# Lifestyle: A look at gay marriages, plus this month's produce Education: A school for entrepreneurs, a financial-aid primer



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IN ARTS women ARIEL SWARTLEY ON THE **GLORIFICATION** 



MICHAEL GEE ON THE **AUTOBIOGRAPHIES** OF BILLIE JEAN KING CHRIS EVERT

**EDIE SEDGWIC** 

LLOYD



# Camel's off the Common

A concert series loses a sponsor

by Renée Loth

y mid-June, one of the most ambitious cooperative ventures on behalf of the arts in Boston was all but ready for launching. A trilateral committee of business, government, and media interests had come together to bring Boston an outdoor summer concert series with a diverse and talented lineup, beginning Monday with Peter, Paul and Mary and ending August 30 with Willie Nelson. Proceeds from the concerts were to benefit the Proposition 2½-wracked CityArts Department and the nonprofit Fund for the Arts, a local foundation created by WBZ-TV to provide relief from the lean times facing cultural programs as a result of continuing government cutbacks. It was a scenario that would have made an apostle of volunteerism and self-reliance - Ronald Reagan, for example — flush with satisfaction.

The R.I. Reynolds tobacco company of Winston-Salem, North Carolina, was prepared to spend \$175,000 on the series in return for the privilege of having "Camel Concerts on the

Common" plastered on billboards and newspaper advertisements for the better part of the summer. Westinghouse Broadcasting and its local offspring, 'BZ TV and radio, had agreed to chip in \$100,000 to finance construction of a stage and bleachers, along with extensive radio and TV promotional spots worth many thousands of dollars. The city's Community Services Administration would coordinate the series. Prominent local promoter Don Law was hired to book the musical acts. All that remained, it seemed, was to set the thing in motion and sit back to bask in the good vibes generated by the first series of outdoor concerts on Boston Common in nearly a decade.

Until the Group Against Smoking Pollution (GASP) stepped in, that is. The relatively small but politically savvy cadre of anti-smoking zealots saw the ads in the Sunday papers on June 20, replete with the Camel logo and a picture of a cigarette pack, and started fuming. "We're upset," said GASP president Rita

Continued on page 12 Continued on page 9

# A leak at the 'Globe'

Suspension of a reporter

by Dave O'Brian

or a full decade, Muriel Cohen has been reporting on the eternally troubled Boston school system for the Boston Globe. And before that she had spent another three years as an education reporter for the now-defunct Herald Traveler. During those years she had documented the shabbiness of the schools again and again. When it comes to education reporting, no other Hub reporter has more experience or contacts. Among her colleagues at the Globe, Cohen is respected, if less than universally liked. Proud, hard-working, and somewhat abrasive, the Globe's education editor is also jealous, as they say, of her turf, and was less than pleased, therefore, to learn that the Pulitzer Prizewinning Spotlight Team had begun an exhaustive examination of her baby, the city's schools.

Today, Cohen is under sus-pension by the *Globe* for having leaked - intentionally or otherwise - portions of the Spotlight report to Ian Forman, the school department's publicity director, before the 12-part series was published. A onetime Globe education reporter himself, Forman is a close friend - and an important source of information — of Cohen's.

This unprecedented scandal a newspaper leaking to a public agency, of all things has inflamed feelings at the Globe, creating camps of defenders and offended fellow workers, while official Globedom is mum on what may be another unprecedented act: discipline for misconduct in the

# This just in ... edited by Scot Lehigh

# **BEASTLY**RUMORS

A three-page press release from Procter & Gamble, the Ohio-based soap-and-household-items giant, last week announced, "Several nationally prominent religious leaders today called for an end to the spread of 'malicious and totally false' rumors about the Procter & Gamble Company." Rumors about Procter & Gamble? To wit, what? That, believe it or not, P&G is involved in "satanism and devil worship."

