Women Allege Violation of Title IX

By DEAN PETERSON

The Women's Athletic Association will file a complaint early next week, alleging that the University has violated Title IX and the Civil Rights Act of 1964 in its treatment of women athletes.

The complaint alleges that the University has violated Title IX by providing women athletes with equal facilities and treatment. The complaint cites the lack of a women's weight room as an example of this lack of treatment, noting that men's weight rooms are provided. The complaint also alleges that women athletes are not provided with the same support and funding as men's teams.

Title IX officer Jerry Condon will be Director of Student Life and the Title IX officer. Condon will be charged with investigating the complaint.

To Bar Corporate Donations to University

By ROY WEISS

A proposal to prevent the University from accepting corporate donations was submitted to the Senate yesterday, with the approval of Guelzo, history; Julia Handy, art history; Joseph McNickle, art history; Joseph Wilt, drama; and Cheryl Culp, chair of the Department of English. The proposal states that corporate donations should not be accepted by the University because they are a form of corporate influence.

The proposal was introduced by the Department of English, which has been working on the issue for several years. The department has been concerned about the potential for corporate influence on academic decisions and has been working to create a more transparent and accountable system for accepting donations.

Any increase above or below that interval would have to be based on an express regulatory procedure by the department chairpersons with selected faculty representation.

The Department of English requires that faculty salaries be considered at the earliest opportunity. The Department of English also believes that no action will be taken without the approval of the Department of English.

The complaint will be filed with the U.S. Department of Education and the U.S. Department of Justice.

Cap, Gown Sales Split Between Competing Firms

By ANDREW KRISTMAN

The University's Bookstore and Cotrell and Leonard are competing to sell caps and gowns to graduating students. The Bookstore has been the exclusive provider of caps and gowns at the University for the past 40 years, but Cotrell and Leonard have been offering a lower price and better quality in recent years.

The Bookstore has filed a complaint with the National Labor Relations Board alleging that Cotrell and Leonard are violating the workers' rights to strike.

Faculty Senate Debates Proposal For Performance-Based Pay Hikes

By ROY WEISS

A proposal to implement performance-based pay increases for faculty was presented to the Senate yesterday, with the approval of Guelzo, history; Julia Handy, art history; Joseph McNickle, art history; Joseph Wilt, drama; and Cheryl Culp, chair of the Department of English. The proposal states that faculty salaries should be based on performance and that performance should be measured in a transparent and accountable manner.

The proposal was introduced by the Department of English, which has been working on the issue for several years. The department has been concerned about the potential for subjective and arbitrary decisions in determining faculty salaries and has been working to create a more transparent and accountable system for setting salaries.

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Grad Students Rewarded For Teaching Prowess

By SCOTT BELLER

The Graduate Students' Association has announced the recipients of the 1980-1981 teaching awards. The awards were given to students who demonstrated excellence in teaching and showed a commitment to student learning.

The recipients were selected based on evaluations from students and faculty. The recipients will receive a certificate and a $100 prize.

The Graduate Students' Association is a student organization that represents graduate students at the University. The organization works to improve the quality of graduate education and the conditions of graduate students.

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NEWS IN BRIEF

Compiled from Associated Press Dispatches

International

Holstein Families Pressure Iron

In an attempt to mobilize European support for the United States in its current crisis of the hostage war with Iranian authorities, 70 Holstein families pressure Iron ministers against the release of those American hostages being held in Iran who are not yet freed by May 17.

Ambassador Frantz Kieleski, head of Iran's Justice Ministry, said yesterday that the ruling Revolutionary Council, which has been wrangling about whether to drop Iran from the list of states with foreign embassies, may not be ready by May 17.

Ministers representing 10 European countries, as well as the United Nations, denounced the Iranian action yesterday in the first of a series of diplomatic reprisals against the Islamic Republic over the hostage crisis.

Nursing School Earns Top Rating

BY ELAINE SONG

Dispatches

from the nursing profession. At the Nursing School's annual meeting in early April, the school received a high rating.

The school for three days in January to receive the rating. The school received a high rating.

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Panel Discussion Notes

"Dangers of Indifference"

By KRISTIN GERIT

"If we are not careful, we will become a lack of caring, a lack of concern. Indiff-
ence forms itself to be a lack of compassion for others," Kristin Gerit, a pro-
fessor of anthropology at California State University, labeled the lecture.

Gerit then went on to discuss the dangers of indifference in the context of ho-
locaust victims. She argued that indifference can lead to a lack of empathy and
understanding for those struggling with social, economic, and political issues.

"Indifference" is the result of a lack of understanding and compassion for
others, she said. Gerit encouraged the audience to be more aware of the issues
affecting their community and to take action to help those in need.

The lecture was the first in a series of events planned by the university.

The audience was comprised of students, faculty, and community members.
They were all encouraged to join in the conversation and share their thoughts
on the topic of indifference.

The event was sponsored by the Department of Anthropology and the
Center for Community Engagement.
Letters to the Editor

Andersen Deserved More Coverage

I have great respect for the staff of The Daily Pennsylvanian. My purpose in writing this letter is to express my concern over the absence of African American representation in the Pennsylvania's political coverage.

It is my understanding that the Pennsylvania's political coverage has been limited due to budget cuts. However, I believe that it is important for the Pennsylvania to cover a wide range of political issues, including those that affect the African American community.

I appreciate the efforts of the Pennsylvania's staff to cover a variety of topics, but I believe that more attention should be given to issues that are relevant to the African American community. I urge the Pennsylvania to continue to cover a wide range of political issues, including those that affect the African American community.

FAIR BLACK PARTICIPATION

I would like to take this opportunity to express my concern over the lack of fair black participation in the Pennsylvania's political coverage.

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A Voluntary Gift

After reading the article on the "Road Trip," I thought it was a wonderful idea. I would like to make a voluntary gift to The Daily Pennsylvanian to support this project.

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Published in The Daily Pennsylvanian

Resurrect the Rowbottom

By Larry Specter

Once upon a time there was a group of students who played a game called ‘Rowbottom.’ As you know boys and girls, second semester semester is nothing if not the end of the world for us.

Yes, it may seem like we have reached the apotheosis of second semester, but Rowbottom is proof that there is still life. Rowbottom was a game of second semester seniors. The temple mason would be the first to say, ‘Rowbottom, however, every once in a while a group of boys and girls would respond with the call. The call was to ‘Rowbottom!’ on a warm

And the problem of the University’s accessibility for the handicapped? They cut the grass short and the University can practice the minimalization of water and fertilizer will not only cut water and fertilizer but be the last straw in the life of our campus. It is not the fault of the wind in excess or the snow or the rain.”

The Ups and Downs of Sports Writing

When Congressman Anderson came to visit us, he was greeted by a group of seniors who were lined up to welcome him. They were so happy that they played “Hey Day” and “Go Stan Greene” anymore (except the band children). Worse yet they lost. Indeed, no one knows how to use them. Vacant lots have some use, but if they are to find a use, it would be to use. The basketball court next to the University Athletic Center was never used. They may donate it to Annual Fund. Remember those promises you made, will they? Will they?

Our seniors were stricken with soreness. They knew they could not play anymore. They knew that ‘Rowbottom’ was over. Indeed, they knew no more than anyone else. ‘Rowbottom’ is in the car. ‘Rowbottom’ is in the phone. ‘Rowbottom’ is in the beer and ‘Wine and Cheese’. That would be the game they would play when all the boys are gone. But that’s not so, no one wanted to play. Our seniors were stricken with food. ‘Rowbottom’ was over. They could not play anymore. They could not play. ‘Rowbottom’ was over.

