Faculty Group To Participate In Admissions

BY MARIA BEAD

A University faculty group will ask each undergraduate applicant to appear in front of a faculty committee, representing the views of students, faculty members, and administrators, in order to enhance the selection of freshmen.

The decision was made by the Faculty Senate Committee on Admissions and Financial Aid, composed of faculty and students. Concerns by the President and other faculty members about the high rate of applications and in holding selection helped admissions officers in reading applications. A total of 20 professors would study research and make recommendations to the University Council.

On Wednesday night, Martin Meyerson, Vice President for Administration outside the High Rise South rooftop lounge, where the forum was held. The questions were directed to the labor dispute. In the case of dental auxiliaries such as chairmen, the thought of losing really is frightening. No question about it, it's out and out contact with the labor dispute.

The daily Pennsylvanian founded 1885

Delayed State Money Causes Financial Woes
For HUP Renovation

By RICHARD E. GORDON

The University must decide this year on the University's 1977-78 appropriation. The University President, Martin Meyerson, is not a University student. President for Administration Bruce Condon said Abramson said he was not hurt in the hostile audience of over 100 at the forum held in the rooftop lounge of High Rise South. The person who threw the pie is not a University student.

The Daily Pennsylvanian issued originally to finance the hospitals' renovation, issued September 15. But the thought of losing really is frightening. No question about it, it's out and out confront those people who need confrontation," Rendell said.

The Favorite Now, Rendell Still Runs Hard

By P.H. WIESE

The University not to proceed until the construction and renovations at HUP. The savings would be applied to the Annenberg-owned company in New York. The整形官, not being disturbed by his opponents, is not being disturbed by his opponents...
In Lecture Program Today

STEVE EVANGELIDES

200 Alumni To Participate
In Lecture Program Today

By SUSAN COOPERSMITH

Almost 200 alumni will get a chance
Thursday to go back to school by
taking part in a day-long program
featuring a variety of prominent
scholars and lecturers.

This year's program, the 33rd annual,
is called "Breakthroughs in Knowledge." It is the first one,
however, which is being sponsored by
the Society of the College, a newly
formed alumni group.

During the day, 15 lectures will be
presented and will be followed by
post-mortem diagnosis, population
screening for genetic disorders, and
studies of twins.

The third lecturer will be Richard
Garrow, director of University
Welfare. Garrow will discuss
"The Changing Face of Research
in Human Genetics." He will talk about
new scientific and organizational
developments.

A second morning session of the
program also includes three choices
of lecture topics.

Norman Palmer, professor of
political science, will discuss
"Revolution in India." Palmer, who
recently returned from his eleventh
trip to India, is a member of the
Fulbright Scholarship board and
has studied the social and
political problems of the
nation's divided society.

Each year, an alumni member of
the college selects a theme and invites
the program's speakers.

Fred Gilbert, associate professor of
biological science, will speak during the
morning session of the program.

ILE HARRISON Night Editor

Looking ahead to the prospect of
that, worst, the job will be exciting.
Some of the statements Rendell has
made in the development of synthetic
metals.

"In Lecture Program Today"

"Research in Human Genetics." He
will talk about the current state of
research in human genetics, including
the disclosure of information to
patients.

"Nutritional Science: The Creation
of Materials for the Future," is the
subject of a talk by Alan Heeger,
director of the Laboratory for
Materials for the Future, will discuss
"The Patient's Night." He will review
the results of a recently-completed
nationwide survey examining
government regulations and attitudes in
the medical profession toward
patients.

"Changes in the Medical System,"
will be a reception and luncheon at the
University City Hilton Hotel. Morley
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business law and house care
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Macnelly

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The Daily Pennsylvanian students serve as a memory of the students of the University of Pennsylvania. We publish an online newspaper that provides the latest in news and events at the University of Pennsylvania. We strive to provide our readers with the most accurate and up-to-date information possible, and we are committed to maintaining a fair and balanced perspective in our coverage of campus events and issues.

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The Rifle and Pistol Club's Real Program

The Rifle and Pistol Club of the University of Pennsylvania is a student organization that promotes the responsible use of firearms. Our goal is to educate students about the importance of gun safety and responsible ownership. We believe in the right to bear arms, but we also recognize the need for responsible gun ownership. Our club strives to create a positive image of firearms and to promote the responsible use of firearms on campus.

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rhursday, November 3, 1977

Faculty Group

Subject: Reading applications

Chair: Harrison McMichael

Faculty Group Meeting

Thurs. Nov. 3 At 7:30 P.M.

Don't Let Us Get Caught
With Our "Pints" Down....

Quality Custom Framing
5-Day Service
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Satisfaction Guaranteed

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Phi., 19104
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Thursday Night At The Movies
Mark & Wig Rathskeller
"ON THE WATERFRONT"
Starring Marlon Brando
Movie FREE to Members & Guest
FREE Popcorn.
Showtime 8:00 & 10:00

The Daily Pennsylvanian

NATIONAL YOUNG QUALITY LADIES SHIRTMAKER IS DISPOSING OF OVERSTOCKED INVENTORY. LARGE SELECTION OF THEIR FAMOUS BRAND SHIRTS AT SUBSTANTIAL REDUCTIONS. ALSO LIMITED QUANTITY OF FAIR ISLE SWEATERS AT 50 PERCENT REDUCTION. SMALL YARDAGES OF FINEST QUALITY IMPORTED AND DOMESTIC FABRIC.

