**The Race**

**Accusations, not issues, in Rizzo-Goodie contest**

**B. AMIES ALEXANDER**

At the last minute, both candidates pledged to continue

"I don't want to talk about the past," Rizzo said yesterday in his re-election bid at a dinner of the Philadelphia Club, where Rizzo has been the mayor of the city between 1972 and 19X0. He attributed to Goodie the campaign's "lack of focus on the city's future," an analysis by the committee.

Rizzo, who served as mayor on improving the city.

"Vol. XCIX.No. 51"

UA forms committee to study restructuring

By EILEEN FAN

The Interfraternity Council has voted unanimously to form a committee to study the potential restructuring of the group.

The IFC said the committee will be established by the end of the semester and will consist of three UA members, two IFC members, and an additional representative from each of the three largest Greek organizations.

The committee will be responsible for conducting a thorough review of the current structure and making recommendations for potential changes.

IFC begins planning for next Greek Week

By MARY ELEN CROSSLIN

The Interfraternity Council and the Panhellenic Council have announced plans for Greek Week 2023.

The programs include a variety of events, such as Greek-themed games, talent shows, and other activities designed to celebrate the diversity of Greek culture.

Office of the President

Reagan to speak at next semester's forum

By MICHAEL NADDE

President Reagan will speak at the University's annual forum on Oct. 6, according to university officials. The forum will feature a discussion on "The Future of American Education."
Make your next semester more rewarding.

We'll help you get more out of college, gain valuable job experience — and pay you for it.

If you have an interest in sales, advertising, or business in general, we just might have a part-time job for you next year as a member of our Advertising Sales Staff.

We're The Daily Pennsylvanian, Penn's 90-year-old student-run daily newspaper, recently named one of the best college newspapers in the United States. Our experience, knowledge, and resources can provide you with a professional background and training. As a member of our Advertising Sales Staff, we offer you the chance to earn substantial income, meet new people, and develop new skills.

This is an excellent opportunity for ambitious, dedicated, enthusiastic students — and you need not have prior sales experience. We have a limited number of positions available, starting with our training course in September.

If this sounds good to you, come to our information session Thursday, April 28 at 5 p.m. at the DTP office. We'll tell you more about the Sales Staff, answer your questions, and schedule a confidential interview. For more information, contact Eric Bruchak, Sales Manager, at 726-9590 after 2 p.m.

The Daily Pennsylvanian
4015 Walnut Street, Philadelphia, PA 19104
Thursday/On the Record

The Philadelphia Student Struggle for Soviet Jewry would like to acknowledge the efforts of its two graduating co-chairspeople: Laurie Salitan and Miriam Bodoff - for their selfless efforts and unflagging time and devotion to the cause of human rights.

Best of Luck always, SSSJ

Take a Bite -

Out of the Cost of Eating

- Have your meal card picture taken for $3 by May 13th, and

S$AVE:
$60 off 15 meal plan
$50 off 10 meal plan
$40 off 5 meal plan
*Contact Dining Services at 732-1500 Commun.
**Pay $15 for next year's contract before you paid in '82-'83. No Obligation.

Personal Crises? Lonely? Depressed?
Peer counseling hotline 387-3077
7 pm - 7 am
Strictly confidential

Department of Music
University Choral Society
University Symphony Orchestra
William Fuberry, conductor

Schubert: Mass in Ab

Friday, April 29, 1983
8:30 PM
Tabernacle Church
3700 Chestnut Street
FREE
Portrayed by Mary Friedman

C P A

CANDIDATES:

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- in Cherry Hill - June 11

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For information and course pamphlets
(215) 732-1525 or (215) 794-5881

The Daily Pennsylvania - Thursday, April 28, 1983

Page 3

Bette Kauffman: The graduate presence

CHAIRMAN BHILL KAUFFMAN

What efforts do you think will be taken in the coming year to increase the voice of graduate students?

KAUFFMAN: Well, that's what we've been working on with the DP for a while. I'm sorry, I can't really answer that question about the internal problems. The one idea we've been tossing around is the possibility of developing a system of communication between the graduate and professional students of being, I mean, I don't quite know how this is going to work or whether it will work, but I think it's one of a general problem, a general complaint that not everyone is concerned about. A third problem is with communication — it's one of the factors of solution, when you don't tell me what you've got a good public voice — so a good idea would be a newsletter.

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Republican for Mayor:
Charles Dougherty

The Republican Party in Philadelphia is showing signs of life for the first time in ages. The Republican candidate most capable of appealing to the city's lowest-paying voters.

The GOP has been almost without a strong mayoral candidate for as long as anyone can remember. For the last 70 years, the mayoral race has been overwhelmingly a Democratic edge in organizing, and the city's political scene very much is split into two parts: the party who run the lot of the mayor. I he Meehan connection raises the spectre of a new John F. Kennedy, the chairman of the Philadelphia region, the Democratic nominee will have to take the

MIGLER, S.K.

Emma EinoaiAt

The party didn't even have the opportunity to present their side of the case. One house didn't even have the opportuni
to clear one misconception.

Today, we'd like to present a new generation of leaders - more than inspired leadership - has brought... Bui there is a sense among that the passing of the time - more than inspired leadership - lies through the changes, the Undergraduate Assembly and the various student groups, have been delivered and delivered and delivered and delivered...Perhaps we're not the most suave in the political... student leaders hoped for a more open and informal approach. Many students have... serious concern. It seems

The administration has outline its efforts. It's not an effort to make student government but it is... the stone is actually the corner... Students and faculty members have... of improvements. The real improvement was building confidence... student Volunteer Center. The truth is that many... of student leaders... the University to engage in national... would never stop expecting improvement.
Dear Reader,

I received notification from the dean of FAS, Donald E. Pease, that I received a Dean's Award for Distinction. I am pleased to receive the award and wish to thank Dr. Deane Fass and the Department of American Civilization for their support of my work. I am also grateful to my advisor and colleagues who have supported me throughout my academic career.

I am honored to receive this award and wish to thank those who have supported me throughout my academic career. I am also grateful to my advisor and colleagues who have supported me throughout my academic career.

Sincerely,

[Signature]

Letter to the Editor

A Teaching Assistant Addresses the Inequities of the System

Editor: A year or two ago I reported on the unfairness of the way in which graduate students at Penn are treated. Despite the fact that we now have, as of the fall of 1982, a Departmental Council and a Office of Graduate Studies, the situation has not improved. The graduate students in the humanities and social sciences are still at the mercy of the department heads and the University administration.

Graduate students, by the way, receive little to no help from the Graduate School. The graduate students are not considered to be members of the graduate school and are therefore not treated as such. This is particularly unfair because graduate students are the backbone of the teaching force at Penn.

I would like to call your attention to the following issues:

1. The lack of funding for graduate students. This is a major problem. The University has made it clear that it is not willing to invest in the future of graduate students.

2. The lack of support for graduate students in the humanities and social sciences. The University has made it clear that it is not willing to invest in the future of graduate students.

3. The lack of recognition for the work of graduate students. The University has made it clear that it is not willing to invest in the future of graduate students.

I would like to suggest that the University should invest more in the future of graduate students. This is particularly important because graduate students are the backbone of the teaching force at Penn.

Sincerely,

[Signature]
Rachael—

"It's just another slice of life. Thanks for everything.

Much love, the 99th"

Philadelphia is going places with us.

We help you keep your independence. So, if you want a car to get around town or get away for the weekend, find a clean, dependable car and count on last service at an affordable price. We're keeping Philadelphia on the move—from two downtown locations and other metropolitan area offices. You pay for gas and return car to renting location. Rate applies to car shown or similar-size car. Non-refundable and subject to change without notice. Specific cars subject to availability.

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Philadelphia
deserves National attention.

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Summer in Philadelphia

Program offers political work

By LAUREN COLEMAN

Summer in Philadelphia is a program offered to students in politically oriented programs and internships in Philadelphia.

The program, known as the Student Political Participation Project, was begun last spring by a group of students, professors, and political activists. The program is run by the Community-Oriented Policy Studies, Faculty of Arts and Sciences, and the Law School.

"We think it's important for students to be involved in the political arena," said Professor Jonathan Horowitz last spring. "We're interested in public service and the real world that seems to continue in the learning process."

Horowitz said the focus of both theoretical and practical experience makes the program valuable to students.

And students who participated in the program agree. College seniors Robert Hughes and Rachael Schwartz both talked the program after the University and the surrounding community.

Horowitz also took the political participation course, History 10. "I would like the course to be for the most valuable academic experience I've had at Penn," he said.

In addition, the program was designed to enable students to understand working conditions in the city and the surrounding community, Horowitz said.

Some students said they are interested in the practical side of the program.

"My main goal is to work on a project with the community," Horowitz said. "I think I think most successful projects lead to successful careers.""
Starting Over

Course guide claws its way up from the bottom

By David Tischman

In January, the only two staff members of the Course Guide, formerly known as the course catalogue, were the office manager and the layout artist. The office was a small desk located in the basement of the Library, with a window overlooking the main hallway of the campus. The guide was produced by the Course Guide Corporation, a subsidiary of the University of Pennsylvania, which was responsible for publishing the course catalogue for the University.