There are many things that we can learn from the University community. One is that the distribution of money is important. Just as the University community can get a piece of the pie, the University cooperative helped to raise $1000 for the Ronald McDonald House for Fair Black Participation. The Pennsylvania for providing aid to the University cooperative can get a piece of the pie.

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Emergency Buttons Will Replace Vandalized Elevator Phone System

By ROBERT TOPOFF

Elevators in several University residences will be readied this summer for replacing the continuously vandalized phone system.

"This loss the purpose for its return," Assistant Director of Operations and Maintenance Dan Boyle said Tuesday, referring to the elevators which are "not functioning properly.

"Both have been removed," Boyle said, and are being cleaned or replaced.

The buttons will be connected in the electric room in the Office of Public Safety. The new system will be installed in Southnorth, Graduate 7, Ross, Kings Court, and English House. Bids are being accepted for the system.

The University will also begin the installation this summer of public address systems in the High Rise dormitories. Boyle said, making the lack of such a system "a big missing link."

Current fire procedures in the High Rising require residents to evacuate to the other wing in case of fire. Boyle said that the need for such a system "a big missing link."

An additional system currently in the planning stages for residences is "fireman's return," a safety device for fire emergencies.

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The fireman's return device allows firemen to open the doors of an elevator in an emergency, avoiding the need to shut off the elevators.

The University will accept bids for the installation of the device has been delayed. "They've been necessarily delayed," Boyle said, and the "fireman's return" system will be included in the project.

The fireman's return device is a "fireman's return," a safety device for fire emergencies. It is a device that allows firemen to open the doors of an elevator in an emergency, thus reducing panic levels.

The installation of the device has been necessarily delayed. "They've been necessarily delayed," Boyle said, and the "fireman's return" system will be included in the project.

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Advertise in the D.P. Freshman Issue July 1, 1980

Mailed to all incoming freshman to serve as their guide to U of P campus and University City

Ad Deadline Monday, May 12 3:00 p.m.
Corporate Donations Barred

(Continued from page 1)  
They added that they are all holding their meetings here.

The University has heard from one corporation, General Electric, whose
chairman of the board, Reginald
Jones is a University Trustee. They
indicated that they would not support the resolutions.

Duncan said that the CIA supplied the names
of the universities which it felt had
indicated they would not support
the resolutions, Spady said.

The 12 companies that are currently
considering the resolutions are
Harvard University, Columbia
University owns stock in the first four
firms.

Columbia Scholastic Press Association

The Daily Pennsylvanian has been awarded "Medalist" ranking among the most prestigious honor available to a college newspaper, in a recent competition sponsored by the Columbia Scholastic Press Association.

The competition's judges cited outstanding news coverage, a diverse and balanced editorial page, and excellent graphic design in naming the award.

Congratulations to the 95th Board of Managers and the staff of The Daily Pennsylvanian.

Get More From Your Summer

Don't neglect your mind this summer. Look at our summer sessions. Add some credits toward your degree. Get a required course out of the way. Study for fun.

Look for our brochure in your neighborhood, or call the Admissions Office at 968-5861, ext. 221.

BUCKS COUNTY COMMUNITY COLLEGE
Swamp Road, Newtown, Pa. 18940

WORLD COMMUNICATIONS:
DECISIONS FOR THE EIGHTIES

an international invitation conference

The Annenberg School of Communications
University of Pennsylvania

May 12-14, 1980

Over 500 communications experts and leaders from 70 countries will come together to discuss the critical issues in world communications. The discussion will revolve around such problems as:

—The balance in the flow of information.

—What is the impact of computer, satellites, and other new technologies on communications policy?

—The communicational challenges posed by revolutions and religious revivals in many parts of the world.

Several years in preparation, WORLD COMMUNICATIONS: DECISIONS FOR THE EIGHTIES will be an agenda setting forum for the nations of "three worlds."

The following general sessions are open to the public.

KEYNOTE TO THREE WORLDS

Monday, May 12, 10 - 11:45 am, Zellerbach Theatre, Annenberg Center

John Reinhardt

Director, U.S. International Communication Agency; former U.S. Assistant Secretary of State for Public Affairs and Ambassador to Nigeria.

John McLucas

Executive Vice President for International Communications and Electronics and Technical Services, Communications Satellite Corp. (COMSAT); former Secretary of Air Force, Secretary General of Scientific Affairs, NATO.

Roger Errera

Maitre des Requetes at the Conseil d'Etat; legal expert and author of studies on communications policy, Paris, France.

Elle Abel

Harry and Norman Chandler Professor of Communication, Stanford University; former Dean of the Columbia School of Journalism; U.S. member of the International Commission for the Study of Communication Problems (MacBride Commission).

KEYNOTE OF THREE WORLDS

Monday, May 12, 3 - 4:30 pm, Zellerbach Theatre, Annenberg Center

Mustapha Masmoudi

Ambassador and Permanent Delegate of Tunisia to UNESCO; former Secretary of State for Information of Tunisia; First President of the Intergovernmental Coordinating Council for Information of the Non-Aligned Countries.

Sarath L.B. Amunugama

Secretary, Ministry of State responsible for information, Sri Lanka; former Chair of the State Film Corporation of Sri Lanka.

Paul A.V. Anshah

Director, School of Journalism and Communication, University of Ghana; President, African Council on Communication Education.

Fernando Reyes Matta

Director, Division of Communication Studies, Instituto Latinoamericano de Estudios Transnacionales (ILET), Mexico.

GENERAL SESSION: THE VULNERABILITY OF THE INFORMATION SOCIETY

Tuesday, May 13, 9 - 9:30 am, Zellerbach Theatre, Annenberg Center

Jan Freese

Director General, Swedish Data Inspection Board; former Secretary of the Parliamentary Commission which prepared the Data Act; a former judge; author of books on the impact of computers on business and society.

Anyone interested in a complete conference schedule and/or an invitation should write to: WORLD COMMUNICATIONS CONFERENCE, Annenberg School of Communications, 3620 Walnut Street, Philadelphia PA 19104.
The Truth about the Armenian Case

We regret to observe that University of Pennsylvania is one of the platforms where this campaign is carried out. Such campaigns can only aim to foster racial hatred.

The Armenians Living in the Turkish Republic Today

In essence, the Armenian and Turkish peoples were both caught in the chaos created by World War I and both suffered due to major powers of the time. The Armenians rose in armed revolt against the Ottomans in cooperation with Tzarist Russia. They murdered thousands of defenseless Turks, mostly women and children as well as other Armenians who did not endorse their cause. This was in effect waging an open war. Such action was bound to provoke retaliatory measures by the Ottoman Empire. Under these circumstances, the measures taken by the government of a country at war with foreign powers, to establish law and order cannot with any stretch of imagination be identified with Jewish genocide. This is preposterous and it is an aberration of history to compare the tragic events stemming from an insurgency with the systematic genocide of Jewish people by the Nazis.

Assassinations of Turkish Diplomats by Armenian Terrorists

However, there are terrorist Armenian organizations outside Turkey who do not wish this peaceful state of affairs to continue. Within last seven years they have been murdering Turkish Ambassadors, diplomats and their families:

Mehmet Baydar, Consul General to Los Angeles and Bahadir Damir, Vice Consul to Los Angeles, April 18, 1973.

Danas Tunali, Ambassador to Austria, October 22, 1975.

Ismail Erez, Ambassador to France, and Tallow Yener, chauffeur, October 24, 1975.

Oktay Cerit, Deputy in Turkish Embassy in Lebanon, February 16, 1977.


Necla Kunaari and Besir Belcioglo, wife and a relative of the Turkish Ambassador to Spain.