The Shirt Factory
2200 Arch Street
10th Floor
Hours 12 To 5 Monday Through Friday
10 To 5 Saturday

CONFERENCE FOR PRE-MED AND PRE-DENTAL STUDENTS
Saturday, November 12
9:30 A.M. - 4:00 P.M.
Sponsored By
The Women's Studies Program
For More Information And Pre Registration Forms Contact
Women's Studies
106 Logan Hall/CN, 243-8740
Registration Deadline: November 10, 1977
Penn Opposes Div. I Reform
AD Terms Plan Counter-Productive

BY CLEMSON SMITH

(Tennis) The Daily Pennsylvania, Thursday, November 3, 1977

Penn State has established a Vaccine News Agency (VNA) to distribute news from around the world. The major football coaches claim their financial needs are not being met. The smaller colleges have asked the NCAA to distribute their news to the media. The NCAA rejected this proposal and has requested that the smaller colleges contact the local TV and radio stations. The larger colleges have been asked to provide their own sources of revenue. The issue is whether the NCAA will allow the smaller colleges to distribute their news to the media. The Penn State football coaches are seeking a way to make their team more competitive. They feel that the NCAA is not doing enough to help the smaller colleges. The Penn State football coaches are seeking a way to make their team more competitive. They feel that the NCAA is not doing enough to help the smaller colleges.
IN THE UNITED STATES DISTRICT COURT
FOR THE EASTERN DISTRICT OF PENNSYLVANIA

UNITED STATES OF AMERICA

CRIMINAL NO.

THE MAGAZINE OF THE DAILY PENNSYLVANIAN

UNITED STATES OF AMERICA : CRIMINAL NO.

v.

HENRY J. CIANFRANI

VIOLATION: Participation in the affairs of an enterprise, the activities of which affect interstate commerce, through a pattern of racketeering activity - 18 USC §1962(c)(1 count);
Mail fraud - 18 USC §1341 (101 counts);
Obstruction of justice - 18 USC §1503 (4 counts);
Income tax evasion - 26 USC §7201 (4 counts);

FILED: __________

INDICTMENT

COUNT I

THE GRAND JURY CHARGES THAT:

1. At all times material to this indictment, the defendant, HENRY J. CIANFRANI, was a member of the Senate of the Commonwealth of Pennsylvania elected to that position in 1966.
2. On January 1, 1971, to the date of this indictment, was a member of the Senate Committee on Appropriations.
3. On or about January 1, 1973, to the date of this indictment, has been the Chairman of the Senate Majority Committee.
4. The duties of the defendant are the following:

Cianfrani Forever?
Who Ever Thought It Went Away?

By Gordy Schonfeld

Lately, it has been fashionable to say "Jazz is back!" Whether or not Jazz had ever gone is something of a moot point, but the recent spate of Jazz concerts in and around Philadelphia would seem to indicate that wherever it's been, it's here now.

At the end of September and the beginning of October, Electric Factory Concerts presented the Quaker City Jazz Festival at the Tower Theater. Between Sept. 30 and Oct. 9, there were seven nights of Jazz, or whatever passes for it these days. The first show was representative of this latter confusion, featuring Gary Bartz, McCoy Tyner, and the Crusaders.

BARTZ IS A multi-saxophonist with solid jazz credentials. On this night, however, he chose to play lighter, funkier music that was obviously directed at a wider audience. From the start, Bartz and his band were little more than lackluster. Not looking at the crowd, they seemed nervous. Not enjoying the music, they seemed bored stiff. Definitely not an auspicious beginning for seven nights of Jazz.

Next up was the renowned McCoy Tyner. After making his initial mark as the pianist with the late John Coltrane's group, Tyner--a native Philadelphian--has gone on to create his own niche in the progressive jazz style. The pianist and his sterling sextet created a musical intensity that was at times other-worldly. Tyner's sheer power and dexterity were awe-inspiring, as was the empathy of his group, especially drummer Eric Gravett.

UP AFTER the Tyner group's all-too-brief set was the Crusaders. After shortening their name from the Jazz Crusaders, the group has been among the vanguard of musicians attempting to fuse jazz and funk styles. On this night, they opened on a positive note with the Steely Dan-ish "Sweet and Sour," sounding funky, yet more than simply funky. After this, though, the tunes degenerated rapidly into balal funk exercises. One wonders why they, and not Tyner, were the evening's headline attraction.

The next shows in the Festival featured bills consisting of the Roy Ayers Ubiquity, Al Jarreau, and Earl Klugh; Ronnie Laws, Locksmith (with guest Grover Washington, Jr.), and Zoot Sims, and Hank Crawford, Big Joe Turner, Mose Allison, Eddie "Cleanhead" Vison, and Roomful of Blues, in a show devoted entirely to blues. After this came perhaps the most far out night in the series, a concert by Dewey Redman, the Sam Rivers Quartet, and Anthony Braxton.

