



HOLLY OUTWIN receives the attention of David Weber and Mark Uchytel in Mozart's "The Impresario." The comic opera will be performed with Menotti's "The Medium" in Corbett Auditorium at 2:30 p.m. and 8:30 p.m. Saturday, and 2:30 p.m. Sunday. Tickets are only \$1.00.

# Rip - Snorting Adventure Abroad the Poseidon

BY LAURA DRAZIN

Some time has passed since the American film-going public has been treated to a rip-snorting adventure picture. The only recent comparison, of course, is "Airport", but that one wimped rather than snorted.

"The Poseidon Adventure" is a first-class film of the brainless excitement variety. The special effects, which depict a luxury liner being capsized by a tidal wave and the subsequent unexpected floodings and explosions are grim and convincing. The handful of survivors, led by the intrepid Rev. Scott went their way to the bottom of the ship, that is, up, in the slim hope of rescue.

The casting, with few exceptions, is adroit, and several of the actors, apparently frightened by the adjectives (Fifteen Academy Award Winners Present!) give their best performances in years.

Gene Hackman is strong and virile as the irreverent Reverend, who informs a congregation early on that praying is a waste of time, as you must find strength and God within yourself. He does not pray in the last

reel. This is a notable contribution to film history.

Shelly Winters is particularly good as a woman off to Israel with her husband, Jack Albertson, to visit their grandson. Ernest Borgnine and Stella Stevens emote effectively as an ex-cop and his ex-whore wife. Red Buttons, Arthur O'Connell and Carol Lynley are on hand as well. Roddy MacDowell, who is always delightful, unfortunately departs the scene before his accent can be identified.

Eric Shea, as a rather irritating little nipper, regrettably is useful to the plot, but his nymphet sister, poorly played by Pamela Sue Martin, is not. She has a crush on the big, bad Reverend, and should have been lost in the initial catastrophe. Luckily, Leslie Neilson as the Captain dies before he can inflict much thespic damage.

Director Ronald Neame and writer Sterling Silliphant are to be commended.

You get your money's worth with "The Poseidon Adventure", for two hours you are entertained, by capable actors, and these days, that's the best recommendation of all.

# Female Musicians Set 70'S Pace

BY BILL MCGEE

Three of the few women who create and sing their own music are Carly Simon, Carole King and Joni Mitchell. Each has released this winter albums with universal appeal and style clearly individualistic.

These albums will be familiar to some since they have been available for several weeks. The usual, hastily written, adolescent reviews accompanied these albums, written by newspaper music "critics" who do not act like critics. Every album is described by these writers as one you cannot be without or great in every conceivable way or a must for your collection. The cycle is repeated for different albums a week later and the weeks following. One would be shocked if they dared to criticize an album.

Comparing musical styles, besides describing the albums separately, is so much more satisfying.

The number of singers/composers in the world of female musicians is not close to the overwhelming number of male counterparts. Many female singers cannot call themselves soloists or composers because they belong to an organized group or because their songs are composed by others. But a few, no more than a dozen, can rightfully claim to be on their own.

If Carly Simon, Carole King and Joni Mitchell cannot be called songstresses, no one can. Carly Simon is the latest of the three to reach superstardom. In the years to come, I shall be curious to see the effect upon her music of her recent marriage to James Taylor. Carly's fourth album, "No Secrets"

is far different from "Anticipation," her last album but I like her new style. Soft and cozy was the substance of "Anticipation." Her new songs, "The Right Thing To Do," "It Was So Easy" and "When You Close Your Eyes" are also soft, but most of the songs remaining cannot be so described.

"Night Owl" and "You're So Vain" show a rock influence. "Night Owl," the one song on the album written by James Taylor and featuring part of the backup vocals by Paul and Linda McCartney, is above average. The hard-hitting "top ten" single, "You're So Vain," which has Mick Jagger singing with the chorus, suffers from far too much repetition. But despite lyric redundancies an almost haunting melody prevails.

One could aptly describe Carly's songs as sexy. Her emotion-laden, soft yet intense, flexible voice combined with honest lyrics and body language on her album covers are fast making her an American symbol.

The honesty in her poetic lyrics must be admired. "We Have No Secrets," the song after which her album is named, says:

"We have no secrets  
"We tell each other everything  
"About the lovers in our past  
"And why they didn't last . . ."

Carly's message is especially penetrating in "When You Close Your Eyes"

"Places that you've never seen  
"Yet you've been there  
"You've been walking on the edges  
of a dream . . ."

# Playing with the Concept of Toys

BY J. SLAGLE

My last article of the fall term said that Christmas toys have gotten worse each year, implying that they declined from some particularly fine period in the past. The people at the Taft Museum seem to agree with me, selecting the years 1820 to 1920 for their exhibit of 100 Years of Toys. These years mark an important period in the history of toys, when the industrial revolution made more different toys available to more

children than ever before.

Toy replicas often follow mechanical-inventions from automobiles to spacecraft—but in the case of the locomotive the toy miniature preceded the full-scale machine. The Samworth toy collection from West Virginia tells the history of the railroad from early cast iron definitions of "choo-choo train" to more recent deluxe Lionels.

