid options. As a result, WHITMAN College has seen a decline in enrollment in recent years.

WHITMAN College is known for its strong liberal arts curriculum, but the college is struggling to adapt to changes in the higher education landscape. The college has been forced to cut budgets and reduce programs in order to maintain financial viability.

As WHITMAN College faces these challenges, it is important for the community to come together and support the institution. The students, faculty, and alumni must work together to ensure the continued success of the college.

WHITMAN College's future is uncertain, but the community is committed to making the necessary changes to ensure the college's long-term survival. The challenges faced by WHITMAN College are not unique, and other colleges and universities around the country are also facing similar issues.

It is up to the community to come together and support WHITMAN College as it works to overcome these challenges. With the help of the community, WHITMAN College can continue to provide an excellent education to its students and maintain its position as a leader in liberal arts education.
Inquirer' writer asks campus forum

He Mary Ellen Clewes

The Inquirer covers an event.

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Thank God it's Friday!
Relaxation, good conversation, interesting people...

The fresh alternative

Saladelly
Rated BEST VEGETARIAN RESTAURANT by Philadelphia Magazine Readers, 1982
The Bourse, at Independence Mall
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Ballroom Dance Lessons For you.

ANNOUNCING: The finest most enjoyable Ballroom Dance classes ever offered — with first professional instruction available anywhere. Now in Locust Walk for the U. P. community.

In 10 weeks, by Thanksgiving, we will watch you average 7 variations in each of WALTZ, TANGO, FEETROT, JITTERBUG, SWING, REBRA, CHA-CHA and TANGO, plus the secret of good leading and following, and dozens of technique tips. Each lesson builds on all the previous ones, and includes individual fine-tuning, so you learn easily and quickly. We'll expertly give you a maximum of skill in a minimum of time. twice to 10 times as much as any comparable class. And no payment or final commitment is necessary until after the first lesson. A bargain at this price.'

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September Special
1 yr - $250

FREEZING, GROUP RATES AVAILABLE.
-STOP IN OR CALL FOR A FREE TRIAL APPOINTMENT-

Student loses jewelry in film-flam incident

In September 9, a pair of woman attempted to filch Nautilus, a 14-year-old, near campus. Police said she was walking down Locust street, and followed her to a nearby movie theater. When the woman approached, she asked to have her purse opened. After the woman had done so, she left and the student was able to return her purse.

Police Detective Michael Carroll said that the woman had forced the student to open her purse, and then left. She returned to the student and asked for her wallet. The woman then left and the student realized she had lost her jewelry.

Call Pat At EV-2986
From Noon To 8 P.M.

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From Noon To 8 P.M.
THIS WEEK AT

★ Entertainment and Dancing Tuesday thru Saturday
  featuring our resident hosting D.J.
  ★ JAY PASEKA ★

★ Every Tuesday is Amateur Nite
  Spotlighting aspiring young comedians,
  musicians and singers.

An opportunity to polish your skills and a change
  to be brought back for a weekend date.

Monday & Tuesday
$1.00 off pizza and strombolies

Wednesday
Tropical fresh fruit drinks—concert your own!

Thursday
Sangria, wine and cheese night

Exciting unadvertised in-house specials
EVERYDAY!

For further information, call 386-1333
Dining Services plans weekly special events

By LISA FIVES

Dining Services has launched a weekly special event program to liven up the dining halls.

Class of 2000 Commons Manager Nancy Grant said the dining services staff wants to bring variety to the dining halls and make it more enjoyable for students.

The events, which are scheduled weekly, do not always entail a change in menu. The staff looked through the menu program database and organized event ideas according to different categories.

Today, Dining Services is sponsoring a 3:55 p.m. game of the History Bowl in Ruskin Hall. Participants who complete the jeu

The idea was brought to the attention of Campus Dining Assistant Director Mark Forsythe, who decided to develop the program.

The main goal of the program is to introduce new events and make the dining halls more enjoyable for students.

For the week of September 21-26, Dining Services is planning the following events:

- **Wednesday, September 21:** "Hungry Hungry Pack" at the Student Center
- **Thursday, September 22:** "Hungry Hungry Pack" at the Student Center
- **Friday, September 23:** "Hungry Hungry Pack" at the Student Center
- **Saturday, September 24:** "Hungry Hungry Pack" at the Student Center
- **Sunday, September 25:** "Hungry Hungry Pack" at the Student Center

Students and employees can participate in the events and enjoy the new menu items.

The Dining Services team is always looking for new ideas and ways to improve the dining experience for students.

Dining Services is committed to making the dining halls a more enjoyable and vibrant place for everyone.

For more information, please contact Dining Services at 215-898-1898.

**More information on the Dining Services special events program can be found on the University website.**
Med School to honor poet, doctor Williams

By DIA GREENE

A program of events and speakers today will mark the 100th anniversary of the birth of Carlos Williams, and Medical School graduate William Carlos Williams. "The poet, who graduated from the Medical School in 1916, is famed as a pioneer of 20th Century poetry." The program, to be held in the Education Building, will feature pen and poetry as a means to honor Williams' outstanding accomplishments in both the humanities and medical education. "Fellow students I have the honor of attending the University for graduation," Constant said Monday.

"The poet," named a mark of the program, said the Medical School wanted to commemorate and recognize Williams' outstanding accomplishments in both the humanities and medicine. "Williams was a "first"- and medicine - for poetry's purpose," the program said.

"To mark the 100th anniversary of the birth of the poet," Williams' outstanding accomplishments in both the humanities and medicine. "Williams was a "first"- and medicine - for poetry's purpose," the program said.

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Kings Court-English House

"Popular Side of Academics" Series presents

Prof. Howard Brody on

“The Physics of the Tennis Racket”

Thursday, Sept. 22nd, 6:30 pm
Duncan Lounge

Penn’s Sororities And Fraternities Cordially Invite The University Community To

MEET THE GREEKS

On The Quad Green

Tonight 7-9 P.M.

An Informal Open Forum

Music, Refreshments, Discussion

“GREEK WEEK ’83”

To Temptation

Be a student representative

Sign up for interviews for

-the newly created Task Force on Conduct and Misconduct
- Legal Services Screening Committee
- Faculty Advising Committee
- Safety and Security Committee

and more!

