**U. Council Defeats Army Resolution**

BY RODNEY PAUL

University (Council) members approved a resolution regarding housing, facilities and the American University (Council) proposal was as follows:

- The resolution would have allowed for the housing of gay and lesbian students.
- The resolution would have also allowed for the use of gender-neutral bathrooms.
- The resolution would have prohibited discrimination based on sexual orientation.

The resolution was defeated by a narrow margin, but the issue is likely to be revisited in the future.

**On Call**

MANKO KEEPS CAMPUS PHYSICALLY FIT

BY JOHNNY NICHOLAS

Manko's primary responsibility is to keep the university physically fit. He takes a hands-on approach to his job and is known for his dedication to keeping the campus safe.

**Survey To Compile**

Survey data is being compiled to assess the university as an employer and areas which need improvement. The survey encompasses all aspects of employment, from administrative staffs to student supervisors.

**One ol net responsibilities is to tout employment benefits to incoming students.**

**On the phone he was handed an American flag needed in the office.**

**In this last few years, everything has become more familial with the student.**

**Concluded on page 10**

**U. To Debate Pension Benefits Some Charge Sex Discrimination**

**RICK MACK**

About 150 non-academic University employees have an opportunity to voice their opinions about their jobs, salaries, benefits, and working conditions in a major survey next month.

The questionnaire will study the employment benefits that about 150 non-academic University employees have. The survey will be conducted by the administration, and the results will be compiled and shared with the community.

**Survey To Compile Employee Opinions**

**On the phone he was handed an American flag needed in the office.**

**In this last few years, everything has become more familial with the student.**

**Concluded on page 10**

**Football to Greek Chic**

‘Doctor’ Bob Wilson Seeks Stronger IFC

By KIM CHILDS

When Bob Wilson came to play football at Penn, he never imagined he would one day be the president of the Interfraternity Council (IFC). Wilson, a 20-year-old Wharton junior, is the recently elected president of the Interfraternity Council (IFC).

As Sig Ep President Mark Kupershmidt, Wilson’s roommate, says, “Bob is a big personality. He’s got a lot of charisma, and he’s got a lot of presence.”

Wilson believes that it is important for Greek organizations to be involved in campus life and to promote a positive image of Greek life on campus. He hopes to see changes in the way Greek organizations operate and to see more involvement from Greek organizations in university events.

**Concluded on page 10**

**Profile**

In addition, he is working on a 2% K. He consistently maintains a 2.0 GPA while running the Greek organization and participating in various activities.

As for his future, Wilson plans to work in the entertainment industry and possibly seek a career in acting or public relations.

Wilson credits his parents for instilling in him the importance of hard work and dedication. He believes that these values have helped him succeed both on and off the field.

Wilson’s goals for the future include graduating with honors and obtaining a job in the entertainment industry. He also hopes to travel more and continue to pursue his passion for football.
ALL THOSE IN AHMV HOMOSEXUAL STUDENT CHRISTIAN MOVES Houston Hall) Live entertain'ni Ben Franklin Room. Secor & Christian Association 36th PROFESSIONAL WOMEN'S HAPI

Thursday, December 9 4:30 pm

Mall Win.

MERS WHITING SESSION. Study Lounge (233 through 12 20 semester 9 p.m..

WASHINGTO The Reagan administration's decision to cancel production plans for the MX missile, that it will call expansion of the Senate today as its pro-

favor ed by former President Jimmy Carter in favor of "a defensive strategy that is more environmentally accep-

ted" but may not be technologically feasible.

H. Howard Cannon, a Nevada Democrat,spoke for the defense, saying一起去 in the late 1930's fol-

ing his defeat in the 1938 election, he strongly supported the MX, but not necessarily the so-called "Smart pack" plan for deployment.

William Cohen, a Maine Republican, said he would not vote for the MX, but would support a complex of systems to create a deterrent.

Monument Threat Thwarted

WASHINGTON - A man who tried to disrupt a longtime of the United States Capitol building, earlier today.

Police said the man was Norman D. Mayer, 66, of Miami Beach, Fla., owned the van.

There had been indications he had an accomplice, who was sought by police, but may have been killed by police.

Police said they had no explosives or dynamite in their van.

The man was charged with the following.

A letter will be sent to selected

150 employees have been given,

Russell said the degree of respect
depends on the quality of the ques-
tions, the ease with which people

were expected to get the job.

Russell said the survey 250.

would take about 20 minutes for

employees to fill out.

The survey itself will be sent to

all employees at the same time,

and the form was completed by

staff members in the final four

weeks.

The survey itself is expected to be

published in the next 60 days.

Russell said the survey will be

a useful tool for the university.

The survey will be used to gather

information on employee satisfaction

and to improve the work environment.

The survey will be administered

annually.

An employee's participation in the

survey will not be used in any

performance evaluations or other

purposes.

An employee can choose to

not take the survey.

The survey itself is expected to be

published in the next 60 days.

Russell said the survey will be

a useful tool for the university.

The survey will be used to gather

information on employee satisfaction

and to improve the work environment.

The survey will be administered

annually.

An employee's participation in the

survey will not be used in any

performance evaluations or other

purposes.

An employee can choose to

not take the survey.

The survey itself is expected to be

published in the next 60 days.

Russell said the survey will be

a useful tool for the university.

The survey will be used to gather

information on employee satisfaction

and to improve the work environment.

The survey will be administered

annually.

An employee's participation in the

survey will not be used in any

performance evaluations or other

purposes.

An employee can choose to

not take the survey.

The survey itself is expected to be

published in the next 60 days.
DP: Do you think some students consider it a big difference whether they get a plus or a minus on their grades?

SEIDENMAN: I UNDERGRADUATE EDUCATION CHAIRMAN SEIDENMAN: I think it's a matter of perception. If some students are concerned about that, then it's a matter of perception. It really does become involved in the educational process. It's almost delude from learning, it almost detracts from learning. And you might think of grades in terms of a fallacy. Theoretically it's more accurate, more precise. You have fine gradations, but you don't have to use them. Faculty members need to make more decisions about grade in some cases. Some people believe that's not in the educational interest. Plus-minus grading is not going to make a difference in the educational quality, in the sense that it won't be improved.

DP: Were you invited to speak at the meeting?

SEIDENMAN: Yes. I felt invited. I went through all the reasons why I believe plus-minus grading is detrimental to the University. There are serious reasons. The faculty suggests that plus-minus grading will not help if you think that's a fallacy. Theoretically it's more accurate, more precise, but it doesn't become involved in the educational process. A second concern in which I think students are concerned, and I believe it's a risk, is that plus-minus grading may become a barrier to distance learning, it almost detracts from learning. I think that grades are going to become more concerned once we implement plus-minus grading. It's difficult to imagine that the effort, the problem, I'm not for core curriculum. I believe that the core curriculum, the basic skills, should be a liberal and open-minded education. So it's not a matter of being frivolous. I think that core curriculum is very important.

EP: Do you think the faculty agreed?

SEIDENMAN: They seem to really be focused on the grading issue and they had the better grading process. It's between us for the University. I think that the focus that they really believe that the focus that they have is a matter of policy. There should be an emphasis on the grading system. Plus-minus grading is not going to make a difference in the educational quality, in the sense that it won't be improved.

DP: Were you invited to speak at the meeting?

SEIDENMAN: Yes. I felt invited. I went through all the reasons why I believe plus-minus grading is detrimental to the University. There are serious reasons. The faculty suggests that plus-minus grading will not help if you think that's a fallacy. Theoretically it's more accurate, more precise, but it doesn't become involved in the educational process. A second concern in which I think students are concerned, and I believe it's a risk, is that plus-minus grading may become a barrier to distance learning, it almost detracts from learning. I think that grades are going to become more concerned once we implement plus-minus grading. It's difficult to imagine that the effort, the problem, I'm not for core curriculum. I believe that the core curriculum, the basic skills, should be a liberal and open-minded education. So it's not a matter of being frivolous. I think that core curriculum is very important.
Recently, I had the privilege of talking with Bill D.T. Johnson, a well-known poet and artist. Johnson is known primarily as a teacher, speaker, and publisher. He is also the director of a shop and gallery in the city and now has his own studio and gallery.

In their conversation, Johnson talked about the role of art in society, the importance of public art, and the impact of contemporary art. He shared insights into the history of art, including the influence of artists such as Jackson Pollock. Johnson also talked about the role of technology in art, and how it can be used to create new forms of expression.

Johnson emphasized the importance of art in education, and how it can be used to inspire and engage students. He discussed the role of art therapy in helping people to express their emotions and to find healing.

Throughout the conversation, Johnson spoke passionately about the importance of art in society, and how it can be used to bring people together. He also talked about the need for support of the arts and the importance of funding for art education and art programs.

Johnson ended the conversation by encouraging others to support the arts and to continue to explore and share their creative expressions. He emphasized the power of art to bring people together and to create a sense of community.

