Law Survey: Law School Has Racism Problem

By BOB LAZAR

Many students say that "there is a problem" with race relations at the Law School, but are undecided as to a solution, according to the results of a survey that will be released today by the School's Student Faculty Relations Committee.

The survey is part of an effort to study minority-related issues. It will be available for review at the Law School library.

"There is some concern with the state of minority relations at the Law School," said Tracy, who has advised Lazic in the case.

The resolution was brought to the floor at the Student Faculty Relations Committee meeting on April 15.

"We will follow the University's guidelines for the resolution," said Lazic.

"We have not had a chance to plan for Friday," he added. "It is my belief that in the future the Office of Student Life will be at the imagination."

"It is a unique situation for us to have to be in contact with other people," Condon said, adding that it had "no reason to believe anyone violent in any way."
Gregorian's New Job

Edward Koch, whom he has met

Gregorian has already been mention-

He's fantastic," said secretary Kim

With this, in addition to expected

In fact, as the man who beat him

After the 35 minority students who

"We've got a great rapport with

"The time has come to take action."

$1.9 million private gift has been

"I'm confident he'll be a very good

"The endorsement, made at a

"People are divided over whether to ac-

"I'm unable to attend," he said.

"Gregorian seems to have taken over

"I'm confident he'll be a very good

Gregorian's New Job

"Gregorian, while not ruling out the

"He's fantastic," said secretary Kim

"If someone had told me a year

"Gregorian has already been mention-

"It's going to be a major decision for

"Gregorian, while not ruling out the

"He's fantastic," said secretary Kim

"Gregorian seems to have taken over

New York. Other long-term plans are

"Gregorian, while not ruling out the

"If someone had told me a year

"Gregorian seems to have taken over

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**Boston U. Researchers Tell of Sexual Violence, Child Pornography**

**EHRlich, PROs Discuss Ethics of Workplace**

**Inauguration Symposiums**

**Shalala: Politics Are Rough for Academics**

**How to avoid me with confidence.**

**Don't Forget!**

**GIVE BLOOD at HI RISE SOUTH Thurs., Oct. 22 2-7**

**How to get started.**

**Mike R Silent**

**In other words, be leery if they try to push hair treatment lotions on you.**

**Know what you want.**

**Remember, you’re the one who has to live with your haircut.**

**Normalization of Sexual Violence**

**Boston University researchers have told an audience that sexual violence is increasing in the United States.**

**...and see if you relate to them.**

**Shalala concluded in her talk that the Federal government has a role to play.**

**I realize that it's impossible for me to cut everyone's hair, so the least I can do is tell everyone how to get a good haircut.**

**I don't know if you've ever been to my place. If you have, you'll recall that I don't sell hair treatment lotion. That's because I don't believe in it. All your hair needs is a good shampoo and a good haircut.**

**Okay, you're settled!**

**You're the one who has to live with your haircut.**

**Don't break his concentration.**

**Be as cooperative as possible.**

**Look at your hair as if you're being cut. Get involved in it.**

**If you don't believe in it, I'll cut my own hair.**

**FILLY'S COUNTRY FAIR - OCT 31st**

**Barry Leonard, Crimmer.**

**337 Chestnut Street, Philadelphia, L0 4-0334.**
Making a Firm Commitment to U. Diversity

By The Undergraduate Assembly

On Friday, October 23, 1981, the University will be celebrating the inauguration of its new president and home administration. We welcome Dr. Hackney and his offi-
cials, and hope that they will be able to make some of the changes the University desperately needs. We are en-
couraged when Dr. Hackney named student organ con-
cerns — undergraduate education and minority pres-
ence — priorities for his administration for the next decade.

The inauguration, as many have noted, could come a con-
summation of a new beginning. The University now has the op-
portunity to — to learn from the past and plan for the future.

The Undergraduate Assembly urges the University to fully participate in the inauguration ceremonies. The Assembly believes the University's commitment to this event will have many positive effects. The Assembly urges the University to — to show their commitment to this event will have many positive effects. The Assembly urges the University to incorporate its vision of the future into the inauguration ceremonies. The Assembly urges the University to incorporate its vision of the future into the inauguration ceremonies.

The new administration's dedication to creating a more just and equitable environment is welcome. We look forward to working with the new administration to ensure that the University continues to make progress towards a more just and equitable environment.

The University could also push for a hotline, or safety flyers that can be distributed in residence halls. The University could also push for a hotline, or safety flyers that can be distributed in residence halls.

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An Apology

To the Editor:

I would like to apologize to Dr. Kappa Sigma Fraternity for any insensitivity I may have demonstrated in the article I wrote last week. Dr. Kappa Sigma Fraternity has accepted this apology and has made a request to the community in which we are offend.

BRUCE EDWARDS
President, Kappa Sigma

Letters to the Editor

Inform Students of Civic Center Concerts

To the Editor:

I have been surprised to read that the recent attacks on campus have failed to notice the existence of Student Vandalism. In my opinion, anyone who has attended the University environment has taken a serious look at the issues of student vandalism. I wonder if Mr. lackly housing has failed to notice the issue of student vandalism, or if he has simply chosen to ignore it.

I wonder if Mr. lackly housing has failed to notice the issue of student vandalism, or if he has simply chosen to ignore it.

CLIFF MUSK
Philadelphia

Over Emphasized Student Vandalism

To the Editor:

I read your article on vandalism and theft with great interest. I believe that the issue of student vandalism is a serious problem. In fact, I believe it is a serious problem that needs to be taken seriously.

I doubt that the university environment is aware of the issue of student vandalism. I know that there is a waiting list that speaks to the issue of student vandalism. I wonder if Mr. lackly housing has failed to notice the issue of student vandalism, or if he has simply chosen to ignore it.

I wonder if Mr. lackly housing has failed to notice the issue of student vandalism, or if he has simply chosen to ignore it.

PHILIP ROTTMAN
College '85

Wolfpacks' Terrorize Students After Performance

To the Editor:

I was disappointed, outraged and frankly, frightened, after reading about the "wolfpack" attack of last Sunday night in Monday's DP. My friends and I were forced to leave our valuable property on campus by the "wolfpack," instead of being visited by the police.

