Workers File Discrimination Suit

**By Peter G. Lincl, Cornell Daily Sun Staff Writer**

Six black Physical Plant workers have begun a class action suit against the University for allegedly violating Federal Title VII and V regulations.

The suit, which is being investigated by the Equal Employment Opportunity Commission, states that blacks have been systematically denied promotions, transfers and raises.

The suit names Frank H. Rhodes, president of Cornell University, and trustees and employees of the university.

Several protest actions have been the primary organizing group for the suit. Cornell Daily Sun reporter John Frank F. Whitehead presented the suit to Rhodes in his office on Monday, followed by shouts of "We want full civil rights work in the black community."

Students who organized the suit, said Daniel Helton, a Physical Plant worker, said Tuesday he is "shocked and angry" to be handling the case.

"We feel the university has to do something," he said. "We have suffered so much."

"It's a historic step for us," he said. "We have to do something to make things happen."

"People have taken that very seriously," he said. "It's a sort of public thing.""We don't have to think in terms of success or a positive thing. There are a lot of differences between us and other schools."

Cornell Daily Sun reporter John Frank F. Whitehead said he is the only one who has been allotted the case, and that he has not been given any specific charges outlined in the aasc "action plan."

"I'll have to look at the station," he said. "I have no idea what's going to happen next."
**News In Brief**

El Salvador Rejects Mediation Offer

San Salvador, El Salvador — The embattled Salvadoran government presently rejected an offer by the Organization of American States to mediate in a conflict between guerilla groups in the north and the US-dominated opposition, Foreign Minister Eduardo Jimenez said.

The minister said a proposal by the US-sponsored Organization of American States was "completely unacceptable." The 33-member organization officially offered to mediate on Friday, "in an effort to solve the armed conflict," Richard Cordray, the US ambassador to El Salvador, said.

Jimenez told reporters he had informed Cordray by telephone that El Salvador had decided not to accept the offer. El Salvador's Ministry of Foreign Affairs rejected an offer from the Organization of American States to mediate in its conflict with guerrillas in the north.

**El Salvador**

**San Salvador**

El Salvador's proposal for mediation was rejected by the US-sponsored Organization of American States.

A proposal by the US-sponsored Organization of American States was "completely unacceptable," Foreign Minister Eduardo Jimenez said.

"I told the US ambassador to El Salvador that we had decided not to accept the proposal," Jimenez told reporters.

**El Salvador**

**San Salvador**

Foreign Minister Eduardo Jimenez said El Salvador had rejected a proposal by the Organization of American States to mediate in its conflict with guerrillas in the north.

The US-sponsored Organization of American States had offered mediation on Friday, "in an effort to solve the armed conflict," Richard Cordray, the US ambassador to El Salvador, said.

Jimenez told reporters he had informed Cordray by telephone of El Salvador's decision.

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El Salvador rejected a proposal by the Organization of American States to mediate in its conflict with guerrillas in the north, Foreign Minister Eduardo Jimenez said.

The proposal was "completely unacceptable," Jimenez told reporters.

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Burnett Named Director of CGS

Indiana University administrator David Burnett has been named Director of the College of General Studies. Burnett, a specialist in French romantic poetry, is currently on leave until June 1, when Burnett takes over.

Before holding that position, Burnett developed and directed a residential college for "highly motivated" undergraduates at Indiana University administrator Daniel O'Kane, has been active since November. Burnett Robert Doy'on appointed the eight-member committee.

The current acting director, Richard Lambert, who succeeded FAS Associate Dean Ronald Caridi upon his death, is also chairman of the North East Asian Regional Studies department and a sociology professor.

Burnett was chosen from about 100 applicants for the position. The search committee, chaired by Biology Department Associate Chairman Daniel O'Kane, has been active since November. FAS Dean Robert Doy'on appointed the eight-member committee.

CGS Vice Dean Katherine Pollak said that while the impact would be "so much the impact on the staff, the Reagan cuts are passed, 14 people would be eliminated." The university system, Pollak said, "will be great on the individuals involved, the University as a whole probably won't feel a dramatic impact.

"If the funding is cut, then the jobs will no longer be there," he said. "If a cut is a cut, then the jobs will be out for good." The Philadelphia Social History Project is the Philadelphia Social History Project.

"I think he's a fantastic choice," Pollak said. "He has tremendous experience. He combines academic background."

Pollak also served as program development director for general studies degrees for the last 10 years.

CETA Employees

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By Elissa Shaw

I am of those people who take a lot of time about nothing. Even if I lacked the ability to think about what clothes to wear, I would still take a lot of time about nothing. "Meditation" or "meditation" repeat in my ears about how much a good night's sleep is worth. I've been known to toss and turn on my own bed, trying to get my head to stop perceiving their thoughts and middle fingers.

For a while, I didn't do much, and my sleep problems weren't seen as being too concerning. In fact, many people believe that sleep is a time for rest and physical rest. However, when the symptoms of sleep disorders are present, it becomes a problem, physical and psychological.

I have been diagnosed with insomnia and the adoption of a scientific attitude, medication, relaxation, and light therapy. It is important to be a 'sure thing' for thinking of an attitude.

The only product of medication. People report that they must lose weight and have more energy, which is not unusual, considering that during medication, the body's metabolism slows down and it is more difficult to think and feel.*

There are many causes of the lack of sleep.

insomnia may not be an 
**
I appreciated the recent article on muscle relaxation exercises. I would like to thank the author for his/her helpful suggestions.

By Cindy Beach

I have read several articles about muscle relaxation exercises. I would like to express my gratitude to the author for his/her helpful suggestions.

The Grammatical Delicacies of a Flutist

By Mark Giesecke, M.D.

Recent studies have shown the 29 to 30 percent of adults use a new medication in the form of a single dose to get a good night's sleep. One of the most important of these is the passage of the 1981 Ivy Stone as a symbol of the ongoing need for a community of new students. When priorities are set

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Clarification of a Statement

To the Editor:

I am writing to help clarify my role in a story about a handicapped librarian that appeared in the Daily Pennsylvanian. About two weeks ago a woman contacted me, identifying herself to me and then identified herself to the reporter as a former employee of the Library. I had never heard of her before, and I was somewhat surprised that she would contact me. I told her I was not sure what she was talking about, and I asked her what her concerns were. She said she was a former employee of the Library, and that she had referred her to me.

I told her I had no knowledge of her, but I offered to help her, if she had any complaints. She declined, saying she had already employed her. I told her she could contact me, if she had any further complaints, and I offered her my grievance procedure, to my knowledge, some people who are not already employed her, but I offered my help. She declined, saying she had already been hired enough.