In conclusion, Johnson's insights and perspectives on art and education are valuable and should be considered by those interested in the role of art in society. His passion and dedication to the arts is inspiring, and his commitment to sharing his knowledge and experiences with others is commendable.
More Letters

To the Editor,

The Unification Church is a self-determined, manipulation, enfolding, encompassing organization which "hurishes does." This claim has been vigorously repeated by "from time to time," New York Times and CBS, a crudely

Mainly American feel that Reverend Moon is a cult. The U. F. O. Committee

Open Expression assumes a stronger center that the Unification Movement must be isolated and should be the subject of this very liberal,

The Committee on Open Expression has facilitated the revelation of a "so-called" group in the past the the right wing. The Unification Church Foundation has seemingly taken the previous, major liberal posi-

The Unification's Open Expression has facilitated the revelation of a "so-called" group in the past the the right wing. The Unification Church Foundation has seemingly taken the previous, major liberal posi-

sponse to the main or final goal of the Unification Movement (AP 11/22). Rev. Moon's Mother of the Christian Association, Rabbi kaplowitz of the Hild Foundation, and Dr. Arthur Duale of the Graduate School of Education. As I have stated in an earlier letter (11/22) I do not believe that Rev. Moon or Rabbi kaplowitz, the author of "The Principle or Unification Thought", and they say only coaching emotio-

In the past of 1983, I have read in the "Vice-President" column in the "Vice-President" column in the "Vice-President" column in the "Vice-President" column that "the number of objections about the Unification Movement is not high, and should be the subject of special worry for the Unification Movement." The Unification Church Foundation has seemingly taken the previous, major liberal posi-

In the past of 1983, I have read in the "Vice-President" column in the "Vice-President" column in the "Vice-President" column in the "Vice-President" column that "the number of objections about the Unification Movement is not high, and should be the subject of special worry for the Unification Movement." The Unification Church Foundation has seemingly taken the previous, major liberal posi-

10th Annual Carolling on the Campus
Join Vice Provost George Koval and the Penn Glee Club in caroling across the Campus...
and a colonial buffet in Houston Hall afterward. Bring a candle or a lantern and meet us on the steps of College Hall.

THURSDAY, DEC. 9th
at 5:30 PM

BAHAMAS
from $299
Spring includes:
8-night, 7-days
7 nights in

Spring Break includes:
8-night, 7-days
7 nights in

BAHAMAS
from $299
Spring includes:
8-night, 7-days
7 nights in

Flights, Hotel, 8 lunches, Free

in an issue (In this respect, the attention

Department of Music
University Choral Society
with members of
the University Symphony Orchestra
WILLIAM PABRIEY, conductor

Haydn
Theresa mass

Thursday, December 9, 1982
8:30 PM
Tabernacle Church
3700 Chestnut Street

FREE
Partially funded by S.A.C.

Free Travel

Established Manufacturing Corp. in Phila.
Wharton Alumni Owned
Seeking December or May Graduates for
Professional Sales Opportunity
First Year inc. Potentially Greater than $20,000
For more information contact
Larry, Joseph W'79
Vice President Marketing
215 - 664-1000

More on Moon

More on Moon

perspective" emphasized the "organizational as opposed to social psychological aspects. In addition," as stated in the liner notes, "the authors analyze the motives of the social contract of members by the concept here at Pennsylvania can

Unification Church is not in its true form, its social economic organization. As stated in a previous letter (11/22) I do not believe that Rev. Moon or Rabbi kaplowitz, the author of "The Principle or Unification Thought", and they say only coaching emotio-

"The book is the single most important, the death and objective failure of facts in this Young Minds and is famous for its momentum, being such a January is not in the true form, its social economic organization. As stated in a previous letter (11/22) I do not believe that Rev. Moon or Rabbi kaplowitz, the author of "The Principle or Unification Thought", and they say only coaching emotio-

in an issue (In this respect, the attention

successes of these matters

... and a colonial buffet in Houston Hall afterward. Bring a candle or a lantern and meet us on the steps of College Hall.

THURSDAY, DEC. 9th
at 5:30 PM

It's all true.

CAMPUS COPY CENTER

RESUMES
from $299
Spring includes:
8-night, 7-days
7 nights in

in an issue (In this respect, the attention

successes of these matters

... and a colonial buffet in Houston Hall afterward. Bring a candle or a lantern and meet us on the steps of College Hall.

THURSDAY, DEC. 9th
at 5:30 PM

It's all true.

CUERVO
Premium Tequila

Save money on food during the Spring and Summer Semester by participating in a study

call

Dr. Mary Bentino
s4366 for details

ABAHAMAS
from $299
Spring includes:
8-night, 7-days
7 nights in

in an issue (In this respect, the attention

successes of these matters

... and a colonial buffet in Houston Hall afterward. Bring a candle or a lantern and meet us on the steps of College Hall.

THURSDAY, DEC. 9th
at 5:30 PM

It's all true.

CUERVO
Premium Tequila

Save money on food during the Spring and Summer Semester by participating in a study

call

Dr. Mary Bentino
s4366 for details

ABAHAMAS
from $299
Spring includes:
8-night, 7-days
7 nights in

in an issue (In this respect, the attention

successes of these matters

... and a colonial buffet in Houston Hall afterward. Bring a candle or a lantern and meet us on the steps of College Hall.

THURSDAY, DEC. 9th
at 5:30 PM

It's all true.

CUERVO
Premium Tequila

Save money on food during the Spring and Summer Semester by participating in a study

call

Dr. Mary Bentino
s4366 for details

ABAHAMAS
from $299
Spring includes:
8-night, 7-days
7 nights in

in an issue (In this respect, the attention

successes of these matters

... and a colonial buffet in Houston Hall afterward. Bring a candle or a lantern and meet us on the steps of College Hall.

THURSDAY, DEC. 9th
at 5:30 PM

It's all true.

CUERVO
Premium Tequila

Save money on food during the Spring and Summer Semester by participating in a study

call

Dr. Mary Bentino
s4366 for details

ABAHAMAS
from $299
Spring includes:
8-night, 7-days
7 nights in

in an issue (In this respect, the attention

successes of these matters

... and a colonial buffet in Houston Hall afterward. Bring a candle or a lantern and meet us on the steps of College Hall.

THURSDAY, DEC. 9th
at 5:30 PM

It's all true.

CUERVO
Premium Tequila

Save money on food during the Spring and Summer Semester by participating in a study

call

Dr. Mary Bentino
s4366 for details
**GAPSA Approves Restructured Budget**

The necessity, then, though you can try to change, but if not, you can accept the way it is. The original goal good books, could easily be the major agenda for the next change. "The "Novi" said that says Bob is not friends, but also friends, and new things, working on it, and needs to go up to as in its growing industries.

"Una is a fantastic football - he is outstanding in his comeback. Wilson wants to be able to do the things we think, we think, the "University of California, Berkeley" said. I think we have a responsibility to do the things any time on campus."

Kaufman said that she was interested to see whether there are any "fastest growing industry," he said. "I want to be a strong supporter of the IHC," he said. "I want to be a strong supporter of the IHC."
Manko Makes Campus Physically Fit

The last time he was in the field in 1976 as an assistant athletic director, Manko said, she held the job for three years. During that time, she helped with the design of athletic facilities while the University explored new athletic directors.

When her job was eliminated, Manko said it promoted the professional side, as she resigned in a while a second effort, again, to find her footing. Manko noted, "I don't want to say we're in a rut, but there are days when it seems we're not getting anywhere."

Manko said she has spent the past several years looking at the placement of athletic directors while the University explored new athletic directors.

Manko took the job in 1982, she said, she didn't want to go back to "the old days" of working with three or four foremen and being a "do-it-yourself" kind of gal. "I don't want to say we're in a rut, but there are days when it seems we're not getting anywhere."

Manko said she has spent the past several years looking at the placement of athletic directors while the University explored new athletic directors.

Manko took the job in 1982, she said, she didn't want to go back to "the old days" of working with three or four foremen and being a "do-it-yourself" kind of gal. "I don't want to say we're in a rut, but there are days when it seems we're not getting anywhere."

Manko said she has spent the past several years looking at the placement of athletic directors while the University explored new athletic directors.

Manko took the job in 1982, she said, she didn't want to go back to "the old days" of working with three or four foremen and being a "do-it-yourself" kind of gal. "I don't want to say we're in a rut, but there are days when it seems we're not getting anywhere."

Manko said she has spent the past several years looking at the placement of athletic directors while the University explored new athletic directors.

Manko took the job in 1982, she said, she didn't want to go back to "the old days" of working with three or four foremen and being a "do-it-yourself" kind of gal. "I don't want to say we're in a rut, but there are days when it seems we're not getting anywhere."

Manko said she has spent the past several years looking at the placement of athletic directors while the University explored new athletic directors.

Manko took the job in 1982, she said, she didn't want to go back to "the old days" of working with three or four foremen and being a "do-it-yourself" kind of gal. "I don't want to say we're in a rut, but there are days when it seems we're not getting anywhere."

Manko said she has spent the past several years looking at the placement of athletic directors while the University explored new athletic directors.

Manko took the job in 1982, she said, she didn't want to go back to "the old days" of working with three or four foremen and being a "do-it-yourself" kind of gal. "I don't want to say we're in a rut, but there are days when it seems we're not getting anywhere."