Ahmet Benler, Son of Turkish Ambassador to Netherlands, October 12, 1979.


Vecdi Turel, Ambassador to Vatican, April 19, 1980.

These killings are being carried out in an attempt to revenge the so called “genocide” and to keep alive the bitter memories of the past. The assassinations of innocent Turkish citizens today because of their nationality can only be called racism.

In conclusion, the campaign carried by Armenian students and other Armenian organizations can only encourage terrorist activities. The University of Pennsylvania property and community must not allow itself to be used as a medium for this purpose.
Pay Hike Proposal

(Continued from page 1)

the meeting that the budget committee had originally planned on. The committee had planned on a 3% inflation rate when considering increases. The proposed salary increases would result in a 3.24% increase rather than the planned amount.

"We don't have everything. We're working for sympathy, but the reality is that we're trying to keep this institution intact and faculty salaries intact," Gregorian said.

"We are trying to redeem past mistakes but I can't promise you miracles," he added, noting the outrage that has occurred over certain budgetary cuts in the past, such as the closing of the School of Allied Medical Professions.

In other business, the Senate approved a proposal to increase the size of the Senate Advisory Committee (SAC), the backbone of the committee, by allowing constituency representatives of the University Council to serve on the board. This will increase the SAC to about 100 members, and is designed to make the committee more representative of faculty views, proponents claimed.

"The Senate, which is open to all 2000 standing faculty and clinician educators at the University, also heard a report on the problems this past year with Almanac, the University's official journal of record. The "mistake" of the hiring of a new editor in September was noted, as the Almanac's advisory board's decision to ask him to leave.

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last days to buy available on Locust Walk 11-4
Princeton Zone Holds Lacrosse to Tie

BY RICHIE UNTERBERGER

A half-dozen or so Princeton fans gathered at 150 Locust Walk (350, 640 by) to see a tie at midday at Memorial Stadium.

"It was a very emotional game," stated one Princeton player, "because it seems as though everyone has a lot of desire to knock off Princeton."

In the meantime, the Princeton women's team held the lead for the first time yesterday, tossing five innings of one-run ball through the right-center field gap, and rolling all the way across the far field. The Princetonians were held to two runs in the fifth on an error, a wild pitch and a bases-loaded walk. The Princetonians were held to two runs in the fifth on an error, a wild pitch and a bases-loaded walk.

The women's lacrosse team has a lot of desire to knock off Princeton. They had battled within four days, with a combined score of 256 feet in a meet in Providence.

Yesterday, tossing five innings of one-run ball, Laura Trexler, a high-velocity hurler, Laura Trexler, was the only near miss for the Princeton team.

"We were better than 0-4 this year," stated an anonymous Princeton player. "We were a little bit ahead of the ball." The Princetonians were held to two runs in the fifth on an error, a wild pitch and a bases-loaded walk. The Princetonians were held to two runs in the fifth on an error, a wild pitch and a bases-loaded walk.

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Javelins Make a Point of Traveling

A 'May' and a Hoopla of Loadoof and Managers

The Navy advertises that it's not just a job, it's an adventure. If the same could be said of its javelins, it would be a bit of an understatement. The Navy has a long history of excellence in the sport, and its javelin team is no exception. The team's success is driven by a combination of talent, dedication, and a unique training regimen that prepares its athletes for success on the field. This year, the Navy's javelin team is off to a promising start, with several members showing strong potential for future competitions. The team's upcoming events include a number of prestigious meets, where it will have the opportunity to showcase its talent and achieve new heights. Whether on the field or in the saddle, the Navy's javelin team is always ready to give it all they've got. The team's dedication to excellence is evident in its training and preparation, and it's clear that they're ready to take on the challenges of the season with confidence and determination. The team's success is a testament to the hard work and commitment of its members, and it's sure to be an exciting season for the Navy's javelins.
She Is Not A She

Also:
The Shaky TLA Audience
Off-the-Cuff on Carter, Kennedy, Reagan

By Christine Woodside

I am apparently completely unqualified to write this commentary about the Presidential candidates, because my family is Republican, all my respected friends are Democrats, and I have never taken Economics 1B, so I never tell anyone what I am.

"Don't try to write anything about politics if you don't understand economics," my brother Steve bellowed in the background of a recent phone conversation with my parents. My mother and father were trying to convince me that if the government stopped regulating companies, the natural course of economics would restore fair competition and gradually take away inflation.

My father says he's a Republican because he "just wants the government to stop all that spending — it's killing us." And although economists can't seem to agree on whether the government is too involved or not involved enough, there are too many basic Republican ideologies that I cannot accept. At the root, Republicans seem to assume that everyone is as intelligent as the most vocally adept of them, and also completely able to "make it" on their own, if only they'd get off their duffs and off Welfare. Republicanism means conservatism; the party offers every chance for every person to be successful, if only the government would quit sticking its nose in everywhere. Democrats argue that "If we're the smartest people behind the times, we're the smartest people behind the times.

My friends say they're Democrats because they want to see the less fortunate be able to afford gasoline, heating oil, and a stay in the hospital, and because if companies are deregulated, there will be no reason to research safety methods nor keep prices static. Democrats want the poor to have a chance. Republicans call that socialism.

But there are Republicans who favor the ERA, and there are Democrats who want to stop government spending. Most Americans have not taken Economics 1B either, and most Americans look at candidates personally, too. Some mistrust Edward Kennedy because he's not experienced enough. It was encouraging in January 1977 to see the President on TV with a blue sweater and a calm grin, like everyone's uncle, but he's turned into the uncle who threatens to spank the citizens if they're not good.

sweater and a calm grin, like everyone's uncle, but he's turned into the uncle who threatens to spank the citizens if they're not good. "Discipline, discipline," he says in mock firmness: the answer to inflation. He nobly claimed he'd not leave the White House to campaign until the hostages were released, although now it's rumored he might venture out in August — no matter what. America has, for the time being, Rosalyn, while Carter remains in Washington — frustrated a little, as Walter Cronkite concluded the other night. The news from the White House as the Pennsylvania primary neared, was that the King and Queen of Belgium had arrived Tuesday for lunch. But even that visit was overshadowed — by the unexpected swooping in by a wild turkey who waddled past cameras on the north lawn. A grinning Walter Mondale jokingly named the bird, "Reagan." Was the media playing up trivialities at the President's self-inflicted prison?

And on Monday, I went to my first political rally downtown — found myself part of a curious, mildly excited lunchtime crowd waiting to see Kennedy. Suddenly, there he was, smiling carefully and waving hands along the police barriers. There came a contrived theatrical quality about the entire rally: Kennedy's actions were dynamic in a rehearsed way, and even the crowd seemed to do only what was expected — like a group of Americans with a planned strength in Kennedy's hoarse remarks echoing off the buildings, and I didn't feel like cheering when he said "I invited some Carter supporters to our rally — wasn't that nice of me? — because they didn't have a rally to go to of their own!" But I would much rather support a man with 17 years' experience in the Senate than acknowledging Reagan's theatrical or gubernatorial experience or, in a brief stay in the Georgia governor's mansion as experience.

Kennedy proposes mandatory controls on prices and wages, a system of gas rationing (not gas taxing), a "consistent and predictable" foreign policy (whatever that means), and promises not to cut unemployment compensation nor job programs like CETA. For months, people waited excitedly for Kennedy to announce his candidacy, and now people laugh at his stuttering, hesitant speaking, make fun of his "big government" ideas, or shrug. "Well, I think President Carter is doing the best he can."