It is true that in my capacity as Director of the Library I do have the responsibility to handle complaints and to file a grievance if necessary. I do not wish to say anything about the complaint that she has made, because I feel it is not appropriate to do so. I do not wish to say anything about the complaint that she has made, because I feel it is not appropriate to do so. I do not wish to say anything about the complaint that she has made, because I feel it is not appropriate to do so. I do not wish to say anything about the complaint that she has made, because I feel it is not appropriate to do so. I do not wish to say anything about the complaint that she has made, because I feel it is not appropriate to do so. I do not wish to say anything about the complaint that she has made, because I feel it is not appropriate to do so. I do not wish to say anything about the complaint that she has made, because I feel it is not appropriate to do so. 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Med School Admits 160 Students

For English 112, applicants should submit a mss. in box marked 112 Fiction Workshop, in sample short stories for consideration.

CAKF presents a ZS inlnuta color film documentary >American Pie< on the American University, 3250 Bennett Hall by Wed.

CAMBODIA OF THE WEST?
EVERYTHING YOU ALWAYS WANTED
EL SALVADOR:
presents
Drexel Univ. Main Bldg. Aud. Friday, March 27 $3.00 Saturday, March 28 $3.00
32nd and Chestnut Streets 8 P.M. Curtain Time
IN A BEER. AND LESS.

The University of Pennsylvania School Light Opera presents Gilbert & Sullivan's "The Pirates of Penza". The school had previously sent out 100 acceptance notices in December. The admissions director for the University of Pennsylvania said the school will not be completely set until the summer.

According to the school, the class of 1985 includes 59 women, 25 minority students, and 35 applications from the class of 1985 to prospective members of the class of 1986.

Gantz said the admissions staff continues to visit undergraduate programs all over the country, but mostly in the Northeast - and is a factor for minority presence.

"Because of other considerations," Gantz said yesterday, "we have been unable to fill the remaining 80 spots in a prompt manner."

Gantz added that the school offered admission to 160 students, including the minority students.

"I think that this is the educational program is finally taking recognition in the University community," he said.

"We have always gotten very good minority students," said Tim Eby, assistant director for minority affairs.

The interviews were conducted by the faculty member and one other student or student representaative.

"I think it shows that the residential community," she said, "is being maintained and has been effective in the minority presence.

"The program visits undergraduate programs all over the country, but mostly in the Northeast, and is a factor in attracting minority students," Lyles added.

Lyles said the University's financial aid package is consistent with those of peer medical schools.

"There's been no formal guideline of any kind," Lyles said, "that's why we are looking for the student to let us know what you have done, what you expect to do, and what your financial abilities are."
Student Robbed on Locust Walk

By JOHNIEE

A University student was allegedly robbed March 11 near the 3800 block of Locust Walk, University Police said yesterday.

Police said the alleged victim called from an emergency phone on the 3800 block of Locust Walk, reporting that she had been attacked by three individuals walking by. She said that the pair were wearing caps and sunglasses, and that the perpetrator had just been robbed.

Carroll responded to the call and apprehended the female on 38th Street, McCourt found one male on 38th Street and Baltimore Avenue. "Upon checking the rear of the gun magazine, McCourt found one spent cartridge," he said. "He also searched a gun in the male's left hand and identified himself as a police officer, whereas the male dropped the gun and was arrested out of the dumpster," according to Carroll.

Should the complaint, who had been one of the three males in pursuit of the alleged robbers, identified the gun as the one of the three suspects.

Further information received over the radio revealed that the other perpetrator was a female. Carroll said, adding that police broadcast a description of the woman on the radio.

Carroll said five alleged students had cash, and a check in their possession, that the victims and they were pursuing.

The alleged assailants were transported to Philadelphia West Detective Division and charged with theft, robbery, and conspiracy.

The preliminary hearing took place on March 20.


deadline march 24th for submitting photographs for the israel photography contest. all entries must be brought to the JCAB desk, 2nd floor Hillie. show everyone your best pictures of Israel!! for more information, call Beth 222-7855

the penn singers present "spinndrift" as part of a year-long celebration of Bruce Montgomery's 25 years of directing musical activities at the University of Pennsylvania.

"Bruce Montgomery's "Spinndrift" deserves a rousing 'A' for ingenuity. Montgomery's score - complete with comedy, dancing, chases, songs, and a little bit of a loo of other things - is in Irish as Dannyboy Fair." -The Philadelphia Inquirer

Heaps of Thanks and A Great Vacation to the DP Production Staff!!
Tom Walsh
Karen Falk
Steve Rubin
Zena Sharp
Kathy Kappeller

You're The Greatest! -John

P.S: No paper till Tuesday, March 24, so see you Sunday night (March 22), Karen; Monday, Steve, etc.

The Daily Pennsylvanian - Thursday, March 12, 1981

PAGE 7
Dear Quaker Fans;

To those students who used the PSA bus service to the Penn-Princeton playoff game, we sincerely apologize for the inconvenience and poor service you were forced to endure. When we initially decided to provide the bus service, we had hoped it would be a fun, convenient way for Quaker fans to participate in the playoff. As those who used our service know all too well, the bus ride was more of an annoyance than a pleasure. We had planned for all buses to depart by 5:30 PM. As you are well aware, buses arrived late, traffic problems were unanticipated, and the buses were held by the bus company in order for them to travel together.

Clearly, the bus company played a large role in the above mishaps. However, since we hired the company, we assume responsibility to you the students. Although we realize that PSA could never compensate you for missing the first few minutes of the game, we have decided to issue a $5.00 refund to all riders who put their trust in us.

To collect your refund, the original ticket purchasers (i.e. if you bought tickets for others, only you may collect their refund) are asked to stop by PSA's office on or before Friday, March 27, 1981. Refunds will be distributed 1-5 P.M. on Thursday and Friday and 1-3 after Spring Break.

Again, we apologize to all those adversely affected by the poor bus service.

Sincerely,
Penn Student Agencies
3rd Floor Houston Hall
R DAVE ZALEME

It will help to draw attention with standings, brackets, and predictions. mischief" play off freight, young, UCLA, and Virginia all the way to the Final Four, you must realize that you have to consider outside. There are no regional brackets, just a lot of games. It does have an interesting twist to it, though, because Penn's path may pass right through the Patapsco river.

In no apparent order in the time schedule of games. Detroit State gets Indianapolis Tuesday, while Georgia gets Saint Louis Wednesday. Last night's highlights included the end of the American basketball. The Eagles of American University were saved by Toledo, 71-69. Georgia beat Michigan, 82-76, after a fierce battle with a better. Notre Dame knocked Drake out, 90-77, South Alabama beat Mississippi, 76-72.

FINISHING FROM PAGE 2

There should be many shades of green for the Mountaineers today. The Mountaineers have lucked out with such byweights as Roger Merril, Mar- shall, and etc. The Mountaineers biggest set of the year was the 12-1 dozen. Last night described the success of the Mountaineers.

Furnishing apartments available for

The Mountaineers have lured their roster back in the lineup with such byweights as Roger Merril, Mar-shall, and etc. The Mountaineers biggest set of the year was the 12-1 dozen. Last night described the success of the Mountaineers.

NIT Info

First-Round Action Continues

OLD DOMINION, 74-60, MINNESOTA

The old Dominions men's team is looking for revenge.

