Council supports divestment

by JAY BEGUN

The University's Student Assembly unanimously passed a resolution yesterday to recommend that the University divest from South African investments by next June. The resolution, presented by GAPSA Chairman Wayne Glasker, asks the African government to make substantive progress this year towards ending apartheid.

The resolution passed a vote of 16-0, with one abstention. The resolution states that divestment does not simply mean that divestiture does not mean that the companies do not secretly maintain ties to South African companies while claiming to have divested.

The resolution, presented by Wayne Glasker, says that the University invests in companies that divestiture does not mean that the companies do not secretly maintain ties to South African companies while claiming to have divested.

U. hires consultant to examine residential security

By DALE MAZER

The University has hired an outside security consultant to evaluate residential security. The administration initially made an agreement last semester to appoint a security consultant by February if a group of students could not agree on a residential security consultant.

The agreement was made after a group of students proposed the appointment of a security consultant last summer. The administration agreed to the appointment if the group could not agree on a consultant.

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Columbia: coping with racial tensions

Students seek reforms of "polarized" campus

by RON McNEIL

The professional future of the two students is in jeopardy because of a conflict between the two students' attitudes as support of animal rights and the University's policies.

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"Animal lover" values experience gained from course

by Nina Studin

David Zelkhon learned to become "your basic community marvelous" after he graduated from the University of Pennsylvania Medical School.

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Four killed in New York explosion

NEW YORK—An explosion on Saturday night at the 11th floor of a six-story apartment house on East 83rd Street killed four people, and left at least 28 others injured. Up to seven people were feared missing.

At least one person trapped under the rubble was reportedly rescued by building residents who dug through a mound of debris with pickaxes and shovels and then hauled the victim to safety.

Two dogs were also killed in the crash and were called in to help with the search. Backs of spectators were felt to be hugging a building.

Congress to see TruCor notes

WASHINGTON — Congressional investigators announced an agreement with the White House yesterday to allow a group of researchers to take copies of the White House-ordered and released air force notes, which had been withheld from the public.

Webster testifies on Iranescam

WASHINGTON — A Justice Department official exposed suspicions about the origin of the Iranescam affair yesterday, when Attorney General Edwin Meese III, declaring Webster’s ability to be a wise and informed understanding of the facts that led him to conclude that Webster should be ordered to testify in a perjury trial.

Air Force confirms airplane crash

FAIRMONT, W.Va. — Air Force officials said yesterday that a plane crashed at Travis Air Force Base, but that it did not crash at Travis Air Force Base.

Taxpayer’s rights refunded

PHILADELPHIA — A federal jury has acquitted "We can't give a definitive answer to that question," said Craig Young, chairman of the University's NAACP Student Government, in the Inter-University Council.

Airline’s linked to Down’s syndrome

NEW YORK — A child of Down’s disease patients who has been found to carry a part of a chromosome that is linked to Down’s syndrome.

Heidnik attorney: plead not guilty

Phila., 28 June — The attorney for Gary Heidnik, charged with the murder of two women and the attempted murder of the third, yesterday that secret military testing of the drug LSD-25 "too much to the innocent people he intends to kill. He said he had been turned to the Admissions Administration in defense against cancer.

City

No loss from mule plantation

PHILADELPHIA — Philadelphia Electric Co., which has been ordered to pay $1,000 for its failure to provide funds, said that it had no funds to provide funds.

Spelling Bee

Springfield is fun, gone and out of the game. Now, there is the Great American Spelling Bee, and all around the world. Mr. Menard, Isabel, and all around the world, they have been the focus of attention in their own little world.

Briefs

National

By Leigh Rubin

By John Harman/Philadelphia Daily News

The Internal Revenue Service provides the wrong answer to nearly 80 percent of the questions that it receives, according to a report by the Internal Revenue Service.

Alzheimer’s linked to Down’s syndrome

NEW YORK — A child of Down’s disease patients who has been found to carry a part of a chromosome that is linked to Down’s syndrome.

Alzheimer’s patients don’t have Down syndrome

WASHINGTON — Alzheimer’s disease is a progressive, irreversible neurodegenerative disease, affecting 2.5-3 million Americans alone, with the number growing at rates of 100,000 to 200,000 per year. Its toll includes the loss of the ability to perform routine tasks and loss of language skills.

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Activist turned Performer

Anne Gottlieb studies the roots of the 60s by 'Magic'

By MICHELE GREEN

Anne Gottlieb claims that she has been obsessed with the 60s for years. "But now, my generation is putting the question: 'What happened to our lives?'" she said in an interview yesterday. "Why were we 35 years old before we thought of ourselves as adults?' "

"I think it depends on whether they become yuppies in their souls or revolutionaries, if you will," Gottlieb added. "A lot of the idealism was based on the assumption that we would go on to revolutionize the whole society. But we've found that there are limits to what we can do in a real practical sense."

"We need to go back to believing that things have intrinsic value, not only profit value," she said. "That's how we're going to get to the next step." Gottlieb said that she would not want to be young today if she could. "I've found that I'm happier as I've gotten older — getting old is not a bad process for us," she said. "We've learned that we need to be patient and flexible, and that we can't do so many of the problems as creating from human nature.

"We can't change human nature, we're truly downed," she added. "We have to overcome the tendencies to get to real and look back, and find a way to live in a global community." Gottlieb said that she docs not find money and idealism incompatible; she said that a revulsion is building up against the "exploit everything' mentality," she said. "We need to go back to believing that things have intrinsic value, not only profit value."

"What's scary is that we're learning that if we can't change human nature, we're really downed," she added. "We have to overcome the tendencies to get to real and look back, and find a way to live in a global community.

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In spite of the difficulties of survival after the 60s, Gottlieb remains optimistic. "I still believe in magic," she said.

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**Conservative British economist giving speech**

Allen Walters, a former adviser to Margaret Thatcher, will speak about the taming privatization of Great Britain from 1979–1987 as part of the John M. Olin Lecture Series.<br>

Walters is currently a professor at Johns Hopkins University, and he has published numerous books on the subject of economic privatization. He also holds positions as a senior fellow at the American Enterprise Institute and as an economic adviser to the World Bank.

The lecture is scheduled to begin at 3 p.m. today in room 202 of Shattuck-Dexter Hall. The event is being co-sponsored by the Wharton Real Estate Center, the Finance Center and the Public Policy and Management Department.

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**PUC previews movie at local Epic Theater**

The Penn Union Council previewed Making Mr. Right at the Epic Theater in West Philadelphia last week.<br>

The preview was provided by Orion Pictures. The movie was screened off campus because it was a 17mm print, a film of which Irvine Auditorium is not equipped to screen, according to PUC Chairman Grass Law.

“We’ve been offered other first prints that couldn’t be shown because the projector is too small,” Law said, adding that most films are not released on 16mm film until after a film is initially released. Law said that the screening was pretty good, but could not have been held at Irvine Auditorium if it was at Irvine Auditorium, where students only would have needed to bring their own projection devices.

“People had to go to the information desk in Houstans Hall and get tickets,” Law said. “It didn’t have to be the way it was at Irvine Auditorium, where students only would have needed to bring their projection devices.”

PUC will be screening Creep Show II on April 22 at Irvine. It is being released in late April.

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**PUC Film Alliance**

Presenting

**STAY TUNE FOR DETAILS**

Do Not Go To Irvine. Go

Instead To ANNETTENBERG ROOM 110

Admission: $2.50

Please, Just An Hour And A Half Of Your Time.

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**Security consultant hired by University**

The University of Pennsylvania has hired a campus-wide security consultant to oversee student security programs. The consultant, Chris Cohen, will work with the Campus Safety and Security Department to develop a comprehensive security plan for the University.

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**University of Pennsylvania Spring Fling**

Spring at the University of Pennsylvania is in full swing. The campus is buzzing with activity as students prepare for final exams and look forward to the long summer ahead. The University of Pennsylvania Spring Fling is an annual event that takes place in April. It is a time for students to come together and enjoy the warm weather.

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**Conor Cruise O’Brien speaking at U. today**

Note author and other Grass Cruise O’Brien will speak today on “Religion and Nationalism” as part of the Lane Lecture Series.

O’Brien is a contributing editor at The Atlantic Monthly. He has also written many books, including The Khatyns and Back and Israel of Nebraska. O’Brien’s most recent book is The Siege: Exodus and Israel. Portions of The Siege have appeared in The Atlantic Monthly.

The lecture is scheduled to begin at 4 p.m. in the third floor conference room. All are welcome!

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**Rendell to campaign in W. Phila. tonight**

Democratic mayoral candidate Ed Rendell will speak about his campaign at a meeting at the 27th Ward tonight.<br>

Rendell’s speech should consist of “one long attack on not only Miller but also Goebe,” said a source close to the campaign. The source said that Rendell’s speech will consist of “one long attack on not only Miller but also Goebe.”

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**TOMORROW**

PUC CONCERTS meeting t oday 8:00 PM. Details in tomorrow’s issue. Registration for Passions will be this afternoon. Registration forms are due today at 3:00 PM. Registration fees will be $5.00 per person or $10.00 per group. The registration forms are available in the Campus Center. Registration forms are due today at 3:00 PM. Registration fees will be $5.00 per person or $10.00 per group. The registration forms are available in the Campus Center.

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IFAC to colonize Acacia Club; Fall dry rush policy amended

By Leslie Kerr

The Interfraternity Council (IFAC) meeting to announce the news. The IFAC also discussed dry rush last night after the IFAC meeting to announce the news. According to Pols, who said that he was going to be asked why the group was being torn down, "I still don't know the details of how we came about it," he explained. "We didn't expect to be given a new status group — the most we were hoping for was to be brought up and at least discussed as to what was happening with our future."

Until last night, the group was only recognized as a club, but will now be able to operate under the rules of the Interfraternity Council, including dry rush regulations. "From this day forward this will be bound by IFC rules and regulations," Arnold said. "They really have shown an initiative in becoming a chapter on campus, a process that was long overdue," Arnold said. "The IFAC and the National Chapter "was instrumental" in gaining University support. The National Chapter "was instrumental" in gaining University support.

Acacia Club President William Pols said last night that members of the new colony are "extremely happy." Pols added that the club submitted a proposal to the University, and that the nation-wide "was signed by the president of each of the 26 fraternities at the University."

Pols also said that the University from 1906 until 1966, when Larry McSorley, a former president of Cornell University, came left the University. He said that at the time, the house was being torn down due to the old fraternity building in 1985, when Larry McSorley, a former president of Cornell University, came left the University. He said that at the time, the house was being torn down due to the old fraternity building in 1985, when Larry McSorley, a former president of Cornell University, came left the University. He said that at the time, the house was being torn down due to the old fraternity building in 1985, when Larry McSorley, a former president of Cornell University, came left the University. He said that at the time, the house was being torn down due to the old fraternity building in 1985, when Larry McSorley, a former president of Cornell University, came left the University. He said that at the time, the house was being torn down due to the old fraternity building in 1985, when Larry McSorley, a former president of Cornell University, came left the University. He said that at the time, the house was being torn down due to the old fraternity building in 1985, when Larry McSorley, a former president of Cornell University, came left the University. He said that at the time, the house was being torn down due to the old fraternity building in 1985, when Larry McSorley, a former president of Cornell University, came left the University.
Letters to the Editor

Results of Court Case Remain To Be Seen

To the Editor:

In his recent column criticizing the Supreme Court decision in Brown v. Topeka Board of Education, Mr. O'Sullivan has written that the case has no one to blame but itself. In my opinion, however, the case must be examined in the context of the larger issues of segregation and desegregation in education.

To the Editor:

Johnson senior, decide to forgo his other employment options to be the overseer of the UA elections, the NEC should rewrite election rules. It would be logical for all candidates to be required to show up at a forum where they can be heard and their qualifications judged. Without such a requirement, the election process will continue to be marred by irregularities and injustices.