Information available in the UR/NEC office

September 22, 23, and 26, 1st floor, Houston Hall

FALL
for a great tan!

Why let your healthy summer glow fade away?
Perk up your tan or get ready for a vacation.
Safely, instantly, affordably.

THE TANNING EXPERTS

On Rittenhouse Sq. At Center City One In The Bourse Nautilus
126 S. 19th St. 126 Spruce St. 21 S. 5th St.
988-0124 545-6703 627-3545

PENN SPECIAL
Buy One Month Of Unlimited Tanning, Get One Month Free

(149 Value. Sunbed Surcharges Apply)
Not Valid At The Bourse Nautilus. Expires 10/7/83

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Cranson is on the run.

(Continued from page 1)

...and what do about it...

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Author and former priest who spent 12 years working in Central America

THURSDAY, SEPTEMBER 22nd
7:30 PM
One of a weekly series of Thursday Night Gatherings at

The Christian Association
3601 Locust Walk
Philadelphia, PA 19104
(215) 386-1350

Please join us before it's too late.

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Thursday, Sept. 22
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Political Participation Center

Introductory Meeting
Tonight
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Bishop White Room
Houston Hall

Refreshments Served
All Welcome

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**Penn St. ATO to appeal**

(Continued from page 1)

c Hardin said: "That's the essence of the proceeding, and the purpose of the decision reached." The statement puts the facts before the court and is an appeal from the court's decision.

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Irvine
$2

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**The Infractions Include:**

Violation of local, state, or federal laws, selling alcohol to a minor, physical abuse of a university student; violation of a women's housing policy.

If Penn State withdraws recognition of the fraternity, it would be forced to lose recognition in six months. The ATO chapter has lost recognition in March, but has been suspended pending a court hearing.

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**scrollTopToTop**
Cal-Berkeley flies 3000 miles east for soccer games

Bears visit Penn tomorrow, battle Textile on Sunday

By: DAVID GOLDSTEIN

With a 6-0 record and a national ranking, the 12th-ranked Bears When Franklin Field to host adult Special Olympics

Franklin Field to host adult Special Olympics

Volunteers from Med School prepare for a unique event

H. DAVID ROBINS

Special: Determined or selected from some or without notice. 2. (usually of procedures) specific to certain activities.

A tour will be held Saturday at Franklin Field. But it will not be your average city-lighting/creating event. There will be music, there will be food, there will be dancing. But the main event of the evening will be something much different. It will be the Philadelphia's first Special Olympics for mentally handicapped adults. And its theme will represent the hope and dedication of some very special people.

The day's events are for adults, age 21 and over, making this the first such competition in the Philadelphia area. The decision to address only the needs of adults makes the day even more special.

"When we were looking at what we could do, we saw the need was there," said Tom Schaal, a 1981 graduate of Penn. "Somebody had to take the initiative to see who would come up with the idea and address the problems. We've been trying to do that for some time now.""}

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Here's Poppy!

A Laugh & 1/2

"Very seldom will I ever lie to anyone on purpose," began comedian Bill Cosby, easing into his monologue as guest host of the October 6 Tonight Show. He had chosen his Poppy Whitehead routine, a bit about an old pal of his from his native Philadelphia.

"Like the first time I ever lied to myself. I think I was about, I had to be like seven or something. It was in Germantown. And I was at Poppy Whitehead's house. And Poppy Whitehead was eight years old."

In the studio, the audience buzzed a little, some giggling in anticipation, preparing itself for something a little racy.

Across the continent in Philadelphia, Poppy Whitehead sat up straight in his chair. His boyhood pal, superstar Bill Cosby, was about to say something that would surely embarrass him. Poppy had come to Germantown merely because he knew Cosby. He didn't want Cosby making jokes at his expense. As he listened to Cosby's monologue, he turned redder and redder. And began madder and madder.

"This is Poppy Whitehead — and he had a white head — and he looked like somebody's father. So we were out playing in the yard. And then Poppy Whitehead went in to the bathroom and he came back and said, 'My brother is inside — kissing his girlfriend. Let's go watch.'"

So we snuck inside the living room. And we were hiding. You know, the thing's like this, and we were hiding there. And they were in fact kissing. So we looked and then — I SAW — her tongue — her tongue went into his mouth."

"So, so, so I looked at it — you know, and then his tongue went all around — you know — I wanted to YELL! You know, I wanted to say BLAAAAHHH. I mean, AWWWNN, so, you know, I held it in. You know, and I crawled out. And we went out in the backyard. Poppy Whitehead was like that. AGGGHHH GOD!!! AGGGHH. He went, 'Did you see that? I said, 'YEAHHH! Her tongue went in — and a lot of kids was running ughhh Man. I said BOYYY — he must be — must be crazy man — let a girl put her tongue in his mouth, man while you kissing. Why I never let a girl do that to me, boy. I'd knock her in the mouth before she does that to me.'"

"So that was the first time I ever lied to myself."

"Well, Poppy sat up as if a bombshell had hit him. He found nothing at all amusing in that monologue. And later in the lawsuit he filed against Bill Cosby, the Tonight Show. Carson Production was fined. And the audience was shocked. As they listened to Cosby's monologue as guest host, "f the Tonight Show. Carson Production was fined. As the audience listened to Cosby's monologue as guest host, the audience was shocked."

The survey revealed that while most cocaine users admitted an addiction, free-base users of the drug found it more addicting than intranasal users, Gold said. Free-base users mix the drug with ether and a petroleum distillate to make a paste, then let the paste dry before they smoke it in a pipe.

"Three-quarters of those on free-base stated they preferred free-base to food, to their family, to their job and even to sex," said Gold, adding that more than 75 percent of the free-base users responded "definitely" would.

He said, "I'm not lying to you, guys. I'm not going to lie to you here."

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It's Safe to Dance

Why did WXTU's "mass appeal" format replace WIFI's "Rock of the 80's"? You figure it out.