WINNERS: Georgetown, 91-85, North Carolina; South Carolina, 91-73, Michigan; Connecticut, 92-77, Southern Mississippi; Southern Mississippi, 91-78, Southern Mississippi; and Maryland, 76-71, Indiana.

ROCKETS ON THE ROAD.

The Rockets are playing in a tough bracket. They play South Alabama, 76-60, tonight and then face the winner of the Alabama-Mississippi game.

The old Dominions men's team is looking for revenge.

For Greenwich Village Ambiance, See
University City Housing Company

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SALE TOWNHOUSES

Apartment size in bedrooms, fireplace, garden home.

NIT Info

First-Round Action Continues

HOME OF THE NIT

CHICAGO, Ill. - Three teams are still alive to play for the title of the best basketball team in the country. They are the Old Dominions, Minnesota, and Temple.

Morganston

80'S ARE HERE!

The 80's are here and the Mountaineers are ready to roll!

The Mountaineers have made a name for themselves this year and are ready to take on the nation's best.

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Suddenly, Laxmen Down Loyola
Pennsylvania Wins Home Opener, 10-9, On Sindler Goal In OT

By DAVE LEVINE
Mark Collins scored a frantic Penn goal with just :23 remaining yesterday afternoon on Franklin Field to give the men's lacrosse team a 10-9 comeback when he broke down the Greyhound back line with just :23 remaining in regulation time.

The Quakers forced Greyhound goalie Steve McCloskey to make 20 saves and scored the next five goals. They narrowed the score from that point on, it was all Penn. Penn did not score 40 points by percentage but he will be in better warm-up. We want to come back this season on March 27-28, the dates of the NCAA tournament and Pennsylvania in the NIT.

The obvious is that Penn will not be sitting around. We are going to be playing a lot of guys. The Mountaineers average 77 points on offense. There is a difference in philosophy. We have to do it as spectators at the Quaker gym at the University of Pittsburgh, it is going to take a lot of preparation. West Virginia has some rowdy fans and they are coming out in droves to buy tickets for the game. A sell-out is expected at the 1,000-cap. Easton Coliseum. But that doesn't mean we can't make the effort the fans can have.

The tied her career-high with 14 saves for the second straight game. She has six for the season and has allowed only 12 goals in those games.

Florida-Bound
Batmen Eyeing Rollins Tourney

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"How did the show screen, Jim?"
"The blacks hated it, Fred, but our test audience in Tennessee just went bananas. They split their sides."
"What about the Jews?"
"The Jews were indifferent."
"What did they think about 'The Rabbi' show?"
"Offensive."
"What do you mean offensive? That show underwent twelve re-writes."  
That's absurd. Hell, mine did. Did the Skokie test group find the Polish jokes offensive?"
"They're used to the Polish comments. It was the Catholic comments they objected to."
"We can take out the Catholic jokes."
"Also, the gays objected to the snide comments about the Rabbi's dress. More than ninety percent pressed the red light on the transvestite jokes."
"That transvestite joke was funny."
"Not funny enough, Fred. It went over well in our small sampling of Bohemian college students, but it just bombed in Iowa."
"Aw, they don't know what's funny."
"More than half suggested that the Rabbi live in a small Midwestern town, instead of New York, and 51 percent thought he should be harassed and terrorized by local farmers."
"That's disgusting."
"It would be a smash, Fred. A scene with a jewp with a swastika would have them rolling in the aisles."
"Don't be an ass. We wouldn't get one big-city affiliate to air it."
"Just think of all the pickets we'd have in front of the building."
"I'm thinking."
"Free publicity of that magnitude would be hard to pass up, Fred."
"We could probably get six weeks of top ten ratings off the newspaper coverage alone."
"The producer is thinking of renting a German Panzer and blowing up a Sunday school. Emotion like that is hard to capture on the small screen, Fred. The tears would end the water shortage. Do you think we can get it by the censors?"
"Sure. Just make sure there are no slurs and no bavk breasts."
"Never breasts, Fred. Everyone knows they can't get away with breasts."
"And see if you can get a black in there somewhere... a lot of them own televisions now, you know."
"...As the Rabbi's butler."
"Are you crazy?! The NAACP will be down our throats. What about an Italian?"
"There are no Italians in the Midwest, Fred."
"Well, we need some group to balance off the Jews and the hics."
"A WASP. The town can be run by a WASP mayor."
"Watch it. Our six biggest stockholders are WASPs."
"Fred, there's nobody left."
"Well, if we can't offend everyone..."
"...Like All In The Family."
"Right. A stroke of genius, that show."
"But today you never can tell where those god-dammed Nielsen sets are going to show up. We put on a special about urban cops and they've got everyone of their one sets hooked up to wheat silos. Computerized cross-section, my ads."
"Please, Jim, it's our Bible."
"It's a crook. All those polls have been done is make things more complicated. We're racist and sexist as hell but we have to pretend that we're not..."
"...In the good old days we were racist and sexist, but nobody cared. We couldn't say 'pregnant, we couldn't show a married couple in a double bed, we couldn't have an intelligent man, and damned if anything were allowed to jiggle beside the horizontal hold."
"Fred, you're sweating."
"Hell, man, it's 1981, and our women are still beautiful buxomos, our blacks still dance when they're happy, and our children are still frock-faced bundles of pretentious innocence. If that's what the people want, why the hell are we listening to people?"
"What are you getting at?"
"What happens if we cut the Rabbi, and cut the Nazi, and cut the black..."
"There are no jokes then, Fred. Then we've got a melodrama."
"We've got The Waltons, you idiot! So we'll leave them in. And to add insult to insult we'll add a rich WASP bigot and seven Mexicans who pick grapes in his fields. Occasionally you have to test the waters, my boy, to see what the market will bear."
"Sit down, Fred. You're all excited."
"We can offend millions of minds with our shallowness, but we can't offend one stodgy old man who sits with a scissors. Forget the test cities and the opinion polls. What the hell makes everyone with a Sony an expert on what's good? Hell! I run this network! Not the chairman of the board! Not the stockholders! Not the A.C. Nielsen Company! I've been in this business long enough to know what a good television show is."
"Fred, please. Those scripts haven't been xeroxed yet."
"...and if we go too far... the worst that can happen is that we might inspire someone to talk about our program during the damn commercials... we might even make some people aware of something they've never noticed..."
"Our advertisers, Fred. You're committing suicide."
" Shut up! We're in a rut, and the only way we're going to dig ourselves out of it, is by stirring up the public interest, get some feedback. So get on the phone and call Charles Rocket... and tell him to drop a four-letter word on the show this Saturday night."
Liddy’s Final Victory

By Noel Weyrich

"Tennis players have a saying," G. Gordon Liddy was explaining over breakfast in the Bellevue Stratford's glisty downstairs dining room. "Never change a winning game, only change a losing game."

G. Gordon Liddy, the most infamous Watergate burglar, the one who wouldn't talk, the one who spent the most time in prison, has been playing the winningest game of all of them. The lawyer-spy has turned author-businessman and his philosophy of "mind over matter" has been gaining him as much success, admiration, and loathing as ever.