"There have been a number of leaflets passed out, saying things like the owner of Procter & Gamble appeared on the Griffin or Donahue show saying he owed his success to Satan and therefore he was giving part of his profits to Satan and that there weren't enough Christians in the world to stop him," explained Marjorie Bradford, P&G's manager of corporate affairs. The bedeviling canard also has it that the company trademark — the man in the moon looking out over a field of stars — is a satanic symbol signifying a connection with Old Nick.

These rumors started the phone jangling. P&G now is receiving more than 12,000 calls monthly about the matter, and some suppliers are questioning salesmen, according to Bradford. So Procter & Gamble has enlisted the help of Jerry Falwell, as well as four other clergymen, to say it ain't so — and to put in a plug for the company. "Most people are satisfied that the rumor is false after they get more information, especially if that information comes from someone they know and trust," the company says. Now that's a fiendishly clever strategy for exorcising a rumor.

### RAPE DOC RULING

Still guilty after all these months. That's the conclusion of the state Supreme Judicial Court (SJC), which last Thursday affirmed the 1981 rape convictions—of doctors Eugene Sherry, Alan Lefkowitz, and Arif Hussain.

Although the court dismissed two rape verdicts against each man, it upheld one rape conviction apiece. All the convictions stemmed from an assault on 28-year-old nurse Carol DiPietro at a Rockport beach house after a party in Boston on September 5, 1980. After the jury verdict, trial Judge Walter E. Steele had sentenced each of the three doctors to a six-month term at Walpole State Prison.

In a 24-page decision, the SJC dismissed four defense arguments that Steele had erred in his trial rulings, but found that two of the three rape verdicts against each man were "totally contrary to the weight of the evidence." In effect, the SJC ruled that the jury, not the judge, had committed errors in convicting each of the men of all the assaults on DiPietro without finding any of them guilty of a joint enterprise to assault her. In practical terms, last week's decision will have no bearing on the length of each man's jail term, since Judge Steele had sentenced each of the doctors to three concurrent



The Procter & Gamble logo: clean hands

terms of six months. Each man still must serve one six-month term.

But the case is unlikely to end here. Joe Balliro, attorney for Lefkowitz, said he would appeal to federal court, maintaining that restrictive rulings by the trial judge had violated his client's Sixth Amendment rights to a fair trial. Mass Defender Patricia O'Neill, who handled Sherry's appeal, said she would petition the SJC for a rehearing. Although she said Sherry did not want to make his whereabouts public, she added that he would appear at a Wednesday hearing at which the state will move to revoke the stay of sentence that had been granted pending the SJC ruling. Attorney Thomas Troy, one of Hussain's lawyers, said Thursday that his client was in Pakistan with his family and had not yet been informed of the decision. Troy, who also intends to appeal to federal court, added that Hussain's availability for the Wednesday hearing depends on the doctor's ability to make it back in time. Said Troy: "If he can be here, he'll be here. There's no great rush to put these people in jail."

### DIPLOMATICALLY SPEAKING

Speechwise the Haig years blurrified English, sometimes uneasying even those who friendly-postured themselves to the secretary. When Haig, discussioning to the Senate, secretarialized about the "posthostage-return-attitude," he forehead-wrinkled more than one of those in the legislative mode. Sometimes one had to earify Haigisms read-between-the-linedly to really meanify them, and even then, phrasifications like

"epistemologicallywise" could cluelessize one as to what the secretary was intentioning. Not since Eisenhower press-conferenced had English been so military-argoted, or had the press been facilitated into such a confusion mode about what a public figure was informationing. But for those who, like Haig, creedify in nomenclaturing a spade a garden-soil-overturning implement, George Schultz may wet-blanket publicpronouncement amusement-deprivation. Still, hopeify, for all is not lost causewise. Cap Weinberger gameifies the same play, and though he hasn't apexed his talents to Haig's level yet, he's self-instructioning as he along goes. Recently paradigmed the defense secretary about war and peace: "Military strength is most successful if never used But if we are never to use force, we must be prepared to use it and use it successfully.