The guide had been in existence for over 50 years, but its existence was in doubt. The University was experiencing financial difficulties, and the Course Guide was no exception. The guide was in debt, and its future was uncertain. The University was considering selling the guide to a private company, but the staff members were determined to keep it in-house.

The editor-in-chief, An (name removed), was a young, energetic individual who had just joined the staff. He was determined to turn things around, but it was not going to be easy. The guide was a complex and costly operation, and the University was in financial trouble.

The new editor-in-chief, An (name removed), had a vision for the guide. He wanted to make it more than just a list of courses; he wanted it to be a valuable resource for students. He knew that the guide would have to be restructured to make it more useful, and he was ready to take on the challenge.

One of the first steps was to gather feedback from students. The staff members conducted a survey of course evaluations, and the results were shocking. There were no financial receipts for the guide, and the University was losing a substantial amount of money. The staff members knew that they had to do something to turn things around.

They decided to take control of the guide and make changes. They would hire new staff members, improve the layout, and increase the number of courses offered. They would also increase the number of advertisements to bring in more revenue.

The staff members worked tirelessly to make the changes. They were determined to make the guide a success, and they knew that it would take time and effort. They were confident that they could turn things around, and they were ready to take on the challenge.

The Course Guide was a part of the University, and the staff members were determined to make it a success. They knew that the guide was important for students, and they were committed to making it a valuable resource. They were ready to take on the challenge and make the Course Guide a success. The future of the guide was uncertain, but the staff members were determined to make it a success.
PAK8

Christopher, Scientist, Philadelphia.
The E. Skinner organ (1932) in First Church of
Philadelphia to hear one of Philadelphia's very beautiful organs

Date: Saturday, April 30, 1983 at 3:00 PM, at 4012
Walnut Street.

THE CURRENCY OF THE PAST

FRIDAY MORNING, APRIL 29
(9 a.m. - 12 p.m.)

THE DIFFERENCE OF HISTORY
Michael Holquist (Ithaca), "The Sun's Heat or Saharan and Desertic"
Thomas Gramme (Yale), "History and Anarchism"

Critique: Gerald Prince (Pennsylvania)

FRIDAY AFTERNOON, APRIL 29
(2 - 5 p.m.)

THE MEDIEVAL WORD
Edward Kronen (Harvard), "Historical Songs"
Gail Lankoff (Pennsylvania), "Ceramic Forms and Aesthetic Values in Medieval Russia"

Critique: Riccardo Picchio (Yale)

SATURDAY MORNING, APRIL 30
(9 a.m. - 12 p.m.)

TRADITION/AUTHORSHIP/GENRE
Donald Fanger (Harvard), "Conflicting Interpretations in the Model of the Russian Writer"
Katerina Clark (Ithaca), "Political History and Literary Chronique: Some Soviet Case Studies"
Ronald Voson (Pennsylvania), "The Dynamics of Political Cycles: Approaching the Russian Tradition"

Critique: Elliott Mossman (Pennsylvania)

SATURDAY AFTERNOON, APRIL 30
(2 - 5 p.m.)

FORMALISM REFORMULATED
William Miller Teddi (Stanford), "Interactions of Literature"

Robert Bellnap (Columbus), "The Minimal Unit of Plot"

Critique: Caryl Emerson (Cornell)

For further information, please contact:
Dr. Gary Saul Morson
Chairman
Department of Slavic Languages
University of Pennsylvania
Williams Hall
Philadelphia, PA 19104
215/898 8704

The special shop of 30th Chestnut St.
Rizzo-Gooke: A race of accusers

(The continued from page 1)

"I am one of the many Americans who support or oppose what you have been doing," Goode told the Good Housekeeping audience.

Rizzo also charged that the city's two top mayors were not interested in improving the city's public schools. Goode said that when he was mayor, the city's spending for public schools was at its highest level. Everyone who has been to my place, if you have, knows what you want. You relate to everybody. If you follow my advice, you know what he wants. You realize that it's impossible for me to cut everyone's hair, so the least I can do is to make sure you understand what you want. If he doesn't understand you, if you don't understand what will be done, he won't tell you the truth about his services. "It's an honor to have this award," Van Vliet said yesterday. "Van Vliet is a well-respected man and well informed on how the U.S. affects the Netherlands."

The Dutch Studies Program, which was established as an advisor to the Dutch Studies Program, will be given to Van Vliet. Van Vliet was also responsible for arranging the visit of Jan van Heusden, the former mayor of the Netherlands last October.

The Dutch Studies Program, which was established by the University as a study center for the Dutch government in England. The first level in ministerial or ambassador to Brazil, and later, the Van Vliet will become an ambassador to Brazil, and later, the Van Vliet will become an ambassador to Brazil, and later, the Van Vliet will become an ambassador to Brazil, and later, the Van Vliet will become an ambassador to Brazil, and later, the Van Vliet will become an ambassador to Brazil, and later, the Van Vliet will become an ambassador toBrazil.
U. grad to get award for chemistry research

J. ALLEN BALEN

The Philadelphia Organic Chemists Club would like to announce that Professor Barry, a graduate of the University of Wisconsin, will be the recipient of the Division of Organic Chemistry Award. The award will be presented to him at a special ceremony to be held on May 17th.

The Philadelphia Organic Chemists Club is proud to announce that Professor Barry will be the recipient of the Division of Organic Chemistry Award. The award will be presented to him at a special ceremony to be held on May 17th. Professor Barry is a widely respected chemist who has made significant contributions to the field of organic chemistry.

The award is given annually to recognize outstanding contributions to the field of organic chemistry. Professor Barry is a outstanding chemist who has made significant contributions to the field of organic chemistry.

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WXPN marathon nets $72,000

By LAUREN GREENSPAN

The 15th annual WXPN fundraising marathon ended Sunday with a total of $72,000 in pledges.

Business Manager Gene Salomon said Tuesday that the 12-hour fund drive brought in more than $72,000 in pledges and $5000 from pre-marathon mailings, compared to $6,000 last year, he said.

"To compensate for the low number of pledges, WXPN will rein- vent its ensemble of spots to compensate for the low funds," the station stated in its marathon telethon.

The station stated it did not differ much from WXPN's 91-day schedule.

"This year, we raised about $32,000," he said. "The station reached listeners from outside sources, we will be able to publicize the marathon last month and boost the pledges."

"We're all very pleased," said Frank Lesser, WXPN's executive producer. "The station achieved its goal of $60,000."

"We're very pleased," said Kimberly Haas, WXPN's director of development.

"We're all very pleased," she said. "The station reached listeners from outside sources, we will be able to publicize the marathon last month and boost the pledges."
Chester takes Decathlon —

Willie Gault has his attention on track link

Great Summer Job

Part-time full-time

Record Retailer

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No Calls, Please!

Lee Get well FAST

The DP

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Lee Plumbing
It's women's day at the Relays
World-class competition in many events

The Daily Pennsylvanian — Thursday, April 22, 1982

PAGE 13

The athleticism and competitiveness of the women on the track are evident in the team's standings and individual performances. The team's success is attributed to a variety of factors, including training, support, and motivation.

The article highlights several events where the women's relay teams have performed exceptionally well, showcasing their abilities and the hard work they put into their training. The team's success is not only a reflection of their individual skills but also their ability to work together as a cohesive unit. The dedication and teamwork demonstrated by the women are essential to their success and a testament to the quality of their training program.

Overall, the article celebrates the achievements of the women's track team and the contributions they make to the university's athletic programs.
Marshall wants to help 'Nova forge a new link with the past

**B. TONY EDGERTON**

Just as a great bank can make a $1,000 deposit for your education, Marshall can make an almost $6 million deposit for your education through its 1992 graduate program. It's a win-win, and one that earned Marshall a place in the history books.

**THAT WAS A RECORD.**

In 1992, Marshall established the school's first graduate program. It was the first of its kind in the region and it was a major step forward for the school.

**A WAVE OF CHANGE.**

With the introduction of the graduate program, Marshall was able to attract a new generation of students who were interested in pursuing advanced degrees. It was a turning point for the school, and it helped to solidify its reputation as a leading institution of higher learning.

**WE MUST MAKE A STRICT RULE THAT THE SCHOOL IS NOT TO BE USED FOR ANY PURPOSE OTHER THAN EDUCATIONAL.**

Marshall's commitment to education is reflected in its mission statement, which states that the school is dedicated to "the education and professional development of its students, the advancement of knowledge and scholarship, and the service of society through research and creative work." This commitment is reflected in the school's focus on both academic and research excellence.

**WE MUST HAVE A SENSE OF RESPONSIBILITY.**

Marshall's graduates are expected to be leaders in their fields, and they are well-prepared to make a difference in the world. The school's graduates are found in a variety of fields, including business, education, engineering, health sciences, law, and social sciences.

**WE MUST HAVE THE BEST FACILITIES.**

Marshall is committed to providing its students with the best possible facilities. The school has invested heavily in its physical plant, including new buildings and state-of-the-art laboratories.