When my friend, who is familiar with the literature of the blue light phones, told the gang approaching the police, they asked to see the phone. Their phone was a blue light phone, but it was unresponsive and the phone was faulty. She could have called campus security if she had used the phone.

Why were these phones so few and far between around campus? Why are they not on line - in the middle of an open area, a main entrance and other places, as well as behind buildings? More importantly, why was the University environment so stupid to allow the " wolfpack" to exist on campus and to continue to do so?

CINDY GREENBAUM
College '92

A 'Frightening' and 'Disgusting' Attack

To the Editor:

I was deeply saddened by the recent attacks on campus. I would like to propose an idea to help prevent such attacks in the future.

I would like to propose an idea to help prevent such attacks in the future.

PHILIP ROTTMAN
College '85

WARC COLLEGE HOUSE and the UNIVERSITY READING IMPROVEMENT SERVICE

present:

ORGANIZING YOUR TIME: A TIME MANAGEMENT WORKSHOP

for all members of the University community

Thursday, October 22nd, 7 P.M.,
Warc College House Lounge

supported by the Office

of the Vice Provost for University Life

Penn's College Houses

Shawn, Savage Man, Savage Beast

Happy Birthday!!!

Argo!

Love,

Taz & Tutt

Let Us Put You In Our Future

Let Us Put You In Our Future

At Chevron we use a broad range of systems software or in large mainframe systems environments to support a variety of functions. Our systems are managed by a variety of techniques including performance measurement, network monitoring, and data management. We use various techniques to manage our systems. For example, we use measures of system performance, such as CPU usage, disk I/O, and network traffic, to monitor the health of our systems. We also use these measures to identify problems and proactively prevent them from occurring.

When you join Chevron, you will also be able to leverage our unique and diverse systems environment. Our systems are designed to support a variety of applications and services, including data warehousing, business intelligence, and enterprise resource planning. Additionally, we have a strong commitment to innovation and technology, which allows us to stay ahead of the curve in the industry.

The future is bright at Chevron. We are investing heavily in new technologies and processes to improve the efficiency and effectiveness of our operations. This includes developing new applications, improving our existing systems, and enhancing our infrastructure. With our focus on technology, we are well-positioned to be a leader in the industry for many years to come.

We are an equal opportunity employer. We value diversity and inclusion, and we are committed to providing a safe and welcoming workplace for all employees.

An Equal Opportunity Employer

Computer Services Department

Standard Oil Company of California
Candy Corn 99½ lb (lbs only)
Houston Hall Candy Shop: Houston Hall Lower Level: now through Halloween

Thursday
OLDIES NIGHT & LIQUOR SALE
9 pm - 2 am
Also
Oldies Night Saturday
9 pm - 2 am
BLASTS FROM THE PAST
with your D.J. The Beast
(No Cover)
HOUSTON HALL NIGHT
THURSDAY, OCT. 22.
8 PM - MIDNIGHT
Grand Opening of Houston Hall
and a Continuation of the
Inaugural Celebration!

Featuring:

★ Cafe’ Jeudi
★ Cartoons
★ Hardee’s at the Hop
★ Chess
★ Backgammon
★ Amorphous Juggling Club
★ Performing Arts Groups:
  PA 6-5000
  Penn Players
  Intuitions
★ Chinese Students Assoc.
  Moon Worship Dance
  Lion Dance
★ Food:
  Tacos by MEChA
  pizza - PSA
  eggrolls - CSA
★ Concerts:
  WIRED
  ART in Phila debut
★ Specials:
  ★ Fruity Rudy -free samples
  ★ Card Shop -you buy it, we mail it
★ News Etc -large selection of
  newspapers and magazines
★ Candy Shop-
  lg. soda & Famous
  Amos cookie -75¢
  Hot Fudge Thursday 75¢
  popcorn & lg. Coke 75¢
  all Halloween candy
  20% off
  Coke & favorite flavors
  $1.50/6 pack
  ask for free coupons from the
  Halloween goblins!
★ Open House
  UA
  Women’s Center
  UMC
  Residential Listing Service
  PCB
  BSL

Funded by SAC and the office of Student Life
\[\text{RAW TEXT START}\]

Happy 21st birthday to a cute, witty girl who can cook and will be good with children, but who does not have any sexy clothes! Love from two who knows.

\[\text{RAW TEXT END}\]
S. African Journalist Speaks on Apartheid

By NED BIMLOCH

South African journalist Dumisa Kumalo addressed an audience of 800 students and staff last night in the University Center.

Kumalo, who as a student of the University of Cape Town, avoided arrest by leaving South Africa in 1977, discussed events against the black minority which he said were publicized in the American press.

Jim Williams, editor of "Apartment," which he said was written by students who covered the event.

Under the 1936 Terrorism Act, Kumalo said it was impossible to discuss events against the black minority.

Kumalo warned that the events do not end with the dismantling of apartheid.

"The dismantling of apartheid is an attempt to deceive the world and to conceal the situation that is there," he said.

"The situation is different now that the minority rule than its predecessors," he said. "The African interests."

Kumalo disputed the notion that it ends up that the Dining Service is in the wrong.

"Because there are classes scheduled at 1:30 or 2 p.m. in October and a corporation in which the corporation will be ushered to four

The committee was formed to change the policy and keep the students working around this time," Assembly spokesman said.

"We are going to be raped, and if I don't rape South Africa, corporations from apartheid around them.

"The committee was formed to change the policy and keep the students working around this time," Assembly spokesman said.

"We are going to be raped, and if I don't rape South Africa, corporations from apartheid around them."
Diana
Yale Back Making Most Out of God-Given Talent

"I don't have the ability to do everything," relates Diana Cozza, "but I think it's good to always be busy." As the home of the "Big Four" Ivy League schools, Yale can be a busy place, yet Diana has maintained a 3.6 average in biophysics and expects to attend medical school in the near future. "I'm eventually going to be a surgeon," she says. "If I get a chance to play professional football, I would love to play some defense, perhaps on the line." Diana, who is 5'11 and weighs 215 pounds, is currently ranked 12th in the nation in punt return yardage with 1,460 yards. She has completed a 22-yard option pass.

From the Xavier University of New Orleans to the University of Pennsylvania, the Quaker track team has had its share of success in recent years. In track and field, the Quaker women placed first in the IC4A championship last year. The men's team placed second in the IC4A championship.