Depending on whom you are talking to, Liddy is a fascist, a folk-hero, or a clown. Few people can feel indifferent about a man who is noteworthy not only for masterminding the Watergate break-in, but having hanged it refused to co-operate with the investigators, and took responsibility for the foil-up by offering to have himself shot to hinder the investigation's progress. Liddy is, to a believer, a charlatan; to a non-believer, a comical charlatan. To me, he is a rare commodity today in a country where the integrity and quality of leadership and professionalism is declining. The "old values" don't seem so bad anymore, even when they are manifest in the person of G. Gordon Liddy, because the new ones seem to have led to chaos and deterioration.

In the garish, Baroque lobby of the Bellevue Stratford, G. Gordon Liddy seems much smaller than his photographs suggest. On this particular Friday morning, he seems dapper and clearheaded, dressed in a dark blue suit, a white button-down shirt, and a curious red and blue tie with a series of embroidered "scales of justice," each one perfectly balanced. Spry as he acts, his face looks drawn and sad. His temples are wrinkled, his eyelids are creased and heavy, and his salt-and-pepper mustache droops down over his mouth. He looks a decade older than his 51 years, but handles the interview with a surprising degree of wit and grace.

When the question of his dubious reputation is posed to him, Liddy politely shrugs it off. "I don't concern myself with my reputation, because it's something over which I have no control. I could spread a vicious rumor about you all over your campus, and, the law of averages being what it is, no matter how preposterous the rumor, some people are bound to believe it. So I only concern myself with my character, the one thing I have total control over."

Liddy’s obsession with "character," as detailed in his autobiography Will, has guided his actions so profoundly that the text of the book often reads like a philosophical tract, with people and events subordinate to the ideology they represent. He describes himself as a sickly boy, born into a family of strong, willful people, and details how as a child he consciously conquered his fear of rats by roasting and eating one, and broke into a family of strong, willful people, and details how as a child he consciously conquered his fear of rats by roasting and eating one, and conquered his fear of lightning by strapping himself to a tree during an electrical storm. At the age of 33, he discarded his fear of God, and he has been free ever since.

"As I've said many times before, emotions are the ground having coffee, just like this."

"On the same token, if three specialists tell you you have six months to live, you can go down to Mexico and have them stick apricot pits in your arm, or you can just make those six months a great six months."

Liddy says that this rational, logical approach to problems often enables him to say things that many other people are afraid to even think. When an article by columnist Jack Anderson was seriously considered, but then dropped. He justifies his Watergate bugging activities by saying that the "72 presidential campaign was a war" and that under similar circumstances, he would do it all again.

Adhering to the tennis player's credo, Liddy has changed games many times in his life. Before he joined the White House "plumbers" in 1971, he had been a lieutenant in the Army, an FBI agent, an assistant district attorney, and a worker in Nixon's 1968 campaign. Today, when he is not touring to promote his book, he is working on its film version, writing three new "political thrillers" (his first, Out of Control, was a marginal commercial success, but a critical failure), and last week opened a corporate counter-espionage firm in Chicago. He figures that his Watergate past can only help his business prosper. "Would you hire someone like Watergate 'tattletale' (John Dean and trust him with trade secrets? I don't think so. People in this country traditionally dislike snitches."

"But please remember that I wasn't the only one who refused to talk. None of the Cubans I hired for the break-in would talk either. They were all very bright, educated men, but when one of them came before the Senate committee, he pulled this hilarious Frito-Bandito act on them. The senator would say, 'What kind of education have you had, sir?' and he would say, 'Well, I went to grammar school.' And how long did you go? 'I went for, oh, eight years.' I see. Did you have any other schooling? 'Yes, I went to high school.' And he went along like that right up to his Ph.D.!'" Liddy broke into a broad, loud laugh.

Our interview ends on the topic of the Iranian hostage crisis. Liddy, naturally, attributes the entire affair to lack of courage and will. "The planning was terrible, and right from the start, we just didn't have a winning attitude. We were always ready to abort at any point, so that's what we wound up doing. Jesus, even I felt a little embarrassed."

As we exit, Liddy is asked about the need for security while on the road. "I'm my own security," he grinned, pointing to his lower forearm. "See this bone here? Wham! You can shatter a guy's temple with one shot."

Then G. Gordon Liddy, author, businessman, and killing machine, stepped forward to autograph a copy of Will for a young man who's been waiting in the hallway. "Thank you, sir," the youth smiled. "I admire you."

As Liddy turned to catch his elevator, the doors began closing. With an exaggerated sweep of his arm, Liddy loudly smacked one door on its edge, sending both doors into retreat, and disappeared inside.
The Freedom of the City
By Brian Friel
At the Society Hill Playhouse

By Beth Sherman

The struggle between the British ruling class and the Irish nationalists in Northern Ireland has raged for centuries, and there is little indication today that the hostilities will end. While Brian Friel's The Freedom of the City offers no ready solutions to the problems facing the war-weary, impoverished province, it takes a sympathetic, though slightly biased, look at the nature of the conflict.

The curtain rises, revealing the corpses of three civilians who had marched through the streets of Londonderry earlier that day as part of a civil rights movement which was explicitly banned by the government. A tribunal is being held to determine whether or not those deaths were justified. The audience, physically trapped in a government office and spiritually locked into their own needs and desires, represents a microcosm of the Irish condition.

Outside their enclosed world are various people who either misrepresent or misunderstand the tragedy. These intentional caricatures, testifying at the trial or merely appearing out of nowhere, search for single, isolated answers to a complex problem. For instance, a sociologist explains the death of the trio using textbook terminology while a detached, impersonal priest speaks of an "evil conspiracy" in Northern Ireland. These explanations do not adequately answer the play's central question. Why did the three march and why did they die? Although Lily, Michael, and Skinner typify a cross-section of Irish society, all want the same basic things to keep them alive, and all feel that they are living in a sub-standard environment under British rule. They march in the hope of effecting change.

The interaction between the three characters is both humorous and absorbing. We come to care about these people as individuals. They are not revolutionaries, martyrs, or heroes (as the media and the Irish people would wish to believe), but rather likeable, ordinary folk, who become helpless participants in an everlasting, age-old struggle. The three work with the balance and precision of a juggling act, maneuvering towards a better understanding of one another and colliding with a minimum of despair. Deen Kogan, as Lily, gives the stand-out performance among an equally impeccable cast. She radiates a naivete and innocence that makes her plight especially moving. Yet her pale, expressive features simultaneously convey inner strength and wry Irish charm.

Kogan's husband, Jay, directed and deserves credit for the tightly constructed staging. Every inch of the stage is utilized as action takes place on three spatial levels. For example, as the three central characters speak, armed soldiers are ranged above and before them, so that one sequence flows smoothly into the next and the juxtaposition between past and present is easily made. The effect of synchrony also adds to the sense of impending doom and the build-up of tension we experience as spectators. Equally effective is the dramatic use of lighting to bathe the figures in a quasi-religious manner and the realistic sound effects of guns, bombs, and voices.