**WE MUST HAVE A STRONG INCENTIVE FOR STUDENTS TO STUDY.**

Marshall's financial aid program is one of the strongest in the country, and it provides students with the opportunity to pursue their academic goals without financial burden.

**WE MUST HAVE A STRONG INCENTIVE FOR STUDENTS TO WORK.**

Marshall's career development program is designed to help students find meaningful and rewarding careers after graduation.

**WE MUST HAVE A STRONG INCENTIVE FOR STUDENTS TO VOLUNTEER.**

Marshall's service-learning program is one of the strongest in the country, and it provides students with the opportunity to make a difference in their communities while learning valuable skills.

**WE MUST HAVE A STRONG INCENTIVE FOR STUDENTS TO LEAD.**

Marshall's leadership development program is designed to help students develop the skills and confidence they need to become effective leaders.

**WE MUST HAVE A STRONG INCENTIVE FOR STUDENTS TO INNOVATE.**

Marshall's entrepreneurship program is designed to help students turn their ideas into successful businesses.

**WE MUST HAVE A STRONG INCENTIVE FOR STUDENTS TO UNITE.**

Marshall's diversity and inclusion program is designed to help students understand and appreciate the diversity of the world.
A DAY IN PRISON
I was lost in a funhouse.

During my last year of high school, my family and I had to switch schools for the entire time since I had lost weight. I thought I could maintain the attitude I had acquired after years of consciousness that you have. I squeezed the most out of every encounter, every moment. But I was wrong.

I didn’t dare to confront 5,000 new faces when a childhood’s worth of books and late night movies had promised me a Senior year of midnight campfires on the beach and convertible rides packed with lifelong friends in corsets and white taffeta gowns. I felt cheated.

So I closed my eyes, and hoped it would be over when I looked. I slid against the hallway walls, head down, between classes and ate donuts in the library.

And when June arrived, I swung in the hammock in the backyards above, stared up at the trees and thought about what I had a year slipped away and not more than a handful of good moments. A sorrowful flushed over me and I was overwhelmed with regret.

It was a weaker emotion than that which I felt a year later when someone very close to me died; they don’t explode. I am familiar with Pink Floyd, and I like their music. The Final Cat isn’t a terrible album, but it doesn’t compare with anything the band has done in the last 10 years — especially not The Wall from which most of the new album’s music is borrowed. It is obvious you don’t care for the band’s music in general and therefore should refrain from reviewing their albums!

Mark Caro

To the Editor:

I must take exception to Mark Caro’s review of the latest Pink Floyd album. The Final Cat. How can he call an album that Rolling Stone magazine called Pink Floyd’s “longest album” and “the highest rating A (Classic)” “utterly banal” and hilarious. As for his claim that the album is dated. I remind Mr. Caro that “Begin is still in Beirut.” He tells us that Russians are in Afghanistan and Pakistan is still being held.

Finally, his observation that “The spine may be frequently interrupted by local drum (hoots) and explosions” illustrates his total unfamiliarity with Pink Floyd, as this style has been on virtually every album the band has ever written. It is obvious that Caro doesn’t care for the band’s music in general and therefore should refrain from reviewing their albums!

Arthur Kennedy
College ’85

Writer’s reply:

I must take exception to your letter. How can you defend an album by a rock band, the English magazine Melody Maker called “truly a milestone in the history of awfulness.” Expect the usual automatic negative review in the pages of Rolling Stone. I don’t think you actually have heard the album or do you just read declining music magazines? Everyone says the entire album is “utterly banal,” but a lot of it is. It’s hard not to laugh when Roger Waters likes the world to a car to a smash into a truck, while someone in the background moans. “Oh nooo,” and little kids yell “Mummy, daddy!” Waters blames current world leaders for the entire problem of nuclear war and just short of calling them pooh-pooh and ca-ca. There are better ways of addressing the timeless problem of war than name-calling. I can’t live with it. The memory of the branches turn into chimeras. I walked home and threw a tissue in the air. I thought if I didn’t die, I’d want to. And when周围 arrived, I stood outside the funhouse for about six hours. I was a man with an orange question mark on his chin and a fingernailing of music, voices and colors around his head in the AM sunlight. I leaned him say doodi- ing noises were really the dying cries of life, the death of the moment in air. I felt a mild case of paranoia swell like a balloon, deflated it with a pin and saw it float away. I went to a nearby pond and watched the hoes of the leaves and the edges of the branches turn into ciphers. I walked home and threw a tissue in the air, though it was a sailing dove and set the entire fix box free.

For a time I had set myself free, too; I had escaped the funhouse. But six hours later, I was back inside, right where I had started. And I wanted out. I did still. Something tells me I’ll be able to find my way out if I can just keep the feeling of skinnydipp- ing alone at night locked in my head. No calculating or weighting, paranoia or regrets — just enjoying the blackness with nothing but my own mind and a million icy stars above, exhilaration, euphoria.

Arthur

I didn’t want to confront the fact that I didn’t love Pink Floyd. I didn’t care for the band’s music in general and therefore should refrain from reviewing their albums!

Mark Caro

Thank you for a great year!

Rita: Thanks for a great year!

An Amusement Park by the Ocean

By Rachael Migler

On this beautiful Saturday afternoon I headed to the amusement park with my friends.

As we walked through the gates, I noticed the excitement and joy on everyone’s faces. The sun was shining, and the air was crisp.

We started by riding the Ferris wheel, which offered a beautiful view of the ocean and the beach below. The ride was peaceful, and the gentle breeze added to the overall atmosphere.

Next, we went on the roller coaster, which was thrilling and exhilarating. The speed and twists made our hearts race.

For lunch, we decided to try the corn dog stand. The corn dogs were delicious, and the toppings were a nice touch.

After lunch, we played some games and won a stuffed animal. It was a fun and memorable day at the park.

Overall, it was a perfect day spent with friends. The amusement park by the ocean provided a great opportunity to enjoy the beautiful weather and create lasting memories.
In theology, it's called an epiphany. But when the divine presence is made of metal and appears in Philadelphia, it's called art. Since last December, an enormous metal Madonna has reigned on Logan Circle, dwarfing everything in sight — even a nearby statue of her son, Jesus only comes up to her chest.

The Virgin is 22 feet tall, as big as some airplanes. She stands in a garden near the Cathedral of St. Peter and Paul at 17th and Arch Streets. From a distance, the mobile-like statue appears to be made of sheet metal, but closer inspection reveals that Mary's loose-fitting gown is actually formed of welded stainless steel rods.

Wiltinges sculptor Charles Parks created the statue, which is called "Our Lady of Peace." He was commissioned by Rev. John Sweeney, the Pastor of a Catholic parish in Santa Clara, California. The statue was intended to stand between two highways there, a location for which its high-tech appearance is quite appropriate.

Parks spent six years on the sculpture of the Virgin, using a 20-year-old model from France to trace the face. He completed her work last June, and exhibited her there until November. When it came time to take the statue to California, however, Parks balked.

"He didn't think the statue should be moved across country in the winter," said Edward Witscha, Assistant Director of the Archives of Philadelphia's Communication Center. "Not that it won't weather resistant, but because he was afraid it would slide off the truck or something." To pacify the sculptor, the Archdiocese, the Fairmount Parks Commission and the Philadelphia Art Commission arranged to give the statue a winter home on the Parkway, where the public can appreciate it.

"It's fabulous and breathtaking," said a New York tourist who had stopped to ask a Cathedral caretaker for directions to the New Jersey Turnpike. She snapped several pictures of the Virgin with her Kodak Instamatic before getting back into her car. "Does it do something to you inside?" she asked.

"It doesn't do anything for the insides of many others, though. When "Our Lady of Peace" completes her pilgrimage to Santa Clara on May 15, some may say this particular rendering should have been left in the manger. Or there may be a request for a resurrection. But some people just won't care. "I'm not going to miss it," said one man. "I just noticed it was today."

—John Joseph Rosensweig

A visitor hails Mary in the Cathedral garden.

The PDA Checks Out Your Cookies and Buns

Several years ago, Jim Gorman began to check his pulse regularly. This was right after he had started jogging; he wanted to monitor his heart rate. When he started doing it, restaurants during dinner, his wife had to poke him. Slowly he realized, much to his horror, that his heart was skipping beats. He began to panic. "God," he thought, "it could stop."

"Life as a hypochondriac was well underway."

Gorman's First Aid for Hypochondriacs is the perfect book for pathetic individuals who have committed the 10,000 causes of cancer to memory and have detailed maps of their toes. In Philadelphia last week, looking surprisingly unparanoid and in fact rather healthy, Gorman outlined some of the secrets and symptoms of true hypochondria.

"Most hypochondriacs believe the body is totally untrustable. What if it doesn't work? People may laugh at you for having an iron lung in the garage, just in case. But the principle is sound. You never know when you're going to stop breathing."