Penn State Last For Netwomen

On Saturday afternoon, the Penn women's tennis team lost to Temple, 7-0. The Quaker women were able to win only three matches, with those three coming from the doubles flights. The Penn women were able to win every match, including singles and doubles.

Penn State today will go for two more wins. As of press time, the Quakers could never capitalize on the Penn women's victory over Temple. For the Quakers, they were unable to win any of their six singles matches. In the Penn university's sports lineup, the Quaker women's tennis team was placed 10th, while Temple was 9th.

Since you got so much energy," screams the older guy at the guilty. From nowhere, another kid slightly older than the guilty yells, "Hey, life with Sgt. Carter ain't all that bad. Hey, life with Sgt. Carter ain't all that bad. Hey, life with Sgt. Carter ain't all that bad. Hey, life with Sgt. Carter ain't all that bad.

The Penn women's tennis team, out of the IC4A line up is strong. There's a lot of depth in the program. The Quaker women's team was ranked 10th in the IC4A line up this season.

Diana Cozza (33), Yale's all-purpose back is a difficult man to tackle. The 5-11, 215 pound senior is currently ranked 12th in the nation in punt return yardage with 1,460 yards. Diana has completed a 22-yard option pass.

It's all an art of flinders and as excellent as you can get. You're a cool player, he keep his composure and doesn't give up on the run. "People talk about his coolness," says a Yale official. "He's a tough runner."

Diana has completed a 22-yard option pass.
Inside:

Tony Award Winner
Ian McKellen ___________ Page 3

The Hooters —
They traded their
books for music _______ Page 5

Flying
High
With
The
ARCO Go Patrol
The Last Dance
By Aphrodite Valleras

A couple of times a year, the Greeks in the Philadelphia area give what they call charity dances for their young. That means that people pay 10 dollars for the privilege of listening to a bad Greek band play cliche tunes and hackneyed American rock [Styx, K.C. and the Sunshine band]. All that, and no food either.

If the people who sponsored the dances had more guts, they'd call them what they really are: debonente balls for the people you haven't ladded a husband [or wife - no sexism here] by the time you're old enough to go to the dances, you can bet that mama will tie you to the family station wagon to make sure you endure what she had to endure before she got married.

One such dance was given last week. Christina Papadopoulos was told by her mother three months ago not to make any plans for the night of October 17. Her mother proceeded to remind her every weekend until the fated day. Of course, the best off-campus party of the year was being held on that night, but never mind; it was time to go husband-hunting.

Christina was never one to look for a husband like many of her friends. In fact, she delighted in telling her relatives that she intended never to marry, relishing the shocked looks on their face as they contemplated the thought of her never marrying, relishing in her independence. She knew if she married while she was still at school she would have to be happy, but, dammit, didn't she know she would become a social outcast if she married while she was still at school?

So she went to the dance to appease her happily married aunt. And to drink. She knew it would be a good night for alcohol when her sister, who had seemingly been a cheerful volunteer at the buffet by helping her make collared tickets in exchange for food, walked over with a fistful of the tickets.

"It's drinks on the house tonight," her sister cried ecstatically. She then bought drinks with the same tickets that she collected for Christina and their 12-year-old brother and got quite drunk and was on the receiving end of some very nasty looks as he audaciously sipped his Bud.

On the dance floor, people were dancing to Hava Nagila. "Ha Nagila?" said a baffled Christina. "I'm not that drunk Am I?"

"Yes you are," replied her sister. "Have another vodka and orange..." Whose that hunk of a man over there?"

They both looked over, and were harpooned by their mother.

"That's the last time I let you help me at the buffet," she said, as she steered Christina's sister away from the table. The band was now playing "Freak Out."

"Introduce me to that guy, mom. Are you going to introduce me to that guy?" Christina's sister implored her mother. "Oh God, I hope he isn't a first cousin or something."

Christina felt betrayed. There was no one left to talk to, if you counted her brother, who was getting paralytic from too many Buds as she gazed out over the people dancing for Iheli young and was happy before she got married.

"It's drinks on the house tonight," her sister asked. She looked over at her sister, who was embroiled in deep discussion with her mother and Hunk. He is a hunk, she thought ruefully.

"He's right here, cousin. Let's go and go to Valenino's disco up the road."

"Yeah. Cousin was nice, but Christina thought that Steve Martin and Dan Aykroyd must have had him in mind when they portrayed two wild and crazy guys from Czechoslovakia."

"Sorry, but I've got to take my family home after the dance."

"It was the best Christina could think of at the spur of the moment."

"It's your loss, cousin."

I'll take my jumps. "Christina. Her was now talking to Hunk alone."

"Where's the bathroom?" It was her brother. "Not that I'm going to be sick, you know."

Christina thought that she was the best Christina had been the last ten years; remember?"

"Oh yeah. Her brother giggled. "Could you buy me another Bud?"

Why not? Christina started the tortuous road to the bar [it looked so far away but she still had one more ticket for drinks]."

"Hello there, stranger." She knew instantly it was her Prince Charming. Christina turned around with a dazzling smile pasted on her face.

"I'm Gus from Trenton. Hey, this is a great dance, huh? I've been making pizzas all day, and it's good to come here to relax with friends."

Christina found herself trapped by Gus from Trenton, who worked at a pizza place -- "But someday I hope to own my own!"

After talking about the merits of extra cheese on an especially greasy pizza, Gus invited her if she wanted a drink."

"Oh, that would be nice," Christina replied, smile still frozen on her face.

"Well, I ran out of tickets, so you go help yourself."

"Christina's smile never left her face. "Why, of course. She turned toward the bar, taking note of the fact that her sister was now dancing in the arms of Hunk as the band played "Feodings."

"Give me a straight Scotch," she asked the bartender, a handsome sort who had been hired for the evening. "Sure," he replied. "Not having a great time, I see."

She looked at him. Dammit, he was really handsome. "I suppose I'm not cut out for this sort of affair."

"Me either. I would have been dragged here by my family, but I figured I would get out of it by working the bar and make a little money. And drink a little on the side," he laughed. "God, where did he get those blue eyes? Christina thought."

"Hey, aren't you Chrisina Papadopoulos? I've been wanting to meet you a long time... I've heard so much about you."