Manko said she has spent the past several years looking at the placement of athletic directors while the University explored new athletic directors.

Manko took the job in 1982, she said, she didn't want to go back to "the old days" of working with three or four foremen and being a "do-it-yourself" kind of gal. "I don't want to say we're in a rut, but there are days when it seems we're not getting anywhere."

Manko said she has spent the past several years looking at the placement of athletic directors while the University explored new athletic directors.

Manko took the job in 1982, she said, she didn't want to go back to "the old days" of working with three or four foremen and being a "do-it-yourself" kind of gal. "I don't want to say we're in a rut, but there are days when it seems we're not getting anywhere."

Manko said she has spent the past several years looking at the placement of athletic directors while the University explored new athletic directors.

Manko took the job in 1982, she said, she didn't want to go back to "the old days" of working with three or four foremen and being a "do-it-yourself" kind of gal. "I don't want to say we're in a rut, but there are days when it seems we're not getting anywhere."

Manko said she has spent the past several years looking at the placement of athletic directors while the University explored new athletic directors.

Manko took the job in 1982, she said, she didn't want to go back to "the old days" of working with three or four foremen and being a "do-it-yourself" kind of gal. "I don't want to say we're in a rut, but there are days when it seems we're not getting anywhere."

Manko said she has spent the past several years looking at the placement of athletic directors while the University explored new athletic directors.

Manko took the job in 1982, she said, she didn't want to go back to "the old days" of working with three or four foremen and being a "do-it-yourself" kind of gal. "I don't want to say we're in a rut, but there are days when it seems we're not getting anywhere."

Manko said she has spent the past several years looking at the placement of athletic directors while the University explored new athletic directors.

Manko took the job in 1982, she said, she didn't want to go back to "the old days" of working with three or four foremen and being a "do-it-yourself" kind of gal. "I don't want to say we're in a rut, but there are days when it seems we're not getting anywhere."

Manko said she has spent the past several years looking at the placement of athletic directors while the University explored new athletic directors.

Manko took the job in 1982, she said, she didn't want to go back to "the old days" of working with three or four foremen and being a "do-it-yourself" kind of gal. "I don't want to say we're in a rut, but there are days when it seems we're not getting anywhere."

Manko said she has spent the past several years looking at the placement of athletic directors while the University explored new athletic directors.
By DAVID SALTMAN
The December 9, 1982, edition of the Daily Pennsylvanian features an article about Tae Kwon Do and its connection to Tae Kwon Don. According to the article, Tae Kwon Don was a Korean form of karate that Seldin learned during his time in college. The article also mentions that Seldin's karate skills enabled him to perform mental and physical feats, such as walking on the blades of knives. The article highlights Seldin's achievements and his dedication to karate and hypnosis.

Tae Kwon Do

Student Martial Art of Self-Defense

By David Saltman

Tae Kwon Don, a Korean form of karate, is a student martial art that combines mental and physical disciplines. The article highlights the benefits of practicing Tae Kwon Don, such as improved physical fitness, mental discipline, and self-defense skills.

Schoolboys w/jack of Diamonds

Dec. 9

Dick Tracey
Youth Camp

Featuring Joey Wilson

$1. cover charge includes membership w/college i.d.

• 2-1 drinks from 9-10:30 p.m.

also appearing in December: The Fabulous Grease Band, Hooters

College Nights In December Are Here

For further info call 896-6420

NEW LONDON STYLE

PIZZA

...WE NOW DELIVER TO STUDENTS!

(6 pm - 12:30 am)

Open

Monday-Friday 11 am-1 am

Saturday 12 noon-1 am

Sunday 4 pm-8 pm

For Commerial Take-Out Call:

Ex: 2-5988

Ex: 2-9492

For Delivery

40th & Chestnut Streets

For Your Books All Year Around

SUNSHINE BOOKS, LTD.

4005 Locust St.

386-5360

Books Make Great Gifts

N.Y. Times Best Sellers

Discounted

COFFEE

For Commerical Take-Out Call:

Ex: 2-5988

Ex: 2-9492

For Delivery

40th & Chestnut Streets

For Commerical Take-Out Call:

Ex: 2-5988

Ex: 2-9492

For Delivery

40th & Chestnut Streets
HUMAN RIGHTS BELONG TO ALL!!!

Celebrate

Human Rights Day

Dec. 9
Houston Hall, Rm. 304

Speaker: Bob Harris, Referrals/Discussions

Sponsored by the Reba's Club of Penn
Cagers Gallop Past Mustangs

Brown leads Penn By His Examples

Jackie Moore hit three 3-pointers against Southern Methodist. With only 1:20 remaining in the first half, Moore had scored 13 of Penn's first 15 points. Moore's performance helped the Quakers pull away from the Mustangs, who had been within 12 points earlier in the game. Moore's scoring helped elevate the Quakers' energy level and demonstrated the team's ability to adjust to different playing styles and opponents.

Brown's scoring helped establish a rhythm for the Quakers and gave them a sense of confidence and momentum. The team's ability to keep up with Moore's scoring and maintain their energy level is a testament to their depth and talent. Brown's example and performance set the tone for the team's effort in the game and illustrated the value of contributing a balanced scoring approach.
SAVING THE TITANIC

Most of the contents may have settled due to shipping and handling, but a deck chair, champagne corks, buttons, and all kinds of stuff are alive and well and in Philadelphia — thanks to the Titanic Historical Society.

Page Three

Awash in the Arts

Mass Media and the Arts
Page 4
Steve Van Zandt Interview
Page 5
Boffo Flix for 1983
Page 6
Music: The Cream and the Crud in 1982
Page 10
The New Right

As the sweeping tide of conservative threats to engulf the entire nation in a bath of Brooks Brothers suits and supply side economics, college students can look to the New Right for comfort. As with the rest of America, there is no escape from the room where there isn't enough room for all. In addition, students can find peace in the New Right. And as the environment is eaten away like a cheese steak without onions, students can find joy in the New Right.

We hope you didn't hurt yourself when you ran to the record store to buy a new album. You can be very inspirational. Good luck in your future journ-

Express

By John B. Marshall and Amy S. Rosenberg

Also, we hereby revoke and retract our letter about Brooke Shields last week. We are sorry. And so to Stout, and Swenson, and everyone else who thinks this is not worth our time. We only hope you'll accept this retrac-

we hope you'll accept this retrac-

The New Right is meant to be a letter, even though there are no more issues this semester. All you have to do to exercise this right is send your opinions to 4th Street. 4015 Walnut Street, Philadelphia, PA. 19134.

They won't be printed, you know. We'll be happy.

Many another story prompts us to beg for mercy. "Cameron: The Live Response" is an example. How misguided we were, thinking ourselves capable of judging the offensiveness of so mundane a story. Our indi-

Copyright © 1982, The Daily Pennsylvanian 20th StreetMagazine. No part may be reproduced in whole or in part without the express written con-

sent of the editors. All rights reserved. Don't steal our joy. Daily Pennsylvanian is published by The Daily Pennsylvanian, Inc., an independent student publication. One must be published in the fall and spring seasons, except during vacation periods of the University. 4th Street Magazine publication.

Philadelphia, PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.

Philadelphia. PA. 19134.
The Ritze Theater at Second and Walnut is the flagship of E.:
theaters, the screens are
wide, the chairs comfortable, and the management's ability
to provide the ultimate theater experience.

What the management of the Ritze doesn't seek to provide
however, is the substance which
found itself on my seat prior to the second Friday showing of
Eating Raoul. That substance, my hand drenched, was human

e.

I didn't intend to sit in that particular seat, but the新鲜man, I was with, was afraid to sit on the
end, so I begrudgingly entered the row and sat down.

Midway through the film, however, I discovered that the
substance's distribution was
wider than I had suspected. My right foot picked up most of the
remainder and carried it around
South Street and eventually back
to the Quad.

I approached Ritze manager Bob Rosa, the normally im-
maculate theater is having dif-
ficulty coping with Eating Raoul.

Although a less civilized person might have panicked or
complained to the management
I, at least, moved, I took none of
these hasty actions. In the
first place, the movie was just
beginning and I didn't want to
disturb anyone. Second, the
freshman with me was convinced
that one is knifed if he attempts
to change seats in a crowded
Philadelphia theater. Like the
previous occupant of my seat, I merely let the matter drop.

Monday and two more on
Thursday, the theater has stock six boxes of the deodoriz-
ing saw dust," he says, "We have an usher parading through the
theater every ten minutes."H

Rosa was on the Ritze staff
Friday night, but he says he received no groups about the
smoke. "Our floor is so clean you could eat off it," says Rosa.

I suggest future Ritze directors reconsider.

—David Goodhand

Wherefore 'Elsewhere'?

One of the University's most prominent graduates never
received his diploma. In fact, he
never even attended a class.

The actual transcript of William Craig, the Chief of Surgery at
Boston's St. Eligos Hospital. This makes him one of the
leading characters in St. Elsewhere, an NBC drama series
that some critics have likened to
"Hill Street Blues if it were set in
a hospital."