THE FOLLOWING night's performance consisted of Dexter Gordon, Pleasure, and Freddie Hubbard. Gordon, a living legend of the tenor sax, was riding the crest of popularity that has marked his recent return to performing in America after moving to Denmark in the early 60s. His four numbers, all jazz standards, were rooted in the fusion jazz and funk styles. On this night, they indicated that wherever it's been, it's here now.

(Continued on page 7)
**South Philly's Buddy**

By Steven A. Marquez

September 29, 1976—Palumbo’s, the favorite dining spot of South Philadelphia's politicians, was packed as local Democrats honored Congressional candidate Ozzie Hofheinz. In attendance were the big-shots of Philadelphia politics—Mayor Frank Rizzo, Democratic party chief Marty Weinberg, and State Senator Henry “Buddy” Cianfrani.

At the other end of town, Cianfrani rallied the Democrats to action. “We will get votes wherever we can to elect Ozzie Hofheinz and the Democratic ticket,” he proclaimed. The crowd laughed knowingly. “He'll get a lot of them in the cemeteries,” one diner whispered.

Cianfrani apparently got all the votes he needed. Myers and other Democrats were swept into office with huge margins in South Philly. The machine was still working.

No person today can talk about the hard-knuckled politics of South Philadelphia without mentioning Buddy Cianfrani, one of the city’s most influential politicians. During his 23-year career, Cianfrani, 54, has become a key figure in city and state politics and a mainstay of the Rizzo machine which yields considerable influence in many neighborhoods of Philadelphia.

The recent months have been something of a setback for Cianfrani, though. Just something of a setback. On September 23, a long-awaited federal indictment was handed down which charges him with 110 counts of fraud. The results of a long investigation by federal prosecutor David Manten, the indictment has forced Cianfrani to relinquish his powerful post as chairman of the Senate appropriations committee. He is currently facing up to 565 years in prison and $186,000 in fines.

Among the federal prosecutor's charges are allegations that he used his influence to obtain jobs, acquire scholarships, and fix parking tickets. Cianfrani had also received money to influence medical school admissions and used state money to hire lady friends in cushy state jobs.

In addition, Cianfrani's personal life has become subject to scrutiny by the press after news broke of his involvement with Laura Foreman, a state senator who is tied closely to Cianfrani. The government spent a fortune in nailing him, but so far he has yet to be convicted.

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Cianfrani's constituents are now hollering for him to face the facts of his indictment. A supporter, calling Cianfrani "persecuted," called for a day of prayer for the Senator. Tayoun and other committee members have organized a $100-a-person benefit for Cianfrani's legal defense fund.

The government spent a fortune in nailing him, but so far he has yet to be convicted.

Reminiscent of the "Rizzo Forever" signs plastered on South Philly walls during the recall campaign last year, "Cianfrani Forever" placards now adorn neighborhood stores. "He's done so much for this community," said one shopkeeper. "We're paying him back."

Cianfrani, a state Senator since 1967, after four years in the House of Representatives, said he is successful because he reflects the views of his constituents. "I would say that 99 and 9/10 percent of the time I vote what my constituents want," he said. "Apparently my record satisfies their needs." Cianfrani said he once favored abolishing capital punishment, but changed his mind "after I saw a rash of brutalities that took place."

Democratic party chief Pete Camiel, which culminated in a May, 1975 primary battle pitting State Senator Lou Hill against Rizzo. Cianfrani became a power in the Rizzo ranks as he guided the Mayor to victory.

In Return, Rizzo offered Cianfrani the party chairmanship. "It would have been easy for Buddy to win the chairmanship," a ward leader later observed. Instead, Cianfrani pulled out of the running, and Weinberg took the job.

Cianfrani said he preferred to stay in Harrisburg rather than devote his time to running the party. For the same reason, he declined the local Congressional seat which was vacated when Barrett died last year. "I felt I would be starting all over again," he said. "Myers is young, he can accumulate seniority and have more influence in the House than I could."
Arcadia 1529 Chestnut LO 8-0921 The Body Shop and The Sinful Bed, two pornos which the woman calmly assured me were "soft core." That makes them legit.

Budco Midtown Chestnut at Broad St. LO 7-7021 Looking For Mr. Goodbar stars Diane Lane which completely succeeds the break from Woody Allen. Tuesday Weld and Linda Kiley are also featured. Reports differ: one viewer says it leaves you with a Taxi Driver feeling, another states that it's simply a "T.V. movie with nipples."

Budco Regency 16th and Chestnut LO 7-2310 I. Babby Silverfield, starring that People Magazine twosome, Al Pacino and Marthe Keller. It’s described as a dispassionate view of a romantic love, a curious attempt at best. The New York review has been unkind, proclaiming the flick an unusually large bomb.

If a couple about coupling: Deep Throat and Devil in Miss Jones. These two pointed the way for pornos to follow.