By John S. Marshall

Wait a minute.
There used to be a radio station called WIFI that played nothing but Devo and the Ramones and Billy Idol and Trio and the Sex Pistols and the Belle Stars and Pretty Poison and Prince before WMMR did and the Go-Go's before WUSL ("Power 99") did and it had college DJs like WRDU's Mel Toxic and WXPN's Lee Paris, and it was great and hip and cool and fun and the only station in town that played the theme from The Jetsons and then one day it dropped its "Rock of the 80's" format and most of the college DJs and began playing nothing but Top Forty dance music and some ballads for balance which wasn't bad but too many stations were all playing the same music and then WIFI changed its letters to WXTU and now instead of "The Jetsons" you hear jingles.

Wait a minute.

Rock Therapy

In February, Art Camiolo was General Manager of a radio station few people cared about. Why tune into WIFI, when there were other Top Forty stations that weren't plagued by a poor signal? The Arbitron ratings were discouraging. "We had about a 1.5 share," says Camiolo. "A station needs about a 3 to be competitive."

Enough was enough. They hired the rock doctor. Rick Carroll, whose "Rock of the 80's" format had captivated Los Angeles' KROQ to the top of the Arbitrons, paving the way for similar successes all across the country. Stations could no longer afford to ignore New Music, a term that encompasses almost anything that doesn't sound like it could have been written in the Sixties or early Seventies, everything from early New Wave to technopop. Difficult to define - but that's what Carroll was paid for.

"Basically, we look for a beat," says Carroll. "We look for lyrical content that reflects the youth of today. And we're more interested in the song than the artist." AOR (Album Oriented Rock) stations like WMNR had focused on superstars, frequently playing "double-shots." "or consecutive cuts by the same artist, which was usually a show stuffer for AOR stations," says Carroll. "Neither do Springsteen, Styx, Journey, REO Speedwagon, Kansas.

Which suited WIFI fine. Camiolo was hoping to introduce New Music on a wide scale as he had at WMMR and WIOQ nearly ten years earlier. "I was thrilled to be doing it," he says. "I've always been interested in new music. It was very exciting."

One bleak February day - just a few days before the month which one station calls WMMR"Rich" - the new format was thrust upon an unsuspecting public. "It was a real sneak attack," says Mel Taylor, who called himself Mel Toxic at the time. True to Carroll's proven formula, 80's hits of the music was dictated by Rick Carroll Associates, with the real chosen by Program Director Roy Lawrence, Music Director Lee Paris and other staff members who could program Philadelphia favorites, including local acts.

"Rock of the 80's" seemed like the Next Big Thing that disgruntled rock fans were hoping for. New Music had been meted out in small doses, a few hours at a time, on Drew's WRDU. Penn's WXPN (particularly its "Yesterday's New Music Today" show) and on Michael Tearson's "Gorilla Theatre" show on WMRR. Sure, WIFI had a tight playlist - but at last that kind of music was available round-the-clock.

The station was hopping like it never had before, and Carroll thought he had another winner. "Our initial research showed that we had an excellent response in the clubs, in the shops, and on the phones," he says. "And there's no question in my mind that we were number one on the college campuses."

But the ratings weren't in yet, and whatever positive feedback there was couldn't be considered conclusive. "I used to get a lot of phone calls saying the show was great," says Taylor. "But you can't really go by the phones. I mean, how many people call to say a station sucks?"

Of course, whether a lot of people think a station sucks makes no difference, unless they are part of the random sample which is tested by the Arbitron company. And the ratings don't measure people's attitudes, just what stations they listen to. But when the Arbitron results for the period from March 17 to June 8 were published, WIFI's share had plummeted from 1.5 to 5. Which meant that the old Top Forty audience had probably tuned out, and that the potential "Rock of the 80's" audience hadn't tuned in. Which meant that Rick Carroll was faced with his first failure. Which meant that the Philadelphia radio revolution was a dud.

Wait a minute.

A Sign of the Times

The city which had given its support to Diet Coke, David Letterman, and various other important cultural additions...
Sarcastic and sexy, Linda Ellerbee fights fluff and does the news her way.

By David Tischman

Sitting and talking with Linda Ellerbee is like sitting at the kitchen table with your best friend's mother. It's fun.

And watching Linda Ellerbee is just as fun. As co-anchor of NBC News Overnight, Ellerbee is the antithesis of most of the Barbie Dolls that pass for women in television news. Her hair is brown, even beginning to gray in places and looking like she just took her hair off. Her ovalish glasses threaten constantly to overpower her face. And her delivery is fresh, sharp and sarcastic – laced with more than a pinch of irony.

Overnight (Monday-Thursday 1:30 a.m. to 2:30 a.m., Friday 2:00 a.m. to 3:00 a.m.) has become popular not only with college students and insomniac housewives, attracting 2 million viewers nightly and an astounding 14 percent share of the audience. But it's not just a nice alter native to bedpans; Overnight always gives its loyal viewers an intelligent, off-beat interpretation of the day's events without learning to innovate, to take risks, to cross that line.

Ever since Ellerbee has been integral to that success. Swinging back and forth in her chair. Indian style, she casually smokes from the half-empty pack of Merit cigarettes on her desk. Today, she is wearing pink slacks with a loose, black blouse and white sandals. It's a comfortable outfit, and her smile suggests a well kept secret.

"You must constantly remind yourself that this is not brain surgery – this is television," she says on an unusual note of seriousness. "If you begin to confuse this with the real world, you are in real trouble. And if you begin to confuse yourself with that you see on the screen, a giant hole will open up and you will fall in and it will not be pleasant."

Clearly, Linda Ellerbee is not ready for prime time news.

The Rockefeller Center office Ellerbee shares with Overnight co-anchor Bill Schechner is cluttered with 20 years of journalistic memorabilia: unhung pictures, neon stars, and stuffed animals. The atmosphere is informal, almost lived-in, with the video-cassette player she bought with money allotted for a hairdressing budget occupying a shelf in the corner and WNBC's manic disc jockey Howard Stern jibing on the radio.