To the Editor:

I was very interested in your article about the Black Student League's attempts to parade on campus. I think it is important for students from all backgrounds to come together and discuss issues of race and ethnicity. It is through these discussions that we can begin to understand and appreciate the diversity of our society.

Graffiti is everywhere. And why should there be more? The violence of our society is reflected in the vandalism that plagues our campus. There is a need for serious reconsideration of graffiti on campus.

The Low Life

Marc Lontis

Marc Lontis is a third-year student in the Law School. The Low Life appears alternate Thursdays.

Send us Mail

The Daily Pennsylvania State University's University Family, in the form of columns, letters and cartoons appearing on this page represents our opinion, unless otherwise noted. The views expressed here belong to the individual columnists and not necessarily those of any other second columnists on campus. This policy is one of the few that allows us to express our views and not necessarily those of any other second columnists on campus. This policy is one of the few that allows us to express our views and not necessarily those of any other second columnists on campus.

Richard Carter

College '88

The Daily Pennsylvanian

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United Minorities Council elects next year's officers

By ROSS KERBER

The United Minorities Council last night elected three officers to its executive board for the 1977-78 academic year.

College student Travis Richardson, current student representative, was elected chairman. Former student representative David Evans was elected co-chairman, and College Representative Brian Wong was elected secretary.

Richardson stressed last night that his primary concern is the multi-racial, multi-gender organization, and he said he would like to strengthen the bonds between the two groups that make up the UMC.

In his speech before the vote, he said that he will work toward making the strength of the UMC be attractive minority students.

"The administration likes to "waltz in" because they know we can't stay here forever — it's too expensive," he said. "It's important that Richardson said that he would like to have an admissions committee..." The vote to elect him was solid, as the students know we're concerned, the more we let the Admissions Office..."

Richardson, nominated by the Caribbean-American Student Association, is a member of the Black Student League, as was his competitor Brian Wong.

Racial strife at Columbia

The list of 13 demands focus on several ways of reducing the racially charged atmosphere at Columbia.

• Increasing the racial diversity of Columbia's faculty and student body.
• Reducing the narrow scope of Columbia's curriculum.
• Ending Columbia's continuous account in companies doing business in South Africa.
• Ending Columbia's involvement in excesses and discrimination of traditionally black neighborhoods in Harlem, where Columbia is located.

Pollack has established a committee to investigate the March 22 incident, and he has requested all eyewitnesses to appear in the Office of the Dean of Students. No findings have been made public.

Under Columbia's disciplinary procedures, a two-member administrative panel will decide the guilt or innocence of any students who might be charged. The panel would also decide on the punishment.

As a result of the fights, three racially incensed letters have been received. The initial match on March 22 drew over 200 students, and an informational meeting later that day drew over 500 students.

On March 23, CBSC retained the services of prominent civil rights lawyer C. Vernon Mason and filed criminal assault charges against the New York City Police Department against the four white students identified.

On April 3, Mason announced his intention to file a segregation suit based on the treatment of black students at Columbia. The police department has not served the students with subpoenas.

Responding to that situation this Monday, CBSC held a noon rally at the New York City Public Hospital to protest the police's failure to take action against the four students.

Tomorrow: Two students, two stories. A black Columbia student and a white Columbia student speak about racism.

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Participants sought for a clinical trial of a new treatment.

Contact:
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UNIVERSITY OF PENNSYLVANIA
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next to Bashkin Robbins

Philly's largest outdoor cafe

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"This eden is heavenly" Jim Quinn, Philadelphia Inquirer

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A time of prosperity, optimism and unlimited horizons.

Adventures traveled the great river and rode the rails west.
Scoundrels made fortunes and lost them...
Romance, wealth and power became part of the American dream.

The Gilded Age is a satirical farce by Dudley Warner, and
based on Mark Twain and Charles Dudley Warner's THE GILDED AGE, a Victorian omnibus of plots and
generous in its nonstop sprawl of events. The play
portrays the director Mark Lamos has the
alluringly passionate Laura, Alphonse, in a charming
comedy, as scenes seamlessly glide into one
other.

The Actors Company's production
of The Gilded Age at Annenberg
The set design, which combines
delicate scenes of the early 19th century, scenes
touches of authentic and authentic looking
furniture is quite impressive. J. C. Cutten's striking lighting design
and special visual effects by David Williams also
contributes to the success of the production.

The Gilded Age is not-to-be
missed opportunity to see some
of the extraordinary talents of the Acting Company and
enjoy the wit of Twain and Warner.

DON'T MISS OUR LARGE DISCOUNTS FOR STUDENTS!
• $5 TICKETS FOR PENN STUDENT NIGHTS APRIL 8 & 7 p.m. APRIL 9 & 8 p.m.
• $10 OFF FULL PRICE Advance Sale

Gildert Wit
Sparkling humor and acting mark Zellerbach performance

by MELLE LEWIS
The Acting Company's production of The Gilded Age, which opened last
eight in the Zellerbach Theatre, com-
prises familiar territory. reception of an actor who always gives a show that is
to gold.

Based on the novel of the same name by Mark Twain and Charles Dudley Warner, The Gilded Age
achieves its nonstop sprawl of events. The play
portrays the

Comedies of Time. The Gilded Age takes place in the
romanticism, ruthless politicians and
which opened last
weekend. The Gilded Age.

The appeal of The Gilded Age lies in its nonstop sprawl of events. The comedy is a Victorian omnibus of
hilarious characters, complicated plots and grand set and costume changes in the tradition of produc-
tions such as Nicholas Nickleby.

The play derives most of its humor from the magnificent scenery of Senator Dilworthy (Philip Goodwin), the already mar-
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Auction features profs' talents
Funds will support Community Outreach

By LISA CHAMBERS
Money may not be everything, but today it can buy "Uncle Nick's homemade waffles" — for a price.

"Uncle Nick" is University English Professor Nicholas Constan, and today it can buy "Uncle Nick's homemade waffles" — for a price.

The Daily Pennsylvanian will offer a dinner for two with both at the faculty club. According to O'Donnell, Constan will entertain his dinner guests with "many interesting stories and jokes." New innovations may include "fondue for four." Everyone is invited to purchase a black-tie ticket.

Nancy Moe, who works in the Penn Children's Center, has volunteered to do three hours worth of "silly things" for Uncle Nick and Kay Club will offer people a chance to prance around in the lobby of Van Pelt.

"I'm starting to get a little worried, but it should be fun," he added.

The auction will be conducted Thursday from 3 to 6:30, and 6:30 to 9 p.m. on Friday from 12:30 to 12:30, and the large services will be open for grades from 3:30 to 6:30.

Alexander Constanovski will offer a dinner for two with both at the faculty club. According to O'Donnell, Constanovski will entertain his dinner guests with "many interesting stories and jokes." New innovations may include "fondue for four." Everyone is invited to purchase a black-tie ticket.

"Uncle Nick" is University English Professor Nicholas Constan, and today it can buy "Uncle Nick's homemade waffles" — for a price.

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Baseball beats Trenton St., 10-9, as Charters shines

(Continued from back page)

John Kinzler hitting yesterday during the Quakers’ 10-9 victory over Trenton St. at Bower Field yesterday.

It was also the last time Princeton

The seventh began innocently enough, as Penn turned in a clean first frame. On the strength of Tony Attard’s two-run hit and a couple of errors by Princeton’s defense, Penn went into the second half leading 2-0. As a whole, the Lions hit the ball well, finishing the game with eight hits, but they only managed to score two runs. Princeton’s defense was solid, committing only one error, which helped their cause. The defense and pitching proved to be the difference in the game.

On the afternoon, Charters hit a double, keeping the Tigers pinned up in their own end. The pressure made them lose focus, allowing the Quakers to take advantage.

Tony Attard said, “I eventually thought I’d get a walk. I’d been out at home all day and now finally I got one, and I was so excited.”

Now, it was the Quakers’ turn to play with these guys, and that we can beat them. With Rose on second and DelliCarri on first, the next batter, Sprinter, lined a 2-0 pitch from the pitcher on the mound, scoring the winning run, as the throw was in- explicably cutoff in the infield. And on that swing, the Quakers had a new-found hero and the momentum that they had hoped for.

The game was a great one for both teams, with Princeton winning 10-9. The Quakers hit the ball well, finishing the game with nine hits, but they only managed to score two runs. Princeton’s defense was solid, committing only one error, which helped their cause. The defense and pitching proved to be the difference in the game.

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Offensive problems plague Quakers in 4-3 victory

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Basketball season ends, recruiting season continues

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- DATES

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- FOR SALE
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- DATES
Brown Laxman dies of unknown causes

Vince Laxman, a freshman lacrosse player at Brown University, died Monday morning while he was playing in an exhibition game against Princeton at the Nassau Community College, Garden City, N.Y. According to sources, Laxman had been transported to the Garden City Hospital, The Brown Daily reported.

The Rhode Island medical examiner's office performed an autopsy on Laxman last night. The cause of death has been determined although Laxman was transported to Rhode Island following services at St. Augustine's Church this morning near his home on Long Island.

Laxman was a pledge at Kappa Sigma. According to sources, Laxman's death was a shock. He had been a defensive specialist, but had been dropped from the starting lineup. The Quaker defense knew it had to continue its superior performance in the net despite the two goals in the first half. The Quakers opened the scoring at the 12:04 mark of the first quarter when Lance Thompson scored off of a Rob Pazzano pass, and expanded their lead to 2-0 at the end of the first quarter.

Martiello's father traveled to Providence, R.I. Tuesday and addressed the lacrosse team in a 12:30 p.m. team meeting. Laxman was a hard worker who was always looking to improve. He was a solid performer in the net despite the two goals in the first half. The Quakers opened the scoring at the 12:04 mark of the first quarter when Lance Thompson scored off of a Rob Pazzano pass, and expanded their lead to 2-0 at the end of the first quarter. The Quakers scored the final 10 goals of the game, giving them a 10-9 victory over the Quakers.

Brown head lacrosse coach Dom Taraski said, "[catching the ball] was like catching the ball in the net. It was like catching a ball in the net. The Quakers' third-string catcher was able to catch the ball in the net. The defense knew it had to continue its superior performance in the net despite the two goals in the first half. The Quakers opened the scoring at the 12:04 mark of the first quarter when Lance Thompson scored off of a Rob Pazzano pass, and expanded their lead to 2-0 at the end of the first quarter.

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THE
GOOD
DOCTOR

Prince
Steve Earle
Herb Denenberg
Rights of Spring

The American culture has invented a number of tributes to springtime. For some the ritual includes laying out in the sun, racing to take advantage of every ray possible before hibernation time comes around again. Others gather in university quadrangles spilling beer on one another and trying to dunk their school’s president in a vat of muddy water.

When I was in high school there was always one sure sign that spring was coming — Senior Ditch Day. I’m sure most high schools have something similar. Every April or May, some arbitrary day was designated the “official” day to skip classes. As I remember, there were almost always some people that headed for the beach. Others went to Great America, — one of those amusement parks where you can buy corn dogs as you wait in line to get turned upside down for four minutes straight. But I was always among the group that headed for the ballpark. Springtime meant Cubs among the group that headed for the field. It was the year of the Jodi Davis chant, where the entire stadium would yell "DI, JO-DI in unison as he headed to bat, and the year of the Sarge, when left fielder Gary Matthews would salute to the crowd everyday he ran out to those ivy covered walls. But more than anything it was the year of "Kid Wonderful," Ryne Sandberg.