The Freedom of the City combines the rare trio of good writing, acting, and directing. It is powerful and compelling theater that never lapses into melodrama or cheap sentimentalism. Moreover, the play's timely theme transcends Ireland's national struggle to embrace the larger realm of class, religion and race conflicts all over the world.

Deen Kogan as Lily, the bighearted housewife

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Examining Eakins

Eakins’ ‘Agnew Clinic’ hangs in Penn’s Medical School

By Patrick Connors

Philadelphia has been the base of an art movement termed “American realism” in a traditional sense; it began in the late 19th century and continues to the present. Among the artists in this movement are Thomas Eakins, Cecilia Beaux, Daniel Garber, Walter Stuempfig, and Ben Kamihira. The role Philadelphia has played in American art is sadly neglected by most people, including Philadelphians. A shame it is that these artists are not better appreciated and given their due recognition.

(That recognition could take form in having their work exhibited in local museums rather than in the museum’s storage vaults. This is especially true of Stuempfig and Kamihira.)

I have nothing against the work being done in New York, but when Philadelphia forsakes its own native talent and attempts to be another New York, it becomes a second-class imitation. The city has often failed to support the art movements for which it was responsible. When people come to Philadelphia, they do not expect to see Philadelphia art: what makes this region unique, the statements it has to offer. Essentially a regional argument, this notion has a strong basis, since most art movements are regional.

As the premiere example, Eakins received the popular recognition he deserved some thirty years after his death, when art critic Lloyd Goodrich “rediscovered” him. But Eakins’ reputation was well-established in the artist community before Goodrich spoke out. Both Robert Henri and Daniel Garber acknowledge their debt to him.

A lot of qualities admired in Eakins’ paintings then and now can be traced to his training. In his early twenties, Eakins went to France, where he received a French Academic training very similar to that fostering his Impressionist contemporaries. In addition to the basics (learning to draw, creating three-dimensional space, etc.), new ideas on how color should be expressed and what it can express made way for a different mode of painting and a new set of aesthetics. Briefly, Eakins’ training gave him ideas similar to those exhibited in a Seurat painting: the juxtaposing of complementary colors of the same value in a mosaic fashion, with each brushstroke being lain down without mixing or blending the colors on the canvas and achieving the effects of color by juxtaposing brushstrokes of color. The effect was an underpainting that resembled a mosaic. This instilled in Eakins the importance of keeping colors clean and making a definite statement about color.

With this training, Eakins returned home to begin his career. Eakins did not adopt the pallette of his contemporaries, whether they are Impressionists or French Academics. His is a palette that one can walk around and breathe in. It is very atmospheric. Part of the reason for this stems from the atmosphere of Philadelphia itself. This city seems to have a leaden nature to its air, something akin to a melancholy feeling. And since light must pass through this atmosphere to model form and give color, it affected how Eakins approached the problems of representing form and color. Eakins was very sensitive to this atmospheric condition, and the quality is beautifully reflected in his work.

Eakins’ paintings were conceived with a great deal of scientific analysis: perspective, anatomy, and his use of the camera. But each was tempered with artistic insight. In addition, there is a certain quintessence expressed which should be visualized rather than analysed.

Thomas Eakins’ work can be found on display at the Pennsylvania Academy of Fine Arts (Broad and Cherry Streets) and the Philadelphia Museum of Art (on the Parkway), as well as a number of other local collections, including that of the University of Pennsylvania.

Next issue: Cecilia Beaux.

If it’s not love, what is it?

In 25 words or less, describe your idea of a Modern Romance. The ten best, will receive tickets for two to an advance screening of Columbia Pictures’ latest release, Modern Romance, the week after spring break. Albert Brooks wrote, starred in, and directed the film, and you can see what his idea of romance is. The deadline for entries is Monday, March 21st at midnight.

The ten best will also be printed in 34th Street. How’s that for fame and fortune?

By the Associated Press

PROVO, Utah — Curtis King wanted to raise rabbits in Provo’s old animal shelter, but first he had to get around some hare-raising zoning restrictions.

King, it was decided, could turn the shelter into a bunny temenest as long as the city got a little something in return.

Green grass, for example. King will lease the building and all its cages for $100 a month and in turn provide fertilizer for Provo recreation and parks areas, primarily a golf course next to the shelter.

"Some might say we are splitting hairs," says Mayor Jim Ferguson, but "everything’s legal and both King and the city will benefit."
Resorting To Junk

Shoppers and merchants cash in on closet clutter and attic antiques: a personal sift through thrift, or love among the ruins

By Margot Cohen

A pair of gold slippers gleams in a corner of a musty thrift store. No matter that the shoes are so bright they could be spotted a mile away during a blackout. No matter that the last time they were worn was probably at a fifteenth birthday party. Pragmatic thoughts vanish, and the shopper is only conscious of the funky allure. One dollar and fifty cents later, the shopper departs with the slippers crammed in a crumpled brown paper bag.

Thrift shopping is not for the staid. It entails buying something on pure impulse, allowing spontaneity to triumph over logic. Plans are absolutely useless when embarking on a thrift shopping expedition; in fact, the harder one searches for something, the more elusive that object becomes. Serendipity is key.

This sense of unpredictability makes thrift shopping an adventure, a refreshing contrast to our unadventurous, conformist lives. Wearing something original satisfies one's individuality, but it is challenging to pursue nonconformity even on a superficial level.

Friends will never call the items purchased at a thrift shop "nice" or "pretty"; "neat" or "weird" is more likely to emerge from their lips. But peer disapproval never dissuades the determined thrift shopper. Neither does the neighborhood. Some of the best thrift shops are in the worst areas of the city. There is a reason for this — they are real thrift shops.

The residents in the surrounding area buy at these shops because they can't afford to buy at big department stores.

But even since thrift shopping became chic, a number of "vintage clothing" stores have sprung up. These places discover garments at the Salvation Army or some similar outlet and then mend them, wash them, iron them, then sell them for three times the price the garment would have originally brought.

These stores are fine for those who don't have the time to hunt for buried treasure, but they take the fun out of thrift shopping. The thrill of discovery is gone. Finding a lace bedjacket after sorting through racks of "genuine acrylic" sweaters provides a sweet sense of victory.

In order to buy real thrill shop clothes, one must differentiate between the shops that sell old clothes and jewelry from the vintage clothing shops that sell similar old items and call them antiques. For example, a store on Rittenhouse Square called "Judy's Place" has a display window which practically cries out "Thrash Shop here!". But when one rings the doorbell, an old woman with crusty mascara hobble to the door and curtly informs the thrift shopper that "this is not a place to look around. You have to know what you want." The perplexed thrift shopper turns away, stares into the window, then again strides toward the door. "How much are the lace collars?" she asks. "They run from $50 to $100," the woman answers.