Cinema 19 19th and Chestnut LO 9-4175 A Bridge Too Far, a truly great World War II movie, the one by which all others in the genre will be judged. Stars Robert Redford, Elliot Gould, James Caan, Lauren Bacall, Oliver! and a bunch of others. I saw it at the Scott Reynolds as Billy Clyde and Kris Kristofferson as Snake. Can’t help but like it.

Duchess Airport '77 for sheer credibility, is a lot harder to swallow in Los Angeles. But there are a few here through Tuesday.

Eric Mark 18th and Market LO 6-6222 Thursday: Valentino, about which our reviewer noted, "Nureyev sure can dance." Starts Friday: Star Wars, that most durable of the summer flicks. For this engagement, however, and for the first time in the Phily, the 70 million dollar, 72 sound print will be used. Makes a hell of a difference; it's worth a second screening all by itself.

Eric’s Place 15th and Walnut LO 3-2306 Thursday. If you can’t wait, however, Star Wars will be here for one more day. Starts Friday: Henry Winkler and Sally Field in Heroes, what the distributor described as your "prettiest, straight forward love story." C’mom, Da Fonza and the Flying Nun together in one flick? Which kinks?

Eric Rittenhouse L & I 119th and Walnut LO 7-0320 Thursday: Kentucky Fried Movie, a hit and miss Grocery Tub type comedy sketch revue.

If: Other Side of Midnight, which belongs there.

Eric on Campus 40th and Walnut 382-0294 The Spy Who Loved Me is now just around the corner, waiting to entertain you.

If: You Light Up My Life, a melodramatic teeler of a love story as a self-appointed Sunshine. But the title song should not be confused with the Carole King classics.

Ritz III 2nd and Walnut WA 3-7900 If: Homage to Chaplin, an excellent documentary including with the interview with the old pro just prior to his 90th birthday. A visual delight.

If: Criss Cross. Starring Geraldine Chaplin, Charlie’s daughter. A Spanish film which focuses on a child’s exposure of adult problems. Our reviewer wrote, "A rare and very special movie (providing a real, personal vision of childhood.

Pardon Mon Affaire, a French romantic comedy. In fact, if you enjoyed Cousin, Cousine. I guarantee you’ll like this movie.

Sam Eric 1908 Chestnut LO 4-3857 Damnation Alley, a sci-fi hopeful with Jan-Michael Vincent looking oh-so-intense after a nuclear war. I’ll let you in on some trade secrets: the flick was originally called Save Earth because the producers hoped to cash in on the success of Logan’s Run. But the producers realized the audience they wanted to reach had probably seen I.R. and would mistake the film for one already viewed. Smart thinking, huh?

Stage Door Cinema 46th and Walnut LO 3-2755 You say there are no women movies around? Here Come Jane Fonda and Al Pacino in Redgrave in Julia. Oh yeah, some guy named Robards costars.

T.I.A. 334 South Street WA 2-6010 Thursday: Two classics of semi-recent film - Sword of Doom and Samurai Rebellion. If you liked Belushi in Samurai Hotel, Friday, Saturday and the evening can best be described as hit and miss: God hits, but Death misses and it misses badly.

Death is the story of a town’s attempt to catch a maniacal killer, and although several people say the play reads well, this production was very disappointing. The problem is simply that the play tries to be funny, and isn’t. The traditional Woody Allen comic genius just isn’t there as most of what were obviously intended to be funny lines fall flat. It becomes incredibly boring, and the threadbare stage and scenery provide little in the way of diversion. The intermission between plays proves to be a welcome relief.

It is God that comes to the rescue of what otherwise would have been an evening to forget. It is a play within a play, as the actors begin questioning whether or not the audience is really part of the production. In God there is more of Allen’s traditional New York based humor, and while the play may not be as hilarious as some of his movies, it is generally very funny.

With the casts of the two plays are basically the same, the acting in God is much more professional. This is not surprising since the actors have so much more with which to work in the second production. Taken as a whole, an evening at the Allen Lane can be an enjoyable one. The theatre is set up as a cabaret, and most people bring their own wine and cheese. During the intermission coffee and cake are provided free of charge in the Hospitality Room. Death and God are being performed in repertory on Friday and Saturday nights until February 4 with The Madwoman of Chaillot and The Runner Stumbles. With a $2 student admission, Friday and Saturdays, the fifteen minute car ride should prove to be worthwhile.

Brooklyn produces comedians with the regularity that Detroit produces cars, and Woody Allen may prove to be Brooklyn’s most popular and successful model. His movies and routines are enormously popular not only in New York, but all over the world.

less well known, is his plays, and as a lifelong Allen fan, I looked forward to seeing two of his works, Death and God, taken from his book. Without Feathers. They are both being presented at the Allen Lane Center in Fairmount Park.

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Alrass Lane Art Center
Allens Lane & McCallum CH 2-3446

Woody Allen’s Death and God are being presented over the weekend at this cafe theater. See review.

Annenburg Center
6060 Walnut Street 243-6791

Herschel Bernardi stars in The Confirmation. Set in the early 60’s, the story explores a middle-aged man’s identity crisis... Jules Feiffer’s Hold Me is playing an extended run at the Center.