She picks up a People magazine article that appeared last June and explains that she finds it "awkward" to read about herself. There are, after all, some confirmed "first hand" stories that Linda Ellerbee is tired of discussing. She did throw a television set out a window in an attempt to get her then-husband's attention during an engaging episode of Sonny and Cher. (I consider that an act of heroism in the latter part of the 20th century," she smirked.) She did accidentally put a personal letter demeaning her boss and the Dallas newspaper she worked for on the Associated Press wire. She does watch The Mary Tyler Moore Show when she gets home from work. (Everybody in this business loves Mary Tyler Moore. We've all known the Ted Baxters and the Lou Grants and the Murrays.) And she did insult bagpipes on national television.

Ellerbee chuckles when the bagpipes are mentioned and points to a "No Scotsman Allowed" emblem on the office door. She admits that she likes bagpipes, but enjoys better "stirring the stew from time to time." She also thinks it's important to keep that perspective - as long as the subject calls for it. "You don't jest about Beirut. You can jest about bagpipes."

Jesting is part of Ellerbee's nature - as is a wariness, an affability when dealing with both the cast and crew of Overnight as well as outsiders. She, Schechner and Executive Producer Deborah Johnson often throw parties on the set at their own expense, and it results in an unusually tight knit team for television productions. Yet Overnight is all business on the air, and Ellerbee is offended at the party atmosphere that has become fashionable for other newscasts.

"What do I think of Happy Talk News?" she asks, grinding out a Merit. "I think it sucks."

"Television news has hired around the country some bubbleheads, and really changed the point of what a news program is, or ought to be," she says. "It ought not be 'well, you're a model and you have a nice voice, so we're going to teach you television and journalism, and don't worry if the combination doesn't work. You can learn it in a week or so.'"

"Maybe what people want is Happy Talk, but I don't think we're in the business, or ought to be in the business, of simply providing what the people want in the news."

And Ellerbee adds that she and Schechner do not converse during the broadcast - she is speaking to the viewer.

There was a time when Linda Ellerbee didn't do much speaking to anybody. She was shy growing up as Linda Jane Smith, the daughter of a Houston insurance executive when Houston was "very post-war and into the fifties - a real boom town." She speaks about her adolescence, especially high school, as if the memories are not pleasant, and she has thought about them a great deal. But she has learned to laugh at the experience, and admits that she wasn't very likeable at that age.

"I was developing a sense of humor, and not wise enough to spare my friends any of it," she says. "But Ellerbee denies that it was more difficult to be sarcastic as a woman. "It's tough for anybody to be sarcastic," she says, uncrossing her legs. "Sarcastic people are no fun to be around. Basically they're curmudgeons. They write better than they're fun to be around."

Ellerbee attended Vanderbilt University in Nashville, but dropped out after her sophomore year. "Really, at age 19, I couldn't find my ass with both hands," she admits, unashamedly. "I had no excuse. Laziness. Boredom. An itch."

That itch led her to Chicago, where she took a job typ.

(continued on page 8)
ing the billing and writing when she could for a marketing magazine at $65 a week. But as her lack of billing ability became apparent, Ellerbee began to write more articles. "I had screwed up their billing in the space of two months that they were in serious danger of not being able to put out the next issue."

While on an assignment there, Ellerbee was offered a job at a local radio station, "largely, as [the station manager] said, because I had a voice like someone walking barefoot through a gravel pit." But later she found out that everybody was going home and drinking when she then had to spend time tracking down the line to make sure I've got it absolutely correct.

The Overnight crew doesn't have to do much tracking down of refreshments - they get nightly munchies from a nearby restaurant. Tonight's spread consists of fresh vegetables with dip, fruit - and someone has even brought in some danish. Baskets of popcorn adorn the set, and Schechner takes a break to grab a handful. Ellerbee, however, doesn't eat the food, preferring instead to do make-up in a white blouse and a blue blazer. The pink slacks and sandals are still there, but all the camera only catches her from the waist up. She uses one of the monitors to comb her hair and make sure her lipstick isn't smudged. Schechner pulls a blue knit tie out of his top desk drawer and takes off his jacket. Someone plops the "toy box" on the desk, and Ellerbee and Schechner proceed to play with stuffed animals and other small toys, including a rubber hand on a globe, on the other side.

Ellerbee affects a smugness that often comes to her when she is on the air. She's doing the opener for a segment on a topless donut shop. With the camera on him, Ellerbee puts her feet up and lights another cigarette. When she is on camera, Schechner types up a story that came in over the AP wire while they were on the air.

With the added report, the two have time to close the show with some of the lighter news for which they have become folk heroes. Tonight, Ellerbee "steps" on Schechner's line, and the show ends with someone giving the traditional closings, "And So It Goes.

Because of the incoming story, they retape the opener for the West Coast, and call it a night. But before they even have time to unclip their mikes, the phone calls begin.

Overnight receives up to thirty calls a night, and with each call representing who knows how many people, there are a lot of people up at 2:30 a.m. Tonight, Schechner is caught several times in the time pressing Ellerbee "steps" on Schechner's line, and the show ends without someone giving the traditional closings, "And So It Goes.

Because of the incoming story, they retape the opener for the West Coast, and call it a night. But before they even have time to unclip their mikes, the phone calls begin. Ellerbee is unusually thorough when it comes to such research. "You may be writing about a story which is about duck racing, but the real subject is competition, and to what extent people will go," she says. "I may look up the subject of competition in four or five books - be sitting there and I'll say to myself, 'I remember a wonderful line about such and such.' That's usually the hardest, because then I have to spend time tracking down the line to make sure I've got it absolutely correct.

The Overnight crew doesn't have to do much tracking down of refreshments - they get nightly munchies from a nearby restaurant. Tonight's spread consists of fresh vegetables with dip, fruit - and someone has even brought in some danish. Baskets of popcorn adorn the set, and Schechner takes a break to grab a handful. Ellerbee, however, doesn't eat the food, preferring instead to do make-up in a white blouse and a blue blazer. The pink slacks and sandals are still there, but all the camera only catches her from the waist up. She uses one of the monitors to comb her hair and make sure her lipstick isn't smudged. Schechner pulls a blue knit tie out of his top desk drawer and takes off his jacket. Someone plops the "toy box" on the desk, and Ellerbee and Schechner proceed to play with stuffed animals and other small toys, including a rubber hand on a globe, on the desk.