Christina smiled. Maybe her mother did know best.

Sorry Susan, Temple's Next Week
Ian McKellen

From 'Amadeus' to D.H. Lawrence

By Howard Sherman

"As an actor I certainly learn as much from bad acting as I do from good acting, perhaps rather more. It's easier to see what's going wrong when it's bad," muses Ian McKellen, discussing the Broadway season which he dominated with his performance in Amadeus. He pauses, thinking, "I think there's something I really enjoyed... I think it was rather a lean year and it's rather difficult to recommend for most of the people. It seems as usual that as far as plays go Off-Broadway is more productive than Broadway." So how does McKellen react to the fame he garnered through his Best Actor in a Play Tony Award for Amadeus while aware of his lack of competition?

"Well, it's very nice, isn't it? I try not to believe it," chuckles McKellen, "because it really doesn't make any sense. The best dressed man in the most beautiful baby, the most glamorous grandmother... the Best Actor." He continues, "I'd seen far too many good actors and actresses, and I didn't think I was good enough to be a pro. But one or two people said I was. So I thought I'd give it a whirl. And I'm still whirling."

That whirling spun McKellen into the Royal Shakespeare Company, a fixture in the Royal Shakespeare Company, a fixture in the Royal Shakespeare Company and then into the London production of Amadeus. As Antonio Salieri, the embittered rival of Wolfgang Mozart, McKellen carved a theatrical figure which remains etched permanently on one's memory. And yet, "It's the sort of performance which at home I've really tried to stop giving," he notes.

"I was backstage with Elizabeth Taylor after the Tony Awards and she was drinking a glass of champagne. She was the only person there who was and I asked her for a sip and she said 'You're going to share a glass with a loser?' She felt she had lost. It really won't do if you're in the business."

McKellen, coming from a mining town in Northern England, began his love of theater early, acting in amateur productions and going to all the shows he could. But English Life at Cambridge interfered and McKellen avoided drama out of insecurity. "I'd seen far too many good actors and actresses and I didn't think I was good enough to be a pro. But one or two people said I was. So I thought I'd give it a whirl. And I'm still whirling." That whirling spun McKellen into the Royal Shakespeare Company and then into the London production of Amadeus, originating the role of Max, the homosexual concentration camp victim made famous in the U.S. by Richard Gere. From Bent, he whirled into Amadeus. As Antonio Salieri, the embittered rival of Wolfgang Mozart, McKellen carved a theatrical figure which remains etched permanently on one's memory. And yet, "It's the sort of performance which at home I've really tried to stop giving," he notes.

Elaborating, McKellen compares the part to 19th century British drama where "reality was more displayed. It was safe to be about the same. "The Bells, the Bells, the Bells", It was absolutely alright. You know, God's in his heaven and he's an Englishman. Now we're not quite so certain about things... a bit more neurotic." And McKellen prefers this latter style, "this other level of reality."

This reality is easier to portray in films but is McKellen's new direction. Though no plans or contracts are on the horizon, he hopes to work more in movies, since Priest of Love is his first film in thirteen years and his first starring role.

"It was a bit unnerving to get up each morning, touch up the beard, dye the hair red, put on the 1920's clothes, look in the mirror and say, 'Well, good morning D.H. Lawrence.' But it also felt quite good to walk onto a set and people refer to you as Lawrence rather than as Ian. It's a bit of a compliment."

Clearly enamored of the character of D.H. Lawrence, McKellen expresses many views on Lawrence's life, his portrayal, and his own life.

"I can understand all the constrictions which he felt in that small Northern community. The puritanicalism which he kept throughout his life, which I've got inside of me, which I keep measuring myself against."

"There was another strand of his character which was very appealing to me, for me to be understandable of course, is that he loved acting. He loved the music hall, the red nosed comics, vaudeville. He was obviously often aware of the effect he was having. He wasn't the retired little actor."

"There was evidence that Lawrence's heterosexuality wasn't as secure as he presented it. There were many young men in his life that he was obviously attracted to, not saying he slept with them. I don't think he ever admitted to himself that he could be a homosexual but, I think he was and maybe bisexual, but not practicing. More personally, he adds "I don't see much distinction between homosexuality and heterosexuality. They seem to be the same. If you're in love, you're in love. If you're having sex, you're having sex.""

Despite his fame and brilliance, the McKellen remains personable and direct. In discussing Lawrence's attraction to his wife and hers to him, he remarks, "eyes sparkling. "Oh well, maybe they just liked fucking."
Bent focuses on Max (Doug Wild), a homosexual living a quiet life with his lover in Berlin until he unknowingly brings home a man who is on the Gestapo's 'Most Wanted' list. Max and his lover attempt to flee Berlin, but they are caught and taken to a prison camp. The cruelties read about in history books come almost too alive on the stage. We watch while a dancer is forced to crush his own eyeglasses and wish that we, too, were unable to see. We also must watch Max be forced to beat the dancer to death. This self-preserving act tortures Max and so we watch a soul being beaten as well. With the loss of his friend, Max loses all emotion as well, and soon he is unable to feel anything.

The other facet of the play deals with life in the camp. The only action is chillingly absurd - Max and Horst (Mark Bogacki) must move a pile of bricks back and forth. Trapped within this ceaseless chore, the two depend upon each other for sanity. They discuss the loss of feeling and struggle desperately to retain some semblance of humanity, even if it is through complaining and insulting each other.

What replaces this angst is the attraction the two men begin to develop for each other. This bond grows progressively stronger and offers the remedy for their despair. One emotion-packed scene has the two men graphically expressing their physical love through the only medium they are allowed - words, thereby creating a reason to live where there seems to be none left.

This is serious material, and the acting, is done seriously, Wild's believable performance being enough of a reason to subject yourself to such horrors. The rest of the cast is very strong, with the exception of Matthew Cleary as the dancer, whose characterization of a homosexual leans toward stereotype.

The set is stark and simple, reflecting the play's emphasis on the basics of life. The visual effects which include slides of Hitler and gloomy lighting contribute to the dramatic nature of this play. But nothing fancy is needed, however, the sight of men with swastikas on their armbands is more than enough to evoke terror.

Although Bent is certainly not a pleasant theatrical experience, it is more valuable than many of the "light" dramas of our time. It will grab you and shake you. But most of all, it provides a strong affirmation of humanity.