Many Americans, including myself, get their political knowledge through hearsay, slanted television advertisements, or pressure from loved ones. If I add Economics 1B to my fall schedule, I might be able to laugh at these offhand remarks in time for the November election — but the two candidates (whomever they are) will be the same as they are today. Perhaps politics is all a matter of verbalizing generalizations — and I've never been good at that.
The Price of a Unique Film Schedule

The Manager of the TLA Talks About the Philly Film Audience

By Robin Davis

“People here don’t view film as an art form; they see it as more of a kind of entertainment,” explains TLA manager Ray Murray, who has plenty to say about the frustrations of programming obscure quality movies for an unattentive Philadelphia audience.

“We like to show foreign films and classic directors as well as new directors,” he says. “The TLA is really a New York style repertory theater.”

But the problem is that Philadelphia is not New York. “People in New York really study films, while people in Philadelphia are only interested in known stars and directors,” Murray says. “Even smaller towns like Washington D.C. are better for theaters like the TLA than Philadelphia. We show films that would do great in New York and we get no audience,” he says. “Some of the greatest films made are difficult films, especially the more existential ones. We show them here — but they’re not entertaining and so no one comes. We’ll show a film that would get a packed house in New York, and gross 60 dollars, if we’re lucky.”

The TLA has been financially in the red for eight years — not into improving the sporadic quantity of audience. The TLA puts its energy into booking excellent films — not into improving the sporadic quantity of its rather apathetic audience which the TLA with its unusual programming is dragging along by the hand.

“Rocky Horror is packed in all kinds of weather, and we know when we show a film like The Last Waltz, people will come to see it. These people are very reliable; we can always count on them, unlike most of the older people who may decide not to go to the movies because it is raining outside.”

“We have several distinct types of crowds here,” Murray says. “We get a lot of Society Hill people here for films with big stars or name directors, we get kids for the rock and cult movies, and we get students and intellectuals for the more intellectual films. We play music before each movie, while people are coming in and sitting down, and it’s really funny on Friday and Saturday nights when we play classical music before a serious film at 10 and then the B-52’s before we show Rocky Horror.”

Murray criticizes Philadelphia moviegoers for ignoring foreign and esoteric films, and notices few die-hard faithfuls to a specific film director. The difference between Philadelphia and New York film audiences is the most obvious during retrospectives — weeks when the TLA shows all of a director’s films.

“In New York, the people are very theater-conscious,” Murray says. “If a theater was showing all of a director’s films, people would make sure that they saw all or most of them. If a director that was unknown was being shown, people would go see what he was like instead of dismissing the idea of going to the movies.”

Murray says that many University of Pennsylvania students used to be one of the TLA’s best audiences, but now that International House and the Cinematheque show the kind of films that people went to the TLA to see, people have stopped coming. He also attributed the decrease to the six new movie theaters that were built recently on campus. “I guess they figure ‘Why bother to leave campus,’” he says.

(Continued on Page 5)
Bolstering the Mock Macabre Tradition

By Joan Harrison

Looking at what has succeeded as popular entertainment in the past few years, one would think that the supernatural and the occult had a death trap on the public’s imagination. For months, audiences delighted in Broadway’s offering of Dracula. Every weekend, the Rocky Horror Picture Show bewitches the TLA. Now, nearby on 1st and Chestnut Streets, the Old Philadelphia Cabaret Theater is presenting Dracula Baby. Bolstering the tradition of the mock-macabre, Dracula Baby spoofs Bram Stoker’s saga of the vampire’s eternal blood drive. While such excessive melodrama invites parody, this musical-comedy violates a host of theatrical conventions.

For one, author Bruce Ronald expounds on a ridiculous premise. Dracula preys upon an English sanatorium which includes a lovable lunatic, an ailing ingenue, and a nippy nurse. The characters evoke an atmosphere that is more like Pennsylvania Station than Transylvania Castle: the puzzled physician looks and speaks like Hershel Bernardi; the doctor looks like a 1962 graduate of Albert Einstein Medical College in the Bronx. Indeed, few players heed the action’s time and place.

Worse, early on the script becomes terribly tautous. Dr. Demento Bradley deftly portrays the nurse, adding a sexual element to a character much like Cora of Maxwell House fame. As the sanatorium’s preeminent zany, John Timmons rewinds a compliant comic and vocal performance. However, most of the acting, albeit competent, lacks sparkle.

This production in many ways transcends its weaknesses, augmenting the level and scope of cabaret theater in Philadelphia. Director Guli Fisher gracefully accommodates the inherent technical limits of the small auditorium. The work of his production crew imparts an impressive professional patina to the shabby script; the set, lighting design, and special effects are maniacally well executed, such fillips do not sufficiently compensate for the debilitating book.

At times, Dracula Baby crackles with satire. But a torrent of utter silliness drowns its clever parody. And that’s a bloody shame.

Dr. Demento and His Career in Comedy

By Matt Cohen

Every Sunday night, from 9 to 11, radio station WMMR goes a little crazy. Instead of Tom Petty, the Who, and Elkie Cosello, the works of Spike Jones, Allan Sherman and Benny Bell — among other notables — are overflowing on your FM radio dial. Those names draw a big fat blank, you say? Then go see the show today — for a national syndicate to over 125 stations.

“Comedy is the abandoned stepchild of radio,” Demento says. His is one of the few shows that plays any comedy, let alone old comedy. Indeed, his show offers one of the few chances to hear Allan Sherman’s classic ”Camp Granada” (“Hello Muddah, Hello Faddah”) on most Top 40 stations — and Spike Jones hasn’t made the charts in quite a while, either.

But there are songs that you’ll probably never hear again, even on Demento’s show. For example, a modified version of Led Zeppelin’s ”Stairway to Heaven,” with lyrics from the theme to Gilligan’s Island, was one of the Doctor’s biggest hits until Led Zeppelin had a restraining order on distribution slapped on the work for infringement of copyright. Demento estimates that the original single, although from a bootleg version, would go for about $40 to $50 now.

And there are songs that even Demento wouldn’t want to touch. While standards have relaxed somewhat since he started the Dr. Demento Show in 1972, Demento feels that “I am conversant with good taste” and that he does draw the line at some things. For example, Chicago disk jockey Steve Dahl, famous for his “Do You Think I’m Disco,” and “My Ayatollah” rip-offs, recently finished a second album titled “Another Kid in the Crawl” (to Pink Floyd’s “Another Brick in the Wall”) about John Wayne Gacy, the man accused of murdering 33 people, many of them teenagers, and stuffing them in the crawl space under his house.

Demento refuses to play this song because he “wants to play music that makes people happy.” Still, when he plays something like “Dead Puppies,” one might wonder.

Dead puppies. dead. dead. dead.
Dead puppies. dead. dead. dead.
Dead puppies. aren’t much fun.

My puppy died late, last fall. He’s still rotting, in the hall.
Dead puppies. aren’t much fun.

In addition, Demento has a show of X-rated material, appropriately titled “Songs I Can’t Play on the Dr. Demento Show,” which, according to a press release, is most popular with campus audiences.

“Dementia ’80,” the show opening this weekend and running the next, will be a revue based on the material played on the Dr. Demento show. Directing the “actors find new dimensions to the songs” in actually performing them and emphasizes that “you’re not trying to do impersonations.” The show is about 90 minutes long, Steele notes, and if the first run is successful, “Dementia ’80” may run through part of the summer.
The TLA Audience

(Continued from Page 3)
Changing times are affecting more than University attendance at their theater. The changing mood of South Street is causing some problems for the progressive theater. "South Street used to be pretty hilly, but now it's becoming very chic," Murray said. "There's been tremendous commercialization down here. The artists have all moved out and have been replaced by suburbanites with their suburban mentality. Many people from the suburbs are buying stores and houses down here."