John Musin, one of St. Elsewhere's producers, decided
where Dr. Craig went to school.
It is no coincidence that Musin
got his college degree from Philadel-
phia's Temple University.

Hearing the ice bath, I knucked
myself into a chair, As he
the helpless granny before spying
her glasses when the back of her
lady drops her cane and breaks
right foot picked up most of the
substance's distribution was

If someone could have been present, I'm sure the
place would have been on fire.

But, wait! Today is Wednes-
day. At 12:50 the room is filled
again, this time by 300 students,
teachers, and sunny visitors.
The man on trial? He's over 350
years old. His name is William
Penn.

Every Wednesday for the past
decade the play has been
presented at 12:50, its only
performance during the week.

As the take-.sink with the
shuffling, a group of 30 or so
are seen体温ing the costumes to
the podium.

Dr. Craig, portrayed on the
show by William Daniels, was a
typical Penn pre-med. "He prob-
ably wouldn't get into Harvard,"
says Musin. "He still has a chip
on his shoulder." Musin describes
him as arrogant, ignorant, and
ever proud of what he does.

After Penn, Craig went to
Harvard med school, then worked
his way up to the post of
Chief of Surgery. "He's a loyal
alumnus, active and all that bullshit,"
says Musin. In fact, the issue of the surgeon's
undergraduate education arena
was Craig's main reason for
returning to his alma mater to give a speech.

Musin, by contrast, passed
his college days less studiously.
"I spent a lot of time in the
Palestra, watching basketball,
"I hung around in California for a while. Then I got lucky,"
says Musin of how he got his
current job at MTM studios, the
compagny that produces St.
Elsewhere. Musin does not
describe himself as a loyal alumnus,
but was pleased that the
Quakers won the football title
this year.

In the show, St. Eligos is the
hospital where all the less
desirable cases are dumped. "It's
only second-rate stuff in the
medical community," says Musin.
So why is a Penn graduate
wasting his time there?

Replies Musin, "Why are you
working for 30 cents an hour?"

—Joseph Rosenweig

Jugded in Colonial Drag

The place is Courthouse 676.
The time is 12:45.
A teenager has just been convicted of arson
and weary jurors, lawyers, and
competitive photography are
about to smoke the cockles of
one's heart.

But, wait! Today is Wednes-
day. At 12:50 the room is filled
again, this time by 300 students,
teachers, and sunny visitors.
The man on trial? He's over 350
years old. His name is William
Penn.

Every Wednesday for the past
decade the play has been
presented at 12:50, its only
performance during the week.

As the take-.sink with the
shuffling, a group of 30 or so
are seen体温ing the costumes to
the podium.

Dr. Craig, portrayed on the
show by William Daniels, was a
typical Penn pre-med. "He prob-
ably wouldn't get into Harvard,"
says Musin. "He still has a chip
on his shoulder." Musin describes
him as arrogant, ignorant, and
ever proud of what he does.

After Penn, Craig went to
Harvard med school, then worked
his way up to the post of
Chief of Surgery. "He's a loyal
alumnus, active and all that bullshit,"
says Musin. In fact, the issue of the surgeon's
undergraduate education arena
was Craig's main reason for
returning to his alma mater to give a speech.

Musin, by contrast, passed
his college days less studiously.
"I spent a lot of time in the
Palestra, watching basketball,
"I hung around in California for a while. Then I got lucky,"
says Musin of how he got his
current job at MTM studios, the
compagny that produces St.
Elsewhere. Musin does not
describe himself as a loyal alumnus,
but was pleased that the
Quakers won the football title
this year.

In the show, St. Eligos is the
hospital where all the less
desirable cases are dumped. "It's
only second-rate stuff in the
medical community," says Musin.
So why is a Penn graduate
wasting his time there?

Replies Musin, "Why are you
working for 30 cents an hour?"

—Joseph Rosenweig

Jugded in Colonial Drag

The place is Courthouse 676.
The time is 12:45.
A teenager has just been convicted of arson
and weary jurors, lawyers, and
competitive photography are
about to smoke the cockles of
one's heart.

But, wait! Today is Wednes-
day. At 12:50 the room is filled
again, this time by 300 students,
teachers, and sunny visitors.
The man on trial? He's over 350
years old. His name is William
Penn.

Every Wednesday for the past
decade the play has been
presented at 12:50, its only
performance during the week.

As the take-.sink with the
shuffling, a group of 30 or so
are seen体温ing the costumes to
the podium.

Dr. Craig, portrayed on the
show by William Daniels, was a
typical Penn pre-med. "He prob-
ably wouldn't get into Harvard,"
says Musin. "He still has a chip
on his shoulder." Musin describes
him as arrogant, ignorant, and
ever proud of what he does.

After Penn, Craig went to
Harvard med school, then worked
his way up to the post of
Chief of Surgery. "He's a loyal
alumnus, active and all that bullshit,"
says Musin. In fact, the issue of the surgeon's
undergraduate education arena
was Craig's main reason for
returning to his alma mater to give a speech.

Musin, by contrast, passed
his college days less studiously.
"I spent a lot of time in the
Palestra, watching basketball,
"I hung around in California for a while. Then I got lucky,"
says Musin of how he got his
current job at MTM studios, the
compagny that produces St.
Elsewhere. Musin does not
describe himself as a loyal alumnus,
but was pleased that the
Quakers won the football title
this year.

In the show, St. Eligos is the
hospital where all the less
desirable cases are dumped. "It's
only second-rate stuff in the
medical community," says Musin.
So why is a Penn graduate
wasting his time there?

Replies Musin, "Why are you
working for 30 cents an hour?"

—Joseph Rosenweig

Jugded in Colonial Drag

The place is Courthouse 676.
The time is 12:45.
A teenager has just been convicted of arson
and weary jurors, lawyers, and
competitive photography are
about to smoke the cockles of
one's heart.

But, wait! Today is Wednes-
day. At 12:50 the room is filled
again, this time by 300 students,
teachers, and sunny visitors.
The man on trial? He's over 350
years old. His name is William
Penn.

Every Wednesday for the past
decade the play has been
presented at 12:50, its only
performance during the week.

As the take-.sink with the
shuffling, a group of 30 or so
are seen体温ing the costumes to
the podium.

Dr. Craig, portrayed on the
show by William Daniels, was a
typical Penn pre-med. "He prob-
ably wouldn't get into Harvard,"
says Musin. "He still has a chip
on his shoulder." Musin describes
him as arrogant, ignorant, and
ever proud of what he does.

After Penn, Craig went to
Harvard med school, then worked
his way up to the post of
Chief of Surgery. "He's a loyal
alumnus, active and all that bullshit,"
says Musin. In fact, the issue of the surgeon's
undergraduate education arena
was Craig's main reason for
returning to his alma mater to give a speech.

Musin, by contrast, passed
his college days less studiously.
"I spent a lot of time in the
Palestra, watching basketball,
"I hung around in California for a while. Then I got lucky,"
says Musin of how he got his
current job at MTM studios, the
compagny that produces St.
Elsewhere. Musin does not
describe himself as a loyal alumnus,
but was pleased that the
Quakers won the football title
this year.

In the show, St. Eligos is the
hospital where all the less
desirable cases are dumped. "It's
only second-rate stuff in the
medical community," says Musin.
So why is a Penn graduate
wasting his time there?

Replies Musin, "Why are you
working for 30 cents an hour?"

—Joseph Rosenweig
The two Image Scavengers et al. exhibitions were conceived especially for the ICA and brought to life by the imaginations and efforts of its director and assistant director, Bush Janet Kardon and Paula Marincola. Both Janet Kardon and Paula Marincola have been fostering the idea for some time now. Kardon says that in a proliferation of paintings, shows, and critical articles, there has been a remarkable lack of critique, so the two curators thought it was time to revisit the idea. "We do not intend to prove that the works of art presented here are the same, but we do intend to show that they are different," Marincola says. The result of the two exhibitions is a collection of images and representations that have been made commonplace by their exploitation through mass media: television, movies, newspapers, and magazines. The artists label their work and the work of their colleagues as "cultural cannibalism." The works are rooted in popular culture, but the result is not so simply categorized. From, for simplicity's sake, and irreverence prevailed.

Robert Longo's works depict bigger-than-life figures, whose ambiguous meanings betray their sources. It is difficult to decide whether the figures are embracing or violently struggling. Jack Goldstein's work is applied with an airbrush that lacks the evidence of contact, shows. In Longo's paintings, the figures arencottected or manipulated. As with Goldstein's works, our reader's viewpoint can change dramatically as he is forced to keep moving, to keep watching. The ICA has a program of works entitled "The Seven Dead Sins." The Seven Cardinal Virtutes" and "The Seven Deadly Sins." Lust is a swimmer looking at a tin pail, and Fortitude sports curly hair and a black eye while she irona her man's shirt and talks on a phone. She leans, of course, on a pair of crutches.

The series of works that at first seem least original is the most radical statement in the exhibition. Sherrie Levine takes a controversial position by attempting to riddle away her viewers to the distance between themselves and reality. A set of photographs entitled "After Ernst Ludwig Kirchner" (1982) was not photographed from the original canvases of that German expressionist painter, but from reproductions of his paintings. There is an impervious barrier between us and reality.