"Vintage clothing" stores negate the biggest pleasure of all — finding a bargain. Thrift shops are a godsend for the terminally guilty. When a $20 department store sweater shrinks or rips, it can cause a lot of psychological damage to the person who shelled out the $20. Yet when an old-fashioned bowling shirt with the name "Ward" embroidered over the pocket rips, the psyche stays intact. It only cost a few dollars anyway and it was fun while it lasted.

Curiously, thrift shops make buying clothes both more and less important. Less important, because they usually cost so little one can wear them with ease, without worrying about damaging them. More important, because they are special. A few hundred college students may be able to wear green La Coste shirts, but only the thrift shopper can wear a black lambswool sweater with rhinestones.

Real thrift shops may be separated into two categories: profit and non-profit. The private stores manage their affairs two different ways. Some owners buy clothes in lots and sell them, receiving the total profit. Others buy on consignment: people give them items to sell, and each party receives fifty percent of the profit. The non-profit thrift shops sell donated items, and the money goes to charity.

"It helps some, but it's a small contribution," Muriel Johnson says, a bit apologetically. Johnson is the assistant manager of the Tribune Charities Thrift Store on South Street. "I couldn't say it was too profitable." As she speaks, an old man sitting in the corner of the shop drools on a piece of bread. "We're old..."
friends," he exclaims, gnawing on the crust. "Oh, we get people in here from all walks," Johnson continues. "It's sort of like a wayside station. The downtrodden come in, we give them a word of compassion."

Walking further down South Street, one comes across H & Z's. The store is technically not a thrift shop, but it contains a small thrift section in the back.

A white-haired woman with a hearing aid sits near the cash register. A sleeping dog lies in a box beside her, which at first glance one takes to be another used fur coat. The woman bounces up and down in the chair.

"If this were a rockin' chair, I'd be rockin' just like my mama did," she wheezes. "She didn't know whether it was sunshine or moonshine, she kept on singin'."

Many thrift shops are run by eccentric types, and they enjoy talking about the things they sell. But the item's personal history remains a mystery. Who waltzed in those golden slippers?

By Howard Gensler

A few weeks ago, a box got dumped in the office that was shaped like neither hook nor record. My curiosity piqued, I opened it up. Inside was a game. I thought it odd that someone would bother to send a magazine such as ours, a game, until I looked at the name, for it was called Reefer City, and it labeled itself as "A Game For Intelligent Heads."

The box contained a game board, little colored plastic pieces for up to four players, funny money, a real penny, one die, a rules booklet, a pad of score sheets, and a marijuana market level control card. The object, as far as I could tell from a first glance, was to accumulate $20,000 dollars in CASH, by manipulating the market price of different grades of grass and buying and selling as the market dictated.

I took the game home for my housemates to play.

We set up the game board on our dining room table, and began to weed through the rules.

"This is too complicated," I said.

But my housemates were all excited, so I continued.

After about twenty minutes, we began playing. Buying Mexican, selling Lebanese, finding Panama Red; the game moved along at a smoking pace. The dealer on my right started piling up the produce. Then BUSTED, I grinned maliciously.

We went on, at a slower clip. The game was taking forever. Soon it would be time for lights out. But we never got that far. In amazing turn of events, the dealer on my right unloaded all her stash and won the game. It had happened so suddenly, we were all thrown out of joint.

Reefer City is the invention of Cam Marcus, who is marketing the game himself through Game Makers, Incorporated. As of now, there are only 5000 copies of the game in existence and it is only available through the mail. It's a good game and it gets better with use as the strategies become more familiar. The cost of the game is $14.95 plus $2.00 for postage and handling. If you would like to purchase a copy, the address is P.O. Box 117 – Burlington, Vermont 05402.

Being stoned is not a prerequisite for playing the game although it might be for playing the game well, judging from who won at my house. As for its marketability, you might say that Reefer City is just slightly a head of its time.
Film

La Cage Aux Folles II
Starring Michel Serrault and Ugo Tognazzi
Directed by Édouard Molinaro
At the Ritz III

By Robert Wojtowicz

Very few movie sequels ever live up to the original. The Godfather II, The French Connection II, La Cage Aux Folles II.

La Cage Aux Folles II?
The most hilarious foreign film ever has a most hilarious sequel. La Cage Aux Folles II equals its predecessor and then some. France's fun couple is at it again.

When we last left off, Albin (Michel Serrault) and Renato (Ugo Tognazzi) had just married off their only son to the only daughter of the Secretary of the French Moral Order.

Albin and Renato back at their transvestite revue, growing weary of the same routine. With their relationship turning sour, Albin dons his best wig and outfit and sets up shop up in a sidewalk cafe in order to prove to Renato that men still find him attractive. It works. He is picked up by a Robert Redford look-alike in a matter of minutes... As a shield and, for an international spy ring. Admittedly, the ensuing plot is far-fetched and silly, but who really cares as long as Albin (alias Zaza Napoli) slips into panty-hose every five minutes.

Also making triumphant returns in the film are Jacob (Benny Luke) as the hotpants-clad butler, and Simon Charrier (Michel Galabru) as the famous father-in-law, recently promoted to Deputy of the resort town. In comparison to Serrault, though, all of the other characters, even Tognazzi to some extent, are minor ones. His facial expressions combined with his perfectly timed omnipresent shrieks earn him a special place in the history of film comedy.

What is most amazing about La Cage Aux Folles II is that its creators have been able to adapt the initial film's situation-comedy style plot to the genre of the action-adventure-comedy. This is an achievement tantamount to transforming Lucy Ricardo and Ethel Mertz into Charlie's Angels. Several methods are used to accomplish this feat including beautiful location filming in France and Italy, but the bulk of this burden still falls upon the characters and their characterizations. All succeed admirably, managing to again effectively and sensitively shed light on the issue of homosexuality.

La Cage Aux Folles II is definitely worth the trek to the Ritz III for two hours of outrageous entertainment. And if the quality stays at this level, why shouldn't it become a series. Abbott and Costello were never like this.

Folle’-d Again

'Secaucus': The Memories Linger

Return of the Secaucus Seven
Written and directed by John Sayles
At the Ritz

By Dom Manno

This film, is not a sequel. The Secaucus Seven is what a group of Vietnam war protesters tagged themselves when they were arrested in Secaucus, N.J., for marijuana possession as they were driving to Washington for the last of the big rallies.

Every year since then the Seven has reunited. Return of the Secaucus Seven is the story of the latest reunion. It is a story of how a group of protest-era activists has aged and adapted to the Me Decade.

Return, a first effort by writer-director John Sayles, is one of those "little" films about people that Hollywood seems to have abandoned in favor of big-budget, big-name or special-effect extravaganzas. This small-budget film moves somewhat slowly (the audience is never told of the reason for the reunion until the film is three-quarters over, for example), but it is an interesting, well-written, often funny story.