First Aid for Hypochondriacs is organized like a first aid manual, describing every medical problem conceivable, from leprosy to lacerations, from leprosy to lacerations. Gorman is quick to point out that while some hypochondria is excessive — not eating barbequed steak for fear of cancer, for example — some is rational: people concerned about contracting plague should know that 10 people contracted the disease in 1981.

The health hazards of everyday life are the biggest problems for a hypochondricus. Confront. Although he may live in fear of Kuru, a new fatal disease found only among the natives of New Guinea, he should be more frightened of the deli counter at his supermarket. For example, Gorman likens eating potato salad in the summer to cleaning up Three Mile Island.

"I consider mayonnaise right up there with plutonium," he says, "because it attracts bacteria which causes food poisoning." Fast food is not so dangerous, though, it's made with petrochemicals, which bacteria can't live in. Unfortunately, this will offer solace to every law.

Exaggeration is inherent to the hypochondriac's style. "Never say bleeding when you can say hemorraghing," Gorman says. This attitude is particularly important when dealing with doctors, who are critical figures in the lives of hypochondriacs.

"How long until you die?" is Gorman's favorite part of the book. Featuring such questions as "Has anyone died in your family?" and "Do you ever drink alcohol?", the questionnaire is graded on a scale that rates most who take it as already dead. For the hypochondriacs reading Gorman's book, this can only come as a relief.

—Candi Serchuk

First Aid for Hypochondriacs

The first medical manual with speedy diagnoses and immediate home treatments for scores of terrifying diseases & traumas.

Prepared by
James Gorman

A softcover book with 100 pages of illustrations in full color. Includes a comprehensive list of the 10,000 causes of cancer, a detailed map of the body, and a thorough explanation of every medical problem conceivable.

$7.95

Available at your local bookstore or directly from the publisher.

Pre-Timer, Inc.
P.O. Box 328
Los Angeles, CA 90001

Healthy Author: Sick Book

The domain of the PDA extends far beyond the boundaries of the state. Many companies who do business here prefer to have their entire production stamped rather than having to segregate only those packages which are to be sold here in Pennsylvania. The result of Pennsylvania's stringent regulations is that some imported Israeli wafers enter in Malta bear the phrase. If the product can be sold in Pennsylvania, the hieroglyphic logo, Penn. Dept. of Agr. will appear somewhere on the package.

Citizens can be proud to hail from a state which shows such concern for its residents; consistent reminders of this love follow them wherever they go. The State of Pennsylvania will always be close to their hearts — but even closer to their stomachs.

—Colin von Varey

Hoffa agrees to try in the winter. "If we wait too long, we're going to lose our customers," he said.
**Film**

**Don’t Cut In On High-Octane ‘Flashdance’**

*Flashdance*  
Directed by Adrian Lyne  
At The Eric Mark I

By Robert Laclus

Solemn warning: This film will be dangerous to your health. Not that’s stopped anyone before. But *Flashdance* rides in a much faster lane than your average hyperkinetic chut of *Fame*. Like a celluloid Ralph Lauren ad, its overdyed athletic chic throws through your system – at least until you realize that there’s little substance supporting the pretty pictures before you. High-cholesterol hokum, this is heady stuff – but undeniably not good for you.

The plot is banal, straight out of a comic-book time warp. Alex (Jennifer Beals) is a welder in a Pittsburgh steel mill, she rips out at night with a weepy twang for *Showboat* or a Guy on *Dollas* – that’s enough. Instead, *Flashdance* relies on raw muscular energy for its en- trancey eye candy. Lyne and cinematographer Don Peterman layer lush colors on sets so stylized they belong in a rock opera; the steel mill looks like a disco, and Pittsburgh becomes an L.A. that’s overdosed on neon. And the star attractions – the flashdances – are perfect: hot, steamy, and oh so erotic with a heavy dose of backsales that parallels the frustrated pinings of Alex.

Lyne’s camera unburdenly explores the dancers’ bodies appreciatively, without a hint of exploitation: one gets a sense of fluidity and muscle through Jef- frey Hornaday’s choreography, that’s much more of a turn-on than any strip- tease.

In a sense, *Flashdance* is a prototype for the 80s-musical: a common, forgettable story-line that’s wrapped in celluloid and light, and redeemed by elongated non-sequiturs of im- aginative dance. But *Flashdance* lacks the wry grace of a *Showboat* or a *Guy on Dollas* – it’s just a nice bit for adrenaline junkies.

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**No Twangs for ‘Mercies’**

*Tender Mercies*  
Starring Robert Duvall  
Directed by Bruce Beresford  
At The Bitternlowe Bow-latums

By Lorrie Sheppard

At the start of *Tender Mercies*, Mac Sledge (Robert Duvall) is taken in by a young widow and her son. By the film’s conclu- sion, he has built a life with the pair and the audience feels part of it. It is the evolution of this relationship that supports the film and gives it an uncommon, comfortable feel.

Duvall plays a fallen country music star battling alcoholism and a broken past. Lesser films would depend on broken bottles and a weepy twang for substance, but *Tender Mercies* is clearly working on a different level.

In another up-flight perfor- mance, Duvall is constantly con- vincing, displaying musical talent that is natural and im- pressive. His portrayal of Sledge is surprisingly authen- tic, punctuated with piercing eyes and weighted words. The plot is simple: Mac must reconcile his past and present while recovering his musical niche. But the narrative’s simplicity does not imply predictability. Opportunities to speak about heartache, religion, drinking, and music are bypassed by the script, although these topics are at the heart of the film. Tessa Harper as the widow and Joe Estevez as the son, give a slice of his success. Mac's sensitivity to open wounds, howling winds, and the beautiful Texas twilight points out the similarities between the southwest and his native land.

But it is the inherent strength of the three main characters – not the scenery – that carries this story. The Sledges’ isolation goes from being oppressive to precious, Mac starts healing on that dusty road and we are given a slice of his success.

*Tender Mercies* is a quiet movie that pulses under the sur- face. Its purpose is not to talk about escape, but to reveal a questioning acceptance of life. At one point Duvall says, “It hurts, but it’s a part of life.” Watching him do so in the point of this involving film. It transcends the burning ques- tion, “will he make a musical comeback?” By the end, the au- dience knows this is irrelevant. We have met Mac Sledge and that’s enough.
A funny film — but the implications are frightening. If the essence of comedy lies in the comedian’s defiance of one expectation — breaking the rules in precisely the right way — then as comedic conventions, shows that defy funny and original entail abandoning one-liners, imitation, and comedy sitcoms. A look at late-night television, still the ultimate showcase for comedians despite the growth of urban comedy scenes, shows that the American Lorelei is of Comedy.

Directed by Martin Scorsese, abandoning one-liners, imitation, and comedy sitcoms, shows expected box office returns increasingly time, one’s expectations are broken and possible even Kaufman must work within those constraints to succeed.

And there’s another issue: Audience tends to laugh at, not with, people perceived as the brink of insanity. Or they just don’t get the joke. TV comedy near-impossible to break the rules, be funny, and have the power of a side all at once. The Comedy of Kaufman is supposed to be the classic straightforward account of a man who breaks as many rules as necessary — including the law — to realize his dream of becoming a clown. And, in doing so, he’s never been more funny. The film avoids the meretricious satire of Network, or the parodying late-night television. And their finely-crafted realism is enhanced by the appearance of Davidson Brothers and Tony Randall as themselves. The film seems to be the second Robert De Niro film to give some real-life not a dangerous idea. Even if it doesn’t, the film’s pro- vocative discussion of television’s ever-growing role in our lives should have Letterman and Kaufman quaking in their seats — as much from laughter as from fear.

The whole thing is realistic — perhaps too much for its own good. In a society which glorifies the famous somebody, why shouldn’t a nobody like Pukin with the highest aspirations concentrate his energies only on the ultimate humor? Pukin may be crazy, but when he says he’d rather be king for a night than a schmuck for life, it’s hard to relate his logic. Unfortunately, this may be the second Robert De Niro film to give some real-life not a dangerous idea. Even if it doesn’t, the film’s pro-

By John S. Marshall

The King of Comedy
Starring Robert De Niro and Jerry Lewis
Distributed by Martin Scorsese
At the Emerson

National Dance Week Kicks Off With Flat Feet
By Susan Gable

Dancers have invaded the department stores. They’ve been high-stepping at Washington Square, leaping through the Gateway, and sashaying down Fifth Avenue.

As part of National Dance Week (NDW), Philadelphia dance companies have been staging demonstrations for shows that go on all over the city. The Philadelphia Dance Alliance has been sponsoring lectures, films, and performances to promote dance awareness, as well as the NDW kickoff. The Big Performance Event, the Big Performance Event, is the most of the effort has been directed toward quantity rather than quality.

Small, unspinning events have been happening all week long, but few full-scale performances have been scheduled. At the Big Performance Event, hundreds of dancers gathered at Independence Mall to perform a specially adapted version of Twyla Tharp’s free-style piece, “The One Hundred.” On paper the performance sounded like a great idea. All the elements were there: talented Philadelphia dancers, a giant performance space, a beautiful day, and Twyla Tharp choreography. Unfortunately, this wealth of potential was never tapped.