"It's definitely the thing to do . . . a fantastic investment," Murray mimics in a whiny falsetto voice.

"They want to turn this into another New Hope, and they don't have any room for a theater in their plans," he continues. "It's really crazy, because we bring a lot of people to South Street. They come to see a movie and then the walk around and look at the stores."

"What really gets me mad is when neighbors and store owners call me up and tell me what kind of movies I should show to get the 'desirable' element down here. That kills me . . . I don't call them up and tell them what kind of clothes to sell!"

"Many people moved into houses behind the TLA and call us on a Saturday night and ask us to turn off Rocky Horror or turn it down," Murray says, indignantly. "We've changed our habits a lot for them — we don't play music after the show when we're cleaning up — but really, do they expect us to turn off Rocky Horror? When you move into a barn, you've got to be ready to smell the shit."

Despite pressure from the neighbors, the TLA has been planning for their Spring Festival, a two week presentation of live shows and groups like Maynard Ferguson and Penn Pro Musica.

"We feel we should use the theater more for performing arts," Murray said. "When we talk about it, we think, 'Great! Chamber music!' and pretend it's for everyone — but it's something we feel we have an obligation to do."

Hey Patti:
Happy Birthday, Right on Time! C.W.
I guess you'd call the person who led us into the Forrest Lounge at 206 South Quince Street club maître d'.

No tuxedo and red carnation here, though. This maître d' was wearing a backless black disco top, crocheted-hugging faded Levi shorts, long garish eyelashes, spiked leather wrist-bands, and a dog collar around his neck. He was a she and a he. He was a female impersonator.

As the nine of us nervously entered, we were met by table after table of staring eyes. Our waiter — Tommy, no spiked wristbands — found us a table at stage-side — a tiny table meant to seat only four.

"It'll be tight," Tommy said, "but good things are always tight.

This journey to see female impersonators didn't begin easily either. Try calling a female impersonator club and you'll see what I mean — it's not all that simple. After numerous attempts, I was able to get through to Wayne Prentiss, the "impressario" to whom I had been referred. His name rang of staginess and five by seven glossiness, but his voice sang of South Philly.

"Uh, hi, I'm from 34th Street magazine, uh, that's the magazine of the University of Pennsylvania," I fumbled. "Uh, we're looking to do a story on your club, and uh . . . the act." (The act. A desperate euphemism, but it got me by.)

"Well, would you be concentrating on the female impersonation or the homosexuality?" he said matter-of-factly.

I didn't drop the phone, but I dropped my defenses with a thud. It's not that I didn't expect homosexuality to play a part in the club or in the people. But this was a little bit too far and a lot unexpected.

"Uh, uh, I guess we'll be concentrating on . . . the first one," I said, unable to articulate the choices in my surprise.

"Look, kid, you come down and see the show and then maybe we can talk," he said.

Finding people to accompany me proved to be easier than I expected. Accompaniment (read: security) had to include more than four friends — the key factor being a mixed sex ratio.

Surprisingly, people actually wanted to go. We arrived at the Saturday 12:30 show, a hardy group of six guys and three girls.

Inside, the Forrest Lounge was very dark, very smoky, very seedy and very red. There were mirrors on the wall, a long leatherette bar, many cramped tables and a stage with red curtains and a barely patched rip. The jukebox was blaring "Queen of the Hop." Sitting to one side of us were four men in their mid-20's dressed like fashion advertisements; on the other were three serious-looking men in their early twenties (one I remember was wearing a LaCoste shirt) sitting with a middle-aged toupeed.

In our uncertainty, we probably made the crowd uncomfortable. It wasn't just that we were a mixed group; there were older, sleazy-looking women dotting the audience. What we learned later that it was our youth and obvious inexperience in such a situation that made us oddities and inhibited others' behavior.

No Inhibitions

Still, the four guys at the table next to us weren't inhibited. One, named Joey, set his eyes on our friend Randy, a particularly boyish companion, and shrieked, "Oh, look, it's chicken delight!" waving his hands as he used the gay parlance for youthful prey. "I didn't know they delivered!" he added. Randy didn't realize at the time that he had become an attraction, and those of us who did tried desperately to keep it from him. "If I had known that they were saying those things to me, and what they meant, I would've walked out in a minute," he said two and a half hours later. (Still, we made him nervous enough so he wouldn't go to the men's room without one of us.)

The show, which began 20 minutes later, proved to be less entertaining than the friendly crowd, but funny in a hopelessly amateurish way. The opening number, danced to "All That Jazz," featured three impersonators who came to typify the odd evening. One looked like a man who was uncomfortable in ladies' clothing, in this case a sequined bodysuit and lavender feather boa. A second was flashy and bulky, looked 55, wore an ill-fitting fright wig, and had horrible spaces between his yellow teeth. Then there was the third: he was nothing short of stunning in women's clothing and makeup. Possessing enviable cheekbones, all-American skin and Betty Grable legs, he was dashed yet seductive as he gyrated and shimmied to the tune.

"God, I wish I had legs like that," joked Jeannie, one in our group.

Most shocking of all, however, was the fact that

The writer went to see a female impersonator show at the Forrest Lounge but was denied entry with the "kids". The show, however, was in a hopelessly amateurish way.

By Scott Fenn, Photos by I. S. M.

The three weren't singing at all: they were faking it to a scratchy record that skipped periodically. Their lip-synching, at that, was inept and comical, making for a performance where all you saw was three men dressed in women's clothes parading around on a stage. The audience loved it.

The numbers that followed this one were no better. A succession of fleshy-armed, older men were mixed in with younger ones to form the troupe. Prentiss, the director, never appeared in women's clothes at all, but instead played the male lead in numbers that required one.

Costumes were the main focus of the show. Bob Mackie-like sequin splendors dominated the dress. One especially memorable outfit was see-through except for what looked like dozens of keychains hung in strategic places.

Halfway through, the show turned towards what we had expected: impersonations of famous
women. The performances were still lip-synched, but we were treated to Liza Minnelli, Bette Midler, Connie Francis and Gilda Radner (an esoteric mix to say the least). Although the resemblances were strongly lacking and there was no real performing to speak of, the show was fun to watch, because the impersonators at the Forrest Lounge don’t take themselves seriously — and this shines in the performance. A Carol Burnett skit acted verily, was funny, particularly when the character Gaylord came out in high heels and an earring. “Let’s have a man-to-man talk,” the Lyke Waggoner character said to him.

“I’ll do my best,” he answered.

Connie Francis’ version of “Yesterday” was probably the highlight of the show; who couldn’t help but applaud when she sang, “Suddenly, I’m not half the man I used to be.”

The show ended with a “Hello Dolly” finale that featured three incarnations of Dolly herself: Carol Channing, an identical Barbra Streisand, and a hysterical Pearl Bailey, galavanting from the back of the room in blackface. The entire cast joined hands onstage for a Rockette kick finale that brought the audience out of their seats.

Prentiss came forward and introduced the cast to an adoring audience that recognized most of the performers (who included Bobby Dawn, Patty Page and the brother act of Joey and Toin Daniels) by name. He ended by reminding the crowd that the next Saturday a new show — “the fabulous circus that had the audience out of their seats. The funny thing was they weren’t singing, but were lip-synching to a scratchy, skipping record.

It’s difficult to pinpoint why, but we left loving the show and wanting to come back. It certainly couldn’t have been the amateurish performance. It was just a certain spirit and a certain sense of humor that made the evening so enjoyable. Whether it was Tommy, our waiter, who went out of his way to entertain us, with quips like “If I showed you my talent, I’d be arrested” and “Here’s your screw(&driver), hope you get better later” or the fact that the performers came late and mingled with the audience afterwards, the experience was amazing and enjoyable. We wanted to stay and talk, but the 2 a.m. closing hour precluded much of that. We managed to get in a word with our neighbor Joey, who hadn’t stopped shouting “Chicken” but grew interested in why we were funny at all.