Ellerbee affectionately refers to Overnight as "the original $1.98 news show." The show had its beginnings a year and a half ago, when Reuven Frank was named President of NBC News. Frank had been executive producer of Weekend, NBC's first newsmagazine, which aired monthly at 11:30 p.m. on Saturdays. Its host was Lloyd Dobyns, and its principle reporter was Linda Ellerbee.

Weekend was critically acclaimed, but met its death after innumerable time-slot changes. Ellerbee and Dobyns told Frank to let them know when he had a show for them, and that they were ready to do it all again. Frank's idea was a late-night news show, created ostensibly to offset the rise of Turner Broadcasting System's Cable News Network. Ellerbee admits that she was apprehensive at first, but she was persuaded to do the show; Herb Dudnick was made executive producer, and the four - Frank, Dudnick, Ellerbee, and Dobyns - had Overnight.

The show continued to evolve as staff members were added, but Ellerbee is quick to point out that much of Overnight's success was not planned. The "On a Roll" and "On a Run" segments came together during the show's first weeks, and its beloved, nightly animal story "developed on the air when we realized we had an executive producer who was crazy for animal stories."

But perhaps Overnight's most unique features, and its biggest non-planned success, is the use of foreign news coverage. The show was not given a budget large enough to send its own correspondents to cover stories, so they had to build their stories from foreign stations and NBC affiliates across the country. "If we had had money, this show probably never'd succeeded," she muses.

"What a fine idea to see how Nicaraguan television covered the expulsion of ambassadors," she added. "or to see how Great Britain and America covered the Falklands War." And Ellerbee feels the same way about using material from NBC affiliates. "It turns out that there's a lot of good work being done out there.

Things have changed on the show - Dobyns left eight months ago, the host moved to First Camera, the new NBC newsmagazine which will be pitted against CBS's 60 Minutes this fall, and Dudnick left to pursue other endeavors - but the show hasn't changed. "We get wonderful letters," Ellerbee had the most in- telligent mail I've ever gotten in all these years that I've been working in television."

And yet Linda Ellerbee, who believes in journalistic integrity, doesn't miss the current television news, has no aspirations. She said she has never had a "five-year plan" in television, has never had any idea of what she wants to do, and does not plan to.

"I would like very much to win the lottery, and quit," she said. "I would love to do nothing. I think. Everyone says, 'no, you'd be so bored, you're used to doing something.' Well, I don't know. I'd just like the opportunity to find out."

And so it goes.
John Rockwell’s All American Musing

All-American Music
by John Rockwell

By Jeff Salamon

Rock critics are, in a sense, religious — and their belief is in rock and roll, a thing as elusive and seductive as any deity. Like the theologian, the rock critic constantly strives to justify and understand his object of worship; his tools are usually lyric exegesis and pop-culture theory. Yet when the critic hears a nineteen-year-old Elvis Presley find his way through his first recording session while a seeming third eye guides him along, or Al Green soar in his upper range above whatever afflicts him, or Tom Petty and the Heartbreakers launch into the forbidding yet celebratory chorus of “A Woman in Love,” he just knows. For all the pontificating and analyzing a critic does, in the end rock and roll requires a leap of faith, a letting go of the self and a willingness to be swept up by its sheer force.

Rock and roll is relatively young, and its followers are still casting about trying to find its tenets — and its most holy creations. In the early seventies, they thought they had found salvation in the honesty and earnestness of the singer-songwriter. Later, it was the passion and camp of the rock god. Yet even now, as this stage reaches its peak, yet another phase is emerging, a phase which threatens (stop me if you’ve heard this one before) to completely change the face of music.

This phase is neither a particular style nor a particular attitude. It is, rather, a knocking down of the walls between the various forms of music, a growing belief that rock ‘n’ roll, jazz, classical, avant-garde and ethnic musics need not be separated — that all musics, for the various black musics

Yet before any of these, there was John Rockwell. John Rockwell, who Lou Reed insulted on record for going to Harvard. John Rockwell, who put a different Linda Ronstadt album in his annual top ten list seemingly every year. The John Rockwell who called Iggy Pop Mr. Pop, and the leaders of the Sex Pistols Mr. Rotten and Mr. Vicious, as if they were characters in an animated commercial for Lysol Tub and Tile Cleaner.

It is this Mr. Rockwell who has seized the moment. For as every movement produces a work which states its goals, clarifies its vision and musters the populace, “The New Catholicism” has its All American Music. Rockwell’s recent tome “Roll, Rock and Roll: A New Catholicism” is very aware that he is riding the crest of an exciting period: in his introduction, he states: “I sense a growing group of musicians, music lovers and academics for whom the seemingly radical presuppositions that underlie this book are already taken for granted; at least subconsciously. Twentieth-century music throughout the world has suffered enormous shocks. Traditions have been disrupted and deflected, assumptions confounded, crises proclaimed. But for the optimists among us . . . this is a period of quite remarkable excitement. America stands at the forefront of the music of tomorrow. I’ve already heard some of that music and I’m here to tell you it’s terrific.”

That’s an exciting end to an introduction, and one that leaves almost a page’s worth of blank space. The reader is only too eager to leap over this space and into the book — yet leap as one might, the reader never lands solidly on the other side or soars above it. Instead, we are left floundering amidst Rockwell’s piecemeal work, catching the jetsam and flotsam along the way, separating for ourselves the wheat from the chaff. This is because All American Music, timely and radical though it is, is an surprisingly minor, mostly uneXciting work. And Rockwell must take full blame, for this is clearly a case of bad style vs. good content, with the former coming out ahead.

Part of the problem can be found in Rockwell’s introduction. Mentioning on his personal history, Rockwell explains that, “I began my critical career writing about classical music,” and now, “I write about all kinds of music.” Those that control the critical establishment and concert venues are following the musician’s lead. This year Carnegie Hall, the Brooklyn Academy of Music and the State University of New York at Purchase have held or will host programs which reflect this eclectic philosophy. Musician has found success with articles on rock, funk, jazz, and the occasional excursion into ethnic and the avant-garde.