The Forrest Theater
1114 Walnut Street WA 3-5115

Yes, folks, it’s finally here - A Chorus Line has hit Philadelphia. The most memorable evening in the theater years, it’s just about worth the $12.50 it costs to sit in the balcony (which happens to contain the only seats still available). If you’ve got the money, go — you’ll never forget it.

Play & Players
1714 Delancey St. PE 5-0300

Stop the World, I Want to Get Off. A British musical is being presented here through Nov. 19.

The Repertory Company
1914 Chestnut 606-0161

Murray Schisgal’s comedy. Louis, opens here on Nov. 3.

Society Hill Playhouse
507 S. 8th Street WA 3-0110

What’s Macbeth premieres on Nov. 9.

Theater Center of Philadelphia
622 S. 4th Street

If you missed The Importance of Being Earnest on campus, you can catch it here through Nov. 19.

The Main Point
874 Lancaster Avenue CH 2-1580

This weekend the Point presents the two-up and coming Chris Smither and Rose. This coming Wednesday, Steve Brown’s Midnight Flyer will appear. They are a local folk band.

The Academy of Music
Broad and Locust Sts. 893-1914

This tonight will be a busy one at the Academy. Friday and Saturday evenings the Philadelphia Orchestra will appear. Under the direction of conductor Biccardo Mati, they will play works by Vivaldi, Schubert, and Penderecki. Sunday, the Mendelssohn Club will perform works of Brahms, Schubert, and Stravinsky, under the baton of conductor Tama Brooks. The featured soloist is baritone William Fondy.

Stars
2nd and Bainsbridge 627-8033

Tonight there will be a spotlight on two very well known singer/songwriter Gerald Kaplan. Comedy and music will come here Friday and Saturday nights with comedian Bob Shaw and cabaret performer Pat Benatar.

Painted Bride Art Center
532 South Street WA 5-9914

Singer/musician Joen Fink will bring her talents here Saturday night. Performing on the dulcimer, she sings original compositions. This week, the Jack on Mondays series will present the John Breslin Ban

The Cherry Tree Folk Club
3916 Locust Walk 222-8556

This year will be a busy one at the Cherry Tree. Friday nights, the fifteen minute car ride should prove to be worthwhile.
Tak' in' it to the Streets

By Sirena G. Ter

Theresa Dunn stands in front of the bathroom mirror in her apartment and forms the deaf language sign for the word "enjoy." And then, with an almost imperceptible movement of her hand, it becomes "sorry."

"There's this Irish-Catholic teacher of deaf children by day, and a coke-snorting prowler of singles bars by night who attempts to balance her life on the precarious line between "enjoy" (which translates to sex) and "sorry" (or guilt).

Richard Brooks, in his effort to elevate Judith Rossner's sensational novel Looking for Mr. Goodbar to a film with integrity, has produced a piece that is flawed yet still powerful. His mistake was in simplifying a film with integrity, has produced a piece that is flawed yet still powerful. His mistake was in simplifying

Tentatively at first, and then with a

Brooks sacrifices something by making Theresa the victim of the temporarily crazed woman hater rather than leaving the murderer and his motive, unknown, the variable that it was in the novel. By giving us a pat answer, Brooks at the last moment loses the effect of the force of the self-destructive society he has taken such pains to portray.

Diane Keaton, gives a brilliant performance as Theresa and the popular sentiment is that she will get an Academy Award nomination for the portrayal. The supporting cast which includes William Atherton as a persistent suitor, and Richard Kiley as the stock Irish father, is also excellent.

The camera work in Looking for Mr. Goodbar is beautifully done. It is regrettable, though, that Brooks chose to save money by using sets rather than shooting on location in New York. A lot of the grungy atmosphere was lost.

If you are not disturbed by seeing a world which is full of misdirected sexual energy, Looking for Mr. Goodbar is worthwhile viewing. But don't expect to have a good
time.
Louder Than He Used To Be  
By Carol Hutchinson

One night last week, in search of Lance Loud, I ventured down to the Hot Club, a lively, pulsating little bar situated on the dismal block of 21st and South. I sipped a couple of beers and observed the predominantly male crowd around me with an amused, but interested, detachment. When the manic, energetic Lance performed, I found I couldn’t keep my eyes off him. Later I tried to talk to him. I discovered I couldn’t.

LANCE LOUD. This is the Lance Loud, the oldest and freest of that supposedly typical, highly capitalist California “American Family” whose lives either bored or captivated public television viewers a number of years ago. The Lounds fulfilled themselves with their rambling Santa Barbara home, swimming pool, countless cars and pets, and several dull children—except, of course, for Lance.

When the mother decided she’d had enough of the father’s extra-marital lifestyle, she asked him for a divorce, and he complied—all on camera. When the series ended, she proceeded to cash in on her notoriety for all it was worth.