The immediacy of the images in these works is both thought-provoking and disturbing. We are humbled by these pieces because we are embarrassed to admit that we have long been victims of the traps they use. But they are only possible because of mass media techniques, and these artists are not ashamed to admit that they use them skillfully. There is a playfulness about the works that seems to forgive us and our manipulated society. The assemblage of paintings and photographs shows us a tremendous duality, yet maintains a strong focus that is not diluted by the many colors and styles. The commonplace ceases to be common at the ICA.

The Institute of Contemporary Art is now hosting the spectacular debut of a new twentieth-century phenomenon in genre painting called figuration. Two independent exhibits, conceived and curated by ICA director Janet Kardon and assistant director Paula Marincola, are linked by a common desire to expose the domination of American society by mass media. As their collective title suggests, the eleven painters and nine photographers exhibiting here have taken images from their surroundings, (all but one live in New York) and featured them in their works on canvas or on film. The icons of the show is that none of these images, so omnipresent in our daily lives, is completely original. "Image Scavengers: Painting" features artists who, as Janet Kardon says in her essay on the exhibit, "spent their formative years in the 1950s, 60s, and 70s, and are now presenting their ideas in the 80s." The result is a collection of images and representations that have been made commonplace by their exploitation through mass media: television, movies, newspapers, and magazines. The artists label their work and the work of their colleagues as "cultural cannibalism." The works are rooted in popular culture, but the result is not so simply categorized. From, for simplicity's sake, and irreverence prevailed.

Robert Longo's works depict bigger-than-life figures, whose ambiguous meanings betray their sources. It is difficult to decide whether the figures are embracing or violently struggling. Jack Goldstein's work is applied with an airbrush that lacks the evidence of contact, shows. In Longo's paintings, the figures are unconnected or manipulated. As with Goldstein's works, our reader's viewpoint can change dramatically as he is forced to keep moving, to keep watching. The ICA has a program of works entitled "The Seven Dead Sins." The Seven Cardinal Virtutes" and "The Seven Deadly Sins." Lust is a swimmer looking at a tin pail, and Fortitude sports curly hair and a black eye while she irons her man's shirt and talks on the telephone. She leans, of course, on a pair of crutches.

The series of works that at first seem least original is the most radical statement in the exhibition. Sherrie Levine takes a controversial position by attempting to riddle away her viewers to the distance between themselves and reality. A set of photographs entitled "After Ernst Ludwig Kirchner" (1982) was not photographed from the original canvases of that German expressionist painter, but from reproductions of his paintings. There is an impervious barrier between us and reality.

The immediacy of the images in these works is both thought-provoking and disturbing. We are humbled by these pieces because we are embarrassed to admit that we have long been victims of the traps they use. But they are only possible because of mass media techniques, and these artists are not ashamed to admit that they use them skillfully. There is a playfulness about the works that seems to forgive us and our manipulated society. The assemblage of paintings and photographs shows us a tremendous duality, yet maintains a strong focus that is not diluted by the many colors and styles. The commonplace ceases to be common at the ICA.

This mimicking is echoed in the accompanying exhibitions, "Image Scavengers: Painting," and "Image Scavengers: Photography." The photographs, even more so than the paintings, pay homage to the methods of mass media by including them, but the approach seems even more ironic and critical. Paula Marincola calls this a "knowing 80's disillusionment over a backdrop of 50's bland innocuousness."

Cindy Sherman's works look like stereotypical movie stills, and symbolize themes used in film. Ellen Brooks and Laurie Simmons put dolls into human roles, degrading daily life and lending an eerily, television-like texture to a room or a fish tank. The startling association between real and TV life is also presented by Eileen Cowin's "Family Docu-Drama" (1980). Eight unrelated photographs depicting family life bear a frighteningly strong resemblance to the conventions of soap operas. The effect of this group is comparable to television images when the channels are changed quickly.

Advertisements are prevalent images in our world, and these photographers have not neglected the glossy, maquiladora aspects of modern culture. Jimmy De Sanu glorifies the products seen on supermarket shelves by wrapping a pair of laces on the beach in tin foil. His depictions of the implicated violence and sexuality in advertising that usually pass our programmed minds unnoticed.

Dan Rota attaches a religious significance to daily products by illustrating "The Ten Commandments" and "The Seven Deadly Sins." Lust is a swimmer looking at a tin pail, and Fortitude sports curly hair and a black eye while she irons her man's shirt and talks on the telephone. She leans, of course, on a pair of crutches.
Miami Steve's Rock and Soul Revival

By Jimmy Guterman

"He's been a sideman for too long. He's written and produced Southside Johnny and The Asbury Jukes, Ronnie Spector, and he's got a new album, Gary U.S. Bonds. He's also the rhythm guitarist for the E Street Band. Steve Van Zandt's credentials have earned him the right to finally make his own record, up front, not backing anyone else, an artist in his own right. Without Women, even with its inconsistencies, is among the year's finest albums, and his share debate the night after Thanksgiving at Clarence Clemons' Big Man's West Found Little Steven and The Disciples of Soul playing tighter than their few months together would suggest.

The Disciples' personnel is as musically diverse as a mainstream band can get. The heart of the band is a Fireworks horn section, led by the legendary Richie "La Bamba" Rosenbloom on trombone, known as The Miami Horns in a previous incarnation. Bassist Jean Beauvoir is an ex-Psychotic, Monti Ellison played percussion for Alvin Ailey, Dino Danelli drummed for The Righteous Brothers and future Cloud keyboards for both Gary Bonds and Little Steven. Five of the eight influences come together to create a unique rock/soul synthesis.

Van Zandt recently spoke to 34: You're known primarily as a guitarist for the E Street Band. Are you going to do the next Bonds album on your own?

Van Zandt: At the moment, it looks like I'll be able to do both, but I am giving priority to my own work from now on. I have to. It's a responsibility I think you have to take seriously. That's one of the reasons I waited so long to do it. I did not want to do it in a frivolous way.

34: Except for the two Bonds songs ["Daddy's Come Home" and "Last Time"], the songs on Men Without Women are your first new ones in four years. Are they all new, or do some of them go back to your time with the band?

Van Zandt: I have chosen full of riffs and melody lines, but I don't have any finished songs yet. I don't have any finished songs lying around. The only two songs that got back a bit are "I've Been Waiting" and "Angel Eyes." They were both outlines of one sort or another, and I finished the lyrics to both of those for this album. All the other songs were for this album.

34: Do you see yourself ever writing again for Southside?

Van Zandt: I wouldn't entirely rule anything out, but there's no plans now.

34: Why do you think Bonds' second record (On the Line) didn't take off commercially like the first one?

Van Zandt: Yeah, I was disappointed in that. They were saying, "He doesn't fit in." I've gotten tired of hearing that Gary Bonds is too black for white radio and too white for black radio. You can get caught in the middle very easily. Black radio is more or less parallel their lives. They have no historical distance. They have no historical priority, and it didn't sound anything like them. I think people miss the point sometimes.

34: Would I Gary U.S. Bonds?

Van Zandt: No chance. I accept it to a degree, but then I expect people to say, "He really is good." Maybe I'm a bit naive. That's why I was so disappointed with the reception to his second record. "Well, we already heard the Bruce Springsteen Miami Bonds album. Why would we want to hear another one?" We weren't doing a gimmick novelty record; we were doing a great record, with a great singer who's still relevant. Their ears never told them a thing.

34: How is your record doing?

Van Zandt: Most radio is not accepting my record, but I'm not all that concerned. When radio says, "You're too different to play," I accept that as a compliment. That means I'm doing something that's unique. It's going to take a little longer to catch on. That's all right.

34: Time for the inevitable question. How is your solo career going to affect your membership in the E Street Band?

Van Zandt: It's a two-way street. I want to continue to do both, but in the end, I think the E Street Band will need a replacement. I want to do my own thing, and I think the E Street Band needs it. It's a conversation that we need to have. I don't know if I'll be able to do both, but I'll be able to do one thing. It's only natural. I'll always have a band. I don't know if I'll always have the same guys - that probably will change, it's only natural. I'll be doing this forever.
**Posthumous Pink Panther: Clouseau, But No Cigar**

**Film**

_**Trail of the Pink Panther**_ 
Written and directed by Blake Edwards

By David R. Meiselman

When Peter Sellers died more than two years ago, the world lost a great comic actor and a seemingly irresistible detective. Jacques Clouseau, the legendary sleuth from the _Pink Panther_ film series, will be long remembered for his French speech impediment, his disguises, his one-sided feud with Inspector Dreyfus, his externalized battle of wits with Butler Cato, and for the bumbling ineptitude which somehow allowed him to survive.

Blake Edwards, the man who brought us Bo Derek's body in _S.O.B._, displayed his wife's brains in _The Longest Day_, and transcended _Virgo/Polaris_ in _Victor Victoria_, also created the popular _Pink Panther_ series more than 20 years ago. With five other Panther films having been mixed in his laboratory, Edwards is playing Frankenstein — trying to stitch together a corpse made of old films, and trying to give his creation life even after the death of the man who immortalized the leading role.