The interests of the Seven, since the protest days, have diversified. In the group there is Frances, a medical student (Maggie Counseller-Arland), Jeff, a drug-abuse counselor (Mark Arnott), and his mate Maura (Karen Trott). Irene, an administrative aide to a senator (Jean Passanante) and her non-Seven mate Chip (Gordon Clapp), who along with Mike and Katie, (Bruce McDonald and Maggie Renzi), two high school teachers, form the two stable relationships in the film, and an aspiring country songwriter (Adam LeFevre). The subplots include how one relationship is breaking up, how another is starting, and how the songwriter is trying to get to L.A. and make it big.

There's a lot going on in Return, but Sayles tells the story such that the audience never becomes confused, although at one point it takes one character five minutes to explain all the interrelationships among the Seven to an outsider.

In a number of ways the Seven's reunion resembles the type of weekend outing their parents might have: they play a very funny game of Charades, have a barbecue, engage in a sporting match (basketball, etc.). But there is always a difference. After the barbecue, for example, they smoke a few joints.

Part of the charm of Return is that these are all people we know. They even look like people we know. But all of these people have been co-opted in some way. (How much more Establishment than medical school can you get?) One of the high school teachers proudly tells how he can teach about the Boston Police Strike of 1919, and in almost the same breath relates how the school doesn't care what you teach as long as you maintain discipline. Even the songwriter is looking for fame and fortune, not art.

Sayles makes an appearance in Return as a friend of the Seven who feels restrained by marriage and children, and wishes he could have the freedom that the group has.

That's the message of Return of the Secaucus Seven. Despite the problems that the children of the Sixties had, and the compromises that they might have had to make, they are still free. Sayles' obviously envies that freedom.

So might we all.
Funny Barbs
Just Aren't
In the Genes

by William Shakespeare
Double, double, toil and trouble,
Fire burn, and cauldron bubble.

"Come on, darling, Truf-
fault maybe. But you?"
"With Hackman and Strei-
sand it can't miss."

Wanna bet?
All Night Long opens with
desk flying out a closed
window in slow motion.
This cracks the window up.
It does not have the same ef-
fest on the audience.
This desk has been tossed,
by George Dupler (Hackman),
a middle-aged man upset
because he hasn't received
a long awaited promotion.
Due to seniority (a concept
used in an amazingly inane
throwaway line), Dupler
stays with his present
employer, "Ultra-Save," but
ends up as night manager
of their drug supermarkets,
works All Night Long in one
of their drug supermarkets,
battling thieves and wierdos
and new computerized
technology.

At a funeral reception
death fits in well hero),
Cheryl is a sexplot (joy, Bar-
bra). She too works All Night
Long. One night (filling, eh?),
George succumbs to Cheryl's
feminine charms. Unfor-
luckily, Monsieur Tramont will
net i'i gel the chance to make
a decent film But e

George quits his job. George
rents the top floor of a
warehouse. George steals
Cheryl. Cheryl leaves George
(and one hour of your life has
just been wasted).

The climax takes place in
a firehouse (genius), with
Cheryl sliding down a pole
into George's outstretched
arms. Then it's back to the
warehouse, where our heroes
host an organ, so that
Cheryl can continue writing
songs.

If Barbra Streisand isn't
terminally red-faced, she
should be, because this
fiasco is the worst thing she's
ever done, and she hasn't
made a decent film since
What's Up Doc? In fact,
obody in this film has ever
made a worse film. Hopefully,
Monsieur Tramont will
never get the chance to make
another.

Having
An Ice
Weekend

By the Associated Press

LANGDON, N.D. —
Patrons at Hoppy's Sport-
smen Lounge weren't en-
thusiastic about being in
a cooler so they gave a cold
reception to would-be robber
over the weekend.
A gunman entered the bar
Friday night.
"I sure didn't want to
spend all night in the cooler," he said.
800,000,000 Indians Can't Be Wrong

... Just Sitting

Campus India 33 South 40th 243-9718
Maharaja 110 South 40th 222-2245

By Ken Goldberg

Let's face it, when you start talking about Indian food, most people start edging toward the other end of the room. Maybe it's the image of large ladle dipping into a bowl of white mush that always seems to.be a feature on UNICEF commercials. Or maybe it's the childhood memory of our parents saying: "Eat your peas! There are millions of kids starving in India who would love to have those peas!"

Well, Indian food is neither white mush nor everything you always hated as a kid. It is unusual, though, so prepare yourself for something completely different.

Once you've decided to take your taste buds on an adventure, you'll be pleased to find that your legs won't have to travel any further than 40th and Chestnut. Here, practically across the street from each other, you'll find two Indian restaurants doggedly upholding the "American tradition" of perfect competition. Both Campus India and Maharaja offer a respectable sampling of Indian fare, and each has its own strengths.

If you're still hesitant, remember this: 800 million Indians can't be wrong.

Two white Taj Mahal pillars distinguish Campus India's mysterious storefront. I say mysterious because all the glass is covered with curtains, tapestries, and taped-up menus which make it impossible to peer inside. Every square inch of the interior is also painstakingly covered with Indian tapestries.

We tried the Kashmir Dinner for two, which, for $20, seems to include a sample of almost everything on the menu. Especially noteworthy is the coconut soup, served warm with almond slices, with a taste reminiscent of tapioca pudding. Also, if you've ever experienced the frustration of picking those tiny seeds out of a pomegranate, then try the juice of this stubborn fruit, which is served in a tiny glass and has the delicious taste of something forbidden.

The main course is Chicken Tandoori: "The King of Delicacies, Joy of Millions. An Absolute Treat in Grand Mogul Style" (who wrote this menu, Ralph Kramden?). But the dish hardly delivers. After many hours of preparation, the result is fire engine-red colored chicken parts, which on this particular night tasted bland and disappointing.

The best bets at Campus India are the lunch specials, which are inexpensive ($3-$4) and generous in variety.

Maharaja's tasteful black awning will lead you inside to a not-quite-as-tasteful dining room. Most irritating are the plastic orange chairs which are exactly like those used by Dining Service. Everything is clean, however, and the menu's prices reflect the economy of the furnishings.

Full dinners range from $6-$9. The best part of the meal is the soup and appetizer: I recommend Mulligatawny Soup - a thick tomatoe broth - and the Appetizer Platter, which includes a sampling of vegetarian spinach and mushroom fritters as well as three samosas (spherical batter-fried pastries filled with potato, beef, or lamb). These are especially delicious when dipped in the spicy onion sauce provided.

No discussion of Indian cuisine can be complete without mentioning curry. Curry includes a meat or vegetable that is immersed in a sauce made of lentils, yogurt, and a host of exotic spices. By varying the amount of chili pepper added, this dish can be mild or ferocious in bite. Maharaja offers several fine examples of this Indian specialty.

And before you leave, make sure you try the fried milk balls, which are cooked in rose water and have the texture of soft macaroons combined with the delicious taste of cantaloupe.

Although the Indian style of cooking may lack the sweetness and polish Americans apparently prefer, it has been around for thousands of years and is well worth sampling.

Food just like mom used to make

Hot and Intimate.
Our French Bread and Continental Cafe, of course.