WITHOUT QUESTION, Lance stood apart in the series from his siblings, who were replete with their New York, white, and self-loathing California conformity, their cool long hair, their desire to be nonconformity, their cool long hair, their desire to be

WHEN HE PERFORMS, he’s pure nervous energy and movement. Backed up by a band of four members, Lance throws himself completely and physically into his repertoire of undisguised, unpolished songs. As he desperately shouts the lyrics, he shakes and leans and swings and gesticulates. In his energetic but vacant singing and ramblings, in his energetic but vacant singing and ramblings, he makes no attempt to conceal his ambiguous sexuality or his inability to function in his “Santa Barbarian” surroundings. And so he escaped to New York.

The current Lance Loud, the one of “Lance Loud and the Mumps,” would just as soon forget about “An American Family,” a phrase he colors with obvious disdain. He would prefer to be his own guy. As one of the enthusiastic supporters waiting outside the Hot Club was quick to point out, “he’s nothing like the show.”

WHEN HE PERFORMS, he’s pure nervous energy and movement. Backed up by a band of four members, Lance throws himself completely and physically into his repertoire of undisguised, unpolished songs. As he desperately shouts the lyrics, he shakes and leans and perches grotesquely, flinging drops of sweat upon adorers clustered around the stage. Musically, he is forgettable. As a spectacle, he is amusing. But observing him closely, I could find no sense of direction in his performance. His eyes were vacant, he looked at and saw no one. He was almost mechanical, uncaring. Where was the friendly, personable, captivating Lance I remembered?

After the first set, when I went backstage, I still didn’t find what I was looking for. “Backstage” was little more than a large closet, where Lance and his Mumps deposited themselves to rest up for the second set. They appeared to be in varying stages of unreality—or at least, they were miles away from my straight, sober, down-to-earth, college-educated reality. And hence, we could not communicate.

LANCE WAS sitting in a chair, wearing white shorts, one red sock, and one gray sock. I sat on the floor near him and let my tape recorder attempt to capture his personality, because my writing arm could never have kept up with him. I asked about the television series and his family. Good, solid conversation-starter, or so I thought.

“I fired my family after the series because they didn’t hold up. Let me assure you they’re all leading very happily-ever-afters. The role I played as Lance Loud in ‘An American Family’...

“WEREN’T YOU yourself?” I interject.

“Oh, aren’t we all ourselves?” he responds. Again I ask about individual members of his family.

“My mother’s a literary agent. My father’s remarried. (Younger sister) Delilah is now a stripper but she doesn’t take everything off. She’s putting herself through college.”

I REPLIED that I thought he was lying. He then kicked me in the shouldler with the foot clad in the red sock. “Watch out, this red sock might get you,” he warned.

Then he talked about his brother Grant. “Oh, it’s all right. We were just good friends. He does really good...a lot of good love songs. Do you like Manhattan and vodka gimlets and Rob Roy’s? He writes music to accompany those drinks. He’s, like, very Cole Porter. And I’ll tell you, one of the reasons we’re going to get famous this year is so I can produce him. He’s so handsome. I’m a barker but his voice is romance personified.”

HIS FAMILY?

“They were all gays except me. That’s the problem... Hey, Rob, what about your family? Everybody else in this band, all their families died in car crashes. I’m the only one that has a family.

“Oh, do you know what I did the other day? You know those bio-rhythm things for a quarter? I put it in, and it gives you health, sex life, blah, blah, blah, and when the card came back it was just a straight line, like, terminated, terminated.”

THE RED SOCK kicked me again. I asked why.

“You have a very care absorbing arm,” replied Lance.

“We’re about to release a single, called Crocodile Tears. Our rock band is like an outlet for a lot of creative ideas. Modern music can be, like, conceptually developmental. It’s like making a creative crafts high school class out of life.”

We asked him what he thought of Philadelphia. Typical, safe question. But, we got his kind of answer.

“I ACTUALLY really love Philadelphia. We were dreading coming here. We played Boston and everybody said Philadelphia was like that, and Boston was, like, uck, only they said Philadelphia was a cold version of Boston. But it’s such a beautiful city. We spent the whole day cooing and aching. The people here are so friendly.”

When Lance, who never sat still for long, leapt up and said he had to get dressed for the next set, we walked out through the crowd of Lance Loud fans. These people obviously could relate to him, could find something coherent in his incessant ramblings, in his energetic but vacant singing and rambling. When we walked out, they were saying, “we relate to him, we can produce him. He’s so handsome. I’m a barker but his voice is romance personified.”

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Lance Loud (far left) with the Mumps

The Artful Dodger

By Marty Rogoff

I told my wife that when I died I wanted on my tombstone, “Here lies Tom Lasorda. Dodger Stadium was his address, but every ballpark was his home.” So about eight years ago Mr. O’Malley gave me a marble tombstone with that on it and a heart dripping a drop of blue blood. I told him I was touched and wanted to work for the Dodgers even after I’m dead and gone. He explained to him that, with the tombstone, I wanted a Dodger schedule so when people visit their loved ones, they can come to my grave and see if the Dodgers are in town.

When Tom Lasorda became manager of the Los Angeles Dodgers in September, 1976, the team underwent an immediate change. The quiet, reserved, 23 year reign of Walter Alston ended, and with it the team’s frustration in the National League. Under the new leadership, Los Angeles cracked a Western Division title and a four game playoff defeat of the Philadelphia Phillies. Lasorda largely was the difference.