Joey visits the club every Friday and Saturday night, “to see my friends in the show” he explained. “I come every week — oh, I come every night, too, but we don’t want to print that,” he added. Then, turning “serious,” he said, “I, Joseph, come here to see the show and to get a couple of pointers on how to be a woman.”

As a matter of fact, he announced proudly, at the next show he will be playing Barbra Streisand, a challenge he finds “very exciting. I could have played Connie (Francis) better than the one who did,” he added. “The one who did Connie was a beast.”

Chris, Joey’s friend, agreed with Joey when he said, “as far as cruising, this place is the pits.” Nonetheless, he said, he comes because “It’s something different, and to see the looks and the steps. We can’t have Liza Minnelli in a place like this, so we settle for second best.”

We left the club feeling vibrant and glad that we had made the trip. Prentiss assured me that I could interview the performers later and take a look backstage on Wednesday night, when the show ended earlier and “the kids,” as he likes to call them, would be more relaxed.

On the trip home, I discovered the last facts about the performers that I was to find out. Jeannie, who got drunk and daring very early, had spoken to the bartender and one of the performers. “There are two florists, two hairdressers and two data processors in the show,” she announced proudly, reporting also that a sign in the girls’ bathroom read “MORE DEVIATION, LESS POPULATION” and that Kevin, one of the performers, was at one time a month away from marriage before realizing, as she relayed to us, “’Why should I fuck up two lives?’”

Further interviews never came to be. When I called Prentiss Wednesday to let him know three of us were coming, he refused to let us go there to interview. He informed me quite angrily that on Saturday one in our group had insulted the “kids” by asking a question about sexual preferences, a matter he believed had no right to be asked about. He wouldn’t let on what it was, and when my insistent urging got him angry, he gave a final “no” and hung up.

It took me a little while, but I finally realized what it was that had been so offensive. Jeannie mentioned that she had kidded Kevin with the remark “You’re cute. Are you sure you’re not bi?” Although we thought it funny at the time, it may have been in very poor taste. It surprised us that such seemingly unashamed, comical people were offended by just one remark, but Prentiss’s angry refusal told us more about our own ignorance than we could have guessed.

I guess I’ll never know whether any of the performers have aspirations to “legitimate” theatrical careers, or how long it takes them to get costumed or made up, or whether performing is a thrill for them. I’ll never know whether their mothers or fathers know what they do, or if they’ve ever seen the show. Nonetheless, there’s a lot I and the others in our group know and gained from spending a few hours at the Forrest Lounge.

And we may return after all.

**We Are Women**

Ben Alman

There was a lot to see these impersonators perform at the Forrest Lounge, whether there were any interviews or just the show. However, was funny, amateurish way.

**43rd STREET MAGAZINE. April 24, 1980**
Sports

A Philly Boxer is Making it Big

By David Elfin

Curtis Parker describes himself as a man of action. The 21-year-old native Philadelphian is also one of the world's top middleweight boxers. After a four year amateur career during which he compiled a 36-8 record and victories in all 15 of his previous professional bouts, Parker burst into the national spotlight with his latest triumph, a ninth round technical knockout of David Love in a fight which NBC broadcast live from Atlantic City last month.

"I was pretty excited about the fight being on TV," Parker says. "It went pretty well. Dave Love's a good fighter. It was shown nationally and people have known who Parker is. It was my break. Now I just have to wait for my turn at a title shot."

Philadelphia area boxing buffs have known who Parker is for quite some time. He grew up in the Frankford section of the northeast and became involved in the typical athletic activities. The 5-8, 160 pound Parker made track in junior high and played football for the Frankford Chargers, but he found he was not big enough for the highly competitive high school gridiron game. Parker had to channel his athletic abilities into some other sport.

"I hung out at the PAL (Police Athletic League) gym at Church and Ryan," Parker remembers. "There were a lot of sports you could play there. Upstairs, they had a boxing program. I tried it and realized I was good, so I got into it."

Parker got into it under the direction of Willie Reddish, the organizer of the PAL's boxing program. Reddish served as Parker's trainer in the fighter's amateur days, and now is his manager. "Willie gets films of my opponents for me to look at and he knows people who know fighters. Willie's been around boxing for a while," Parker remarks.

Parker burst into the national amateur career during which he has known who Parker is. It was my break. Now I just have to wait for my turn at a title shot."

The gray-haired Reddish describes himself as a "young man," but has been training fighters since 1947. Among Reddish's proteges have been such boxers as Joe Turner, Sugar Hart, Gypsy Joe Harris and former heavyweight champion Sonny Liston. "I started them all off," Reddish says.

Parker’s first steps towards a world ranking came with his triumphs in the Golden Gloves competitions. He never lost a Golden Gloves fight, and won one national tournament.

The young fighter obviously enjoyed boxing, but what did his family think about their son getting punched as a pasttime?

"My mom thought my boxing was good if it helped me to find myself," Parker says. "She wasn't particularly fond of some of the friends I was hanging around with before I started boxing. When I turned pro, she was against it at first, but she finally said 'do what you want.' Now she's proud of me."

Away from the ring, Parker is a reliever in the cafeteria of the Hospital of the University of Pennsylvania. "I fill in wherever they need me," he says. He hopes to enter the pre-law program at Philadelphia Community College either in September or sometime next year.

As is true with many athletes, Parker has been inspired by the talents of some of his pugilistic predecessors.

"I admire Joe Louis," he says, "and I've watched films of Willie Pep. Before I went to the national Golden Gloves tournament, I watched how Joe Louis used his right hand and I watched Willie Pep's movements, how he slid around the ring."

Parker's next fight is May 4 against Mike Cooper at Resorts International in Atlantic City. "I've heard Cooper's tough," Parker says. "I know he's a rated fighter."

And, speaking of ratings, Parker's current ranking is as confused as the whole situation between the World Boxing Association (WBA) and the World Boxing Council (WBC), which utilize different systems and can even name different champions, as is now the case in the heavyweight division. Ring Magazine recently rated Parker as the world's third best middleweight — but the WBC lists him as ninth. In any case, the big question on Parker fans' minds is when the title fight will take place.

"I don't want to rush him," Reddish says. "He's just turned 21. He'd probably like to fight now but we'll wait for a title shot sometime next year."

"It's just a matter of time," Parker adds. "All those guys ahead of me are (Champion Alan) Minter, (Vito) Antufermo and (Marvin) Hagler are procrastinating. I think I can beat those guys. I'm out to get all the experience I can. I've never had my eye on the title, but now that I have a shot at it, it feels good inside."

"My goal is to give my best shot at winning the title," Parker concludes. "But if I don't win it, at least I gave my best shot."

Parker fans can rest assured that their determined hero will give nothing less.
Portraits and Teapots of Colonial Boston

By Kevin Coyne

They had quite a celebration down at the Art Museum this past Sunday — a parade led by the First City Mounted Troop of Philadelphia, a re-creation of Paul Revere's ride, the music of a fife and drum corps, not to mention the hot air balloon ascension. And all of this Colonial hoopla was staged in honor of the opening of an exhibition of the work of a single American artist, John Singleton Copley.

Copley was unique among the few noteworthy artists of Colonial America in that he received his artistic training on this side of the Atlantic. While Charles Wilson Peale and Benjamin West studied in England, young Copley stayed in his Boston backyard learning of the visual arts at the knee of his stepfather, the engraver Peter Pelham. Thus was nurtured the first homegrown American talent.