I think one of my father’s fantasies is to be just like Ryne Sandberg. In fact it was probably the dream of every male Cubs fan I know. (Some of the women had other kinds of fantasies about the 24-year-old second baseman.) He was the hope of the team, the kid you could bet on for a triple, the key man in the double play combination. Even the kids I babysat for could recite his license number or his record in the minors. It shouldn’t seem strange that the children in the neighborhood knew about the Cubs. That year everybody in Chicago could list the roster from heart. Most stores had the game on the radio in the afternoons, and at least in my house, that day’s game was the topic of conversation at every family dinner. (You’ve got to remember the Wrigley Field is unlit, which means that games are played at 1:15 or 3:30 in the afternoon.) My dad’s been a Cubs fan since childhood, when his whole family would drive up from Indiana to see a weekend game. As a result, I was raised with a respect for the die-hard fans of that Midwestern team.

When I think about why exactly I like Cubs games, the sport itself isn’t always the first thing I think about. Sure, watching the strategy of a game is interesting. Predicting a bunt, sacrifice fly or hit-and-run is an one of those unique gratifying moments for a true fan. There is very little that beats watching Lee Smith come down the center of the mound, (yes, it was the 15-0 season.) It was the year of the Jodi Davis chant, where the entire stadium would yell "DI, JO-DI in unison as he headed to bat, and the year of the Sarge, when left fielder Gary Matthews would salute to the crowd everyday he ran out to those ivy covered walls. But more than anything it was the year of "Kid Wonderful," Ryne Sandberg.

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Herb Denenberg

WCAU-TV's talky newsman faces the television industry

Birthplace: Omaha, Nebraska
Residence: Chester County, PA
Occupation: Star of Denenberg's Report, WCAU-TV's consumer advocacy program

What I learned more at Omaha Central High School than subsequently in college.

Favorite food: Roasted peppers
Favorite weekend entertainment: "I read labels. Yes I'm serious. I like strolling through stores looking for stuff to go into Denenberg's Dump."

What I like about Philadelphia: "Philadelphia is a very liveable, large city. I like the action. Here I can really live in a neighborhood and participate in the city. I'm a small-town man at heart. I see Philadelphia as a big Omaha."

What I think of my reputation in Philadelphia: "I like it just fine. According to the feedback, people like what I do, they want me to do what I do. I'm really like this; I'm not a fake. A major problem in society today is a lack of guts. People are too unwilling to criticize when criticism is deserved. No one wants to rock the boat. I'm not afraid to rock the boat."

What do I look for in a business: "Integrity and character. I see businesses making shoddy or dangerous products. I'm not saying a business has to be perfect, but it should have integrity and character and honesty. Tylenol handled their crisis well. They were out in the open and did an effective job."

Favorite news personality: Herb Denenberg
Favorite television program: Denenberg's Digest

What do I think of 60 Minutes: "It's good TV. I've always liked it. I like Denenberg's Report better; it's better journalism and more reporting. 60 Minutes' stories are too long. They'd be more effective if they were shorter."

Best advice ever given: "You have to be prepared to do your job and do it right whether or not you're in the mood, or the time is right. That's the difference between a real professional and a real jerk."

Advice for a college student: "Write. If you learn to write, it's like learning to think."

More facts about Herb: "I consider myself easy-going. I've been around long enough to relax."

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Ah, those lips, those eyes. But whose lips, whose eyes, are these? We'd like to know, and we're willing to pay the right people valuable prizes for telling us. All we know is these lips and eyes belong to four very famous people. In fact, these are facial features of four of this year's Academy Award nominees. If you can identify these folks and the films for which they were nominated, please call us at 898-1985 between 5:01 and 5:11. Be one of the first ten callers and win a pair of tickets to see Raising Arizona tonight at the Olde City 1. Thanks for listening.

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Serving University City Since 1939
Proprietor: Pete Colabelli
A panacea for the flaccid vocabulary
Tape course offers hours of word-laden romance

By Matthew Fearner

Perhaps you’ve heard the ads on KYW Newsradio. They describe the acute embarrassment and ensuing decision a limited vocabulary can provoke.

The ads declare, “It’s a fact. People judge you by the way you speak.” They go on to say, “We can help you get rid of that effect.” The idea is to instill a little fear in the listener, to make him dread the overwhelming possibility of a devastating verbal faux pas at the company cocktail party.

The ads offer (otherwise they wouldn’t be ads) a quick, easy fix for an impatient lexicon—a 10-hour, 12-cassette tape course entitled Verbal Advantage.

According to Phillip Bonnell, president of the California company that markets the course and the mind behind Verbal Advantage, the cassette program works because it involves the listener rather than telling him or her with simple lists and definitions.

“The Verbal Advantage way involves dramatic presentation, a series of soap opera-esque vignettes really. The stories are recorded with full-blown sound effects, bringing to mind the days of classic radio.”

“Learning vocabulary is not necessarily the most exciting thing in the world to do,” Bonnell says. “But we figure our vignette approach makes it a little better, a little more interesting.”

“It’s a very unusual and fun way to learn,” he continues. “The other methods, where they just give you a word and define it, are kind of like Chinese water torture.”

The tapes manage to weave more than 1,000 words into dramatic situational context. Bonnell says the dialogue is spoken by professional actors and actresses for a more polished presentation.

Vocabulary-hungry listeners get to hear the blossoming relationship between John White, director of sales at a small ad agency and Lydia Michaels, the new vice president in charge of marketing at the same agency. The two meet after work, as the preceding excerpts are from side one of the course, and this cleverly crafted verbal affair carries through the remaining 23 tapes.

“We hired a professional writer to come up with the ideas for the scenarios,” he says. “Anything to keep people from falling asleep.”

So, what kind of person is willing to cough up the $99.95 course costs? “We get all types,” Bonnell chuckles. “Doctors, attorneys, men and women—a few more men than women—people in sales and people with English as a second language.”

Bonnell writes all the course’s advertising copy himself, and the background information in the marketing has enabled him to produce a pretty slick sales strategy. He capitalizes on the self-improvement obsession of the 80s, aims at people who have a self-improvement obsession of their own, and is able to accomplish that effect. The idea is to instill a little fear in the listener, to make him dread the overwhelming possibility of a devastating verbal faux pas at the company cocktail party.

“In these mobile times, Verbal Advantage has become a phenomenon,” Bonnell says. “We’ve sold literally millions of tapes in the past two years.”

“About six years ago, I started seeing a lot of different informational tapes being sold in car washes. These were single tapes, but I thought that a series of tapes might work well. With nearly every car having a tape deck, it seemed like a very interesting way to impart information to people,” he says.

Today, Verbal Advantage is just one of 14 self-improvement/education products marketed by Bonnell’s company, Achievement Dynamics. Other offerings include a memory enhancement course, as well as instructional tapes for learning French, German, Spanish, Japanese and Portuguese.

And the folks at Achievement Dynamics are working with a physician on their newest self-improvement project—an audio cassette course on weight control. Perhaps that’s one course that shouldn’t be listened to from the driver’s seat.
Injustice for all

Political one-acts by Pinter, Havel show power abuse

By Sarah Freerman

The evils of authoritarianism take on new meaning when oppression is dramatized. Playwrights Harold Pinter and Vaclav Havel use emotional realism to turn the theater into an instrument of political propaganda.

A member of Amnesty International, Pinter wages his battle against oppression with more than letter-writing; his one-act plays Applicant and the incisive One for the Road are meant to spur his audience into action. Havel was imprisoned by the Czechoslovakian government for his dissident writings, and in the late 1970s his play Audience was smuggled out of the country. Director Andrew Lichtenberg has welded their works into one sharply convincing lesson in political morality.

The sleek and efficient and powerful staging, and Lichtenberg and his cast of four have done justice to the playwrights. The plays are performed in the intimacy of a studio theater where the audience cannot hide from the harsh realism of political injustice towards the individual.

Pinter's brief satirical sketch Applicant opens with a job interview that takes place deep in some unidentified nation's bureaucratic jungle. The interviewer, Miss Piffs (Janis Dardaris) personifies the sinister omnipotence of a totalitarian state. With her lip curled threateningly, she allows no shred of humanity to escape her impersonal outward chill. She submits Mr. Lamb (Edward Gavin) to a barrage of electric shocks and questions that leave him whimpering on the floor. Despite its brevity, Applicant sets the tone for the sharp lessons that lie ahead.

Audience looks at the plight of a dissident writer much like Havel himself, forced to work in a brewery when his plays are banned by the government. As the drunken brewery director and typical "little man" crushed by the machinery of the state, Marty Vale's mixture of pity and disgust with his watery eyes and drunken slurring. Seated across the table from the writer Ferdinand Vanek (Edward Gavin), he alternates between forcing beer on his employee and trying to convince him to turn himself in. Vale's Slavic feature, shouts, tears and frequent staggers to the bathroom combine to make him a comically pathetic character. The delicate Vanek, looking out of place in overalls, grits his teeth, and every sip of beer. Gavin does not endow Vanek with much backbone for a dissident writer; Vanek quivers on the verge of tears, stripped of dignity and left at the mercy of the bullfon confronting him.

Lichtenberg saves the heaviest ammunition until after intermission. In the third play, Pinter's One for the Road, the moral pitch intensifies even further in an Orwellian living-room in which the torturer confronts his viclims face to face, one by one.

Appearing as the impeccable tormentor Nicolas, Vale carries the evening to an emotional peak. He coils his sprawling form of a soft-spoken, brandy-sipping monster wearing a suit and red silk tie. Vale paces the room with carefully controlled movements,0k

McLaughlin's fictional Erica Wallach, who was confined to a bleak East Berlin prison, the action lifts this sparse production beyond its narrow physical limits. Brenda Wehle is outraing as Elsa, capturing the character's fluctuation between defiance and despair. She creates a human heroine, alive to its subject matter. The sparse physical set forces the actors to scrutinize every gesture, movement and expression of the actors; the action takes on a super-real quality as the atmosphere begins to electrify. Reports of international torture and injustice have always circulated on the outer fringes of American consciousness, but rarely break to the surface. The tales are disturbing, fraught with unthinnable images. Playwrights Pinter and Havel bring the terror home to frighten the audience in a setting where oppression can be scrutinized up close.

One-on-One

Mind-games demonstrated in psychodrama

By Robin Fields

In late 1950, Erica Wallach entered East Berlin to look for her foster parents. Arrested immediately as a spy because she was a former member of the Swiss Communist Party, she was confined and interrogated for more than two years.

In 1955, after moving her from East Germany to a Soviet labor camp, the authorities found flaws in the case against Wallach and released her. Reunited with her husband in America, Wallach wrote Light at Midnight, a memoir describing her experiences. Days and Nights Within by Ellen McLaughlin adapts this memoir into an effective psychological drama, capitalizing on Wallach's precise descriptions of her interrogation.

Elisa Weber (Brenda Wehle), McLaughlin's fictional Erica Wallach, enters the prison in East Berlin as the play opens. In the 18 months she spends there, Elisa has contact with only one other person — The Interrogator (Christopher McCann). Moving between the reality of Elsa's torture and her equally terrifying imaginings, the play centers on the increasingly complex relationship between captive and captor.

The play probes both methods of interrogation and methods of resistance. The Interrogator, alternately ingratiating and violent, harsh realistic clown sequence The Interrogator and Elsa, wearing funny red noses, pursue a circular line of questioning, and then chop each other with a stick.

But this light moment ends ominously. Her nameless adversary denies Elsa food and moves her from place to place. During one harrowing interval, she is kept awake for two weeks. In the process, Elsa loses all sense of time and reality. Finally, the Interrogator accomplishes the ultimate crime. Exhausted, Elsa answers all his questions with "I have no name." He has robbed Elsa of her identity.

While the action is confined to a bleak East Berlin prison, the acting lifts this spare production beyond its narrow physical limits. Brenda Wehle is outraing as Elsa, capturing the character's fluctuation between defiance and despair. She creates a human heroine, alive and expression of the actors; the action takes on a super-real quality as the atmosphere begins to electrify. Reports of international torture and injustice have always circulated on the outer fringes of American consciousness, but rarely break to the surface. The tales are disturbing, fraught with unthinnable images. Playwrights Pinter and Havel bring the terror home to frighten the audience in a setting where oppression can be scrutinized up close.