"The butler did it"

Shear Madness is unusual in that it offers only half a story. An unseen off-stage murder takes place and is left unsolved. The audience's task is to ponder the possibilities during interrogation, after which their questioning must determine the guilty party. In the grand tradition of To Tell The Truth the actors are forced to improvise acerbic answers to the satisfaction of their inquisitors.

The cast performs with satiric wit, playing upon traditional geographic and sexual stereotypes, an example being the large number of puns involving the distinction

(Continued on page 10)
The Hooters: Rock, Ska, and Fun

By Jill Schoenstein

For now, they're just going to keep doing what they do best: rocking steady, jumping up and down (a lot), and having fun. And how many physics majors can say the same?
Walt Mac Donald also wears a tie covered with blue helicopters, has a waiting room bedecked with pictures of blue helicopters, and spends four hours a day in a blue helicopter.

A bizarre monomania? Not really - Walt Mac Donald is the airborne voice of the Arco Go Patrol, one of Philadelphia's two warring traffic services, and his daily live helicopter reports over more than a dozen radio and one television station have made him a local celebrity of sorts.

Every morning and evening rush hours, he's the disembodied voice interrupting your favorite song in announce that there's an overturned melon truck on I-95, and - surprise! - the Schuykill is backed up to North Carolina.

The daily race for information with Shadow Traffic, a newer and bigger operation, is not as great as it once was, according to Mac Donald, also the Patrol's director of operations. "We had a barricade up and our rifles were pointed at Shadow," he joked. "But not any more."

Still, there was a time when the traffic data transmitted between office, helicopter and cars was in secret code - there was always the feeling that "the enemy was listening in." Once, Mac Donald said, someone who came to his office claiming to be a reporter on duty for Arco turned out to be a Shadow employee searching for secrets.

"It was a cut-out-mouse situation," he said. "But you become tired of doing it. You get kind of paranoid. It's my feeling that they're going to find out anyway, and the listener could care less."

The competition for stations, though, is still very real. Mac Donald will admit, and very tight. Shadow is slightly ahead, with the number-one ranked all-news KYW on its roll, which "bothers me to a degree," he said. Arco's flagship station is the number-two WIP, and its 153 regular broadcasts a day span 18 stations from Trenton to Wilmington, as well as Channel 10 television here.

So the Go Patrollers are serious about their job - but not too, too serious. "The problem with traffic reports is people in cars listen to them with half an ear," Bob Murphy, a 21-year-old Temple junior and Arco producer, said. "You'll hear Wall getting excited about his reports - that gets people's attention in the car."

"We're always hyping it up," he added, spinning back in his swivel chair at the Arco control panel, a mass of radio scanners, automatic dialing phones and flashing buttons which connect it to its reporters and receivers.

"I give feeling in my reports," Mac Donald said. "In a day when nothing's happening, it's a boring time up there. When there's a good accident, the day goes just like that," he said, snapping his fingers.

For the area it has to cover, the Patrol is an amazingly small, tight operation. Its staff of 10 works out of four basement rooms in a Bala Cynwyd office building, and its one helicopter and four radio cars keep constant tabs on rush-hour traffic and breaking news throughout the Delaware Valley.

"We're really the right arm to a lot of news departments," Sam Clover, Arco's afternoon on-the-ground traffic reporter, said. "We've broken a lot of stories for them."

Though these are "mostly big fires, and other big things that happen during rush hour," Clover said, probably Arco's biggest story was about itself.

Last June 25, a small airplane crash-landed upside down in the Delaware River after its engine failed, and the Arco helicopter happened to be in the right place at the right time. Pilot Paul Curtis put down in the middle of the river, and Mac Donald, with the help of Highway Patrolman Fred Madamick, who rides with the Patrol, pulled the pilot from the plane.

The rescue earned the team an Air Force Associa-
Then there was the time the Patrol helped apprehend a burglary suspect by landing on a rooftop, and the time they got involved in a police chase on the Boulevard Expressway ("There's no way you can get away from a helicopter," MacDonald said), and then there was the Center City hostage story which broke last month, and then...

"Things we have done become so routine to us," MacDonald said. "But we milk the subject, like the plane rescue," which was captured on video tape for publicity films immemorial.

For all the information Arco provides, not one station pays for its service. "It's all on an exchange-barter basis," MacDonald said. "We give our service free to radio stations, and they ask in turn, 'What do you want?"

What they want is 15 one-minute commercials for the Atlantic Richfield Company, the Go Patrol's sole sponsor, and MacDonald is quick to point out, the longest continuous sponsor of a traffic service on the nation.

Taking its name from an early slogan — "Atlantic keeps your car on the go" — the Patrol began in 1963 as "an advertising entity to sell gasoline," MacDonald said.

"It's been an institution," he says. "Like the City Hall.

The original patrol featured, as it still does, four cars which scan Philadelphia's major roads during rush hour, both reporting road conditions and also offering free assistance — tire changes, emergency gasoline, and such — to the "harried motorist."

"We used to go and pump gasoline at Arco stations," MacDonald said. "But with the gas crisis in 74, it was taken out of the product division, and into public affairs."

Now the Patrol is more than just an advertising gimmick — Arco has pumped $10 to $15 million into the operation over the years, according to MacDonald, and earned not only good publicity and free advertising, but a decent public-service tax write-off.

MacDonald also does a lot of public speaking for them. "You go and you talk about the Go Patrol," he said, "or do you do narrations for films?"

Shadow came into the picture in 1976, and since then there has been "constant competition to improve our product," MacDonald said. But "competition has made us both better traffic services," he added. "It's an endless battle."

And to win that endless battle means one thing: finding traffic information and getting it out as quickly as humanly possible. "If you don't get it out when it happens, it ain't no good," Murphy said.

"People say, 'Why don't you guys tell me about it before I'm in the backup?'"

The pressure is palpable, as is the coolness with which the Go Patrolers go. In a precisely timed ritual at 3:30 p.m., Murphy and fellow broadcaster Rick Gillespie begin pushing buttons on the automatic phones — Four phones, 29 buttons to a phone — connecting them with police and fire stations in cities and suburban counties.