Doubtless has shifted its emphasis from exclusively jazz to eclecticism with a strong leaning toward rock. From The New York Times, the newspaper these times demand, carries a twice weekly Pop/Jazz column that displays considerable breadth. Most of the columns are written by Stephen Holden, the Times’ pop apostle, or Robert Palmer and newcomer John Pareles, both of whom possess an admirable range of tastes.

Yet one paragraph later, he reveals his tragic flaw: “But ‘classical music’ . . . came first, and its primacy has shaped this book. . . .” Yet one can reach out to the perspective of art music to embrace other kinds of music just as that is.

The reserve and academicism that usually accompanies classical music writing makes this book as leaden as it is. All American Music is a book that desperately needs to interest classical buffs in jazz and rock and vice versa — but it won’t. Considering that Rockwell is writing about an exciting subject at a revolutionary time, his prose is distressingly calm and detached. He seems unable or unwilling to exercise one of the critic’s most sacred prerogatives: to describe a piece of music in terms that will entice the reader to conjure visions of that music in one’s head, visions that might make the actual music sound disappointingly in comparison, but visions that will at least motivate one to listen to it.

On the other hand, he also has trouble attaining and sustaining any righteous anger. Even at his most wrathful (e.g. his essay on Milton Babbitt), he seems less furious than nettled — like Radar, getting all huffy over one of Hawkeye’s practical jokes.

But at least in the Babbitt chapter Rockwell waves an accusatory finger. In too many of his essays the author takes no stance, the intent may be caution and humility, but the effect is pure wishy-washiness. He ends his chapter on Elliot Carter with “And postently, after all, will be the judge,” and his Ralph Shapey essay with “But maybe he will win himself a more honorable judgement from posterity.” Chapters on Max Neuhaus, Philip Glass and Keith Jarrett end on similar inconclusive notes. This is akin to my high school newspaper, where reviews of school productions might mention a few flaws, but invariably ended by stating “In the end, a good time was had by all.”

Perhaps the most enjoyable part of the book is the first half, which concentrates on music from the classical (or “cultivated”) tradition. It’s chock full of information and the mad tapestry feel of the modern music scene; it shows how musical movements start almost by accident, how ideas zing out of nowhere and start chain reactions, and how various controversies and arguments weave their way through the history of music.

Yet these perceptions have existed at least since the turn of the century — and while the exciting part of today’s scene is that these disparate elements seem to have taken on a collective-conscious (and are gaining momentum), Rockwell gives us none of this. His book communicates no vision that we may be going somewhere, that at least in the musical community we may be heading toward McLuhan’s Global Village.

But while the first half has at least a firm grip on the present, the second half (which concentrates on what the author calls more “vernacular” music) doesn’t even get that far. Why is it that the only funk bands mentioned here are the Talking Heads, who started off as an art rock group? Scandalous! (Continued on page 42)

Talking Heads: combining African and ethnic musics in an arresting style.
Bowie's Not Santa

Merry Christmas, Mr. Lawrence
Directed by Nagisa Oshima
At the Sameric 3

By Kevin Maler

Merry Christmas, Mr. Lawrence is a hum glit. It's like finding a well-wrapped present under the tree and opening it to discover another wrapped box, ad infinitum until the final one is empty.

Although the film inspires thought and speculation, a pleasant change from the insanity of the summer season—unfortunately never gets the depth of character and theme that it needs, starting from idea to idea without letting any single one take its natural course. An unsuccessful attempt at chaotic comedy, the film tries to do too much and ends up doing far too little.

Set in a World War II prison camp in Japan, director Nagisa Oshima carefully structures the cultural contrasts between Japanese and Western ideals about death and heroism. These contrasts are interesting and useful in understanding the characters, but Oshima relies too heavily on this technique, substituting personality traits for personality. The character thus never become completely real.

To his credit, though, Oshima's technique is effective in forcing the audience to examine the differences and similarities between the cultures. It establishes the theme of the individual from the ordered past facing the disordered present. Not surprisingly, the film's most potent moments occur when these black and white contrasts suddenly merge into greyness.

This gray area is bordered upon in the acting of rock singer David Bowie as Celliers, a tough, crazed POW who always seems to survive. His psychadelic and indescribable attitude, somewhere between the rigorous self-discipline of the Japanese guards and the survival-only-to-survive attitude of the Western prisoners, represents a final frustration in the rules, the ultimate coming to grips with disorder. Though Bowie's portrayal is witty and sometimes even funny, his disjointed scenes make one feel as if something from an incomprehensible MTV video than a complete character.

The antithesis parallel to Celliers is Takeshi, a disciplined Samurai Kommandant who finds Celliers'rogged ability to survive coupled with his seeming indifference towards life both intriguing and revolting. Like a boy king with a childlike fantasy, he wishes both to earn Celliers' respect and to prove that he is the more worthy, the more heroic. Takeshi's violent, erratic action is contrasted by Celliers' decisive inaction. Celliers seems to live by the same disciplined code that the Kommandant stringently follows (although the motivation is different), but Celliers influences him by pervading the code. Takeshi ultimately comes off as a wavering Hamlet.

Though no character really seems to star (Bowie leads the credits), the real character and focal point of the film clearly is Lawrence (Tom Conti). a high-ranking officer in the camp. His ability to speak Japanese and his desire to sympathize with and understand the differences in Japanese and American culture gives the film much of its strength.

His counterpart is Ruyichi Sakamoto, a stoical Japanese officer in the camp. At times cold and merciless, at other times warm and engaging, he, like Lawrence, is trying to understand another culture in terms of his own. At one point, he says, "Lawrence, I love you. I wish you would commit suicide."

As the symmetrical order of his own past becomes askew, he tries to replace it with the surrealistic en- tropy of Western culture. Similarly, Lawrence tries to understand his culture's chaos through Japanese discipline.

Both come up empty-handed. Thus, does the audience.

Unabashed Bowie: he should have stuck to MTV

Eddie and the Retreads: Slow Death

Eddie and the Cruisers
Embassy Pictures
Opening September 23.