### NAME'S SAKE

Ever since the news came that Princess Di was, well, preggers, British attention has focused on the royal couple. And when the royal accouchement finally arrived last week, the Fleet Street gossips weren't the only ones interested in the princely parturition. What would the baby be called? the world wanted to know. On that, Prince Chas would shed little light initially; it seems there was a bit of a royal disagreement.

So the English started the betting. George was reportedly the favorite, followed by James, Edward, David, Philip, and Louis. Then the news leaked out that Princess Di preferred something more trendy, like (egad) Oliver. Every-one hoped Charles would give her the dickens for even suggesting a twist like that, but then, reports are that the Princess gets her way when she puts her foot down. Thus the kingdom breathed eacily with the and the son the royal couple had set on the British empire would be named William Arthur Philip Louis. Because Charles or Diana particularly admires one of England's four King Williams, no doubt? No, reports the court correspondent for the British news agency Press Assn., it's because neither has a close relative named William, and thus no one will feel that the royal couple played favorites.

William Arthur Philip Louis is an okay name, but British sports fans, at least, may well feel that Charles and Diana could have done a little more with it. Argentine soccer star Osvaldo Ardiles, who spent last season with the London club Tottenham Hotspur, has vowed he'll never play again in England. And Argentine tennis stars Guillermo Vilas (last seen on the cover of Paris Match with Princess Caroline) and Jose-Luis

Clerc have boycotted Wimbledon this year. Imagine what a nice good-will gesture it would have been if they'd named the royal baby Guillermo Arturo Felipe Luis. Maybe it wouldn't have brought peace to the Falklands, but it might have brought Osvaldo, Guillermo, and José-Luis back to England.

### KING'S MEN

Last Wednesday, Governor Edward J. King took another page from Ronald W. Reagan's book by appointing a "Private Sector Initiative Task Force," charged with persuading Massachusetts industry to help fund social programs that are losing their government money. In words he might have stolen from Ronnie's mouth, King said, "Our heritage as Americans has always had volunteerism as an integral part of its essence." King appointed John Larkin Thompson, president of Blue Cross of Massachusetts, to chair the task force, in the belief that Thompson's extensive business contacts would aid the effort "to creatively attack local problems through volunteerism.

Well, maybe. But it's worth noting that just three weeks ago, in response to a Legislative Commission on Philanthropy questionnaire, Blue Cross indicated that it did not contribute in any way to philanthropic causes, and that it had no intention of doing so in the future. It looks like Thompson's efforts to get his friends to give at the office won't be by example.

### **STAR WARS**

While millions the world over call for a nuclear freeze, at least one group of American conservatives has interpreted the cry for "Peace on Earth" as a sign that it's time to move war into outer space. The Conservative Caucus has recently launched a press blitz trumpeting its answer to the proposed nuclear moratorium. Saying that our current nuclear-defense system is "national suicide," the right-wingers are pushing a 'Global Ballistic Missile Defense" project, which they say will nullify the Soviet nuclear threat to America. The system, which would include a network of satellite space vehicles, would sense any incoming ICBMs and launch an interceptor. Then, in an airborne game of Pac Man, the interceptor would literally swallow the missile and carry it out into space, where the satellite and shanghaied nuke would explode harmlessly. But even if we do develop such a system, that's no reason to give up our own nukes; the caucus maintains that besides negating the Soviet threat, building the interceptor system "will disarm the peace activists.

### POMPOSITY AND REGALIA

What bespeaks true prestige in Washington? Not getting the Denver boot when you double-park at Foggy Bottom. Being able to cut in line for pea soup in the Senate cafeteria. Having the president return your phone calls. Being on the hit list of that nefarious Libyan death second.