Department Edz.: There will not be a meeting this week, despite rumors to the contrary. You are hereby dismissed for the rest of vacation.
The Clash
Sandinista!
Epic E3X 37037

What sets The Clash a few steps above the rest is ambition. Last year they abandoned a cozy seat upon the crest of the new wave with a work of far greater depth and scope than anybody had the right to expect from them. Sure, their early work was exciting, state-of-the-art punk. London Calling, however, was a virtual tour de force of contemporary popular music and one of the finest albums of our time.

And now, even before the hosannas for London Calling have started to die down they have released another enormously ambitious work — the massive, three-disc Sandinista! Musically, it is of extraordinary breadth. If we were surprised by the horns and ska of London Calling, we’re taken further aback by the violins and timbales, the Mose Allison covers (“Look Here”) and the funk of Sandinista! Mick Jones and Joe Strummer have now written five albums worth of new material (not including an EP in November) in a little over a year and very little of it has been filler. Rock has not known as important a songwriting pair since Jagger/Richard and certainly none so prolific.

Significant is their continued fascination with cross-cultural musical forms such as reggae, ska and calypso. But whereas Talking Heads, for example, explore African rhythmic ideas for purely artistic reasons, the Clash are driven by political motivations as well. For if nothing else, Sandinista! is a political statement, albeit an unsophisticated one. They speak for the impoverished, oppressed and imprisoned all over the world. Sure it’s naive (they stick their two middle fingers up to the rich and powerful) but it cares, deeply.

Their commitment, the passion of their performance, puts them beyond reproach as mere slumming poseurs. Indeed, the Clash’s cross-cultural, Everyman point of view is diametrically opposed to, say, the deeply personal tales of Bruce Springsteen. And for many of us politics still matter. Fighting Fascists in Nicaragua cuts a good bit deeper than “Ramrodin’ honey till way past dawn.” And those who scoff at the potential political power of rock and roll would probably have snickered at the idea of a TV preacher threatening the essentials freedoms of Americans. Of such narrow-mindedness the Clash are painfully blunt: You can laugh, put ‘em down! These one-way people gonna now us down.

— Joel Litvin

Sir Douglas Quintet
Border Wave
TAK 7088

After an almost ten-year hiatus, the Sir Douglas Quintet is back playing some good time rock and roll. They have that special talent of fusing their Texas roots with rock and roll while encompassing almost everything else in between.

They open their new album Border Wave with an exciting cover of the Kinks’ “Who’ll Be the Next in Line.” From here Border Wave gets progressively better. “Down on the Border” gives us a good idea what is Sir Douglas’s heart lies: With a trembling hand and a shaky voice she said “I have to leave New York... I want to go down south where all the people laugh and pray... get my hand don’t sweet it. We can look right away. The second side is even more enjoyable than the first.

“Sheila Tequila” is reminiscent of Jimmy Buffet at his best, with rolling calypso rhythms (perhaps it has something to do with the tequila). Band member Alvin Crow’s contribution to the album. “Tonite, Tonite” is a rollicking party song in the spirit of fellow Texan, Buddy Holly.

Producer Craig Leon (Blondie, Ramones, Moon Martin) has effectively mixed rock and roll with country and soul. The Sir Douglas Quintet is a fine line separating art for too much this time. There is a fine line separating art from trendy trash and Mon- do Bongo is certainly the latter. Geldof and the Rats would be wise to leave post-punk chic to groups like The Ramones or Talking Heads, who know the difference.

— Scott Bruskin

Boomtown Rats
Mondo Bongo
Columbia JC 37062

Once upon a time the Boomtown Rats were a group of unknown Irishmen playing good “pub rock” in the manner of Graham Parker. But one day success came their way, and the group has never been the same. In what seems to be a continuous attempt to forget their roots they have gotten more and more pretentious, a generally fatal malady for rock’n’roll bands.

Their fourth album, Mondo Bongo, continues this trend. Both sides begin and end with an incessant bongo beat, and these driving rhythms power the entire record. The beat is addictive, and drummer Simon Crowe and bassist Pete Briquette deserve commendations for their work, the only quality achievement on the disc.

The rest of the Rats’ latest attempt at art is anything but. Their latest hit single, “Banana Republic,” very topical thanks to President Reagan, was deservedly panned by the British rock press, a fact the group doesn’t try to hide. And a remake of the Rolling Stones’ “Under My Thumb,” cleverly entitled “Under Their Thumb,” is an utter failure.

Bob Geldof, the band’s leader/writer/singer, reaches for too much this time. There is a fine line separating art from trendy trash and Mondo Bongo is certainly the latter. Geldof and the Rats would be wise to leave post-punk chic to groups like David Byrne and Talking Heads, who know the difference.

— Scott Bruskin

Sister Sledge
All American Girls
Cotillion SD—16027

At a time when disco offers few quality releases, Sister Sledge meets the higher standards of this genre that were established in the late 1970s, with the release of All American Girls.

The four attractive Philadelphia sisters are best known for their classic “We Are Family.” Much of their success can be attributed to their contributions of one of the most successful disco groups: Chic.

Chic’s influence is evident on this new album, especially on the songs like “If You Really Want Me.” In this and other songs, rhythm guitar, saxophone and trumpet combine to

(Continued on next page)
create a richly varied arrangement. Such an arrangement is built on either a disco or funk rhythmic line and complemented by the pleasing vocals of Sister Sledge. The result is music that can satisfy both one's listening and one's dancing pleasures.

In fact, some of the finest examples of current dance music are found on All American Girls. One such example is the title cut, whose disco rhythm makes it easy to dance to, and whose pleasant, catchy melody is reminiscent of “We Are Family.” “Make a Move,” also an excellent dance tune, employs a more funky beat.

No doubt Sister Sledge, like other disco-oriented groups, will have its share of critics. It is true that not all of the songs on the new album live up to the quality of those just cited. But on the whole, the album provides pleasant dance music, and if no more than this is expected, then one should be quite satisfied. After all, can anyone criticize four All American Girls? — Neal Blaber

Adam and the Ants
Kings of the Wild Frontier
Epic NJE.37033

What is produced by Bwve Sledge, a portion of Manhattan which

For all you die-hard new

More Music
(Continued from page 11)

Adam and the Ants
Kings of the Wild Frontier
Epic NJE.37033

What is produced by Bwve Sledge, a portion of Manhattan which

For all you die-hard new

More Art

At 5 p.m. today (Thursday) everyone is cordially in-
vited to the opening of “Splendors of Sohites,” a new exhi-
bition opening at the Civic Center Museum. There will be
refreshments served.

“Splendors of Sohites” has been put together by the
noted archaeologist Evangeline Tabasco, with the help of
Professor Sam Wiener, and it features excavated master-
pieces of a unique civilization referred to in ancient
records as SOHO, a portion of Manhattan which
flourished in the late 20th century.

The exhibition will run to April 26, and is open to the
public free of charge. Museum hours are 9 to 5 Tuesday
through Saturday, and 1 to 5 on Sunday.