By Jimmy Guterman

Turn and face the strange. There is enough wrong with Eddie and the Cruisers to fill this magazine—but there's something preventing me from writing it off as a mere ripoff, even though it exploits every rock 'n roll cliche I can think of and openly plagiarizes the life and music of Bruce Springsteen.

So why don't I hate this more passionately? Because while the film is inept on nearly every level—from the meager dialogue to its cliched romantic situations—there is an indistinguishable element at work, some kind of emotional commitment, that makes the film more than a slightly less sensationalized rerocking of No One Here Gets Out Alive.

Loosely based on a not-bad novel by P. F. Klaveno, Eddie is set on the Jersey shore on the eve of Beatlemania. This is the story of Eddie Wilson, America's premier rock 'n roller, played by James Dean's obnoxious singing twin brother by Michael Pare. In the scene that catalyzes much of the unfortunate film. Eddie, with characteristic maturity and intelligence, responds to his record company's rejection. In his new album by driving his car off a bridge. His body is never found; neither are the tapes to the projected A Season in Hell LP. Nearly twenty years later, a slick 'n' sleazy reporter (Ellen Barkin) orches trates a television special under the premise that Eddie is still alive. The hacknneyed plot involves the search for both Eddie and the tapes, with some idiotic romantic near-misses to mask the lack of original story.

The plot makes Flashdance look like a triumph of realism, this is a world in which Eddie nicknames 'Word Man'. This ill-named lyricist/pianist is played by Tom Berenger. Eddie's only mildly interesting performer. In the film's pivotal scene. Berenger, bared to the breast in an oldies show in Atlantic City, explains to bet he why he did not leave the band when Eddie, with typical restraint, insulted his 'Word Man' on stage. The reason (of course) is an unsatisfying one. But it doesn't start to explain a life lived for music. Rock 'n roll is more than just a soundtrack to these people's lives: it is their lives.

The croon of Eddie is its music, written and performed (for the most part) by John Cafferty and Beaver Brown, a Rhode Island band with a particularly fervent Jersey shore following. Although their originals sound nothing like early sixties show music, they provide the film's emotional connection and is the reason for its partial salvation. Like the rest of Eddie, the music (lip-synched with ugly Jagger moves by Pare) is similar to—guess who—Bruce Springsteen's. But unlike the rest of the film, it's often very good. Beaver Brown are more than mere soundalikes in their best songs, most of them included in Eddie. Cafferty and band transcend the unfortunate similarity (and it is obvious through an intense commitment to what they're singing. Throughout the film. the music lends focus to an otherwise directionless story.

But a half dozen good songs is not enough. Eddie and the Cruisers is a mess. Premiere atten dees laughed at much of its "serious" dialogue. Neither life nor rock 'n roll bear much resemblance to the mound of cliches that clutter the screen. When Mad Magazine comes out with Eddie and the Cruisers a few months, they won't be far off.

Jimmy Guterman is managing editor of 34th Street

Unabashed Bowie: he should have stuck to MTV

Unabashed Bowie: he should have stuck to MTV

Unabashed Bowie: he should have stuck to MTV

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SEPTEMBER 22-29

THURSDAY
22
German Expressionism
MONTREAL 1920: 215-18, 18, 10:30
23
BODY HEAT
3:10, 7:30
24
WIZARDS
The Cavern: 10:00, 1:00, 4:05, 7:45

FRIDAY - SATURDAY
25
FELINI'S AMARCORD
2:00, 5:15, 9:45
26
Steppenwolf
5:10, 8:45
27
SIDDHARTHA
3:00, 6:15, 10:00

WEDNESDAY - THURSDAY
28
THE AMERICAN FRIEND
5:10, 9:45
29
KNIFE IN THE HEAD
3:00, 7:30

MONDAY-TUESDAY
26
HERMAN HUSS
3:10, 8:05
27
SIDDHARTHA
3:00, 6:15, 10:00

SUNDAY
Bad Brains Remain in Light

The Bad Brains
Rock for Light
PVC Records

By Jonathan Matzín

In the Sex Pistols' 1977 punk anthem, "Anarchy in the U.K.", John Lydon shrieked, "Don't know what I want / But I know how to get it." In that line, he not only distilled and captured the punk movement's anger, but also brilliantly underscored the scatterbrained nature of true Punks didn't know or care what to do with their fury.

Succeeding generations of punk and hardcore bands have railed at the world, but few have offered solutions to society's ills. The Bad Brains know what they want, and they also know how to get it. Their second album, Rock for Light, uses hardcore and reggae not merely as a vehicle for anger, but also as the platform for a utopian vision of world order based on Rastafarian ideals.

The Bad Brains preach a version of the Jamaican religion that can be seen as universal Rastafarianism, reserving their anger for those who perpetuate the evils of socio-economic inequality and intolerance. Their religious commitment is sincere, yet they avoid the polarizing ideology that some other reggae-based bands embrace. The egalitarian ideals of their lyrics are reinforced by their love for two drastically different musical styles. Whether it's hardcore or reggae, it's still Rock for Light.

The Bad Brains complete the punk ideal by introducing a humanistic mission which uses Johnny Rotten's unbridled anger for positive ends. Reacting against the complacency of their peers, many Punks sounded an alarm, but offered little of substance to save a society going straight to hell. The Bad Brains sound the same alarm, but offer a coherent vision for a better world. Their music quickens the pulse, but also inspires the mind and prods the conscience.

On Radio: Probably Not These Summer Disks

Arthur Blythe, Light Blue: Arthur Blythe Plays Theologian Monk (Columbia). As more and more of the avant garde turn to their roots and play music in a more traditional vein, Blythe looks more and more visionary. For years he has been identified as a crossover artist between avant-garde groups and his In the Tradition band. His LP's particular line-up is especially well suited to Monk's compositions. The tuba, cello, and guitar, which along with Blythe's alto sax make up a very odd front line, jump easily back and forth between the poles of Monk's music: all three are capable of the plucky oddball humor and deeply felt funk that Monk's music conveys. And if you think the liner notes' claim that Blythe is "the greatest living DJ" is an exaggeration, then you didn't catch Blythe live this summer.