Time is, literally, of the essence. "Hi, this is Bob from the Go Patrol," Murphy barks in his radio-tuned baritone. "Any problems?" The trick is to get through all the calls by zero hour — 4 p.m.

At five seconds before the hour, Murphy counts down — "Five, four, three, two, one, mark!" — and MacDonald's first report begins.

Each traffic problem reported to the control center is jotted in a shorthand code on pre-printed sheets, which Clover is waiting to take over to another corner of the central room. From there he will begin to read his own scheduled reports, live, often with no more than thirty seconds between them.

He keeps track of his place with a list of stations and times, and by flipping the dial on a small transistor radio next to him, taking cues directly from the broadcast.

Meanwhile, MacDonald is doing the same — only he's moving 140 miles an hour over the city, with his eyes constantly on the roads. "Physically, you can't cover everything," MacDonald said. "What we can't cover up there, we make up for down here."

Throughout the rush hour, Murphy and Gillespie are keeping one ear open to the constant buzz of police, fire and Go Patrol car radios, and have somehow tuned themselves to pick up accident reports from among the rest of the din.

As reports come in, they are back on the phone for verification, and on the air with the information immediately after.

At the same time, Murphy is keeping one eye on the flashing digital clock above the control panel, keeping MacDonald up-to-date on his cue. And if MacDonald misses a cue because he can't hear his transistor radio, or some other reason ("I'll fall asleep with my eyes open," MacDonald says), Murphy or Gillespie has to fill in and read that report.

Each station serviced by the Patrol has a monitor which picks up an Arco frequency — as time comes for its report to be broadcast, the station is given a radio "window" through which they can receive the report.

Periodically, Arco will send out a "network" broadcast, which four or five stations receive simultaneously.

And it's all live. "If I sneeze, as I've done several times, I do it on the air," MacDonald said.

"I used to go and pump gasoline at Arco stations," MacDonald said. "But with the gas crisis in 1963, which he spent covering traffic in San Diego.

"I feel that a person who does traffic reports is a different kind of newsmen," he said. "You see what's happening, make notes, and give the story to motorists as succinctly and quickly as possible."

"It's a feature that people tune in to listen to," he added.

Others on the staff haven't been at it for that long. Murphy got started as a photographer for MacDonald. "I met him one day with my camera around my neck," and put his background in radio equipment to use as a member of the "bunker" crew.

He works from 6 a.m. to 6 p.m. — a typical schedule for a Go Patroller, though MacDonald's speaking engagements can take his work well into the night — with time out between 9 and 3 to take classes.

But during rush hours he's sitting at a panel of lights that could have come out of a Star Wars spacecraft.

Something indecipherable buzzes. Murphy hits a button.

"Control to 101," he snaps into his microphone.

"I'm parked next to a gigantic and dead deer," someone from a roving Arco car reports.

He passes only a second before laping back into official Arco Echo: "What's your position? Do you have backup? — but that pause said it all: it's going to be one of those days.

Photos By
David Gladstone
Mazes And Monsters
By Betsy Williams
Delacorte Press, 329 pp., $13.95

Mazes and Monsters is Rona Jaffe's simplistic storytelling of what she astutely recognizes as a complex phenomenon: college students frantically immersing themselves in the medieval wargame Dungeons and Dragons. The game takes place in mazes, tunnels, and secret rooms which exist only on graph paper and in the players' imaginations. Jaffe singles out four students attending Grant University in Pequod, Pennsylvania: Jay Jay Brockway, Daniel Goldsmith, Kate Finch, and Robbie Wheeling, whose maze tactics digress from those of most players. Abandoning the single dimension of graph paper they begin to play the game in nearby caverns that have been closed since 1947.

As is to be expected, a tragedy occurs. A few weeks before spring break, Robbie begins behaving in a mystifying fashion. Aside from breaking up with his girlfriend, he disposes of all his worldly possessions through acts of generosity. He soon disappears and only Daniel, Kate, and Jay Jay understand the implications of his behavior. Robbie has completely assumed the identity of his maze character, Pardieu the Monk.

Jaffe writes of the situation: "These players, the ones who had gone too far and the one who had disappeared, could be anybody's kids; bright young college kids sent out to prepare for life, given the American Dream and rejected it to live in a fantasy world of invented terrors. Why did they do it? What went wrong?"

To answer these "probing" questions Jaffe interrupts the plot development with chapters outlining the kids' family situations, thus linking their involvement in the game to psychological problems originating at home. Jaffe intends the situations to be typical but unfortunately they come off like television melodramas: contrived and hollow.

Jay Jay is the brilliant son of wealthy and divorced parents. His father is an editor; his mother a chic interior designer in Manhattan. He receives very little attention from either (except that his mother redecorates his room at least three times a year; never to his liking). Kate also comes from a broken home. She is fiercely independent and determined to never become like her mother, an insecure forty-year-old law student. Nor does she admire her father, who recently remarried a woman half his age. Daniel "of all of them, is the one with the most normal, happiest home life." He is a computer genius, he rejects MIT for Grant and still (junior year) doesn't know why.

Robbie, is the son of an alcoholic mother and a disinterested father. He is bright, a good swimmer, popular... as well as tortured by nightmares re-creating his older brother Hal's disappearance while Robbie was still in high school.

Faced with the near disaster of Robbie's death, however, the players mend their "foolish ways." Dropping the game, Daniel motivates himself academically. Kate starts her book, and Jay Jay even wins his father for redecorating his room when he goes home. Pardieu alas, after six weeks underground in the New York subway system, never escapes from his monkish purgatory.

In this follow-up to the best-selling Class Reunion, Jaffe leans too heavily upon trite, boring characters who soon become mundane. It is this mundanity that turns Mazes and Monsters from good light reading into a labyrinthine waste of time.

Rona Jaffe on way to dungeon
**Take A Whiff**

**Polyester**
Starring Tab Hunter and Divine
Directed by John Waters
At the Olde City Twin

By John S. Marshall

Delightfully decadent... profoundly perverse... these words describe Polyester, director John Waters' scathing attack on the mores of suburbia. Starring the renowned transvestite Divine as housewife Francine Fishpaw, and Tab Hunter as her macho lover, Todd Fishpaw, and Divine, Polyester points out what's wrong with the suburbs in an uncompromising, hilariously unsubtle manner. Waters seems to be saying that, like a polyester garment, a suburb may look attractive from a distance, but when viewed up close, it's really not that appealing. The reverse is true for the movie. Polyester is sick on the surface, but downright masterly on the whole.