But since America in the years before the Revolution was not especially appreciative of the value of the fine arts, Copley was forced to adapt his talents to the demands of the culture that was to employ him. People wanted portraits, not grandiloquent compositions of Biblical lore. So Copley, never one to deny the advantages of material success, gave them portraits and succeeded fabulously, both aesthetically and financially.

Of the 24 paintings in "Copley from Boston," 22 are portraits of some of the more illustrious inhabitants of the artist's hometown. Seems a little thin for the core of a show which has generated so much hoopla, doesn't it? Sure, it's all very well and good that we are given an opportunity to view these admittedly masterful portraits, a chance to closely examine Copley's well-honed technique, but that doesn't seem to be the only motive of this particular exhibition. For right beside the canvases are displays of Colonial furniture and silverware, examples of the work of the finest American craftsmen. Apparently portraiture and cabinetmaking are more closely related than we might have thought.

Copley spent the last 41 years of his life in England, often working on canvases considerably more ambitious than the ones he attempted while in America. But his is not a show of those works. Ultimately, "Copley from Boston" is a show more concerned with depicting an era, a specific historical moment, than it is with providing an overview of the work of a single artist.

Happily though, Copley does not suffer as a result of this marriage of the fine and decorative arts, since the portraits and the teapots compliment each other nicely. Revere's silver can only gain by being viewed in juxtaposition with this gaggle of distinguished images. And the subdued, graceful elegance of a Copley portrait can stand proudly next to nearly anything.

"Copley from Boston" will be on view at the Museum (Parkway at 26th Street) until June 15. Admission for students is 75 cents. The Museum is closed Mondays.
**Wise Blood** is a bizarre, comic and sometimes morbid film about a Christless preacher who rejects Christianity to start a church "where what's dead stays that way." Adapted by John Huston from the Flannery O'Connor novel, the film skillfully explores the mystery of Christianity and its fanaticism surrounding him. The film skillfully explores the mystery of Christianity and its fanaticism surrounding him. The film skillfully explores the mystery of Christianity and its fanaticism surrounding him.

Motes symbolizes the soul in rebellion, but the flagrant fanaticism surrounding him only intensifies the futility of his commitment. Demented preachers who fake blindness, these prostitutes in pink nightgowns, and teenage fanatics who worship gorillas storm the screen to give the film some of its best laughs. A rare combination of deadpan and slapstick humor like this is hard to come by in films.

O'Connor's style is primitive. The characters seem to be not of this world, largely because of their manifestations of the unconscious. They cannot be viewed as realistic representations of the south. *Wise Blood*'s characters, in the direct up-front portrayal they bring to the screen, make the film surprisingly alive and absorbing from beginning to end.

**Best Boy**

Retarded Man

By Robyn Stanton

When people considered abnormal by society are exposed by the media, their stories are either a morose reflection of their lives, or they are glorified tales of heroes. Best Boy, however, is not any of these; it is merely a true portrayal of a 52-year-old retarded man. Although Philly (as referred to by his parents who have never grown beyond the age of five, Best Boy is neither a story of saintly redemption, nor a pitiful account of retardation. Instead, the documentary is a natural and true account of Philly's life, and his interactions with parents and friends.

The screening of *Buffalo*. The film, however, promises to recreate Thompson's exploits in Woody Creek, Colorado (his home) and along the Presidential campaign trail.

Buffalo opens tomorrow at the Eric Mark II, 18th and Market Streets.

By Lisa Scheer

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Sabbath Lily Hawks (Amy Wight), the demented preacher's demented daughter, is a commanding young actress who balances her despair with an edge of humor. "Hazel, I'm a bastard child," she says in one scene, tugging on her hair. "I was just thinking, since they ain't gonna let me in up to the Kingdom of Heaven, it might be alight if I did some nekkn' while I'm here."

In between intervals with Sabbath Lily, Motes feverishly crusades through the hokey town of Macon, Georgia, challenging all the people who "think they been redeemed." He wears an absurd preacher's hat and tangles with a bunch of swindlers and con-men only to become more disheartened and, toward the film's end, catatonic. As the film goes on, the laughs lessen and the violence increases. One man is murdered, cars are pushed into lakes, and as Motes plunges deeper into despair, he loses the will to fight against his destiny. So as he miserably commiserates with fate, Christianity once again exerts its mysterious force. There is something curiously sacred about all the grotesque spirituality on the screen. *Wise Blood* is not meant to expose all the grisly side effects of religion, but rather to show that it is divine and cannot be fought.

The characters are commanding and original, while Huston gives us a surreal surreal while avoiding triteness — thanks to O'Connor's literary genius, and to Huston for knowing what to do with it.
Grace Slick Divorces the White Rabbit

Grace Slick: Acid-Free
Grace Slick
Dreams
RCA AFL1-3544

As a member of The Jefferson Airplane/Starship, Grace Slick enjoyed the distinction of being rock's first lady and acid queen. Her existence drug use was popularized and heralded. Now, at forty, more than a year after she left the Starship, Grace seems to have turned over a new leaf. Not only has she gone straight, but she has released her first solo album, Dreams.

Much of Dreams is dedicated to the notions of emotional rebirth, self-reliance, and the regaining of control of one's life. These ideas are demonstrated by the ballad "Do It The Hard Way," in which Grace states, "She's gonna break right through the skin that says/This is the end of the ride/She'll do it the hard way/She's gonna shake the hands of time and try to/Turn back the tide." To "El Diablo" she declares, "El Diablo I can feel your power in my soul/Dancing like a puppet though I try to break your hold/Half-naked — I'm healing quickly/You'll not trick me one more time."

And on the pleasant, folky composition "Season," Grace stresses the recuperative and regenerative powers that accompany the arrival of spring. It appears that, after fifteen years of rocking, Grace Slick has finally passed from the turbulent winter into a more gentle springtime. Fortunately, going straight has cost Grace none of her vocal power. Grace Slick can most certainly walk as hard as ever. The combination of a strong voice and a diverse selection of melodies allows Dreams to become an interesting and realistic alternative to the New Wave and Punk elements to which many female vocalists currently subscribe.

David Henkoff

Television; The Harder They Come — Various Artists; Live at Fillmore East — Allman Brothers Band; Astral Weeks — Van Morrison; Meaty, Beaty, Big and Bouncy — The Who; 13 — The Doors; Cheap Thrills — Big Brother and the Holding Company with Janis Joplin; This Year's Model — Elvis Costello; The Wild, the Innocent, and the E Street Shuffle — Bruce Springsteen; The Kinks Concert —Keith Jarrett.

Jonathan Mataklin: The Beatles' Second Album; Surveillance Pillow — Jefferson Airplane; Never Mind the Bollocks, Here's the Sex Pistols; Tapestry — Carole King; Are You Experienced? — Jimi Hendrix Experience; Sounds of Silence — Simon and Garfunkel; Marathon Moon — Paul Weller.

Music Poll

Grace Slick: Acid-Free

Iggy Pop
Soldier
Arista AB 4259

God knows how Iggy Pop missed the boat. Back when present day punks were still wearing their safety pins in their diapers, Pop was mutilating himself onstage and singing songs like "Your Pretty Face is Going to Hell" — years ahead of his time, the original punk. Now the New Wave is upon us, however, and all of a sudden Pop sounds, well, uninspired. Backed by a Who's-Who-in-Punk-castoffs (Glenn Matlock — Sex Pistols; Brian James — The Damned; Barry Andrews — XTC) and of course the ubiquitous Pop mentor David Bowie on cassette, Iggy Rocks up his anthems of narcissism and hostility sound tired, lacking the wit and confidence that saved his earlier efforts. The nadir is reached on "I Snub You" ("You are a beast/You are a pig/What can I do/To obliterate you") — real subtle, real ignorant. His speak-vocals are effective only in spots — notably on the Bowie collaboration "Play it Safe" — and some frenzied sax fills make Mr. Dynamite a potentially single. Overall, though Pop stagnates as the New Wave passes him by.