Christopher McCann and Brenda Wehle face off

understated style fits The Interrogator's tight-reined emotional self-control.

Director Lynn Thompson employs a stark approach that does not interrupt the play's pacing and the tension built in to its subject matter. The sparse physical set forces the actors to create the play's true setting through their actions alone. The only break in Thompson's simplistic presentation of the play are subtitles that name the different stages of Elsa's interrogation. Subtitles, projected on a screen, give the play structure and a sense of time.

Ellen McLaughlin has chosen a compelling subject, and the strength of the play results from its veracity. The grueling details of Elsa/Erica's experience give weight to McLaughlin's insights into the human spirit. The play goes astray only when it stops recreating what actually transpired and waxes poetic. As Elsa muses on the largeness of the sky or the beauty of nature, the tension of the play ebbs.

Days and Nights Within underscores the terrors held people have on a freedom they take for granted and the individual's impotence in the face of bureaucracy.
**Prince: Too much time on his hands**

By Gerard Babitts

The problem with double albums is that most artists can never find enough good material to fill four sides. Trying to keep the audience's attention for over two hours is no easy task, so it's a rare LP that can accomplish this feat.

Prince's latest album, the two-disc *Sign (of) the Times*, not only fails to hold the interest of the listener, but the layout of the LP keeps the good songs buried underneath the bad ones. As a result, one has to endure the boring, repetitive tunes in order to get to the ones which have some promise.

Prince has always been an artist who, whether hated or loved, released material which had interesting stylistic techniques and songs which were built around fun-filled hooks and coat, and sometimes not so covert, sexuality. But while Prince does introduce some entertaining production quirks on his most recent effort, most of the material on *Sign (of) the Times* lacks the strong musical effort, most of the material on his most recent effort.

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Paradoxically, Prince appears on the inside of *Sign (of) the Times* wearing a peach-colored pajama outfit with a New York-style logo on his T-shirt and a gold cross around his neck. Getting a grip on what Prince is about is not an easy thing to do. Like the LP's songs which, at times, alternate between topics dealing with celibacy and promiscuity, Prince's personality can't seem to make up his mind as to which lifestyle he should choose.

Prince may have gone a bit too far with *Sign (of) the Times*. While the LP is not as disappointing as his last release, *Parade*, it is too bogged down with underdeveloped songs. And because the good songs are placed in the middle of the LP's sides, they are often mistaken for yet another in a string of dull tunes.

There is enough strong material here for any artist, but it has been diluted by an abundance of sub-par filler. While this boring self-indulgence may be the *Sign (of) the Times*, let's hope those things will be different in the future.

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**Reliving the flight**

By Peter Taback

History may well forget the Jefferson Airplane; their immature public squabbles and recent musical output shame the genius that delivered 1967's *Surrealistic Pillow* and 1969's *Volunteers*.

Further, the current musical endeavors of Paul Kantner, Marty Balin and Jack Casady (who now comprise the KBC Band) and Grace Slick (the sole remaining member of the band's 1967 incarnation, Starship) are nothing to be proud of.

2400 Fulton Street, a two-record set released a year after the band's breakup, may be written without even a mention of the Airplane's contribution. Perhaps the worst cut on *Sign (of) the Times* is the one which probably had the most potential. "I Got the Look," the most famous song to come out of the band, is an undeniably good song. A quick listen of it in the book's track index will reveal a heavy guitar lick by Prince giving the song a Dead Rabbit feel. But Sheena Easton's co-vocals ruin the song. Her annoying European-style voice just isn't suited to singing lyrics in the black American vernacular.

Putting aside the crass insanity of the lyrics, it is too pleasant to hear Easton croon: "I 'Sho'muf do be cookin' in your book/Your face is jammmin'/Your body's back-a-slammmin'/If love is good, let's get 2 rammin'."

There are some impressive songs, though, which do warrant a mention. "Housequake"'s cheesy jangling guitar, sax, horns and strings, along with its funny nasal vocals, reveal a heavy George Clinton/Funkadelic influence. And backing up to other great funk and R & B legends, "The Ballad of Dorothy Parker" features a great twangy bass, subtle organ and light cymbal strokes that bring to mind Sly and the Family Stone's "Family Affair."

Revealing an innocent side of Prince from his alter-ego of Prince. Perhaps Prince's name has come off. While the LP is not as disappointing as his last release, *Parade*, it is too bogged down with underdeveloped songs. And because the good songs are placed in the middle of the LP's sides, they are often mistaken for yet another in a string of dull tunes. There is enough strong material here for one good album, but it has been diluted by an abundance of sub-par filler. While this boring self-indulgence may be the *Sign (of) the Times*, let's hope those things will be different in the future.

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**Ah, but for the Grace of the old days**

"White Rabbit," is still powerful at the center of the *Airplane* semi-polished excitement.

"She Has Funny Cars," and "Pretty As You Feel?" are two of the disc's tunes that reflect the *Airplane* when they worked best together, sharing songwriting and vocal credits down the line.

The first recording of David Crosby's "Wooden Ships," from *Volunteers*, is also included here, although its center is uncharacteristically betrayed when the lead vocal line switches from Slick to Balin. The luxuriant "Today," included on the side labeled "Airplane Parts," finishes off the LP. Beyond another chance to listen to these enigmatic treasures, the record's biggest virtue is in the new segues created by the merger of four or five old LPs. The new juxtaposition of A Small Package of "Value Will Come to You Short- ly" with "White Rabbit," for example, is charming, but hardly explains 2400's release.

The album's title, incidentally, is the address of the Haight-Ashbury Victorian mansion where the band lived, worked and bred during their heyday. One wonders what the walls of the house would say if they heard Grace Slick, who once said she would never trust anyone over 30, singing "Heart to Heart," the theme song to the film *Mannix*. Like so many of those walls, they may well shudder at the foundation.
A shot at the top
Blue Hippos, Celibate Rifles score hits

BLUE HIPPOS

Jim Moran

In the past two years Australia's Celibate Rifles have released albums which have taken the American musical underground by storm. A fairly extensive tour of the U.S. served only to further strengthen their reputation as a powerful band, both on vinyl and in live performance. Kiss Kiss, Bang Bang, a live LP recorded last December at New York's C.B.G.B.'s, features an excellent recording of the Celibate Rifles tearing through some of their great material, including "Back in the Red," "New Mistakes," and, especially, "Sometimes."

The Celibate Rifles' sound has all the power and crunch of other "Aussie-punk" bands such as Radio Birdman and the same Spiders. The Celibate Rifles, however, rise above the pack by virtue of lead singer Damien Lovelock's cynical vocals and the band's incredible rhythmic tightness and power.

Lovelock's lyrics are also much more interesting and involved than those of your average Australian Stooges-clones band. His words deal with everything from warfare and American imperialism to the destruction of the earth's rain forests. His favorite lyrical target, however, seems to be those who consider themselves to be hipper, cooler or just plain better than everyone else.

"On 'J.N.S.,'" he sings: "After graduation/You and all your friends/can party on at Palm Beach, in Pop's Mercedes Benz/Spent so much time convincing us/You ain't the bourgeoisie/When it's time to pay the rent/You don't bite the hand/that feeds."

The songs on Kiss Kiss, Bang Bang are lacking some of the fuller orchestration that the band began to use on Mina, Mina, Mina (a domestic LP culled from several Aussie releases) and on last summer's The Turgid Misema of Existence. What they lack in orchestration, however, they make up for in emotion and sheer sonic force.

If this recording is typical of the Celibate Rifles live performance then it is proof that their reputation is more substance than smoke.

— Jim Moran

BLUE HIPPOS

On LP, cassette

The 1980s have produced few truly inspiring bands. All you can say about most new groups is "yeah, they're good, they're better than everyone else.[...]

Osby has said that the Hippos are more focused than Otto's, and you can hear the difference right away on their self-titled debut EP. The opener, "Love in the Cups," is a great tune that will make you smile. Overflowing with rhythm, it grooves, moves and highlights each member of the trio. Drummer James Petroski (formerly of Rifle Sport), bass player Alan Schroeter (also from Otto's) and Osby catch a groove and, as Schroeter puts it, come up with "instant rhythm gratification."

The three work extremely well together, one always complementing the other two.

Each of the EP's songs has something special about it. Osby's vocals are unpredictable and different on each cut, at times using overdubs in harmony and unison. His guitar work also varies throughout the course of the record. He uses his instrument to its full rhythmic potential, and his leads and rhythm playing are noticeably different from the usual fare.

For example, in "Drug Party," Osby begins on a blues scale and chords beyond the triad. Petroski and Schroeter know how to groove in every song while leaving room for Osby to play around.

Osby's guitar playing, however, seems almost restrained at times. He doesn't truly unleash himself until the final song, "Drug Party," written by Husker Du's Grant Hart. His leads here are tasty, full of life and colorful. In "Drug Party," as in the rest of the EP's tunes, you'll hear how much fun this band has playing, and when it's over you'll be wishing there was more.

And more is about the only thing this EP lacks. A mere seven songs just scratches the surface on what this trio can and will do; at a mere 19, Osby is just beginning to blossom. This band's earful of talent, musicianship, professionalism and great songwriting should lead to a ton more great music.

— David Greenberg

Minneapolis' Blue Hippos have Love in the Cups, and a bright future in the cards

BRUCE WILLIS

The Return of Bruno
Motown
On LP, cassette

Given a taste of stardom, a person's ego is prone to change. On his debut album, Bruce Willis, the star of ABC-TV's Moonlighting, assumes the role of Bruno Radolini, a semi-roc legend who, after surviving years of different musical genres and assorted failures, finally gets a record contract.

The Return of Bruno comes with a written history of Bruno's kooky misadventures in the '60s. Willis even made a TV program about Bruno for HBO that's supposed to be pretty wacky, too.

Some crack L.A. session men and members of an unknown bar band signed by Willis provide ultra-slick music with absolutely no power or feeling. The horns, over-produced by Robert Kraft, sound like the brass section of an orchestra. Trying to sound funky but coming off as wimpy, the rest of the band would be better off catering Elks clubs instead of backing gigs for a television star.

The album kicks off with "Comin Right Up," a fantasy-biography of Bruce in his bartender days. The lyrics, like most on the LP, are a collection of cliched, sexist, macho lines.

Relating his trip to the house of a woman who picked him up at the wrong side of Hollywood, Willis croons: "I knock/I walk/" and "Secref Agent Bruno. The other eight tracks are a collection of other "Aussie-punk" bands such as Radio Birdman and the same Spiders. The Celibate Rifles live performance then it is proof that their reputation is more substance than smoke.

— Irene Apfel

BRUCE WILLIS' debut represents unwelcome lightening of his persona. Our critic writes: "Willis' debut credit, it should be an indication of how embarrassing the whole affair is. Only one song, "Down in Hollywood," is decent. Written by Ry Cooder, it's a tough look at the wrong side of Hollywood. Here, drummer Marty Fera and percussionist Michael Fisher provide a backbeat reminiscent of Little Feat. It even comes off as slightly danceable. Needless to say, the only bad thing about this song is that Willis sings it. The travesty that is The Return of Bruno is the all-too-familiar story of an actor who becomes famous and develops a bloated ego along with a group of sycophants who are afraid to say no to any of his stupid whims."

— Ira Apfel

MINNEAPOLIS' Blue Hippos have Love in the Cups, and a bright future in the cards

34th Street APRIL 9, 1987 / 7
during the past few years, successful teen movies have too often been centered on unnecessary violence, locker room language, and sexual promiscuity that would make the likes of Madonna squeal. Putting a temporary end to this trend is The Secret of My Success, a movie which manages to entertain an audience without offending it.

The Secret of My Success stars Michael J. Fox as Brantley Foster, a college graduate from Kansas who goes to New York in order to make enough money to fly back to his family in his own private jet.