The nationally known Samworth collection, the nucleus of the Taft exhibit, also includes numerous

wind-up and push tin toys, some hand-painted in a bizarre concept of child-like. The Ferris wheel, trolley and steam powered hook-and-ladder represent the technological revolution, while an elephant ringing the chimes on his push cart recalls simple fantasy.

In the 1880's, the utilitarian Americans certainly believed in saving money, and built some fascinating toy banks to make saving fun. In one marvelous piece of mechanical patriotism, the saver places a coin into the beak of an eagle who feeds the "In God We Trust" token to her hungry eaglets. The Tammany Hall fat cat politician extends a greedy east iron hand, and nods a thank you for the pay off as he drops the coin into his own bank. Without histrionics, an 1885 youngster could make a security deposit into something as simple as a miniature bank bank.

In the center ring of the Taft garden gallery, an eternal circus silently oom-pah-pahs. A troupe of wooden clowns with ear to ear arrow tipped smiles and Snapping Turks' hands cavort with an equally flexible menagerie.

Some of the antique dolls approach a suspended animation appearance, but their china heads do not heal when shattered, which is one of the reasons these dolls are so rare. The Jenny Lind in the exhibition has kept her head together for 115 years, as have the Peter and Marie twins from the Kammer and Reinhardt "Playtime" series.

Approaching her 150th birthday in a state of preservation resembling Mrs. Bates from "Psycho," is a wax headed doll with human hair.

Miss Alice Beaver is the most cosmopolitan doll in the group. Paris courtiers dressed her in full-length gowns and shipped her in her own trunk to show off the latest fashions in other ports.

Two Japanese imperial court dolls from the Edo Period (1820) grace the Taft gallery. Their heads are of crushed oyster shell cast with a binding agent, and their glorious costumes are of brocade.

The most ingenious doll has been trained by her dog to move her hand up and down, releasing the pet from the basket under her arm.

These toys impressed me and there are hundreds more at the Taft Museum to impress you through February 4. The museum is open free to the public from 10 a.m. to 5 p.m. Monday through Saturday and 2 p.m. to 5 p.m. Sundays.

Now why didn't we take better care of our toys when we were kids?

One of the two queens of folk and pop, Carole King (the other is Judy Collins), has much in common with the Simon style. Harmonics and melody are stressed by both. This style enables many of their albums' songs to become successful singles. But Carole's voice is pleasant, and not as sexy as is Simon's.

Carole's new album "Rhymes & Reasons" is good, but not the best of her four Ode albums. Perhaps only the vibrant and melodious form quality of her style will ever make her newer albums achieve the fantastic sales enjoyed by "Tapestry," liked by nearly everybody. I like "Rhymes & Reasons," but I prefer her vibrant "Tapestry" style to the less fresh and less energetic tone of her latest album.

The most poetic of the three, Joni Mitchell, bases her songs mostly on her intense poetic descriptions and utilizes a very pure, flowing voice that can best be described as a flowing sea approaching and receding from land. A nude photograph showing her gaze to the surging seas invokes a one-to-one relationship with the ocean where life began billions of years ago.

Her creative, imaginative use of the English language is unmatched by another song-writer. Her last song on the "For The Roses" album says:

"You've got to shake your fists at lightning now  
"You've got to roar like forest fire  
"You've got to spread your light  
like blazes . . ."

Joni has the rare ability of selling albums generally without singing a top 40 single. Once in a while a single accompanies her albums, such as with "For The Roses". The top ten single "You Turn Me On, I'm A Radio" is one of the best she's ever recorded.

"See You Some time" and "Electricity," songs on the second side of the album, are also very good. In "Electricity," Joni writes:

"We once loved-together  
"And we floodit that time  
"Input-out put—electricity  
"But the lines overloaded  
"And the sparks started flying  
"And the loose wires  
"Were lashing out at me . . ."

Of the three, Carly Simon will undoubtedly become the most popular, but not necessarily the best. While albums without top 40 singles, like Joni Mitchell's do sell, universal appeal, popularity and the biggest album sales come from albums with top 40 singles, of the "Tapestry" or "Anticipation" or "No Secrets" type.

# to please or to instruct

CSO—James Levine, conductor of the Metropolitan Opera, returns to his hometown of Cincinnati to conduct two concerts. Levine will conduct Schubert's overture to "Rosamunde," Berg's Violin Concerto (Miriam Fried, soloist), and Tchaikovsky's Symphony No. 4, F minor, Op. 36 at 11 a.m. Friday, and 8:30 p.m. Saturday.

BACH CANTATA SERIES—CCM continues the free series featuring Brandenburg Concerto No. 3 in G major at 8:30 p.m. Sunday in the Patricia Corbett Theater. BENEFIT BOOGIE—Fat Chance (formerly Balderdash) will play a benefit concert for the Free Clinic at the Friars' Club Ballroom from 8 p.m. to 1 a.m. Sunday. Donation is \$1.00. PLAYHOUSE SUBSCRIPTIONS—Subscription sales for the Playhouse Festival of American Greats may break all records. By Subscription, the 6-play series can be seen for as little as \$9.00.

PERCUSSION ENSEMBLE—Harold Farberman's "Alea, a Game of Chance" will be featured in the Percussion Ensemble's first concert this season at 2 p.m. Sunday in the Patricia Corbett Theater.

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