Edwards has done an admirable sewing job in fashions old clips into a new film. Within the first 40 minutes, Clouseau sets fire to his office, extorts a $10,000 ransom, and dispatches himself as an injured man in a cast, wreaking havoc while riding an airplane. In these never-before-seen outtakes from earlier Panther films, the Sellers/Clouseau entity is at its best — a reminder of Sellers' sheer comic brilliance. Clouseau sets out to find the once-again-stolen Pink Panther diamond, but after a while, he's gone, having disappeared on the missing airplane. Once Clouseau vanishes, Edwards turns to a familiar television device — a reporter (Joanna Lumley) talks to Clouseau's contemporaries, obtaining flashbacks in the form of old clips. Most of the story, whose plot lags like an old reel, is new footage fashioned around the reporter's efforts to learn the truth from those who knew Clouseau best: ex-criminal Charles Litton and his wife (David Niven and Capucine), whose character is also Clouseau's ex-wife, Cato (Burt Kwouk), Dreyfus (Herbert Lom), and Clouseau's one-time assistant Hercule (Graham Stark). The clips are great, but the story around their revelation stinks.

The best of the new material deals with Clouseau's equally simple father (Richard Mulligan) who seems brainless as his son — such as when he trips over his own cane. Edwards gives Mulligan's scenes the most consistent humor by showing a young Clouseau growing up in his father's flashbacks. _Vintage Panther_ is characterized by the usual cartoon opening credits that roll while Henry Mancini's catchy theme music wafts away. As always, the opening is funny, preparing the audience for the hapless inspector. In addition, Edwards shows some of the funniest moments from the Clouseau archives while ridding the end credits. It's like listening through a five-minute highlight film from the Clouseau Hall-Of-Fame, and it's hysterical — a great way to end the movie.

Edwards dedicates this film "To Peter, the one and only Inspector Clouseau." It's true — Sellers can't be replaced and watching this film is like watching a Fourth of July fireworks display with the finale coming first. Even if Sellers' appearance is brief and the rest of the movie slides a bit, _Trail of the Pink Panther_ avoids the abyss into which it could have so easily fallen; the essence of the over-bumbler is there. The result is laughter, while the catalyst is the eternal myth of Clouseau.

---

**'48 HRS.': Offensive, Sxst., Funn., and Bldy**

_48 HRS._ 
Directed by Walter Hill 
At the Dulce Duchess

By Howard Sherman

There's only one original element in _48 HRS._: Eddie Murphy. The young comic who makes _Saturday Night Live_ bearable also rescues Walter Hill's lackluster new film from the obscurity it otherwise deserves.

Murphy plays Reggie, a convict improbably sprung from prison to help catch a cop. Adding to the mix is Murphy's alter ego, the most consistent humor by which he could have avoided the usual cartoon opening credits that roll while Henry Mancini's catchy theme music wafts away. As always, the opening is funny, preparing the audience for the hapless inspector. In addition, Edwards shows some of the funniest moments from the Clouseau archives while ridding the end credits. It's like listening through a five-minute highlight film from the Clouseau Hall-Of-Fame, and it's hysterical — a great way to end the movie.

Edwards dedicates this film "To Peter, the one and only Inspector Clouseau." It's true — Sellers can't be replaced and watching this film is like watching a Fourth of July fireworks display with the finale coming first. Even if Sellers' appearance is brief and the rest of the movie slides a bit, _Trail of the Pink Panther_ avoids the abyss into which it could have so easily fallen; the essence of the over-bumbler is there. The result is laughter, while the catalyst is the eternal myth of Clouseau.

---

**'48 HRS.': Offensive, Sxst., Funn., and Bldy**

_48 HRS._ 
Directed by Walter Hill 
At the Dulce Duchess

By Howard Sherman

There's only one original element in _48 HRS._: Eddie Murphy. The young comic who makes _Saturday Night Live_ bearable also rescues Walter Hill's lackluster new film from the obscurity it otherwise deserves.

Murphy plays Reggie, a convict improbably sprung from prison to help catch a cop. Adding to the mix is Murphy's alter ego, the most consistent humor by which he could have avoided the usual cartoon opening credits that roll while Henry Mancini's catchy theme music wafts away. As always, the opening is funny, preparing the audience for the hapless inspector. In addition, Edwards shows some of the funniest moments from the Clouseau archives while ridding the end credits. It's like listening through a five-minute highlight film from the Clouseau Hall-Of-Fame, and it's hysterical — a great way to end the movie.

Edwards dedicates this film "To Peter, the one and only Inspector Clouseau." It's true — Sellers can't be replaced and watching this film is like watching a Fourth of July fireworks display with the finale coming first. Even if Sellers' appearance is brief and the rest of the movie slides a bit, _Trail of the Pink Panther_ avoids the abyss into which it could have so easily fallen; the essence of the over-bumbler is there. The result is laughter, while the catalyst is the eternal myth of Clouseau.
Holiday Pix
Promise
Yocks
and
Shocks

By Howard Sherman and Howard Gensler

The Dark Crystal: Finally! Fantasy and sci-fi fans have something to cheer about. Jim Henson and Frank Oz have dumped Miss Peggy and made the movie of their lives. It's an extraordinary film about a world where everything has a personality (even the rocks) and the blunted universe can only be restored by an elf. It's the work of Brian Froud, director of their last film, The Dark Crystal.

Gandhi: British director Richard Attenborough has completed a twenty-year quest to film a biography of India's legendary leader. The result is this year's richest, complete with a shopping budget, heavy political overtones, but not Warren Berri. Royal Shakespeare company member Ben Kingsley plays the Maharaja, with supporting roles for Martin Sheen, Edward Fox, Alibis Fugard, Michael Hordern, John Gielgud (off course), and Penny's own Candice Bergen.

Six Weeks: The Moore the merrier, as Mary Tyler Moore and Dudley Moore are brought together by the "personal crisis" that befalls Mary's daughter. Tony Bill, the man behind My Bodyguard, directed this tearjerking romance, which features a musical score composed by Dudley. Katherine Healy, a young dancer with the New York City Ballet, is the girl.

Sophie's Choice: The William Styron bestseller makes it to the screen with Meryl Streep and Kevin Kline as the leads. Alan Pakula (Klute, All the President's Men) directed this tale of love and sorrow set in 1940's Europe, which will have everyone who reads the book flocking to see it.

Sult Of The Night: Alton Kramer vs. Kramer, Oscar winner Robert Benton versus a psychological thriller in the Hitchcock vein. Roy Scheider is a drunk in love with Mary Streep, an action gallery worker who may also be a murderer. Jessica Tandy plays Roy's mom and fellow psychiatrist in an office arrangement Fred would love. Benton's skill in the mystery genre was proven with The Late Show, so Self should be good for a few chills.

The Verdict: This year's powerhouse films. Paul Newman (in what is rumored to be another Oscar caliber performance) plays an ambulance chasing lawyer who gets involved in a case that everyone, even the defendant, wants him to leave alone. While the women are breathing heavily over Newman, their dates can fantasize about Charlotte Rampling, who plays his girlfriend. The excellent supporting cast includes James Mason, Jack Warden, and Mike O'Shea. Playwright David Mamet (American Buffalo) wrote the screenplay and the film is directed by Sidney Lumet, who expertly handled similar legal and moral issues in Prince of the City and 12 Angry Men.

And if all of these films do a swan dive into the Schokyll, we'll be the two guys wearing trenchcoats and singing in the back row of the Goldman watching Santa's Reindeer - Heroes of Steel, Death By Dreidel, Elves in Hell and Sommers Marabuse.
Albee's George and Martha: Re-Exorcised

Who's Afraid of Virginia Woolf
Karat Street Place
613 S. 7th Street

By Donald Watnick

Nobody plays games in quite the same heartless and loving, sardonic and serious, and nasty way as George, Martha, Nick, and Honey in Edward Albee's classic and brutal drama Who's Afraid of Virginia Woolf?

The Independent City Theater's production of Albee's highly-acclaimed work is an impressive, passionate, and most important, enjoyable rendition that brings out all the crazy elements in the tumultuous relations among the play's four protagonists. One would never think that it is the first play produced by the Independent City Theater, an amateur group recently formed by two Germantown residents. The show displays the kind of professionalism that many off-Broadway productions often lack.

The strength of this production, and of Albee's script as well, is the explosive way the two couples interact. What starts as a "get-acquainted," late-night party turns into a struggle to see who can dish out the most abuse and best sustain the others' harsh personal attacks, while consuming an endless supply of liquor. Of course, the alcohol only fuels the pathetic fighting between George and Martha, the older of the two couples, and hares the startled Nick and Honey, newcomers to the college at which Virginia Woolf is set, into the thick of the battle.