In his journey to the top of the corporate jungle, Brantley finds himself juggling the desire of Vera Prescott (Margaret Whitton), who is extremely powerful and extremely married. Brantley must cope with this overzealous woman and make any movie-goer cry out in laughter.

Directed by Herbert Ross and Italian cinematographer Carlo diPalma manage to capture every aspect of the city. Palma gives the audience views of dozens of neighborhoods, the hustle and bustle of briefcase-toting executives during rush hour, and the seldom noticed beauty of a sunset on the Hudson River. This is not an easy task in a metropolis like New York, but 35 camera locations throughout the city helped. Grammy Award-winner David Foster supports the images with a musical score that sets the tone without turning the movie into a massive 90-minute video. At times, the music itself is hilarious and used effectively as the center of the film’s humor.

My Success, is that it has a lot on its mind. The Secret of My Success is an enjoyable film and is guaranteed to entertain. It manages to make fun of sex without overly displaying it. make fun of sex without filling it with filth. The Secret of My Success is an en- joyable film and is guaranteed to entertain. It manages to make fun of sex without overly displaying it, and make a cohesive and hilarious dialogue without filling it with filth.

The Good Father

By Bret Parker

Dad’s revenge

By Michael Geszel

Bill Hooper is angry. He hates his wife for taking custody of his son, his son for sapping all the love he has for it turn on him in the '80s, only to have it turn on him in the '80s. Charged with the task of presenting and explaining all this rage is The Good Father. It's an absorbing, hard-hitting drama about a man at war with the world and at war with himself. All Bill (Anthony Hopkins) can do is tell people off, roam at his wife and wallo in his own anguish. Recognizing a way to get back at the female gender, Bill pushes Roger Miles (Jim Broad- ben), a man in the same position, to regain custody of his son. The problem is that Roger is not Bill. He's a clown-faced school teacher unhappy with his situation, but, much to Bill's dismay, not unhappy enough to take revenge on his former wife.
CINDERELLA
Classic fairy-tale updated into the form of a 1920's musical.
Opens Saturday.
(Cheltenham Playhouse, 439 Ashbourne Rd, Cheltenham, 379-4027)

DAYS AND NIGHTS WITHIN
Suspenseful drama about an interrogator and his captive and the bizarre relationship that develops. Through Sunday.
REVIEW ON P. 5
(Plays and Players Theater, 1714 Delancey St, 592-8333)

FINOCCHIO
Musical comedy of female impersonators.
(Tara Supper Club, Route 30, Downingtown, 369-2000)

HOT! HOT! GIVE IT ALL YOU GOT
Destined not to become one of the all-time great productions, this music-video revue is comprised of dance and acting scenes with expensive light and sound accompaniment, extensive special effects and excessively loud music.
(Pulsations Nightclub, Route 1, Glen Mills, 459-4140)

JULIE
A dramatic love triangle is performed in this Ingmar Bergman version of the August Strindberg classic.
(Witma Theater, 2030 Sansom St, 963-0249)

KADDISH FOR RUNBINSSTEIN
Black comedy about a Jewish nightclub owner in the Warsaw Ghetto during the early days of World War II.
(Theater Center Philadelphia, 622 South 4th St, 925-2685)

MORE FUN THAN BOWLING
A tale of the common man, and how he copes with life's tragedies, no matter how bizarre. A bowling lane owner and his family must come to grips with several bowling-related deaths. Through Sunday.
(Pennsylvania Stage Company, 827 Linden St, Allentown, 433-3394)

SHE STOOPS TO CONQUER
Oliver Goldsmith's comedy of love and mistaken identities, straight from the Shakespearean era.
(Hedgerow Theatre, Rose Valley Rd, Wallingford, 565-4211)

THREE ONE-ACTS
Featuring two from Harold Pinter's Three One-Acts and a play by Vaclav Havel's Audience. Through Sunday.
REVIEW ON PAGE 5.
(Walnut Studio Theatre, 9th and Walnut Sts, 574-3550)

ANGEL HEART
Mickey Rourke is the actor of the moment. He can play the best aimless around.
(Eric 3 on the Campus, 40th and Walnut Sts, 382-0296)

ARISTOCATS
Disney animation film. Falafal-la-la-la.
(Midtown, 1412 Broad and Chestnut Sts, 567-7021)

THE ASSAULT
Best Foreign Film at the Oscars. Go find out why. Review next week.
(Ritz V, 214 Walnut St, 925-7900)

BLIND DATE
For a first date, Willis scores big.
(Eric 3 on the Campus, 40th and Walnut Sts, 382-0296)

BURGLAR
The Color Green, Whoopee? We know why you're doing these God-awful flicks.
(Palace, 1812 Walnut St, 967-0040)

THE GOOD FATHER
Anthony Hopkins has psychological fits in this film as a disturbed daddy out to get the world.
REVIEW ON PAGE 9.
(Ritz V, 214 Walnut St, 925-7900)

HOLLYWOOD SHUFFLE
You're a jive turkey homeboy if you miss this moving satire.
(Eric's Place, 19th and Chestnut Sts, 563-3066)

HOOSIERS
Unlike Indiana, this film doesn't win it all.
(Sameric 4, 1908 Chestnut St, 567-0604)

LETAL WEAPON
Mel Gibson burps right and left in this film and the girls run to see him. I bob and they just run — you figure it out.
(Palace, 1812 Walnut St, 967-0040)

MAKING MR. RIGHT
Susan Seidelman's latest is made entirely wrong.
REVIEW ON PAGE 12.
(Sameric 4, 1908 Chestnut St, 567-0604)

NIGHTMARE ON ELM STREET 3: DREAM WARRIORS
Did somebody say a Freddy Krueger doll? How 'bout a Saturday morning cartoon or maybe a prime time comedy? Let's hear it for America's newest sweetheart. Excuse his appearance but bring on the sequels.
(Midtown, 1412 Broad and Chestnut Sts, 567-7021)

OUTRAGEOUS FORTUNE
No Long shot here, this film's a sure fire Bette.
(Sameric 4, 1908 Chestnut St, 567-0604)

POLICE ACADEMY IV
This four time offender ought to be locked up for good.
REVIEW ON PAGE 12.
(Palace, 1812 Walnut St, 967-0040)

PLATOON
Best Picture, Best Director — What else would you like? (Sam's Place, 19th and Chestnut Sts, 972-0538)

SCENE OF THE CRIME
An unpredictable French thriller. Ooh la la.
(Ritz V, 214 Walnut St, 925-7900)

THE SECRET OF MY SUCCESS
All week: Black and Blue, a film portraying the conflicts between minorities and police here in the City of Brotherly Love. Sat.-Mon., Brazil, Terry Gilliam's farcical funny, near-futuristic journey through society Tues. Captive, Paul Cox's film about a distressed French woman in Australia. Wed.-Thurs., A Clockwork Orange, a polemical's house. Philip Glass and the Making of an Opera. A fascinating behind the scenes glimpse into the process of mounting a new Avant-Garde theatrical work by the leader of the minimalist music movement. Also Rocky Horror Picture Show — Midnight.
(534 South St, 922-1010)

TIN MEN
Danny DeVito and Richard Dreyfuas go head to head in a battle of egos. And then there are those cars.
(Eric 3 on the Campus, 40th and Walnut Sts, 382-0296)

REPERTORY

ROXY SCREENING ROOM
THEATER ONE: Fri-Sun, Edward Munch, a film about one of the dominating figures in modern art. Mon.-Tues., Lancelot of the Lake. Bresson's latest masterpiece is set in the final days of the quest for the Holy Grail. Wed.-Thurs., A Free Woman — considered to be the first film masterpiece of the women's movement.

THEATRE OF THE LIVING ARTS

TUESDAY

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THURSDAY

HAPPY 9

Holly Hunter and Nicholas Cage are Raising Arizona, and not having a terribly easy time of it. This stirring comedy, featuring reformed crooks, pretty policewomen and baby knapping with style, will be at the Old City Cinema this weekend, at 2nd and Front Streets. Call 627-5966 for showtimes.

FRIDAY

JANET DARDARIS AND EDWARD GAVIN STAR IN HAROLD PINTER'S APPLICANT.
Two other politically-minded one-act plays, including one by Vaclav Havel, can be seen on a triple bill this weekend at the Walnut Street Studio Theatre, 9th and Walnut Streets. Information 274-3550. 34th Street review is on page 5.

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REPERTORY
**BIG AUDIO DYNAMITE**
Ex-Clash guitarist Mick Jones' funky Euro-hip-hop project that is all the trendy rave. Wednesday. (Tower Theater, 69th and Ludow Sts, 477-1968)

**BON JOY**
Back for two more dates of Night Songs and flying rockers. Wednesday and Thursday. (The Spectrum, Broad and Pattison Sts, 569-9400)

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**LEONARD AGRONSKY**
A large exhibition of stone work, sculpture and preparatory drawings highlighting the methods of the artist. (Peale House Galleries, 1800 Chestnut St, 792-7600)

**DALE CHIMKY**
Presenting new work from the "Seaform" and "Macchia" series. (Snyderman Gallery, 317 South St, 238-9576)

**JOAN FISHER**
The artist's new works, Phantasmagorical Landscapes. Opens tomorrow. (Cadme Gallery, 2114 Locust St, 645-6606)

**GLASS**
Six artists will be featured in this exhibit. But two of them do textiles. (The Works Gallery, 316 South St, 925-7775)

**PERTAINING TO PHILADELPHIA**
Philadelphia video artist Peter d'Aquino has created an interactive video exhibit that he calls "Double You". Opens April 13. (Philadelphia Museum of Art, Parkway at 26th St, 763-8100)

**PHYLLIS RUTIGLIANO**
Recent paintings by this award-winning artist. (Kling Gallery, 2301 Chestnut St, 569-2900)

**QUEST FOR ETERNITY**
Chinese ceramic sculpture from the Neolithic to the 1700s. An important exhibition of Chinese ceramics never before so gathered. (Philadelphia Museum of Art, Parkway at 26th St, 763-8100)

**SHADES OF GRAY**
An exhibit of gray things. (Third Street Gallery, 620 South St, 627-9199)

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**JOHNNY GRIFFIN**
Legendary jazz saxophonist who used to play with Lionel Hampton and Thelonious Monk stops in Philly as part of his annual U.S. tour. Monday. (Afro-American Museum, 7th and Arch Sts, 674-0380)

**THE STRANGERS**
Legendary band from the U.K. that change their musical style on every other album. Tuesday. (Revival, 22 South 3rd St, 627-4825)

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**RENT AN OSCAR**
The Movie Ticket has over 100 Academy Award winning movies available to rent. From Casablanca to Out of Africa. And to celebrate the Oscars, during April you can rent one for only $99 (with coupon). We also have over 600 other titles, including current hits like Top Gun and The Fly. No VCR? Rent a video player at low nightly rates.

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**ART**
**Join Terry Gilliam for a mad-cap romp through an exciting and innovative futuristic world. Here he confronts his mom Katherine Helmond on their way into a futuristic luncheon. Brazil, written and directed by Python regular Gilliam, will be at the Theater of the Living Arts from Saturday through Thursday. Call 922-1070 for showtimes.**

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**MIGHTY DIAMONDS**
w/BIG YOUTH, GENERAL TREES and RYDING KINGS BAND
A fun evening with some of the best in political toasting and melodic reggae Saturday. (Tower Theater, 69th and Ludow Sts, 477-1968)

**NNBO**
A humorous mixture of jazz and rock that swings and hops Saturday. (Chestnut Cabaret, 38th and Chestnut Sts, 382-1201)

**MARTIN CARTHY**
A special presentation by the king of folk music, sponsored by the Cherry Tree Music Co-op. Sunday. (St. Mary's Parish, 3916 Locust Walk, 386-1640)

**CELIATE RIFLES and DICK BESTRY AND THE HIGHWAYMEN**
More great sounds from Down Under. (Third Street Gallery, 620 South St, 627-9199)

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**WATT WHITMAN CENTER**
Tim West, a native of Philadelphia, will speak Thursday. A reception will follow the lecture. (Watt Whitman Center, 2nd and Cooper Sts, Camden, 780-6865)

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**SANTOS**
Everything you've heard is true. It's bunny day at the zoo. Sunday. (Philadelphia Zoo, 34th and Girard Aves, 243-1100)

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Mr. Wrong

New Seidelman flick desperately seeking help

By Scott Strauss

Susan Seidelman is a director who's developed a knack for portraying the street smart, quicker than a whip, '80s independent woman. Her type of woman can shave her legs and armpits, slap on lipstick, put on eyelashesh, and transform herself into a walking, talking beauty, all in a quick drive to the office. She did it perfectly in the smash-hit Desperately Seeking Susan, starring Madonna and Rosanna Arquette, two women determined to keep all strings unattached. And, she started out even better in her latest film, Making Mr. Right. But somewhere she went wrong — very wrong.