Heads of dancers made a striking appearance wearing their Dance Alliance shirts, twisted, torn and tattered, with accessions ranging from pick gloves and green tights, to striped leotards and bopper sneakers. Unfortunately, watching a group of professional and would-be professional performers practicing, proved to be more exciting than watching the performance itself.

The two greatest flaws in the Big Performance Event were its inexplicably brief time — the whole production lasted a mere ten minutes — and lack of music. Sounds of a baby crying in the audience intensified the audio void and echoed the moment’s disappointment felt by the audience. The lack of an audience made the beginning and the end of the event performance ill-defined.

The dancers, including members of Dance Consortium, Wild Touch to the film. Pupkin and Masha tickle one another but she helps the would-be comedian track down Langford because the TV star is her true love. She can’t care less about appearing on his show — she wants to fuck him on her dining room table. Ranting and raving, hair and arms flying all over the place, Bernhard is brush but not abrasive, and hers is a funny and promising film debut.

The King of Comedy is also the screenwriters of the show — practicing for it on a set with cardboard cut-outs of Langford and Lisa Minnelli — but, of course, the execution. He will perform, if he has to tie Langford up to do it.

As Pukin, De Niro is a very nice guy. His suits are too garish and his manner too forceful, but he never raises his voice above a polite, insistent tone, even when Langford calls him a moron. His primary fault is that he can’t tell the difference between reality and Fantasy. To underscore the point, Scorsese presents daydream sequences that are distinguishable from “real” action scenes. For example, a shot of Pukin watching inside Langford’s office is followed by an office scene in which Langford begs to know how Pukin writes such good music; the camera immediately returns to the waiting room, confirming that the scene was only in Pukin’s mind.

Jerry Lewis is surprisingly convincing — and serious — as a Johnny Carson type who is as much prey to the perils of television as Pukin is. When Langford can’t convince his secretary to phone the phone that he really is Langford, and not an impressionist, Lewis plays the scene for emotion, not for laughs, allowing the situation’s natural humor to come through. If Pukin’s life is controlled by television, so is Langford’s. Lewis’s is a funny, life nut a dangerous idea. Even if it doesn’t, the film’s provocative discussion of television’s ever-growing role in our lives should have Letterman and Kaufman quaking in their seats — as much from laughter as from fear.

That goes for us, too.
The reporter walks through the entrance to the State Correctional Institution at Graterford. The loud echoing chatter ricochets against the walls of the long blue-green cell blocks, sounding from afar like muffled echoes blaring messages simultaneously.

He walks into the machine workshop, and starts to talk to an inmate. The answer he receives tells him a great deal about the society that exists within the prison’s walls. You can say anything you want. We want new cooks up here. Get something to eat in this place. They killing us. What’s wrong with the food? The food is bad, jack, you ain’t eat none of it back there? Yeah, I ate it, but I didn’t eat, you know. What? I didn’t eat where you guys eat. Yeah. What goes on here? What’s your daily routine like? It’s rough.

Second prisoner: Everybody don’t get that. Yeah, some of ’em just get 12 cents.

Third prisoner: Everybody don’t get that. 34 cents, yeah, an hour.

Second prisoner: Everybody don’t get that. When you get first go, were you scared? (Pause) Nope. The business is bad here. Look what they get me smokin’ Top (rolling tabacco). A grown man, goddamnmit. Smokin’ Top. They’re working me, goddamn, they send me to jail. . .

Is that more expensive than regular cigarettes? Oh, shit, this stuff in here is higher than the shit is out of us for 34 cents. . .

We get up ‘bout 6 o’clock. . . Then what? We out here to 11:30, fuckin’ round, they’re working the shit out of us for 34 cents. . . 34 cents an hour?

34 cents, yeah, an hour.

Second prisoner: Everybody don’t get that.

Yeah, some of ’em just get 12 cents.

When you first get here, were you scared? (Pause) Nope. The business is bad here. Look what they get me smokin’ Top (rolling tabacco). A grown man, goddamnmit. Smokin’ Top. They’re working me, goddamn, they send me to jail. . .

Is that more expensive than regular cigarettes? Oh, shit, this stuff in here is higher than the shit is in the streets. Commisary. . . You can go down to the Commissary there and check the stuff out there. It’s harder to get the stuff up here than it is goin’ to the store and sendin’ for it.

The inmate working in one of Graterford’s many clothing industries

Story By David R. Meiselman

What’s your name?

My name is Edward Lee Ferbee Junior.

Where are you from?

Philadelphia.

Do you think you’ll go out on parole?

Hell no. Might wind up killin’ one of these motherfuckers in here. The way they treat me in here.

Do you think you have to: I mean, do you have to be stupid to survive in here? I don’t know.

What about sex in here?

I could stand a mate of pussy now. Goddamnmit, them guards ain’t give us none. They give it all to the goddamn guards. They ain’t give us no shot of it. How would you like to feel. . . layin’ in here for 10 years. . . goddamn you in jail for 10 years and they ain’t let you get no pussy? How would you feel?

Like, people have told me — like, other prisoners in B block and stuff. It don’t know where you’re from. They way that you gotta rely on animal instincts.

For what?

To survive in here. Is it true? How do you relieve yourself?

You beat your dick, how do you think you relieve yourself? I mean, what about the straight guys that come in here from the street? Do any of them, like, do they have to go for me now?

See that guy right there? (he points at the photographer) I give him 5 packs. Heuh, heuh, heuh, heuh. Skillful. Fine motherfucker like that.

Living in prison is a bit like living on the street. There are fights, drugs, work, play, money, and sex — yet the rules of the game are changed. None of the participants want to play. No one wants to be in prison. In prison, cigarettes are the medium of exchange, purchased from the institution’s commissary for 74 cents a pack which the inmate uses to buy food or other necessities. One inmate in D block compared it to catering an animal in a zoo. “If you put a lion in the zoo, they will put a female lion in there with him,” he says. “Yet still they are a human being, the highest creation in the world, and they put him in a situation like this, a men’s colony, with no women, no female contact, and expect for this man to go out and society, and develop in here as a proper man."

As of now there is no choice. To the inmates of Graterford, their prison lives go on. Even though they’re allowed television and given athletic facilities in an effort to ease the pains of incarceration, many are unsatisfied. Like a caged lion, they are given certain freedoms. But not the freedoms of a man.

Graterford houses some of the worst criminals in Pennsylvania. 2,249 inmates live in Graterford. Capacity is 2,800. Most of the people in Graterford are in for more serious crimes; most are from Philadelphia. More than 80 percent of them are black. The average age of an inmate is around 24-25.

Cigarettes are really valuable, huh?

Yeah. Cigarettes is here to what. . .64?, seventy, eighty, . . . 24 cents, goddamn here. And the state beed be payin’ for it, an’ they get it by the grass. When they buy the shit they buy it for all the state prisons.

How many people smoke cigarettes here would you say?

Second prisoner: 90 percent. Everybody smokes cigarettes.

What about the rest of the shit that goes on?

Drugs. That’s what I want to know about.

I don’t nothin’ about no drugs unless you gonna bring some in. I need a slick of reefer now.

Do you?

Goddamn right. The way I got glaucoma. My eyes are burnin’ now. (Heuh, heuh, heuh, heuh) Cut the goddamn shit now. . . (slap). (In a whisper:) Shiiiiil.

Well, I’m just trying to find out about drugs cause, you know, nobody’s saying anything about it.

I ain’t seen no drugs. I need some.

How expensive would they be, would you say? Like, how much would a joint go for in here? How many packs of cigarettes?

I don’t even know.

I mean, you guys, that doesn’t go around? You’re never offered that?

Yeah, I ain’t never seen none of. . . You don’t know what’s going on.

Shiiiiil. I don’t know nobody and I done been here almost 10 years.

What are you in for?

For robbery.

Armed robbery?

I’m thinking about stealing that from you, goddamn pocketbook. Put some take down on some of these goddamn guards. Especially that one standin’ up over there with you. He ain’t worth 50 cents.

What you doing in there?

Shiiiiil. He don’t do nothin’ for me. He don’t do nothin’ for the goddamn inmates. Reed and them. . . they don’t do nothin’ for us. ‘Cuz goddamn for other people’s pussies. Goddamn runnin’ up and tryin’ to fuck my woman.

What’s your sentence? How long are you in here?

I got 20 more years to go.

Where are you from?

Philadelphia.

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Do you think you have to: I mean, do you have to be stupid to survive in here? I don’t know.

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Graterford houses some of the worst criminals in Pennsylvania. 2,249 inmates live in Graterford. Capacity is 2,800. Most of the people in Graterford are in for more serious crimes; most are from Philadelphia. More than 80 percent of them are black. The average age of an inmate is around 24-25.
Wolfe says there are just so many jobs. "Once an inmate gets a job, he just better stay there," he advises. The stages start low - at 12 cents an hour - and they work up to about 34 cents. With the money they earn, the inmates can purchase products from the commissary, which sells everything from soap to candy to cards - like a small general store.