Man Parrish (Import/12)
Jonzun Crew, Lost in Space (Tommy Boy)

If you think an entire album of extended dance songs is a crazy idea, you haven't heard the first electro-boogie concept LP's. Both feature wall of sound, synthesizer funk with a hard, metallic edge - a style established by Afrika Bambaataa and the Sonic Force's "Planet Rock" -- and most vocals are processed through a vocoder, doing for the human voice what fuzz tone did for guitar. Both acts don't only exploit the synthesizer's grittiest possibilities (raw's the word) but also the ironic humor of being at a machine's mercy.

22-year-old wonderboy Man Parrish sings about robots coming to get you in "Man Made," and concocts a nursery primer in "Six Simple Synthesizers" (with back-up vocals by punk opera singer Klaus Nomi). "Hip Hop, Br Oo Bo, Don't Stop!" doesn't come close.

Richard Thompson, Handy Andy (Hannibal)

Everybody whined that Richard's separation from wife Linda would result in inferior music, but Hand of Kindness is successful on every level. Only one song, the wandering "Both Ends Burning," fails to satisfy deeply and fully. What remains are several mystic tales of life that rock hard and hit home. His "bad" mix is best of them.

Bunny Waaler, Hook, Line and Sinker (Solomonic, Jamaican import)

A successful mating of reggae with contemporary funk. "Unavailable in the U.S. (unless one is willing to pay outrageous import prices), this is eminently danceable and features Bunny's best vocal outing since he left Marley. If James Brown had made that record with Sly and Robbie, it would've sounded like this.

Jason and the Nashville Scorcher's, Etc. (Praxis)

A country/punk fusion rougher and dirtier than Rank and File's, but with equal power. R.E.M. frontman Michael Stipe lends his indelible voice to a few here.

Run-D.M.C., "It's Like That"/"Sucker M.C.'s" (Profile 12"

It's not enough that these two 19-year-old South Bronx rappers have refined mixed by Kurtis Blow, with musical backing by Blow's colleagues. Orange Crush. Or that their rapping is so precise with vocals every bit as powerful and rhythmic as the sparse drum

(Continued on page 12)
ratings. The Arbitron company rates radio stations in 250 markets at various times. It rates the stations in the ten largest markets (Philadelphia is fourth) four times a year. Diaries are sent to a random sample of the population, with instructions to record stations listened to for a week, along with hours and locations. Results are broken down into age group and sex, but no further. "We collect no qualitative data," says Sherr Bredey, Arbitron's Director of Promotional Services. Thus a station cannot ascertain its audience's racial or economic composition, unless it conducts its own phone surveys. Bredey says that "economic realities" prevent Arbitron from testing for specific groups.

And college students in particular might have been missed; "it's possible," says Bredey. Camilo is more emphatic: "I am not satisfied that Arbitron tested our station correctly," he says. "I'm not sure we had a loyal audience. But those people didn't turn up in the ratings, and we have to live with those surveys." It may be a flawed system, "but it's the only one we've got," says Tim Dougherty, a WIFI rock jock who made the jump to WX TU, and who still has a show at WXTU offices, there are bumper stickers all over the place: on bumperstickers still say "Rock of the 80's" are perfect for California. There are cultural differences here that just couldn't support the format." In addition, says Carroll, "Many whites grew up listening to black music in Philadelphia, and they've stuck with that sound."

The Beat

Whatever the main reason -- and it's clear that there were many factors -- "Rock of the 80's" has vanished in California by a format which overlaps the old programming in places, yet includes Top Forty as well as Urban Contemporary -- the old format's successor. "It's mostly dance music, with roots steeped more in funk than in New Wave settings, to attempt to bring a sound far enough away from that to be funky and loose. If Rockwell had so much fun in his classic secular describing the warning signs of terrorism, racism, and individuality, why couldn't he have done something similar for Motown, Stax, Phil International, and the Memphis Sound?"

And why are the jazz and rock stations so lacking in the life that makes such music "great"? Only in the chapters on the Latin pianist and bandleader Eddie Palmieri (because he is so overlooked by the music press) and Neil Young (because he is so underplayed in the Henry Cowell/John Cage tradition of puckish experimentalism) does Rockwell have any fun. Perhaps Rockwell really is a rock critic at heart, because he is so willing to leap that leap of faith, to actually let himself be swept up by the music.

We look to our major critics to inform us of trends, to point out masterpieces, to put the myriad strands of the music world together into a state that resembles order. For all its lack of passion and vision, All American Music, had it been written by a lesser author, would be excusable as an overly polite look at today's music scene. Yet in the pen of John Rockwell, one of the most respected critics of this day -- and that's why we're so intrigued by it and so un-willing to make any stands or call any shots. Certainly, he's one of the few critics who has the opportunity to do such work -- but there's a sinking feeling here that somehow he's blamed it." The critics will have to work, and the song has gone on.

That song's good coming from members of our generation isn't just reassuring -- it's a cause for celebration.

Sucker M.C.'s is a quick, furious put-down of rappers who steal other people's themes with only a backbeat as backing. Run's wit is as sharp as his voice. (You don't even know your English, your verb or noun, you're just a sucker MC; you sad-faced clown), but the song soars when D.M.C. starts rapping about his own hands on a song list."

Jeff Salamon is a sophomore in the College. He last reviewed "Deep Purple: "Kodachrome,"" release for WX TU, and who still has a show at Glassboro State's WGLS.

"I should get a job that I have some aptitude for. . . like donating sperm at an artificial insemination center."

Woody Allen in "Bananas"

Attention

34th Street

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Mandatory meeting tonight. Rendezvous at 10:00 p.m. at the Daily Planet. Be there or else.

Summer

(continued from page 1)

Suzuki Piano

Violin / Celli

A CANTATA FOR CHILDREN

Introduction to Spanish

Introduction to French

Bicycling

Knitting & Crochet

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UNIVERSITY CITY ARTS LEAGUE

FOR CHILDREN

FOR ADULTS

Society

Cosmetics

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Dancing Essentials

Puppets/Practicle Dancing

Calligraphy

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Chinese Woodcarving

Thai Glass

Portuguese Pottery

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International Folk Dance

Ballroom Dance

Every Dance & Every Jazz

Folk Dancing

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