Don't take my word for it. Sniff it out for yourself.

**Sex, Sex, Sex**

**Priest of Love**
Starring Ian McKellen and Janet Suzman
Directed by Christopher Miles
At The Ritz III

By Howard Sherman

It's not easy to take a true story about a brilliant novelist and his free-spirited wife, the groupies which surround him, brutal government censure, and make it dull. But Priest of Love, filmed on two continents with brilliant actors, has managed to fulfill the task. The film covers the lives of D.H. Lawrence, author of the infamous Lady Chatterley's Lover, and his wife, Frieda, from their self-imposed exile in America to his death in Italy from tuberculosis. But Priest of Love reduces this unconventional man, the passionate "affect," he had with his own wife, the pressures of the establishment, and the onset of his illness and imminent death, to the level of minor domestic problems.

Whose fault is it? The writer's and the director's. Alan Plater's screenplay deals with events, not the characters involved in them, and Christopher Miles' heavy directorial hand emphasizes the disjointed quality of the narrative. Using a new style for each country, the Lawrences visit, Miles fails to create continuity in the film, with any sense of feeling or atmosphere destroyed each time the Lawrences have their passports stamped. Underscoring this talky, choppy story, is Joseph James' incongruous score which sounds like it was lifted from some minor foreign legion epic.

Devoid of any action — excepting an occasional screaming fit by Lawrence and some coughing of blood — the film's only hope lies in its characters, most of whom, including Ava Gardner and Sir John Gielgud, carry on the picture's spirit of mediocrity. But three performances shine through the muck. Penelope Keith creates poignancy in the role of Lady Brett, a stone deaf, unloved spinster admirer of Lawrence's. Ian McKellen, as the author, is subtle and restrained, suggesting, but rarely displaying the anger which resided inside of Lawrence. However, Janet Suzman, as Frieda, sparkles the film into occasional life. Her bravura portrayal, which is often at odds with the somber tone of the film, keeps one interested in the Lawrences long after the screenplay has deserted them. From the first scene, in which she physically attacks a critical reporter, she provides McKellen with a superb mother/lover figure towards whom he can direct his passion.

Unfortunately, the three performances do not make this movie and Priest of Love burns out early on in its two hour running time. Not the arty, serious film that such an important subject might dictate, and not quite the standard Hollywood biographical epic. Priest of Love fails somewhere in between fire and brimstone and an insipid sermon.
Two Gentlemen of Verona
By William Shakespeare
Tomlinson Theatre
Temple University

By Sharon Daly

One of the most difficult challenges facing a modern theater company when undertaking Shakespeare is that of making the play's significance apparent to a modern audience. Temple Theatre, University's Tomlinson more than meets this challenge with its season premiere Two Gentlemen of Verona.

Two Gentlemen of Verona is a romantic comedy which explores the concepts of love, friendship, and responsibility by examining the relationship of two men, Proteus and Valentine, and their attitudes toward their respective loves.

The group of graduate students which make up the cast of this production demonstrates a great array of talent. Brian Mirtes, as Proteus, gives the outstanding performance of the evening, lending a youthful delight and intensity to the role, charming the audience throughout the play. Naomi Jacobson is also excellent as Julia, Proteus' lover, giving the character a new life and depth.

The only exception to the high quality acting is Anthony Taddei's portrayal of Valentine. Taddei has a tendency to speak much too quickly, losing the audience's attention at several points and throwing the action off balance in a few of the scenes.

The action of the play takes place on one set consisting of a large tilled wooden platform, overlaid with various decorative beams and banners. Scene changes are indicated by an intricate and effective use of lighting.

This production marks the debut of director Wal Cherry on the Temple University stage. Cherry, an internationally known director and educator, has come to Temple in an effort to improve the quality and popularity of the already well-respected Tomlinson Theater. If the success of his premiere production offers any indicator of the type of theater we may expect from Temple in the future, Mr. Cherry is well on his way to achieving his goal.
Iron City Houserockers
Blood On The Bricks
MCA 5250

For their first two albums, the Iron City Houserockers received unanimous critical praise for their ability to capture blue collar dilemmas through hard rock, but they never received the concomitant popular success that such remarks might have warranted. Clearly their third album, Blood On The Bricks, is intended to bring their following into line with their purported talents.

MUSIC

Blood On The Bricks is devoted to hard rock balladry. The Iron City Houserockers bell out nine sincere and passionate rockers that portray the problems of the steel mill worker. Compositions are dominated by the themes of frustration and boredom with an unrewarding, routinized work experience. This is perhaps best indicated by “No Way Out” where it is declared “Work real hard you might get ahead but I doubt it.” ‘The real hard you might get where it is declared “Worked out”.

The lyrics are set to tightly arranged music that contains elements of J. Geils, Bruce Springsteen, and especially Graham Parker. All songs are dominated by hard driving guitars with some intermingling of simple blues harmonica. They are played at a frantic but appropriate pace. With all these lyrical and musical attributes it is initially difficult to understand why the Iron City Houserockers have not attained greater popularity.

With repeated listenings, though, the answer becomes more apparent. The Houserockers are churning out music that is emotional and convincing but not alluring or attractive. It simply lacks the well placed hooks that have allowed other hard rockers to grab popular followings. As such, the popularity of the Houserockers will probably remain confined to the Iron City and there will be no Blood On The Bricks of Philadelphia.

— David Henkoff

Quarterflash
Geffen GHS 2003

Quarterflash, a Portland Oregon based group, shows some potential with their debut album. However, their transition from the club scene to the recording studio isn’t without its difficulties; sloppy mistakes often foul up a good song.

First of all, brevity is the soul of pop, but these guys will milk a song until you’re ready to scream. “Williams Avenue” is eight minutes long! Second, the production is uneven. On some tracks producer John Boylan balances his instrumentation appropriately, while on others his restraint with keyboards, sax, and violins is enough to submerge a good book. The most prominent victim is the single “Harden My Heart.” Finally, the band can’t seem to decide what they want to play. One moment lead vocalist Rindy Ross is a fast-paced rocker on “Find Another Fool”; the next Mary Ross is crooning pedestrian schmaltz on “Critical Times.”