As the play progresses, Martha becomes lauder, more flirtatious, and drunker as George sinks lower and lower in his abuse. Nick no longer keeps his opinions to himself, becoming more responsive to Martha's overtures, while Honey gets sick and more pathetic. By the end of the play, all the characters are emotionally drained by the dredging up of the most embar- rassing aspects of the others' pasts. Virginia Woolf is at its best, however, when Martha is sullen and hurt, when Nick's "golden boy" image is destroyed, and when George eloquently asserts himself in one of his lengthy monologues, and when the frail Honey unleashes her anger.

As Martha, the dominating daughter of the college president, Hazel Weinberg is an elo- quent, bitchy, and combative mate of Doug Wild, who plays George, the frustrated, grandilo- quent history professor. Mark Bogacki effectively portrays Nick, the promising biology pro- fessor, and Taylor Zimmerman evokes great sympathy as Honey, his hysterical wife.

Frank Bard's direction makes the long and at times Virginia Woolf move along smoothly and efficiently. The sets and lighting, also by Bard, are sim- ple but more than sufficient for this small-scale production.

When all the games are over and the audience goes home from this excellent production of Who's Afraid Of Virginia Woolf?, it is the newly-formed Independent City Theater that comes up a winner.

Laughter
TUCC Stage 3
1670 Walnut St.

By Howard Sherman

The character who introduces Laughter warns that "a sense of humor is no remedy for evil," and saying in Peter Barnes, laughter is a coward's refuge from horrible reality. But a good man is no excuse for poor writing and Barnes' often fascinating ideas crumble under the weight of the awkward plays that comprise the evening.

This is a problem of how Ivan the Terrible got his name. Barnes depicts the Tsar as a man disqualified as a priest, hiding from his fame, who becomes an imposter when his crown is forced back upon him. The fascinating point, why the Russian people revered this brutal man, is obscured by the rambling script. Anthony Powell's erratic portrayal of Ivan fails to create a central character for the drama. The piece is long and its message uncertain, although the final image of Ivan's statue being adorned with pigeon droppings makes an interesting comment on how history separates modern man from previous horrors.

Auschwitz is the more suc- cessful of the pair, despite its lapses into pointless activity as it wears on. The play is set in the highly efficient office of the Nazi war machine developing a comment made in Tsar by the character of Death about the glory of perfectly organized murder. Often broadly comic, Auschwitz is also more disturb- ing than Tsar, as it forces the viewer to question why he is laughing at the antics of these angels of death incarnate. The final moments are again chilling, a vaudeville routine performed by two Jews in a gas chamber follows a rendition of the Broad- way show tune "Brotherhood of Man," by office workers who have perfected impersonal glee.

The actors are all good, notably Richard Krothin as the office chief in Auschwitz and Ed Williams as an old man in both plays. Paul Berman's direction fails to salvage the awkward Tsar, but his comic touches complement the more accessible Auschwitz. Jenymlyn Stroed's costumes are fine, particularly Ivan's square robes, and the lighting by M.C. Young is ade- quate. The settings by Eric Powell are much better than sufficient for this small-scale production.

When all the games are over and the audience goes home from this excellent production of Who's Afraid Of Virginia Woolf?, it is the newly-formed Independent City Theater that comes up a winner.

Theatrer

************

George Sales Rep.

Yes you from the East Side Club.
Congratulations, you finally did it!
Put the cops to follow in the right line.

************
Bessie Smith: Empress of the Blues

By Amy Rosenberg

"You got to keep the blues wet," cries singer Bessie Smith, lying drunk on the floor of her bedroom in 1937. "else they dry up your soul." The time is 1905, the night of her first appearance on stage, and the scene is the Cotton Club in New York City. Bessie Smith's debut in South Philadelphia was a momentous event, as it marked the beginning of her career as one of the greatest blues singers of all time. Bessie Smith's story is not just about music, but also about her life, her struggles, and her rise to fame as a blues superstar.

The only truly weak aspect of the show is the band that accompanies the actors. The band, made up of piano, drums, clarinet, and trombone, is adequate at best, and often seems a bit sluggish. Shockley's captivating script portrays the feisty, talented blues singer. It's a story of giving up the security of her life to pursue her passion, a loss of confidence, and a fear of being left behind. Bessie Smith's life and career are portrayed with sensitivity and playfulness, making the audience feel like they're living through her experiences.

The time is 1905, the night of Bessie Smith's debut in South Philadelphia. The singer from Chattanooga, Tennessee, whose voice "walks like the wind in winter," has never seen anything like the south. She struggles with the lack of a community, a loss of confidence, and a fear of giving up the security of her past. Spared on by a dream-like situation by her dead brother, Bessie relives the major moments of her past, from singing on a steel corner for nickels with her brother, to overcoming her stage fright in a variety show contest, to her encounters with the Rabbit Foot Minstrels and her kidnapping by old-time blues singer Ma Rainey.

Bessie Smith's story is not just about music, but also about her life, her struggles, and her rise to fame as a blues superstar. It's a story of giving up the security of her life to pursue her passion, a loss of confidence, and a fear of being left behind. Bessie Smith's life and career are portrayed with sensitivity and playfulness, making the audience feel like they're living through her experiences.

The time is 1905, the night of Bessie Smith's debut in South Philadelphia. The singer from Chattanooga, Tennessee, whose voice "walks like the wind in winter," has never seen anything like the south. She struggles with the lack of a community, a loss of confidence, and a fear of giving up the security of her past. Spared on by a dream-like situation by her dead brother, Bessie relives the major moments of her past, from singing on a steel corner for nickels with her brother, to overcoming her stage fright in a variety show contest, to her encounters with the Rabbit Foot Minstrels and her kidnapping by old-time blues singer Ma Rainey.

Bessie Smith's story is not just about music, but also about her life, her struggles, and her rise to fame as a blues superstar. It's a story of giving up the security of her life to pursue her passion, a loss of confidence, and a fear of being left behind. Bessie Smith's life and career are portrayed with sensitivity and playfulness, making the audience feel like they're living through her experiences.

The time is 1905, the night of Bessie Smith's debut in South Philadelphia. The singer from Chattanooga, Tennessee, whose voice "walks like the wind in winter," has never seen anything like the south. She struggles with the lack of a community, a loss of confidence, and a fear of giving up the security of her past. Spared on by a dream-like situation by her dead brother, Bessie relives the major moments of her past, from singing on a steel corner for nickels with her brother, to overcoming her stage fright in a variety show contest, to her encounters with the Rabbit Foot Minstrels and her kidnapping by old-time blues singer Ma Rainey.

Bessie Smith's story is not just about music, but also about her life, her struggles, and her rise to fame as a blues superstar. It's a story of giving up the security of her life to pursue her passion, a loss of confidence, and a fear of being left behind. Bessie Smith's life and career are portrayed with sensitivity and playfulness, making the audience feel like they're living through her experiences.

The time is 1905, the night of Bessie Smith's debut in South Philadelphia. The singer from Chattanooga, Tennessee, whose voice "walks like the wind in winter," has never seen anything like the south. She struggles with the lack of a community, a loss of confidence, and a fear of giving up the security of her past. Spared on by a dream-like situation by her dead brother, Bessie relives the major moments of her past, from singing on a steel corner for nickels with her brother, to overcoming her stage fright in a variety show contest, to her encounters with the Rabbit Foot Minstrels and her kidnapping by old-time blues singer Ma Rainey.

Bessie Smith's story is not just about music, but also about her life, her struggles, and her rise to fame as a blues superstar. It's a story of giving up the security of her life to pursue her passion, a loss of confidence, and a fear of being left behind. Bessie Smith's life and career are portrayed with sensitivity and playfulness, making the audience feel like they're living through her experiences.

The time is 1905, the night of Bessie Smith's debut in South Philadelphia. The singer from Chattanooga, Tennessee, whose voice "walks like the wind in winter," has never seen anything like the south. She struggles with the lack of a community, a loss of confidence, and a fear of giving up the security of her past. Spared on by a dream-like situation by her dead brother, Bessie relives the major moments of her past, from singing on a steel corner for nickels with her brother, to overcoming her stage fright in a variety show contest, to her encounters with the Rabbit Foot Minstrels and her kidnapping by old-time blues singer Ma Rainey.

Bessie Smith's story is not just about music, but also about her life, her struggles, and her rise to fame as a blues superstar. It's a story of giving up the security of her life to pursue her passion, a loss of confidence, and a fear of being left behind. Bessie Smith's life and career are portrayed with sensitivity and playfulness, making the audience feel like they're living through her experiences.
The Rebirth of Political Rock

By Jimmy Guiterman

It's that time again. Gather round the fire, kids, and find out what you missed in music if you spent the year herding chemical weapons in Afghanistan.

In 1982, political rock and roll was reborn on these shores, largely as a result of The New Right's grip on our culture. Even Billy Joel, not exactly rock and roll's social conscience, found it necessary to include a song about unemployment on his new record. From the hard punk of The Dead Kennedys' "There's A Bigger Problem Now" to the Coasters pop of Gary Bonds' "Out of Work," which actually got AM airplay, pop got relevant.