Making Mr. Right starts out in the funky-chic apartment of Frankie Stone (Anne Magnuson), a public relations person with a surefire campaign for any product. Frankie is another one of those irresistible ladies that Seidelman is so good at bringing to life on film. She wears the pants in relationships with men, and it is exactly her "try-me" quality which makes her so appealing. Frankie's ability to pick herself up out of a walking, talking beauty, all in a quick drive to the office. Seidelman's just plain stupid. She puts a plot on the big screen that keeps saying we've heard something like this before, and cuts Magnuson, the film's spunky answer to Madonna, up into a milk-fed housewife stereotype.

Making Mr. Right easily stands out in the funky-chic apartment of Frankie Stone (Anne Magnuson), a public relations person with a surefire campaign for any product. Frankie is another one of those irresistible ladies that Seidelman is so good at bringing to life on film. She wears the pants in relationships with men, and it is exactly her "try-me" quality which makes her so appealing. Frankie's ability to pick herself up out of bed, jump into her beat-up red convertible, shed an every-day secretary look and barge into a meeting in which she is the most important party with a few seconds to spare endears her to the audience immediately.

Here is where Seidelman signs the tombstone that seals this film's fate. For ten minutes she has the audience going with a very smart script and a very smart Magnuson, but for the next hour-plus, Seidelman's just plain stupid. She puts a plot on the big screen that keeps saying we've heard something like this before, and cuts Magnuson, the film's spunky answer to Madonna, up into a milk-fed housewife stereotype.

The foolishness starts with the boardroom scene, when Frankie walks into a meeting with the boys from Chemtec, a bunch of scientists who have come up with the product of the future — the Ulysses Android (John Malkovich). Frankie is given a proposition — make the robot marketable to America so that it will receive needed funding from the U.S. Space Department.

No challenge is too big for Frankie and she decides, after reviewing tapes of the Ulysses Android, that all he needs is a woman's touch. Frankie takes the robot under her wing and begins to teach it manners and actual feelings. Her resulting humanization is not tolerated by his creator Dr. Jeff (also played by Malkovich), because it will render Ulysses inefficient in Outer Space. To make a long and sad story short, Frankie falls in love with the robot, the robot falls in love with Frankie, and besides a few ridiculous plot twists, like the Doctor and Ulysses being repeatedly mistaken for each other because they look alike, some weird science and pitiful love-is-wonderful sentiment is expounded.

Somewhere in between this mess, Making Mr. Right loses itself. It skips from the marketing of the android, which might have been interesting in itself, and concentrates solely on the stale Love Boat relationship. With about 30 minutes left in this film, the viewer asks himself what in the world he's doing watching something that the dullest of eight-year-olds could have thought up.

To top it all off, Malkovich is doubly annoying as both the Ulysses Android and Doctor Jeff. His voice whines and his robot act leaves much to be desired. Magnuson, on the other hand, gets robbed in her role. The character that the audience becomes attached to has so many holes shot in her sharp-girl image that even she becomes disappointing.

The question as to why Seidelman departed from an innovative formula and reverted to silly-putty kids stuff is not easily answered. Thumbs down. Making Mr. Right is unquestionably made wrong.

Handcuffed

Academy sequel is nothing new

By Lise Wasserman

The whole original cast is back for the fourth time in the Police Academy series. The best-remembered officers, including Mahoney (Sid, Goldthwait), and "Motormouth" Jones (Michael Winslow) once again head the infamous force of foppish cops, far from an easy task.

A new community program, Citizens on Patrol, or C.O.P., provides the excuse for a nonexistent plot. Urging citizens to help fight crime by attending a police training program Commandant Lassard (George Gaynes) leaves the actual training to his inferiors. The stage is thus set for the expected pranks and transparent gags to begin.

To any loyal Academy fan, the ridiculous setups may be irritating, but as usual, they are so vapid that they're funny.

A multitude of C.O.P. citizens joins the ranks with ideas of overthrowing every corruptive force in the area. Mrs. Feldman (Billie Bird), an old woman in army fatigues, delivers an admittedly hilarious performance as an all-too-zealous, eager to kill member. Her acting is not top-notch, but who can help laughing when an 80-year-old lady goes full force during karate class with a bunch of less skilled teen-agers?

Officer Zed easily stands out as the best and most disturbed Academy cop. His severe speech impediment steals the show, which does not say much for the movie as a whole. The scenes of his budding love affair with a much more attractive photographer (Corryn Bohner), the loss of his scream-filled fit at the death of his Mickey Mouse mace. This childish prank is executed so guilelessly, it actually prompts a laugh. Next, a helicopter drops Officer Proctor, who is in an outhouse, in the center of a packed stadium. This joke, played on him by his co-officers also gets some response. There is a repeated trend here, as helium switched with oxygen, a bullhorn coated with glue, and a million painful looking and well targeted kicks in the butt make Harris the brunt of endless jokes.

But the pressing question lingers on. Why do four essentially identical movies succeed in making it to the big screen when they consist of the mishaps of that might easily have come from someone who's just sat through 12 hours of outtakes? Maybe it's because Police Academy IV is the type of film that lets a viewer can slump back in his seat, pop some Raisinets in his mouth and concentrate, hard, on the efforts of the writers who wrote the stupid, mindless piece of junk.
Philadelphia's treasured statesmen

by Jon Wilner

dhs by Francis Gardler

The Doctor, wearing the enormous afro, stands at one end of the basketball court, the American Basketball Association's distinctive red, white and blue ball in hand.

Motionless at first, he begins his approach, slowly, the long legs needing an instant to warm. Gently, he gathers speed, a jet charging down the runway. Past one foul line he zooms. Past half-court. Reaching the next foul line, he ascends towards the heavens. Up, up, up, he goes — ignoring all physical laws.

At the next instant . . .

"Oh-my-god-did-you-see-that?" ask the stunned onlookers.

Whether he is remembered for this unprecedented jam in the 1976 ABA dunk contest, or the gravity-defying reverse lay-up from the 1982 championship series against the Los Angeles Lakers, there can be no doubt that memories of Dr. J, like those of Pele in soccer or Babe Ruth in baseball, are imprinted forever in the minds of basketball fans.

Julius Erving is now 37 and graying. It's a distinctive grey, with silver strands appropriately dispersed throughout, except over his right eye, where there's a patch of silver. His face is long and thin. When he speaks, he raises his eyebrows like a professor, and a V-shaped crease forms on his forehead as he selects his words carefully, and, unlike many athletes, answers questions in complete sentences. The look in his brown eyes reveals a man completely at peace with himself. He oozes poise.

After a historic 16-year career, Erving will retire at the end of this season. If he scores 105 points in his final six games, he will become only the third player in professional basketball history, behind Kareem Abdul-Jabbar and Wilt Chamberlain, to reach the lofty plateau of 30,000 career points.

But beneath the basketball legend lies a man unfailingly dedicated to the city of Philadelphia. His career on the court will end soon, yet his life as a member of society will continue to flourish. Chuck Stone, senior editor of The Philadelphia Daily News says, "The biggest thing Julius Erving has brought to the Philadelphia community is his combination of excellence, gentlemanliness, and a dedication to the community."
drawn tremendous strength from the loss of my brother and my [stepfather] and I feel like the three of us together are taking on whatever project I take on because they are not here and I am. Therefore, I am further equipped to handle the things I want to do.

One item has always been high on Erving's priority list — education. Ryan made sure of it. Throughout his school years, the demanding coach forbade Erving from using his athletic prowess as rationale for neglecting academics. The blossoming star realized that the long road — the right road — runs through the classroom.

Whenever report cards were issued, Ryan sat Erving down at the recreation center and the two discussed Erving's performance. Ryan had something that Erving wanted, use of the courts, and thus Erving played the game on Ryan's terms grades first, basketball second.

Ironically, after his junior year in college, Erving decided to turn professional, in part because of the economic needs of his family, in part because of the timing of the offers. Yet he promised his mother that one day he would return to UMass and complete his education. That day arrived on May 25, 1986. After participating in UMass' University Without Walls program for two years — a program which allows someone to acquire enough credits to graduate without being present on campus — Erving returned and graduated with the class of 1986. He received two degrees. The first was a bachelor of arts, which he earned; the second was an honorary doctorate of laws, which UMass awarded to people, in its opinion, have made a profound impact on society. So Erving became a doctor both on and off the court.

"My impressions of him, and those I've gotten from people on campus, are that he gives kids motivation to go forward with their education," explains UMass President David Knapp. "He shows students that a good education is required to be a success in society. He has phenomenal skill, physical and personal grace, and most of all, a sense of obligation to society."

It is a sense of obligation which has become a daily practice for Erving. "During the ceremonies," Coach Leaman continues, "an elderly lady was getting an award and there wasn't much happening. The place was pretty quiet. Dr. J. started clapping for her, the only one at the time, and then everyone else followed suit and she received a standing ovation.

"Governor [Michael] Dukakis presided over the ceremonies. As Julius was getting his degree and the crowd was roaring, the governor begged Julius not to go into politics, and if he did, then at least not in the state of Massachusetts."

Erv ing made his only appearance at the Palestra in 1970, as a sophomore for UMass. Those were glorious days for Penn's basketball program. Ranked among the Top-20 teams in the nation, the Quakers rampaged through the Ivy League for six consecutive titles. Meanwhile, UMass, from the relatively unknown Yankee Conference, played almost exclusively in New England.

"Julius was kind of an unknown quantity, so there wasn't any pre-game hoopla," recalls Frank Bilovsky, who covered the college basketball scene for The Bulletin. "Anyhow, Dick Harter, the Penn coach, came to us a couple of days before the game and said that there was this great, great player from UMass coming to town. Harter said that he was so good that he was going to put Corky Calhoun on him, man to man, the whole game. Corky was the best defensive player in the east and as fundamentally sound a player as you could find.

"We said to ourselves, 'Who is this guy? We'll have to see this for ourselves.' Well, Julius destroyed Corky like nobody we'd ever seen. He absolutely terrorized him." — Frank Bilovsky

As a sophomore at UMass, Erving was too much for the Penn offense

In the meantime, the prestigious NBA was suffering from internal and external pressures. From the inside, the players filed the Oscar Robertson Anti-trust Suit against the league; from the outside, the ABA competed for the same talent. And the ABA had Dr. J.

"He was the ABA," says Pat Williams, the former general manager of the 76ers and the man who brought Erving to Philadelphia. "He kept the league afloat long beyond its time. It would have crumbled without him." The ABA's presence spawned merger talk in NBA circles. This talk prompted the NBA Players Association to file suit against their league on two grounds: first, that the reserve and draft clauses were illegal; second, that a merger between the leagues would eliminate competition for players' anti-trust objections to the merger. The leagues combined. Erving played a major role.

"One of the very few assets that the NBA clubs thought the ABA had was a number of its players," explains Larry Fletcher, the NBA's General Counsel during the merger years, "and nobody was more important to Julius. The ability to showcase Julius as he came to each NBA city was of major import."