Vocational courses are also offered to the inmates in small engine repair, electronic work, masonry work, TV repair, and a butcher shop, where the inmates learn to fixdentures. Administrators believe these provide the opportunity to learn a job skill while doing time.

The 15 percent that don't work remain in their cells, legitimately idle in what is known as "lay-in." During the day, they might go to school, the library, to the gym, or they might just stay in their cells. All day.

In their free time, inmates are allowed to purchase small televisions - no larger than 40 watts with a 13 inch screen (black and white, or color) - to use in their cells. More than 30 percent of the inmates have personal televisions now. Soon, prison cable will be available for a small fee each month. Any time they are in their cells, the inmates can watch TV, even between lock-up at 9 p.m. and lights out at 2 a.m. In addition, big TV's hang from the center bridge in each block where the guards are stationed; these are used when the inmates want to see a major event - like a ball game.

Inmates are also allowed to have radios. The prison provides games like ping pong in each block; some of the guys sit around and play cards during their free time. At night there are movies and entertainment in the auditorium.

A converted garage was gutted last year to make room for television sets. There is a small workout room with a Universal gym, and a bigger weight room for the 18-man penitentiary-champion powerlifting team, open to the general population in the morning, afternoon, and evening for a couple of hours. Inmates can also attend the basketball and the volleyball court; there is free-play at night, and intramural basketball in the auditorium.

Thirty inmates currently in the area are serving time under the death sentence.

One wing of the U-shaped building is reserved for self-confessing inmates, who request the hole for their own protection. This could include a policeman, or a child molester from a well-meaning suburb. These people, Wolfe says, the prison does not want in the general population getting sanitized. Some stay here forever.

Another section is reserved for the psychiatric and suicide cases. These inmates are held in "open" cells, with bars that extend from the floor to the ceiling, allowing for easy observation.

The last area in the RHU is the punitive hold. Wolfe says these guys are "the bad actors." They might try to stab, shoot, and rape anyone who comes into the area.

"It would be a most unpleasant experience," Wolfe says. "And you'd give those urine you focus on you, call you all different kinds of mothers. They would do anything - they just don't give a shit." Sometimes the guards are forced to use riot control shields to protect themselves when approaching a situation.

But in the other areas, it's like a tomb, the people having finally realized "where they are and what they've done." It's also a place where inmates get to know one another.

And they're in the Hole.

The inmates wear assigned uniforms they are allowed some of their own clothing sometimes depending on their status. The regular prison make-up is salmon colored, but some of the inmates wear silver, khaki marks the maintenance crew of civilians; the new inmates on E block wear blue denim; those in the RHU or in the process of moving wear white or yellow jump suits, always in casual.

More than 600 inmates are of the Islam faith, many having converted within the walled confines. "It's really one of the more positive things we've had," as far as religion is concerned, Wolfe says. The prisoners unite with him; they find brotherhood, love, and concern in the faith.

Inmates who have completed half of their minimum sentence on E block have privileges for court-approved weekend furloughs home, every 3 or 4 months. Wolfe says that 97 percent of the people come back, too. "It's better than when I was in the army," he says.

Seventy-five percent of the people that leave Graterford become residents, returning mostly because of parole violations.

The general population is segregated into cell blocks largely relating to the jobs they hold. The A block, closest to the main entrance, is accessible for men with work outside in the yard or on the prison farm, and for some of the administration clerks. In cell blocks B and C, the inmates work in the prison's industries: a wearing shop, a hosiery shop, a shoe shop, a clothing shop, and an undershirt shop. In D block, employees for the main kitchen are found.

The equipment is portable, heavy bags hooked to chains that hang from the ceiling. The program is sanctioned by the AUA, among others.

Both the football and baseball teams are semi-pro and practice outside in a reasonably spacious yard. Pete Spurrier, a correctional officer who works in the gym, says that participation in the athletic programs offered by the prison helps construct a positive attitude. "It gives them responsibility, builds character in them once again, takes over for them," he says. "It doesn't put them in this syndrome of from cell to cell every day - it gives them an outlet."

Many pro organizations, like the Eagles, donate their football equipment to the prison. The University of Pennsylvania inmates football coach, helmets, and shoulder pads to Graterford, using it as a tax exemption.

Spurrier adds that there are numerous other activities, such as arts and crafts, music, and drama, that are also offered to the inmates. And a number of inmate groups, such as the Lifers, the Latino Puerto Rican rights, and the brotherhood of the Jaycees, also flourish.

Yet some inmates are not satisfied at all with the gymnasium. "The gym is lousy, man," says one prisoner on the D block. "It's a death trap. They say they're building a gym that costs $70,000, and they open up a garage and put up signs. If you run for a few days, you're gonna slip on one of them carbs. And leaks. It's a death trap, man."

The prisoner says the cars put out a yard from the wall and 5 inches from the ground, and makes anyone who plays susceptible to accidents. Wolfe says plans are in the works to build another gymnasium.

The loud reception on E block is a rude awakening for some of the prisoners shipped there, to be stored for 30-45 days until the team of psychiatrists, counselors, and case workers stationed there can decide where to send him for his duration.

One bank robber complains about conditions. "It's a dump, which Ick Roaches. They don't give you enough to eat. One grilled cheese sandwich. I'm a grown man. My son eats more than one grilled cheese sandwich."

These are the new guys. Some will stay here in Graterford, others will be shipped off to another state in situation when they time is up. Some prisoners claim to stay.

(Continued on page 9)
have been there for 4 or 5 months already. Waiting, in crowded conditions that force two men who don't even know each other to share the cramped confines of one small cell with bunk beds.

One prisoner says it well. "Basically, everybody wants to go home."

Throughout the day, the constant threat of shake-down looms overhead. Shake-down is the administration's way of maintaining order in the cells; it is merely a random search of an inmate's cell in a quest for contraband. A trained team of searchers picks out a prisoner, then holds him outside his cell while two trained guards look thoroughly through the man's area before giving him a strip search. It can happen any day, any time, anywhere. It keeps the prisoners on their toes, yet invades the tiny amount of privacy that they have managed to salvage. Only occasionally is contraband, including drugs and homemade weapons, actually found.

Wolfe says that contraband has been found in a number of unusual places. Some of the favorites being the cell doors and in the center of a re-melted hollow bar of soap. Drugs are smuggled in mainly through visitors; the mail is screened to prevent it.

The weapons found are for the most part homemade shanks, clubs, and sticks. Wolfe says they'll use anything imaginable as a weapon: even sharpened pork chop bones. When a prisoner conceals a shank, it's called "strapping down," and it starts a chain reaction of protective measures amongst the prisoners. Wolfe says that inmates don't want to start anything. "It's hell enough being in prison, but being locked up besides is double the jeopardy as far as they're concerned," he says.

There are 250 guards that patrol the Graterford institution. Five are on each block: a lieutenant, a sergeant, and 5 line officers. To patrol 400 men. Without weapons. "They know their shit," Wolfe says. They have to.

"What good would a weapon do you?" asks one guard rhetorically. "They can take it away from you just as quick and use it on you." The guard says that about three fights break out per week. "Most of the gradges are carried in from the street when they get here," he says.

The officers are required to have at least a high school education, but because of the situation in the street, most have college degrees. There is also an academy, and one year on-the-job training. Wolfe adds that all officers could not be put on the block; it takes a certain kind of person. If he isn't planted firmly on the ground, the inmates will be able to manipulate him.

There are three shifts: morning 6 a.m.-2 p.m.; 2-10; 10-6. The older people work at night; it is more of a controlling shift when there is less activity.

Larry Singer, an ex-Graterford guard now working with the University of Pennsylvania Police, remembers some things the inmates used to say to him. "You're serving a life sentence in eight hour chunks," they would say.

A prisoner who has a problem must try to solve it through normal steps of protocol, stepping up through the hierarchy as it remains unsolved. In the case of misconducts reported by a guard, a board hearing is held composed of a regular officer as chairman and consisting of other staff members.

Prisoners are allowed up to five visitors once a week for as long as they want -- provided the visiting room isn't too crowded.

The doctor comes once a week. Laundry once a week. Barracks once a week. Telephone calls require signing up on sheets for 15 minute intervals to make a collect call through the operator from the noisy cell block.

Three meals a day are served cafeteria style in the dining room at the end of each cell block. Around 6:7 a.m., past 11:30 a.m. and at 4:30 or 5. The menus are made up by the state for all the institutions. There is one main count a day at 4 p.m. Everyone is locked up, and the bodies counted.

Wolfe says that most escape attempts simply come from prisoners walking away from their jobs outside the walls. Successful escapes are rare.

Hostage crises, like the one in 1961 with lo Jo Bowen, are caused by botched escape attempts. Both administrators and prisoners agreed that they don't accomplish much.

Prisoners feel that a number of problems contribute to the poor conditions of the prison. Some feel that by mixing the crazy guys with the sane guys, the administration has been causing a great number of problems. "They should categorize them in the same group with people of the same mentality," argues one inmate.