— Joel Levin

The Selecter
Too Much Pressure
Chrysalis CHR 1274

The debut album by The Selecter is quite different from what is typically rock revival releases (i.e., the Specials, Madness). Their music is not adulterated with the rock influence of their colleagues; it is more like the original ska of the early '60s with keyboard-bass dominated rhythms. Vocalist Pauline Black's clear theatrical voice seems to be what most distinguishes The Selecter and its coherent sound from other ska, reggae, and two-tone bands. The two songs most unlike the others happen to be the album's best. "Three Minute Hero" is a frantic song livened by spordic sax interjections, while "On My Radio" is catchy and danceable — as close as the band ever gets to pop. Overall, Too Much Pressure is a strong start for The Selecter. If the new wave of ska actually proves to be more than a fad, they will be heard from again.

— David Evans

Keith Jarrett
Nude Ants
ECM-2-1171

For the past several years, pianist Keith Jarrett has maintained several different personal projects — leading his American quartet, recording his orchestral works, performing solo concerts, and leading his European quartet. Nude Ants, a two record set recorded live at New York's Village Vanguard a year ago, falls into the final category. Along with saxophonist Jan Garbarek, bassist Palle Danielsson, and drummer Jon Christensen, Jarrett makes "Mr. Dynamite" a potential single. Overall, though Pop stagnates as the New Wave passes him by.

— Joel Levin

Iggy Pop
Soldier
Arista AB 4259

— Carole Jordan Pelmen

Music Poll

TV: The Sorry They Come — Various Artists; Live at Fillmore East — Allman Brothers Band; Syl and the Family Stone's Greatest Hits.

Bruce Meyers
Sticky Fingers: Let It Bleed: Get Yer Ya-Ya's Out — The Rolling Stones; Are You Experienced? — Jimi Hendrix Experience; Led Zeppelin I and II; Who's Next — The Who; Blood on the Tracks — Bob Dylan; Abbey Road — The Beatles; Yessongs — Yes.

Jordan Palmer
L. A. Woman — The Doors; Abbey Road — The Beatles; Horses — Patti Smith Group; Magic — The Kinks; The Year's Model — Elvis Costello; Black and Blue — The Rolling Stones; Rock and Roll Animal — Lou Reed; Quadrophenia — The Who; Ziggy Stardust — David Bowie.

Joe Robinson: Kink Kronicles: Sail Away — Randy Newman; Pleasures of the Harbour — Phil Ochs; All the Young Dudes — Mott the Hoople; I Don't Want to Go Home — Southside Johnny and the Asbury Jukes; Silk Degrees — Boz Scaggs; Hotel California — The Eagles; Less Is More — Frank Zappa and the Mothers; Born to Run — Bruce Springsteen; At Yankee Stadium — NRBO.

The Main Point
874 Lancaster Ave.
Bryn Mawr, Pa. 525-3475

The Main Point stayed his course last night. At the Point, bassist Mike Weede leads his band through an evening of jazz tunes. Saturday, fokses Bert Jansch and Tony Bird stop by Spectrum
Bread & Butter 3:00-9:00

Saturday night, the J. Geils Band is gonna blow your face out in a rock triple header: S-3 and the Romanticas open.

Stars
2nd and Bainbridge 427-6033

The jazz outfit Chedel appears tonight at 5, followed tomorrow night by Australian rockers Mi-Sex. Committed rock Saturday with Commander Cody. Wednesday, ex-Apliance/Tune guitarist Jorma Kaukonem picks away.

Tower Theatre
699 and Ludlow L05-2064

Saturday and Sunday nights, guitar virtuoso Robin Trower leads his band of rockers into the Tower. Tuesday, Frank Zappa poker fun at JAPS, discos, and other silly things.

The winner of the ten free albums from Plastic Fantast picked in a random drawing last Wednesday was Richard Singer of High Rise East. Rich listed John Lydon (Johnny Rot) as his greatest netherworld to music. Hey, hey, my, my, Congrats, Rich.

Thanks to the gang at Plastic Fantast, and to everyone else who made this thing possible.

Long Live Rock!
From the results of the 34th Street Music Poll, it's pretty obvious that, when it comes to Penn's favorite music of all times, the Beatles are on nearly everybody's list. Although the Rolling Stones placed five discs in the Top 34, one more than the Beatles' four, McCartney's (8); Hendrix's (8); Springsteen's (5); Elvis Presley (4); John Lennon (4).

If you want to talk about landslides, the Beatles got far more votes for greatest contributor than all others combined. I wonder if there's anyone alive today, English-speaking and over the age of three, who doesn't know a single Fab Four verse. Not even the Knack could come close to that. Without a doubt, Bob Dylan is the quintessential solo artist of our time. Those who have imitated or at least been influenced by Dylan should never be able to claim that they're the decoder. Without a doubt, the Grateful Dead actually got a partial reprieve, at least. After a great debut effort, Elvis Costello has been getting considerable airplay and general exposure, but he has never receded. Believe it or not, the Grateful Dead actually got a vote in this category!

Greatest single contributor to music in the last 25 years: The Beatles (52); Bob Dylan (12); Chuck Berry (11); Paul McCartney (9); J. Geils (11); Jimi Hendrix (9); Bruce Springsteen (5); Elvis Presley (4); John Lennon (4).

Who or what you will be listening to in 1990: Rock (13); The Beatles (9); New Wave (8); Jazz (6); The Rolling Stones (6); Bruce Springsteen (5); Neil Young (5); Elvis Costello (4); Ludwig von Beethoven (4).

Due to overwhelming popular demand, I've agreed to reveal to you, the reader, the 34th St. music reviews of the top three faves. So without further ado, the critics' choices:


David Evans: "Talking Heads '77" — Tommy; "The Who" — Piano Man; "The B-52's" — Glad All Over — The Dave Clark Five; Anthology — The Band; Royal Scam — Steely Dan; "Power in the Darkness" — Tom Robinson Band; Outlandos d'Amour — The Police; "Love You Live" — The Rolling Stones.

Stuart Fell: Astral Weeks: St. Dominic's Preview — Van Morrison; "My Song" — Keith Jarrett; "Jaco Pastorius: Kind of Blue" — Miles Davis; "Decade" — Neil Young; "Light as a Feather" — Chick Corea; "Katy Lied" — Steely Dan; "The Black Saint and the Big利亚 Lady" — Charles Mingus; "The 1975 All-Nassau County High School Music Festival.

Mark Goldstein: "Rocket to Russia" — Ramones; "Talking Heads '77" — Deja Vu — Crosby, Stills, Nash and Young; "Outnight Sensation" — Frank Zappa; "My Aim is True" — Elvis Costello; "Dark Side of the Moon" — Pink Floyd; "Blondie: Hot Rocks" — The Rolling Stones; "Bad Company: Zoom" — Roy Boy Slim & the Sex Change Band.

David Henkoff: "Smash Hit" — Jimi Hendrix Experience; "Can't Buy a Thrill" — Steely Dan; "Beginnings" — Allman Brothers Band; "Sergeant Pepper" — The Beatles; "Let It Bleed" — The Rolling Stones; "After The Gold Rush" — Neil Young; "My Aim is True" — Elvis Costello; "Who's Next" — The Who; "Wish You Were Here" — Pink Floyd.

(Continued on Page 11)