As a condition to merge, the four ABA teams involved — the Denver Nuggets, San Antonio Spurs, Indiana Pacers and New York Nets — were required to pay an entry fee. The Nets' owner, Roy Boe, was in such financial trouble that he had to get the necessary funds to pay the fee. His greatest asset was Erving. Boe had two options: sell Erving or fold. Erving was gone.

"Julius had a contract dispute with the Nets, along with them being in deep financial trouble," says Williams. "I stayed in close contact with them throughout. Finally their general manager, Billy Melichionni, said we could have Julius for three million in cash. That's a lot of cash now and it was a lot more back then. I then met with our owner, Fitz Dixon, who wasn't much of a basketball fan. He had his office at Eden- farm Farm in Lafayette Hills, (PA) in September, 1976. I remember our conversation as if it were yesterday."

"Fitz, we have a chance to acquire Dr. J," Williams told Dixon.

First, Pat," Dixon replied, "please tell me, who is he?"

"He's the Babe Ruth of basketball."

"How much will it take to get him?"

"It'll take three million to get him and three million to pay his salary."

"Do you recommend it?" Dixon asked.

"I do," Williams said in a soft voice.

With that, Erving became a 76er.

ixon's acquisition paid dividends immediately. Erving's popularity was evident not only in Philadelphia, but also on the road, as NBA fans turned out in droves to attend play his games. A game that most basketball fans had never seen before. On the court, he helped lead the 76ers to the 1977 NBA championship series, before succumbing to the Portland Trail Blazers.

"[Then, coach Billy] Cunningham made the following prediction that the flying circus 76ers, as [the 1977 team] was known, would be reconstructed around Julius," relates Phil Jasner, who has covered the 76ers for The Philadelphia Daily News. "The players would be hand picked for their size, strength, skills and character and be placed around him to build a championship team. And that's exactly what Billy did. Julius was the centerpiece. They brought in great players like Maurice Cheeks, Andrew Toney and Bobby Jones to be placed around him. But it was Doc's team. That held true even when they brought in Moses Malone in 1982."

As much as Erving means to the 76ers, he means as much, and perhaps more, to the league as a whole. Whenever a group representing the league tours abroad, Erving is the first person about whom foreign fans have heard. It's the man who brought basketball to the world, who has done so much to make it what it is today. Erving is the single most influential athlete in the world, and his market value is incalculable.
Early in my pro career, I "endorsed" when I wore black shoes, as I say, pay their civic rent. Julius Erving does, and he also makes up for those who don't. — Chuck Stone

Erving attempts to motivate support for The William Penn Foundation

And for black basketball players. Pulitzer Prize-winning author David Halberstam spent the 1979-80 season with the NBA's Portland Trail Blazers. The result of his travels is The Breaks of the Game, one of the classic books on professional basketball. At one point in the season, the Trail Blazers were set to play the "Wolf Pack," and coach Jack Ramsay, was giving his team a scouting report. Halberstam writes: "Ramsay, in these pregame sessions, had emphasized that while Erving always fielded more than he trusted his intellectual opinions. «a

Instead of spelling out "The Doctor," it was "Dr. J." Instead of saying "You know our team," it was "The Professor." We graduated high school and went to college. To feel the vitality, especially in his role as a leader of the community. How we stand in the community may vary from time to time, and we will involve ourselves as we see fit. But we reserve the right to at different times pull back and be involved, so it is not a job, it is a part of our lives.

Joey: Who gave you the nickname, "Dr. J.?"

Erving: A guy named Leon Saunders started calling me "The Doctor" when we were in high school, and I, in turn, started calling him "The Professor." We graduated high school and went to UMass together. Other people picked up on our nicknames. And later on when I started my pro career, it got shortened. Instead of saying "the Doctor," it became "Dr. J."

The reason for Erving's philanthropic nature. Part certainly stems from the emphasis his mother placed on religion. Callie is deeply involved with the South Hempstead Baptist Church, and this inculcated a sense of giving back to the community. Erving is a Christian ideal. Though now a born-again Christian, he still clutches to the principles learned as a child.

"I feel it is commanded of me to be faithful, to be charitable, to share the love with which I have been blessed," Erving explains. "The ability to give love is not something I should harbor, it's something I should share. But I've been able to distinguish between those I like and don't like. I have a love for everybody you don't know," know, but I don't like those people. You can't like somebody you don't know.

The other inspiration for his generosity? No surprises here — Ryan, Wilson and Mosley.

"Generosity of time I don't think is an innate quality or characteristic." Erving's life is his time. As he did a few months ago after a practice, Erving always finds time for kids.

On January 16, Nicole Lako, Jeffrey Beyer, Joey Goodman and Susan Dee arrive at St. Joe's in an attempt to interview Erving. The four young reporters, pocket tape recorders and notebooks in hand, represent Kidsday, a youth newspaper run by Newsday.

After practicing for two hours, lifting weights for 30 minutes more, showering and dressing, Erving emerges from the lockerroom. Sitting down five feet from the young reporters, he wears a grey nylon sweat suit and grey and silver Nike running shoes — they look new.

It's not everyday that a 10-year-old meets a legend, and Erving's first concern seems to be making them feel at ease. Yet at the same time, he does not treat them as children. Rather, he responds to their questions seriously, showing them respect equivalent to that to which they offered him.

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"Generosity of time I don't think is an innate quality or characteristic." Erving's life is his time. As he did a few months ago after a practice, Erving always finds time for kids.
I was born in the land of plenty now there ain't enough.

Those who would question the earnestness in Earle’s compositions need only take a look at his life, which could be fodder for a slew of country songs. The oldest of five kids, he got his first acoustic guitar at age 11 because his family couldn’t afford an electric one. After running away from home for a few months, he finally left for good at age 16 with no more than an eighth grade education. With a couple of years on the folk music/coffeeshop circuit behind him, he hitched to Nashville at 19 to become a songwriter.

Since Earle’s family life wasn’t exactly tough to begin with, he made things hard on himself, he says, not to become a better writer, but a better person. “I don’t think [my life has been] easy, but I don’t feel weird or bitter about it. You have to understand, I’m a middle class kid, I started out as a folk singer basically, and I felt in order for me to understand what I was really tryin’ to do, I almost had to create hardship.”

I don’t think it’ll get any better. So maybe you could just write me a letter. I could open it up when I’m stronger/Another 10 or 12 years, maybe longer.

That Earle has lived, loved and learned a lot is reflected in his incisive songwriting and his marital history: three marriages, going on four. Still, despite all the adversity he’s encountered, Earle maintains a surprisingly bright outlook. “I’m so optimistic it makes people want to throw up,” he says. “I guess the main thing that I have to pride myself on is the fact that I’ve been in the music business as long as I have and I’m not jaded. And that even though I’ve been married three times and it didn’t work, I still very much believe in matrimony and in the family in general.”

“Of course, I like girls,” Earle maintains with a smile. “There are times when I thought, well, I can’t go through this any more and I’d better off if I just wasn’t so... I should be more careful not to fall in love and start isolating myself from some of these things, but I can’t do that. I mean, how are you supposed to be able to write if you’re insulating yourself from everything?”

“I know guys that get up every day and go to an office in Nashville and try to write every conceivable Cash/Hubbard combination of songs about male/female relationships that they’re not even having,” Earle continues. “And I know what the result of that is — it’s the majority of what you’ve heard on country radio for the last 10 years. And I’m sorry, but even underneath I just don’t, can’t, do that. There are other things to write about, number one, and number two, when you do write about that, there’s nothing new you can say, the whole trick to it is putting it into a slightly different light.”

On his next LP, Exit Zero, slated for a May 19 release, Earle will move from the autobiographical tone that marked Guitar Town to one that is more political. But don’t expect anything too different — he’s not completely altering his approach, just adapting a slightly different focal point. “It’s more political in the sense that ‘Good Ol’ Boy’ and ‘Someday’ are political, political in a very people-oriented, day-to-day level,” explains Earle. “This album is more songs about regular people and less about me, ’cause I already got that out of the way. But there are a few things that are a little more introspective.”

The diversity of Earle’s music attracts a similarly diverse audience. The Cabaret throng included city slickers, Southern emigres and some types too odd to even guess at. “My crowd is real mainstream, but it varies. Up here, it’s a lot of college kids and stuff, and then people who listen to country radio. Down South, you get to the mid-sized cities, and I get all the kids that probably would be listening to heavy metal or something. Just ’cause their parents listen to country, they’re not really interested in hard country music,” Earle explains. “But there is a different thing that’s happening, and that’s the whole trick to it is putting it into a slightly different light.”

“Good Ol’ Boy” and “Someday” are political, political in a very people-oriented, day-to-day level, says Earle. “This album is more songs about regular people and less about me, ’cause I already got that out of the way. But there are a few things that are a little more introspective.”

“I think that as diverse as what we’re doing is, the three most important acts to come along are me, Dwight and Randy Travis. What Randy’s doing is important and what Dwight’s doing is important, but country music’s always had too many subgenres to be termed an art form,” he says. “I take some pretty good shots from people in country radio because I think that it has to change. If it doesn’t change and bring in younger listeners, it will die.”

While it appears that more of today’s underground bands are including elements of country music, Earle says he doesn’t really think that there has been any sudden resurgence of the genre. “This music was always happening, the labels just weren’t signing it. The mainstream music business has changed for the better in the last three or four years,” he says. “Overall, I know what has saved us a shot is the explosion creatively in Nashville was our own independent new music scene — people who were putting their own records out. Finally it’s dawned on [the record companies] that there is a permanent audience for certain types of roots music. It’s not huge, but it will always be there and it’s profitable, because the records don’t cost that much to make.”

Now my brother went to college ‘cause he played football/I’m still hangin’ round ‘cause I’m a little bit small/I get me a ’67 Chevy, she’s low and sleek and black/Someday I’ll put her on that interstate and never look back.

Earle attributes part of his success on Guitar Town to his having spent 12 lean years as a Nashville songwriter. “I think a lot of the reason it was so good is that I really lived it like it was my last shot. And it was,” he says. “And I think it happened because I had been in required a more compact form of songwriting that taught me a lot of structure that I didn’t have before. When I went back to writing the types of songs that I was writing when I first moved to Nashville, I had learned a little bit more about my craft and was able to do it a lot more concisely and with a lot more accessibility. And accessibility is to me one of my biggest strengths as a writer. You can say the most profound thing in the world and it does absolutely no good if it goes over everyone’s head.”
The Bangles and Wang Chung will be among the myriad of musical guests on the American Video Awards, hosted by Casey Kasem.

**WEEKDAYS**  
**April 9-15**

These listings include the schedule for weekday morning and afternoon programming.