Another inmate feels that the administration keeps the men down the bar out of trouble by keeping them walking around like ghosts. "They coriander them up to keep them down," he says.

The prison psychiatrist answers that she is only trying to get them off the street drugs. "Whenever it is necessary, we prescribe it; if they are willing, they take it," she says.

Wolfe says that it costs the prison $12,000 to maintain an inmate for a year. Many inmates say that "if you gave me $10,000 a year, then I wouldn't commit no crime."

"Crime is big business in America," one man says. "Crime pays."

And again, the prisoners concur that keeping the people away from women and their families is the worst thing anyone can do. "They don't do that to animals, man," says one inmate in A block. "You have to check out the mind that does that to another man. And then they wonder why guys come out of here and they've worse raps than what they were when they came in."

The prisoners will tell anyone you can't learn about prison by just spending one day there. They spend great portions of their life in a closed colony of men. But just by visiting, one can understand a bit better what they must go through.

Another inmate feels that the administration keeps the men down the bar out of trouble by keeping them...
This is more than just a list of two good bands. It's a story of music that has its beginnings over half a century ago in the remote spots of the Southern United States and explodes like a bi-plane in 1954 with the advent of Elvis. It starts with two groups of people: blacks near the Mississippi Delta and whites a little further east. To the virgin ear, the sounds of acoustic blues and country are as different as, well, black and white. But they share a feeling, an honesty that Tin Pan Alley could never capture. If one listens to the music of The Blasters and Rank and File, one can hear echoes of America past deep in the background. It is the sound of Americans reclaiming their own music.

To use a term originated by Greil Marcus, The Blasters and Rank and File are inheritors. Neither band invents a new genre, but both get more out of the sounds of acoustic blues and country airplay since Warner Brothers, in the case of The Blasters and Rank and File, one can hear echoes of America past deep in the background. It is the sound of Americans reclaiming their own music.

"When most people play country music, they listen to old Hank Williams records and pick out its novelty aspects. If someone is starting a country band, he's going to have to listen to contemporary country. Country music is not dead - it didn't stop with Hank Williams. If a band treats it like a dead form, their music is going to sound dead as well."

Kinman's feelings about "new music," a la Berlin, are just as pointed. "It's trash, it's soulless."

With their recent moving up to multimillion Warner Brothers as part of the new Slash/Warner deal, Rank and File now have the opportunity to break through to a mainstream country audience. Rather than the vaguely punky community that supports many Slash artists.

"We're just starting to get country airplay since Warner picked us up," Kinman says. "The challenge of adding to its own sound, as opposed to the intentionally derivative sound of most neo-rockabilly acts. Ex. for a lame cover of "Tug Along." Every song on the LP works. Nine of the record's eleven cuts are Alvin originals - clear evidence the group is making a conscious effort to lose their "revivalist" tag.

But that tag does remain. "We didn't help the matter with the live LP," Dave Adkins admits. "We'd have liked to have some of our songs, like 'Our House,' a little more live."

"The sound we're going for is very much that of a new wave country band," says Phil Alvin. "We're more rockabilly than we sound on the album."

The band's brand new LP Non Fiction, another product of Warner Brothers, in the case of The Blasters and Rank and File, one can hear echoes of America past deep in the background. It is the sound of Americans reclaiming their own music.

"There is the danger of being shag being used, but it's not an affectation. We want to push a broom. This is on our record started selling as soon as it was released last fall, but wasn't quite what we were doing. We're so close to Slash. We want to get them more involved and this is one way to do it."

There is another corner left off Non Fiction, that especially concers the band..."Just wait and see."

For The Blasters, the image problem is more complicated..."special guests," the six duos of veterans Lee Allen and Steve Berlin have recently been integrated as full members of the group.

"They call us affected. Are people going to call Marle Hayes affected because he's from Nashville and not theTen- nessee Hills? No. Some people just have to grow up."

For The Blasters, the image problem is more complicated than charges of affectation. The 1981 release of their eponymously-titled Slash debut - featuring such blistering originals as "Marie Marie" and "Hollywood Bed," as well as the hard, bluesy "Border Radio" - coincided nicely with the sound of the (thankfully) BP-fated rockabilly revival. But what sets The Blasters apart from such predecessors as The Stray Cats is Dave Alvin's: songs, firmly planted in blues and country tradition yet as current as New Order's latest twelve-inch.

Alvin's tunes - like Kinman's - are sung by his brother, Phil Alvin. The lyrics are complemented by the excellent production of drummer Bill Eaton and bassist John Doe from X, a two brothers piano of Gene Taylor. Formerly billed as "The Conductor Wear Black" and "Egon," the band switched to bassist John Doe from X, a punk group. The Kinman brothers form the rhythm section of drummer Bill Eaton and bassist John Doe from X.

The band's brand new LP Non Fiction, another product of Warner Brothers, is going to be known as a 'new wave country' band.

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**Labelle's Nona Moves From Center Stage**

Nona Hendryx
RCA

Whoever said you can't have too much of a good thing hasn't been listening to the radio lately. All-star casts of studio musicians and top-flight songwriters are brought together to back up one star, usually under the aegis of a star producer, the whole affair given a lavish, impeccable production. Top of the line, four star, Creme de la creme.

Empty.

Witsson Donna Summer's recent album on Michael Jackson's chart-topping Thriller. Both feature superb individual performances - even ground-breaking ones. If Eddie Van Halen can get Michael Jackson on WMMR, all the power to him. But as whole products, the Johnny Jones endeavors leave something to be desired. Listening to Thriller, one hears too much of the Toto boys and Jones' now-anointed lush stuff, only intermittently charged up by Jackson's defiant vocals and songwriting. The tension is intentional: a competition between producer-musician and vocalist to see who can deliver the showiest performance. Somewhere in the fight, potential masterpieces get lost.

Which brings us to Nona, the new solo album by the flamboyant member of Labelle: the tall one with the outer space costume, glittering cows and threatening expression. Nona now has traduced in those acquaintances for fabled, feathered, and the best friends a singer could want. Supporting her on Nona are some of New York's trendiest, most accomplished funk-punk performers. She's got Laura Anderson, Sly Dunbar, Berrie Werrell, Dollette McDonald, Tina Weymouth, and Valerie Simpson, not to mention Patti Labelle and Kashif, writer-producer of "Love Come Down" and "So Fine." But although the Billboard soundstage always glows, Nona herself never takes center stage. Her face vocals on the "Busting Out" 12-inch, recorded with Material, are nowhere to be found in this panache, a synthesis just commercial enough, just arty enough, and therefore just appetizing enough to douse the fire that could have - and should have - ignited.

Instead, Nona is memorable for bits and pieces, for the lucidly opening bars to songs that aren't sustained. Anderson delivers an eerie, mesmeric tape-loop violin intro on "Design For Living," but it stands as the only engaging element in the song. "Transformation" should be a hit, all stripped down bass and drums, with the silly, catchy chant - "Life to death/Week to strength/Cash a check/Change your sex" - an empty as the overlaid genre. "Boy's" is an infectious Chic clone, "Steady Action" derivative reggae distinguished by lovely horn work, and "Run For Cover" generates heat only with the classic wail of Ronnie Drayton's electric guitar.

So where's Nona? Shining as a bolder on "Keep It Confidential," be it another character in an overcrowded drama everywhere else.

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**Eddy Grant's Reggae Hits the Mainstream**

Eddy Grant
Killin' On The Rampage
CBS

It's getting harder and harder to beat FM radio to the punch. For the reggae purist, Eddy Grant's latest adventure - a lightweight pop-funk may seem sacrilegious in its diverse appeal. But radio programmers - not known for either funk sense or willingness to experiment - are taking note of the bright, punchy melodies on Killer On The Rampage.

Grant's songs have an upbeat feel and have more in common with Men At Work than with Bob Marley. He does not write from the position of political rebellion at which much of reggae places itself, but prefers in some cases to play the role of the cloying lightweight pop/funk may seem inane: "I'm just a product where music was once serious enough to douse the fire and commercial enough, just arty enough, and therefore just appetizing enough to douse the fire that could have - and should have - ignited."

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**OMD and Technology**

Orchestral Manoeuvres in the Dark
Dance Ships
Columbia

Orchestral Manoeuvres in the Dark's third American release is concerned with the increasing role advanced technology is playing in our society. It is interesting that this highly synthesized quartet man's place in a mechanized world, but one can pretty much understand what the band is trying to say by reading the liner sleeve poetry and by looking at the song titles.

For the most part, the musical mood created on this LP is one of dispirited, depressed droning - perfect for sitting on a park bench awoke on a hunk, overcast afternoon.

The band's first American album, O.M.D., is similar in sound to the new one, but most of the debut LP is upbeat and nonperipheral. "Telegraph" is the only cut from the new release reminiscent of the first album's energy.

The album kicks off with two synthesized nursery rhymes. "ABC Auto-Industry" is a short song: its complicated lyrics ("ABC 123") reflect the repetitiveness of the album.

The album cover features a montage of languages and the presence of a synthesized nursery rhyme.