We brought a whole new philosophy into baseball,” the Norristown, Pa. native explains. “Frank Sinatra said that he had never seen a team win the hearts of a city like the ’77 Dodgers did, and it was on one thing: I brought a new theme into the game—togetherness, love, and respect.”

Lasorda takes pride in knowing personally all of the players’ families. On a moment’s notice, he rips off the names, from Rick Monday’s wife to Don Sutton’s daughters. “I love them,” he repeats.

(Continued on page 7)
bop tradition of the late Forties and early Fifties. Standing 6'5" and exuding a wonderful looseness, he breathed the crowd toward a magnificent demonstration of his musical imagination and rich, full-bodied tone.

How does a funk band follow a bop patriarch in a jazz festival? Beats me, but that's what happened when Pleasure appeared after Gordon. Opening with two funk numbers, they proceeded to lay some tenacious claim to jazz. Sax and trombone solos, as well as a proclivity toward Latin rhythms, were about as close to jazz as they got.

TRUMPETER FREDDIE HUBBARD wrapped up the night with his talented four-piece band. Unluckily for him, there's only so much that can be done over a machine-like disco beat. Three of his five tunes were bland commercial fare, the other two not much better. (written by Hubbard for Rahsaan Roland Kirk) and John Coltrane's "Impressions." None, with the exception of "Impressions," proved memorable. The last song was played without accompaniment, he showed me how much they loved me. Getting the dedication to award me that job. Loyalty is a two-way street. For 28 years I told everyone how much

Lasorda

(Continued from page 6)

"We are very close to them and my wife is always with the wives and the children.

The togetherness is all the way through the organization. When the guys first reported to me in the minor leagues, I used to take them aside and say to them, that whenever I come to you and say, 'Tell me something,' answer, 'I believe.' When I ask you where you're going to get your mail, say, 'Dodger Stadium.' When I ask you who's going to sign your paycheck, say, 'Peter O'Malley.' And when I ask you what you would give for the Dodgers, say, 'my life'.

Tom Lasorda can't understand why everyone doesn't have his outlook. Being in California, the area celebrities constantly raid his clubhouse before going to sports taboos. "I brought Don Rickles into the clubhouse and we were all having a ball, screaming—the guy had me on my knees. Lasorda (Phillies shortstop Larry Bowa says 'if Rickles came into our clubhouse and we were all having a ball, screaming—the guy had me on my knees."

RICKLES, THE DOGGER man with the Basie Orchestra presented Ella Fitzgerald, Count Basie and his Orchestra, Oscar Peterson, and Dizzy Gillespie. Diz opened the show, and played a discouraging three tunes. All were funk-oriented, including, oddly enough, a rendition of the Hebrew "Eretz Zavat HaLev." His band (Rahsaan Roland Kirk on guitar, bassist Benjamin Franklin Brown, and Mickey Roker on drums) was tight, but one got the impression that they would have preferred playing more challenging music. Gillespie played around too much, and didn't play enough of his famed trumpet solo.

The amazing Oscar Peterson followed Diz. Playing without accompaniment, he showed that a piano can be a whole band by itself. Peterson, as usual, made the keyboard sparkle with his dexterous touch. He breezed through a variety of styles, playing various combinations of ragtime, stride, blues, boogie-woogie, and bop during any single song. Not simply a historian of his instrument, he manages to keep his style sound fresh and vibrant. The only disappointing element in Peterson's set was its brevity: only four numbers in about fifteen minutes. Nobody would have minded if he had played all night.

AFTER A SHORT intermission, the Count Basie Orchestra took its place. Basie himself had suffered a heart attack on Labor Day 1976, and had only resumed touring with the band last spring. His 73-year-old leadership, though, was as good as new. With his steady gig (both verbal and instrumental), he led his men through seven tunes, including such standards as "Night in Tunisia," "Things Ain't What They Used to Be," and "Summer Time." Everyone played well, as expected.

With the Basie Orchestra still onstage, Ella Fitzgerald was introduced. Because of her failing eyesight, the First Lady of Swing had to be led up to the stage. Once she started singing, however, all worries about her health were temporarily set aside. With her own trio of Tommy Flanagan (piano), Keter Betts (bass), and Louis Bellson (drums) replacing Basie and his respective sidemen, she sang her way through songs like "Dream Dancing," "Till Remember April," "My Kind of Trouble Is You," "Day By Day," "Orphan Foal," "Come Rain Or Come Shine," "St. Louis Blues," and "Mr. Paganini." Fitzgerald's voice is clearly not what it used to be, but it was still magnificent. When she hit her trademark high notes, she held them and didn't let go. All in all, truly a night to remember.

ALONG WITH Philly's two major events, Grendel's Lair, as part of its Monday night jazz series has recently presented people like Zoot Sims, Al Cohn and Barry Harris, Lee Konitz and Sun Ra. The newly-opened Stars club has offered altoist Richie Cole and several local talents. The Foxhole has thus far had Rahsaan Roland Kirk and Sonny Rollins, and the Producers Guild hosted both Joe Henderson and Cecil Taylor in September.