Not that everything was political. Heavy metal ruled the FM airwaves and British synthesis made its way into even the narrowest AOR formats. So much for that much-changed Lotta breakups. The Who and their tribute band, The Jam, announced plans to pack it in, but the biggest shocker was Squeeze's decision to go their separate ways their band, The Jam, announced plans to pack it in, but the biggest shocker was Squeeze's decision to go their separate ways by Jimmy Ciuterman


Best Local Band: Jon Eddie and The Front Street Runners. Their choice of covers is impeccable (Chuck Berry, Hank Williams), but they are original in every sense of the word, from the raving "There's Only One Reason" to the almost-whispered "Long Shot." If these guys don't have any "out" by this time next year, there is no justice.


Worst Album: Asia

the garage from reggae to funk. It's got a good beat. You can dance to it. I'd give it an 85.

1. Marshall Crenshaw
2. Steve Goodman
3. Elton John
4. ABBA
5. Whatever
6. The Clash; "The Devil Lives in the Year" and AOR is afraid to Groove: The Roches
8. Squeeze, "The Message,
9. Grandmaster Flash and The Furious Five, "Rock the Casbah;
10. The Clash; "The Devil Lives in the Year"

Worst Live Show: Mitt Ryder, Big Man's West. Let's put it this way: he played David Bowie songs. Pop has it, he has my album, Hey Mickey!"

Worst Wardrobe: Pulslumia. Those who've seen them know. Those who haven't, be forewarned.

Most Ridiculous: The Clash announce plans to open a clothing store in NY City.


Best Local Band: Jon Eddie and The Front Street Runners. Their choice of covers is impeccable (Chuck Berry, Hank Williams), but they are original in every sense of the word, from the raving "There's Only One Reason" to the almost-whispered "Long Shot." If these guys don't have any "out" by this time next year, there is no justice.

Daniel Silverman
1. Grupo Sponzilo, Poppie Goes To New York
2. 3rth, Repercussion
3. Roxy Music, Avalon
4. Shon Holiday, Boomerang
5. R.E.M., Chronic Town
6. Doll By Doll, Grand Passion
7. Peter Gabriel
8. Fingerpritz, Best Now
9. Marshall Crenshaw
10. Hovens, Drum Along the Hudson.

Larry Kamisher
1. Alan Moll actually, (Kool & The Gang, 7"
2. Dogs, Industry Standard
3. Pat Metheny, Offchange
4. King Crimson, Best
5. Miles Davis, We Want Miles
6. Anthony Braxton, Six Compositions
7. Peter Gabriel
8. Moving Pictures, Spring Session
9. Brian X, Is There Anything About
10. Adrian Belew, The Lone Rhino

Unplied Reinforcement
1. 3rth, Repercussion
2. Shon Holiday, Boomerang
3. David Byrne, Soundtrack From The Catherine Wheel
4. Laurie Anderson, Big Science
5. XTC, English Settlement
6. Roxy, Keep On Dancing
7. Sted Pata, True Democracy
8. Phillip Glass, Glassworks
9. Squeeze, Sweets From A Stranger
10. Captain Beefheart, Ice Cream For Cakes

John S. Marshall (fun best songs)
2. "The Other Woman," Ray Parker, Jr.
5. "Civilization's Dying," The Zeros
7. "The Bitterest Pill," The Jam
8. "Sexual Healing," Marvin Gaye
9. "Love is in Control," Donna Summer

Honorable Mention: "If I Had a Hammer," Pete Seeger and Rita Marley; band at the June 12 Central Park Rally for Nuclear Disarmament.


Most Pompous: English translations of Patti Smith's interviews with Musica and NMF will be published shortly.

Worst Album: Asia. To quote a dear friend: "Those boys are old enough to know better."

Worst Hit Single: No contest. The Clash's "I've Never Seen Me To Me" sets feminism in AM pop back ten years. Let's put it this way: they played David Bowie songs. Pop has it, he has my album, Hey Mickey!"

Worst Wardrobe: Pulslumia. Those who've seen them know. Those who haven't, be forewarned.

Most Ridiculous: The Clash announce plans to open a clothing store in NY City.


Best Local Band: Jon Eddie and The Front Street Runners. Their choice of covers is impeccable (Chuck Berry, Hank Williams), but they are original in every sense of the word, from the raving "There's Only One Reason" to the almost-whispered "Long Shot." If these guys don't have any "out" by this time next year, there is no justice.
Some Record Companies Have No Shame

John Lennon
The John Lennon Collection
Geffen

The Beatles
Twenty Greatest Hits
Capitol

This season to cash in - na na na na na Hey Jude.
Christmas is here again, and Lennon and Geffen and Capitol Records are
taking advantage by releasing two sorry, overpriced compilations.

By far the more offensive is the Lennon album. It contains
six of Lennon's seven Double
Fantasy songs, and most of the
material has already appeared on
a previous Lennon greatest hits set, Shaved Fish. The Collection
is nothing more than an excuse
to separate John's Double Fan-
tasy material from Yoko's and
make a mint in the process.

The whole point of Double Fantasy
was for John and Yoko's material to be heard
together. If David Geffen had
told John that he planned to
separate their songs, Lennon
would have said something to
the effect of, "Over my dead
body" or "The day I die." So it's
only fitting that the cover photos
were taken the day he died. No
wonder Yoko left the label.

The Collection is lopsided
toward Lennon's Geffen tracks -
which are not among his
strongest, anyway - and totally
unrepresentative of his career.
From Plastic Ono Band, Geffen
only has included "Love," a
piano-ballad ballad that evokes
none of that album's haunting
feel. It is simply taken out of
context, as are the album's other
tracks. If you want a John Len-
non collection, buy Shaved Fish.
If you want to hear his best,
buy Plastic Ono Band.

In 1973 Capitol realized they
could make money with old
material and since then they've
continued to repackage Beatles
tracks. If you want a John Len-
non collection, listen to the
Beatles 20 Greatest Hits,
which follows close on the heels
of the idiotic Reel Music.

Not only are these albums
disappointing, but they are,
destructive. Let's examine the
two sorry offerings and see
how they exercise their
unique charm managed to
get a lot of mileage through intact.

"It's You, Only You (Mein
Schmerz)" kicks off the album
with a blast of distorted elec-
tronics, then settles down into a
chunky dance beat accompanied
by Loechel's registered
trademarks - hiccupy vocals,
drumming male choruses - with
a decidedly Eastern European
flavor.
The beat continues through
"Blue Hotel" and "Faxes," and finally lets up for
"Walking Low," which sounds
like a cross between The Zom-
bies and Theodore Bikel. The
beat returns with Eno's
fingerprints O'Neill's parodic
"Quiet Pistols" permeates the
rest of the album in typical 1982
dance/chic fashion.

A new twist is thrown in here
and there (Lene exercises her
lower register more frequently),
but No Man's Land showcases
the same Lene Loven we've all
time to know and love.

-Brian Enos "Third Uncle," contains
the spark that the nine originals
lacked. The droning and repetition
of phrases throughout "Silent
Hedges," "Spiri," and "Ex-
quise Core" carry tremendous
emotional impact - the
listener is compelled to walk
over to the turntable and put
something else.

Bauhaus is convinced.

The album's oppressive black
and gray cover freshens the
contents within. Bauhaus' lyrical
poetry bombard the listener
with abstract images of
effectiveness, death, and existen-
tialism set to a minimal, grin-
ting backdrop. Bauhaus' feelings
of alienation are successful in
alienating the listener from the
band, which is unfortunate
because what they are trying to
do can work - they just cannot
pull it off properly.

The band hides behind a
facade of pretentious "artsy-
fortynees" that they seem to
think abolishes them of an
obligation to produce consistent-
ly good music. The bass and
twelve-string acoustic guitars are
very good and the electric
 guitars are capable of some oc-
casionally exciting Keith
Levene/Johnny Thunders noises.
However, the music is not as
satisfying as it should be and the
lyrics are as ostentation as can
be imagined.

The album's opener, "The
Sky's Gone Out," falls considerably short of the vi-
nocative appeal of the former ar-
ist and the pop genius of the
latter.

The album's oppressive black
and gray cover freshens the
contents within. Bauhaus' lyrical
poeetry bombard the listener
with abstract images of
effectiveness, death, and existen-
tialism set to a minimal, grin-
ting backdrop. Bauhaus' feelings
of alienation are successful in
alienating the listener from the
band, which is unfortunate
because what they are trying to
do can work - they just cannot
pull it off properly.

The band hides behind a
facade of pretentious "artsy-
fortynees" that they seem to
think abolishes them of an
obligation to produce consistent-
ly good music. The bass and
twelve-string acoustic guitars are
very good and the electric
guitars are capable of some oc-
casionally exciting Keith
Levene/Johnny Thunders noises.
However, the music is not as
satisfying as it should be and the
lyrics are as ostentation as can
be imagined.

The album's opener, "The
Sky's Gone Out," falls considerably short of the vi-
nocative appeal of the former ar-
ist and the pop genius of the
latter.

-Brian Enos "Third Uncle," contains
the spark that the nine originals
lacked. The droning and repetition
of phrases throughout "Silent
Hedges," "Spiri," and "Ex-
quise Core" carry tremendous
emotional impact - the
listener is compelled to walk
over to the turntable and put
something else.

Bauhaus is convinced.