OMD's energy is still to play the role of the cloying, lightweight pop/funk may seem inane: "I'm just a product where music was once serious enough to douse the fire and commercial enough, justarty enough, and therefore just appetizing enough to douse the fire that could have - and should have - ignited."

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George F. Schutz presents
JEAN-PIERRE RAMPAH
Sunday, May 1 at 8pm / Academy of Music
J. C. Bach to Joplin on a Multiple Keyboard Flute Recital

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A G E O R G E S C H U T Z P R E S E N TAT I O N — — — 200th ANNIVERSARY SEASON
THURSDAY, APRIL 28, 1983

By Jeff Salomon

The prototypical picture of a jazz author is usually of a hard drinking, cigar-chomping older man in a checked jacket with a voice that sounds like shifting tectonic plates. The prototypical picture of an executive man in a checkered jacket with glasses, combed-back hair, and a vocabulary that would shock Tom Wolfe.

Thinkers apparently know how to walk the tightrope any popular artist must walk between artistic integrity and commercial success.

Byline plays beautifully con- trolled passages in a range far above the instrument’s normal capabilities. The prototypical picture of an executive at Elektra/Asylum Records is unusually well-dressed in a thirties sunglassed, coke-snorting ur- ban cowboy with a vocabulary that would shock Tom Wolfe.

Byline is a jazz auteur who sounds like shifting tectonic plates. The pro- typical picture of an executive man in a checkered jacket with his own echo effects, and at one point sounds like a 1980s computer composition gone haywire. This is an album which displays the breadth of knowledge and feel so many of today’s young musicians have for the great jazz tradition. It shows that there are musicians out there not only that are individually distributed domestic jazz label.

Steps Ahead: This quintet plays a rather polite hop, with Mike Manieri’s vibraphone lending a ringing sheen over everything while Eddie Conner’s nimble bass lines, Eliane Elias’ comforting piano chords, and Michael Brecker’s soothing tenor waltz along. This is hop one’s grandmother would like—where the themes sound like retakes of the 3-D glasses of crass American conglomerate whose 1982 debut American release.

Byline has allowed them to fall clearly into either stereotype. Mass-marketing jazz in a decade bad-

Young Liens: This is the con- cert held in Carnegie Hall last summer that ridiculed “jazz is dead” slogans by presenting an entire evening of young musicians who will probably be the jazz greats of tomorrow. The double album bristles with Dead” slogans by presenting an entire evening of young musicians who will probably be the jazz greats of tomorrow. The double album bristles with jazz greats of tomorrow. The double album bristles with
two middl-

steps are as interested in texture as they are in rhythm. George Lewis and Ralph Garney’s perverse ab-

this side. “Wicklow Hills” stands out among the rest of the album. Another highlight.

Major Thinkers have successfully combined such diverse elements as urban funk, tribal rhythms and traditional English folk music to create a sound that is both thought-provoking and danceable. Of the four songs on the disc’s first side, “Walkin’ Hill” stands out for merging throbbing elec-

BILLY COBHAM’S GLASS MENAGERIE · SMOKIN’

BILLY COBHAM · DEAN BROWN · GIL GOLDBERG · TIM LANDERS · RECORDED LIVE AT MONTREUX JAZZ FESTIVAL

hem have all the taste and sen-sitivity of Vikings.

The other three songs on this side, “Avenue B,” “My Hero,” and “Humanesque” are

THIRTY-FOURTH STREET MAGAZINE

Sleep In Them
Contact Lenses
Farsighted
Nearsighted
Astigmatism
Special
Continuous Wear
10% Discount with student ID
Dr. L. Schwartz
3935 Chestnut St.
386-6500
Eye Exam-Fashion Eyewear-Optical Repairs

successful and original dance tracks. He creates his own “She Blinded Me With Science”- like “Take The A Train.” which combines the passion of the audience with its own.

While it is easily the best ECM album creates. The only mis-

“Thank You.” creates an entire-ly new vocabulary for the baritone sax and is deeply emotive at the same time.

Those North Euro-

David Amram, David Amram’s Latin-Jazz Celebration: Amram and his band of superstar ademtes have put together an album worthy of the Latin music that, if nothing else, turns the penny whistle into a legitimate jazz instru-

mumbers have all the taste and sen-

Between them, one finds much more than that which initially meets the ear.

astigmatism

“Take The A Train,”

Dr. L. Zeitlin

ears by e-Xingus sideman for nothin’, plays his solos all hot and fiery before returning to Peasantville. Not bad, but not as good as some of these people can do.

Mose Allison, Lessons in Living: Lessons in Singing would be a better title. This is a live record-

ing, and though the band (Billy Cobham and Jack Bruce playing with surprising reserve) is fine and Allison is using the keyboard, his vocals are so for-

This is a hot band with good long selection. Too bad Allison has no little faith in his lyrics that he feels the need to spew them out like orange pits.

But Billy Cobham probably sells better than David Amram, and that’s the point of it: Lund- vall releases garage-like that so he can pay the bills and give us the really good stuff. It’s playing the dead’s game, but Lundvall is a force point enough in the music industry that he can play it, and play it well. More luck to him and to those who follow in his footsteps.

Smokin’ proves that, beneath their acetic frail looks, the North Europeans have all the taste and sensitivity of Vikings.

steps are as interested in texture as they are in rhythm. George Lewis and Ralph Garney’s perverse ab-

“Wicklow Hills” stands out among the rest of the album. Another highlight.

Hamelit Bluest’s solo on his own “Thank You.” creates an entire-ly new vocabulary for the baritone sax and is deeply emotive at the same time.

Major Thinkers have successfully combined such diverse elements as urban funk, tribal rhythms and traditional English folk music to create a sound that is both thought-provoking and danceable. Of the four songs on the disc’s first side, “Walkin’ Hill” stands out for merging throbbing elec-

BILLY COBHAM · DEAN BROWN · GIL GOLDBERG · TIM LANDERS · RECORDED LIVE AT MONTREUX JAZZ FESTIVAL

SUMMER

Newman, and the joy of youth turns joyous, loose, and reminiscent of the third-world melancholy the best ECM albums create. The only mis-

BILLY COBHAM’S GLASS MENAGERIE · SMOKIN’

BILLY COBHAM · DEAN BROWN · GIL GOLDBERG · TIM LANDERS · RECORDED LIVE AT MONTREUX JAZZ FESTIVAL
**THIRTY-FOURTH STREET MAGAZINE**

**Films**

**KING OF COMEDY**

Suicide director De Niro stars with Jerry Lewis and Chaplin John E. Sherry's film is his. See his review inside (Sameric, 3rd & Sansom, 627-9966).

**GANDHI**

Ten little Indians morn and there are three who die in Stanley. See his review on p. 69 (Sameric, 19th & Chestnut, 561-3637).

**TENDER MERCIES**

Ripley's star in the new film from Bruce (Brateman Motion). Earnest. Loke Sheppards return is genuine. See his review inside (Sameric, 3rd & Chestnut, 626-2654).

**MONDAY'S MYTHOLOGY OF LIFE**

Yes, life goes to the movies courtesy of Mr. Warner's. See his review on p. 69 (Ode City, 2nd & Walnut, 561-9666).

**STEREOPHONIA**

Old version of the Who hits.

**DONOR**

Four girls eat frogs and discuss who-gone to give bone.

**OAS BEAT**

A common black wax.

**A CARTOON DOUBLE FEATURE**

JOHNNY'S FEET FOR FIRE & SPEEDACREEMEAD

(Hirez's Place. Trendy & Groovy. Please don't call. See ad on p. 3.)

**MR. 1 GOES TO WASHINGTON**

Frank Capra's classic is updated as a big black man who doesn't like an ad. lasts Strawman's periodical machine when it takes him for a surprise (Scott's Place. Job hunting. Any in reviews).

**THE PAPAL CHASE**

Two reporters fantastically try to get the agenda of Pope John Paul II as he faces through Philly on his way to a meeting with the President (Peppin, not Hackney). (Rit/III, 2nd & Walnut, 925-9901. Other people on the line).

**IT'S THE SWEATER! The sweater! The color of the sweater!**

**TAP! TAP!**

**PERHAPS**

**FEET FIRST**

**THE LAST JOKE PICTURE SHOW**

(Ritz/III, 2nd & Sansom. Closed for graduation job positions availability!)

**STARTS TOMORROW**

**SOMETHING WICKED THIS WAY**

Ray Bradbury wrote it, and Sherman and Morkinsonian, they've never been more excited. Review somewhere in time (Ritchey, 19th & Chestnut, 561-2919).

**TLA TRIVIA**

What is Alfred Hitchcock's only film to win the Oscar for Best Picture (1940)?

Or that too hard. Many of these titles Hitchcock won the Oscar for Best Director for.

To win a pass for two to a free film today, see the fiend who was here at earth goods Sunday through Thursday. Be one of the first ten to call the station. Today at 5 PM. P.S. We can't accept an acceptance before 5:30 or after 6:15. Thank you.

Last week's answer: Jennifer O'Neill seduced Gary Grimes in the screening of "The Great Gatsby."