All in all, this is not a bad first album for two education students, but sadly they still have a lot to learn.

— Mark Bonash, WQHS Reviewer

John Entwistle
Too Late The Hero
Atco SD 38-142

John Entwistle, bass player for the Who, is one of the wittiest songwriters in rock and roll. Unfortunately, he happens to be in the same group as Pete Townshend, one of the greatest rock and roll songwriters ever, so Entwistle doesn’t get to show off his songwriting prowess too often.

He has, however, released several solo albums without the Who, and it is on these albums that one finally appreciates Entwistle’s somewhat morbid humor and off-beat observations on life.

Though none of the material on Too Late The Hero comes close to his earlier efforts, such as Smash Your Head Against The Wall, the songwriting is typically humorous, with wry observations on everything from a space cadet whose smile reveals that “he’s been smoking his breakfast again,” to a habitual sleeper with “a headful of ideas but eyes full of sand.”

Unfortunately, Entwistle sings about as well as he moves around on stage — which is not at all. His raspy voice is appropriate for some of the grittier songs, but for the most part the vocals are irritating. Who lead singer Roger Daltrey’s vocals would have been a welcome improvement. As for the music, it’s basically Who music — hard-driving rock full of interesting, quirky bass from rock’s acknowledged supreme bassist. Longtime friend Joe Walsh of the Eagles handles the guitars.

Those Who fans concerned about the popish style of the band’s latest album, Face Dances, should find this album more to their liking. And besides, it’s never Too Late to listen to someone who once wrote an entire song about a spider named Boris.

— Steve Goldstein

Mink DeVille
Coup De Grace
Atlantic SD 19311

At a time when rock music has succumbed to nearly complete commercial cooption, Mink DeVille continues to produce music that matters. Coup De Grace presents Willy DeVille in the company of an entirely new band, performing songs that illuminate both the ideal and the sordid aspects of romantic love. In many ways, this latest album exceeds the singer/songwriter/guitarist’s three previous efforts.

Though his sound has often been described in general terms as soul, DeVille is first and foremost a rocker. Each of the album’s ten songs reflect the desperate commitment that separates rock from the imitative pop that arose from today’s commercial radio. They vary from the Stones influenced onslought of “Love Me Like You Did Before” to the shimmering balladry of “You Better Move On.” The latter takes an immediate place in the tradition of Latin-influenced rock ballads. DeVille’s marimba-accompanied vocal recalls Ben E. King’s recording of “Spanish Harlem” without descending to the level of mere imitation.

As a lyricist, DeVille often achieves the same articulate simplicity that Chuck Berry’s best songs display. In “She Was Made in Heaven,” he sings “I may not be the kind of guy who will amount to much! But I don’t mind, I let it pass me by! I’ve got something to live.” The emotional content of these simple words is enhanced by the singer’s delicate, heartfelt melisma on the word “love.”

The sheer excellence of Coup De Grace stands as a repudiation to radio programmers who have completely ignored Mink DeVille. This album, like its predecessors, is not avant-garde, punk, or threatening in any overt stylistic way. But “progressive” radio has passed the point where new, honest rock music has a place on the airwaves.

— Jonathan Matzkin
**FILM**

**RAIDERS OF THE LOST ARC**

Harrison Ford and Karen Allen star in Steven Spielberg's newest blockbuster. The story, which is a little run of De Mille, has every cliché element used in screen history but they've never been used with more imagination or flair. The movie has grossed over $100 million in its first two weeks, and it is expected to be a major box office success. (Rating: 17/10, Philadelphia Inquirer)

**THERE'S SOMETHING ABOUT MARY**

The summer and possibly the year's most anticipated romantic comedy. The story of a girl who falls in love with her best friend's ex-boyfriend. The film has been praised for its chemistry between the leads and its heartfelt story. (Rating: 8/10, The Hollywood Reporter)

**TRUE CONFESSIONS**

Marjorie Ford and Karen Allen star in this new film from director George Cukor. The story follows a woman who is forced to confront her past and the lives she has left behind. The film has been lauded for its emotional depth and its performances. (Rating: 9/10, The New York Times)

**MOTHER**

A quiet, contemplative film about a mother who must confront the reality of her daughter's mortality. The film has been praised for its nuanced performances and its exploration of the human condition. (Rating: 8/10, The Globe and Mail)

**THE HUMAN DEAD**

A gore-fest of a zombie film that has been criticized for its excessive violence and gore. The film has been praised for its originality and its dedication to the zombie genre. (Rating: 6/10, The New York Times)

**THE CAMERON SHOW**

A documentary film about the life and career of the great filmmaker. The film has been praised for its insight into the mind of one of the greatest directors of all time. (Rating: 9/10, The Hollywood Reporter)

**THE END OF THE ALLEYS**

A poignant film about a man who must come to terms with the end of his life. The film has been praised for its emotional depth and its performances. (Rating: 8/10, The Globe and Mail)

**THE GREAT GATSBY**

A lavish Baz Luhrmann-directed film adaptation of F. Scott Fitzgerald's classic novel. The film has been praised for its ornate sets and its performances, especially Leonardo DiCaprio in the title role. (Rating: 8/10, The Hollywood Reporter)

**NEW YORK NEW YORK**

A film about the relationship between a jazz musician and a cabaret singer. The film has been praised for its beautiful score and its performances, especially Robert De Niro and America Ferrera. (Rating: 8/10, The Globe and Mail)

**THE WEST SIDE STORY**

A classic musical film that has been praised for its beautiful score and its performances. The film has been criticized for its handling of race and gender. (Rating: 7/10, The Hollywood Reporter)

**GALILEO**

A film about the 17th century astronomer and his discoveries. The film has been praised for its historical accuracy and its performances, especially Robert Downey Jr. in the title role. (Rating: 8/10, The Hollywood Reporter)

**POLYTESTER**

A film about a group of high school students who are的任务。The film has been praised for its performances and its exploration of adolescence. (Rating: 7/10, The Globe and Mail)

**ALL THE MARBLES**

A film about a man who must come to terms with the end of his life. The film has been criticized for its handling of race and gender. (Rating: 7/10, The Hollywood Reporter)