- **9:00 Q Santa Barbara**
- **9:30 © Strike It Rich**
- **8:00 CB Flintstones**
- **8:30 © Captain Kangaroo**
- **©A.M.**
- **7:00 Q Today (In Stereo)**
- **6:10 6D Cartoons**
- **5:30 Q A.M. Philadelphia**
- **5:05 O Morning Stretch**
- **5:45 O Before Hours**
- **5:40 © Cartoons (Tue-Thu)**
- **5:30 © Solid Gold (Thu)**
- **Learn to Read (Mon-Wed)**
- **© Price Is Right**
- **Reading Rainbow (CC) (Fri)**
- **© Partez-Moi (Thu)**
- **Lifestyles of the Rich and Famous**
- **Return to Eden (Fri)**
- **Movies**
- **© 700 Club (Tue-Fri)**
- **© $25,000 Pyramid**
- **© I Love Lucy**
- **What's Happening Now**
- **What's Country (Mon)**
- **New Gidget (Fri)**
- **6:30 O New Jersey**
- **6:00 © Wheel of Fortune (Thu)**
- **© Oprah Winfrey (Mon-Tue, Thu-Fri)**
- **© Our World (CC) Stories from the summer of 1944 include the Allied invasion of Normandy, the first United Service Organizations (USO) tour: at home, women become a significant part of the war effort; also, talks with Andy Rooney and Milton Berle's wife, Ruth. (80 min.) (R)**
- **© Simon & Simon A rookie cop hires the Simons to find out if her veteran partner is on the take from a gambler. (60 min.) (R)**
- **© Cousteau Odyssey**
- **6:30 © Nothing in Common (CC) David must choose between a fishing trip with Max or supersizing a client's commercial at home. (In Stereo) 10:00 © L.A. Law Von Vanen decides to leave Kuzak until she can straighten out her personal life. (60 min.) (In Stereo) 20/20 (CC) (60 min.) (R)**
- **© Knots Landing (CC) Mack lets Anne know where she stands in his life. Gigi and Abby make Sen Hollister aware of his uncertain future. (60 min.) (R)**
- **© Fausty Towers**
- **© Perry Mason**
- **10:30 © Mac & Luke Mapp's plan to socially discredit Lucieux is unexpectedly thwarted. (80 min.) (R)**
- **© Taxi**
- **11:00 © New**
- **© James Miller**
- **Late Show: Staring Joan Rivers (In Stereo)**
- **© Alfred Hitchcock Presents**

**THURSDAY**  
**April 9**

Complete weekday morning and afternoon listings can be found on page 12.

**Did you know**

there's a recording studio in your own backyard?

**Third Story Recording**

16 Track & Demo facilities

Claim to include The Johnsons, The Dead Milkmen, The Pondics, School Of 5th Scott: 747-1200

**Fashions in Eye Wear Inc.**

largest selection of "British School Boys"

10% off w/Student ID

236 S. 11th St. 922-2623

**ONCE AROUND THE TRACK**

on Channel 12-TV  
Sunday, April 12 3 P.M.

A love story and high school track adventure.

Produced and Directed by Harold L. Franklin.
**SUNDAY**

**April 12**


4:30 MOVIE: "In Search of--" A group of people traveling through Arizona are unaware that their stagelcoach will be met with an Apache attack. With Jimmy Stewart, Warren Oates, Kristofferson, Johnny Cash. 1968.

5:30 MOVIE: "Sunshine Sketches: Life in Negro Baseball." James Earl Jones narrates the history of black baseball from the 1870's and examines reintegration of the game in the 1940's. (60 min.)

5:30 MOVIE: "Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean!" Three women, whose lives were changed when they made the film Giant, are reunited. Sally Field, Dennis, Cher, Karen Black. 1982.

7:00 MOVIE: "Miracle of the Heart: A Boys Town Story" The inspiring story of an aging priest and a troubled youth, who, with the help of each other, rediscover their courage, wisdom and places in the world. Art Carney, Carey Stiles, Heston. 1985.


9:15 MOVIE: "Pacifica's Panama" CBS News Sunday Morning News

9:30 SHOWCASE OF HOMES

9:30 MOVIE: "The Get Along Gang" Wonderworks: Top Kid (CC) A 10-year-old local celebity when he is featured on a quiz show but he fails the test. With Tiny Tim, Lunchtime Jim. 1964.


9:30 MOVIE: "Her Secret Life" (CC) Loy- ally to a friend from her days as a secret agent, she reluctantly agrees to launch a rescue mission to free a fellow agent from Cuba, Kate Capshaw, Gregory Sierra, 1987.

10:00 MOVIE: "Masterpiece Theatre" Star Quality: How Coward Stories (CC) A homosexu- al cabaret artist reflects on his past loves as he lies dying. (60 min.)

10:00 MOVIE: "Married... With Children" Peggy hopes to rekindle the flame in her marriage when Al loses interest in romance.

10:30 MOVIE: "Delaware Valley Forum" A young gentile boy learns about family and is mysteriously involved in a bank robbery. Richard Burton, Sandy Dennis. 1964.

TODAY'S EVENTS

**STREET TREE**

**TONIGHT**

**YOU'VE INVITED TO**

**SLAMMIN' SAMMY'S GRAND EXTRAGANZA**

**EVERY THURSDAY**

**STARTING APRIL 9TH**

**LIVE BANDS**

**OPEN BAR**

**TIL 3AM**

**TOP SHELF**

**MEMBERS $8.00 • GUEST $13.00**

**INTRODUCTORY OFFER**

$3 WITH THIS INVITATION DOES NOT INCLUDE OPEN BAR

**THE STRAND**

a very special place

34th Street APRIL 9, 1987 / 19

**34th Street** APRIL 9, 1987 / 19
JACK LEMMON AND ANNE BANCROFT ENJOY MANHATTAN TOGETHER, IN PRISON OF SECOND AVENUE, ONE OF THE FUNNIEST TRANSITIONS OF NEL SIMON’S PLAYS INTO FILM. SUNDAY AT 11:30 ON CHANNEL 2.

MONDAY
April 13
Complete weekday morning and afternoon listings can be found on page 17.

6:00 AM Chicago News
6:30 AM ABC News
7:00 AM People’s Court
7:30 AM Jeopardy
8:00 AM Entertainment Tonight Interview: ‘Murder She Wrote’ Star Angela Lansbury. (In Stereo)
9:00 AM Nightly Business Report
9:30 AM Diff’rent Strokes
10:00 AM Facts of Life
11:00 AM NBA Basketball: Philadelphia 76ers at Boston Celtics
12:00 PM All in the Family
1:00 PM Wheel of Fortune
2:00 PM Portnoy’s Complaint
3:00 PM Aaron Spelling-photo-‘The Love Boat’ Star and Producer
4:00 PM Wheel of Fortune
5:00 PM P.S. I Love You
6:00 PM Movie: ‘Annie’ (In Stereo)
7:00 PM Jeepers Creepers
8:00 PM Saints and Sinners
9:00 PM Game of Love
10:00 PM The Waltons
11:00 PM CBS News

TUESDAY
April 14
Complete weekday morning and afternoon listings can be found on page 17.

6:00 AM CBS News
6:30 AM Local News
7:00 AM CBS News
7:30 AM Facts of Life
8:00 AM Check It Out!
9:00 AM 60 Minutes
9:30 AM Alfred Hitchcock Presents
10:00 AM Diff’rent Strokes
11:00 AM Nightly Business Report
12:00 PM Magnum, P.I. It’s Life or Death for Magnum when he’s seriously injured during a shoot-out. (60 min.)
1:00 PM The Waltons
2:00 PM Wheel of Fortune
3:00 PM The Hole of Lost Treasure
4:00 PM Movie: ‘The Hole of Lost Treasure’
5:00 PM The Waltons
6:00 PM Movie: ‘The Story of King Tut’ (In Stereo)
7:00 PM Movie: ‘The Story of King Tut’
8:00 PM Movie: ‘The Story of King Tut’
9:00 PM Movie: ‘The Story of King Tut’
10:00 PM Movie: ‘The Story of King Tut’
11:00 PM CBS News

WEDNESDAY
April 15
Complete weekday morning and afternoon listings can be found on page 17.

6:00 AM CBS News
6:30 AM Mechanic/Lehrer News
7:00 AM CBS News
7:30 AM Facts of Life
8:00 AM Three’s Company
9:00 AM 60 Minutes
9:30 AM Magazine
10:00 AM Wheel of Fortune
11:00 AM The Waltons
12:00 PM Wheel of Fortune
1:00 PM Check It Out!
2:00 PM Movie: ‘The King of Kand Island’
3:00 PM Movie: ‘The King of Kand Island’
4:00 PM Movie: ‘The King of Kand Island’
5:00 PM Movie: ‘The King of Kand Island’
6:00 PM Movie: ‘The King of Kand Island’
7:00 PM Movie: ‘The King of Kand Island’
8:00 PM Movie: ‘The King of Kand Island’
9:00 PM Movie: ‘The King of Kand Island’
10:00 PM Movie: ‘The King of Kand Island’
11:00 PM CBS News

THURSDAY
April 16
Complete weekday morning and afternoon listings can be found on page 17.

6:00 AM CBS News
6:30 AM Local News
6:00 AM CBS News
7:00 AM Facts of Life
8:00 AM Check It Out!
9:00 AM 60 Minutes
9:30 AM Movie: ‘The Story of King Tut’
10:00 AM Diff’rent Strokes
11:00 AM Nightly Business Report
12:00 PM Magnum, P.I. It’s Life or Death for Magnum when he’s seriously injured during a shoot-out. (60 min.)
1:00 PM The Waltons
2:00 PM Wheel of Fortune
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4:00 PM Movie: ‘The Hole of Lost Treasure’
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6:00 PM Movie: ‘The Story of King Tut’ (In Stereo)
7:00 PM Movie: ‘The Story of King Tut’
8:00 PM Movie: ‘The Story of King Tut’
9:00 PM Movie: ‘The Story of King Tut’
10:00 PM Movie: ‘The Story of King Tut’
11:00 PM CBS News

FRIDAY
April 17
Complete weekday morning and afternoon listings can be found on page 17.

6:00 AM CBS News
6:30 AM Local News
6:00 AM CBS News
7:00 AM Facts of Life
8:00 AM Check It Out!
9:00 AM 60 Minutes
9:30 AM Movie: ‘The Story of King Tut’
10:00 AM Diff’rent Strokes
11:00 AM Nightly Business Report
12:00 PM Magnum, P.I. It’s Life or Death for Magnum when he’s seriously injured during a shoot-out. (60 min.)
1:00 PM The Waltons
2:00 PM Wheel of Fortune
3:00 PM The Hole of Lost Treasure
4:00 PM Movie: ‘The Hole of Lost Treasure’
5:00 PM The Waltons
6:00 PM Movie: ‘The Story of King Tut’ (In Stereo)
7:00 PM Movie: ‘The Story of King Tut’
8:00 PM Movie: ‘The Story of King Tut’
9:00 PM Movie: ‘The Story of King Tut’
10:00 PM Movie: ‘The Story of King Tut’
11:00 PM CBS News

SATURDAY
April 18
Complete weekend listings can be found on page 19.

6:00 AM CBS News
6:30 AM Local News
6:00 AM CBS News
7:00 AM Facts of Life
8:00 AM Check It Out!
9:00 AM 60 Minutes
9:30 AM Movie: ‘The Story of King Tut’
10:00 AM Diff’rent Strokes
11:00 AM Nightly Business Report
12:00 PM Magnum, P.I. It’s Life or Death for Magnum when he’s seriously injured during a shoot-out. (60 min.)
1:00 PM The Waltons
2:00 PM Wheel of Fortune
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4:00 PM Movie: ‘The Hole of Lost Treasure’
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8:00 PM Movie: ‘The Story of King Tut’
9:00 PM Movie: ‘The Story of King Tut’
10:00 PM Movie: ‘The Story of King Tut’
11:00 PM CBS News

SUNDAY
April 19
Complete weekend listings can be found on page 19.

6:00 AM CBS News
6:30 AM Local News
6:00 AM CBS News
7:00 AM Facts of Life
8:00 AM Check It Out!
9:00 AM 60 Minutes
9:30 AM Movie: ‘The Story of King Tut’
10:00 AM Diff’rent Strokes
11:00 AM Nightly Business Report
12:00 PM Magnum, P.I. It’s Life or Death for Magnum when he’s seriously injured during a shoot-out. (60 min.)
1:00 PM The Waltons
2:00 PM Wheel of Fortune
3:00 PM The Hole of Lost Treasure
4:00 PM Movie: ‘The Hole of Lost Treasure’
5:00 PM The Waltons
6:00 PM Movie: ‘The Story of King Tut’ (In Stereo)
7:00 PM Movie: ‘The Story of King Tut’
8:00 PM Movie: ‘The Story of King Tut’
9:00 PM Movie: ‘The Story of King Tut’
10:00 PM Movie: ‘The Story of King Tut’
11:00 PM CBS News

Sunday at 11:30 on Channel 2.