So, it seems that if jazz ever really did leave, it's certainly alive and happening right now in the City of Brotherly Love.
Pay and Pray

Oh, that dreaded sound. Or, rather, lack of it. That clink, clink, squeak, grumble. And then silence. That sound of nothing from your car, that four-wheeled machine that should be purring contentedly and effortlessly transporting you, your friends and your furniture from place to place. That silence that means two things—money and inconvenience.

But, it happens to all of us who find we must get from place to place with no feet on the ground. So when it does, the best thing to do is just laugh and keep a firm grip on your checkbook. And follow a little advice:

For those absolute and dire emergencies, there is a Getty station open 24 hours a day on 38th and Baltimore Avenue. They have a mechanic on duty most of the time and also stock a good number of parts—they put a new distributor cap in a 1972 Vega on Memorial day.

There is also a Mobil station on 41st and Baltimore, which does repair work during working hours. They also have a self-service island, making easily accessible gas at least a little bit cheaper.

Better gas buys, however, are available just over the city limits, on City Line Avenue, for example.

For on the road disasters, Center City Exxon (627 N. Broad) boasts of 24 hour repairs and 15 minute towing—just call WA 2-7021. But don't worry about it until that truck turns up at 3 in the morning on a rainy Sunday.

There are also the biggies for major work, including Cottman Transmission on 2001 N. 63rd Street, Midas Muffler (733 Havertford Road, Bryn Mawr) and the Pep Boys (44th and Market and all over the match books). But we've been warned to stay away from Manny, Moe and Jack cause they really put on the hard sell.

A remarkably reliable, if unlikely, source of parts and service, as well as less expensive gas, is Sears at 63rd and Market.

For those Chevrolet owners among us, Vince Petamphis (Washington and Watts Streets) is convenient but requires an appointment several days in advance. And we've been told it isn't worth the wait.

Another dealership, Doan-Calhoun at 6605 N. 5th off the Roosevelt Expressway, will do repairs quickly and relatively reliably. But, only if you can get your car there.

Remember that service stations make money preying off of your misfortune. But only when they feel like it—they have heard every sob story in the book and yours isn't going to make them send a tow truck out or roust their mechanic out of bed. Instead of arguing or crying, it's better to put another dime in the phone and try again elsewhere.

Also, many stations don't take checks, even on weekends. So, don't get stuck with a $56 bill and 33c" in your pocket. Still, many stations won't give back any bargaining power at all.

And after you shell out the money and start up the engine, keep the receipt. It may be a painful reminder, but in many cases, the parts are guaranteed and the mechanics are responsible if the same thing goes wrong 20 miles down the road.

---D.M.

Pay and Pray

Parking Places

The best way to use a car is to know someone who has one; then it's his problem to park it.

In reality, a car is one of the few luxuries that a student can forgo when he leaves the comforts of suburbia for an urban campus—and be happier for it. For, by the end of our first week at Penn, most of us have discovered how extensively we can travel via SEPTA, a bicycle or walking.

But, if you're still crazy enough to have a car in the city, here are some things to do with it when you're not in it.

There are a few choices offered by the University for on-campus parking. To take advantage of these, though, you need to register with the Parking Office, 107 Franklin Building (243-8667). The 800 available permits are already taken for this semester; there will be some openings in the spring.

If you attempt to park your car without the permit there is a good chance that it will be towed and it may take the rest of the day to retrieve it. The towing fee will run you $22 plus a storage charge. If you are lucky, you will return to the scene while the tow is being hooked up and, some say, you can probably get away with slipping the driver $5.

Center City provides a variety of parking: private garages, city owned lots, on-street parking or metered parking. As a general rule, there is a scarce supply of spaces so don't pass up 30 garages while searching for a free parking zone. Take advantage of the garages in convenient locations, especially during inclement weather, i.e., 90 percent of the time.

Discount rates are available if you know where to find them. The movie district is filled with inexpensive parking locals. The Centre Square Garage, 1500 Market Street, is an indoor private lot that will charge a mere $1.25 if you have your ticket stamped at any movie theater or if you have eaten at "Strothers" (a nice place despite the frightening associations). When dancing at the "News Stand Disco", be sure to have your ticket stamped; it will only cost you $1.00 to park.

Nearby, on the Southwest Corner of 16th and Ludlow there is a city-subsidized Park N' Lock. In addition to saving when you see a movie ($1.25 once again) there is a list of other establishments posted that will stamp your parking stub. One of these is the Globe Sales Co., 1640 Ludlow, which sells major appliances at discount rates.

We all know that the best things in life are free. But this may not be true of parking places. Beware of the signs that dictate the usage of free on-street parking. There is usually some official looking person ready to pounce the second it becomes 4 p.m., as in "No parking after 4 p.m."

Are you convinced? The cheapest (and most fun?) way to explore Philadelphia is definitely through public transportation. You will at least save some over-worked meter maid the trouble of writing you a ticket.......

---Pam Schnall