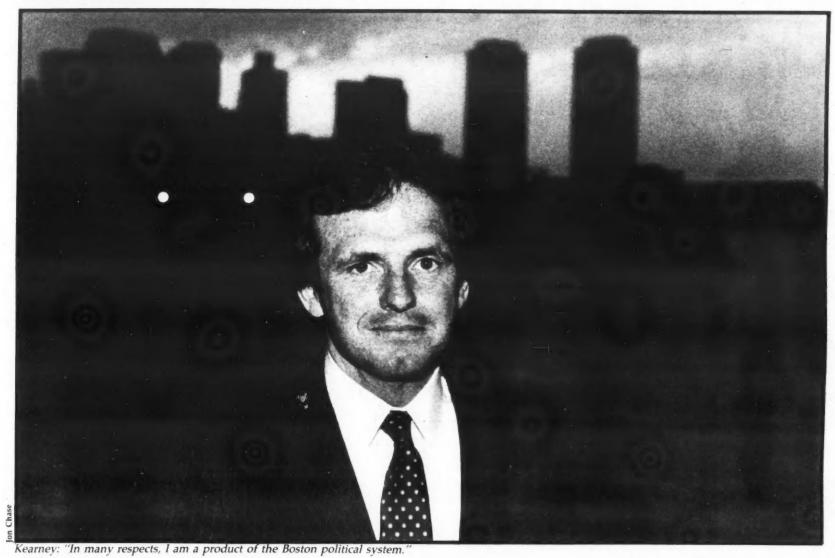
But sometimes it takes even more. The July *Penthouse* lists some ways that prestige-conscious inhabitants of the nation's capital have tried to enhance their stature.

"On all correspondence over the signature of the Secretary, between the word 'Sincerely' and the Secretary's typed name, please leave a space of eight lines," one cabinet member instructed his typists. "The Secretary has recently enlarged his signature." Over at the Central Intelligence Agency, where such fripperies clash with the nature of the work, the changes are subtler. In his pursuit of status, Admiral Stansfield Turner, Carter's man at the CIA, once issued the following order: "Nobody must barge past the director when he is walking in the hallways." It is, after all, prestigious as hell to be a pacesetter.

(A tip of the TJI hat to Michael Bowen, Jeffrey, Gantz, Renée, Loth, Michael Matza, and Michael McDowell)



# Insider by Alan Lup



# Is Dennis Kearney for real?

His handshake is stronger than the average man's, and he clasps your mitt longer than most would. On one occasion you squeeze back hard, just for old-time macho's sake, and he crunches your fingers. He doesn't even stop smiling. He may not know that he's grinding up your bone structure. Then again, he may know exactly what he's doing. "He's dogged in the pursuit of anything he sets his mind to," a friend says.

The handshake complements the rest of him. Dennis Kearney of the classic lrish face, the right number of freckles, the cleft in the chin, the piercing eyes. Kearney's suits fit, and when he sheds his jacket, his shirt is not rumpled. The shoulders are broad, the smile engaging. When he speaks, he karate chops the air in front of him, true to the JFK school of the spoken word.

since Jack Kennedy's time, we have seen and heard legions of guys blessed with good looks, wearing form-fitting suits and talking in what they sense is the JFK style. It's not clear whether politicians do such things consciously. When you take up politics as a craft, you are doomed to wander forever in a murky and hazy world that exists somewhere between fact and fancy. A politician's personality becomes part myth and part reality, each pollinating the other until the private and public persons are interchangeable.

persons are interchangeable. "I want you to understand how sincerely grateful I am to be in this position, to just be in this position to run for mayor," Dennis Kearney was telling his audience. Grateful? Honored - he even said "honored." For what? To stand while most of the 100 or so in the audience sat. To wear a suit in a room with little air, in the Orient Heights Civic Club in Eastie, just up from Ming Chow's place, on a humid night. What's to be grateful? You wonder, given private and public remarks like these, if the Suffolk County sheriff is maybe too sincere. 'Syrupy," one City Hall observer said. Even hypocritical, one critic has suggested.

No, insist those who know him well. The sincerity is itself sincere. It's real. When he talks the way he does about his upbringing in Eastie, about his parents, his wife and kid, about his politics — he means it, they say. And beneath the sincerity is a very tough hide and a finely honed Irish temper. This is good, because Kearney will need all that in this town. He's trying to parlay his street smarts, his Boston Latin/Harvard/Kennedy School book smarts, his undefeated record as a candidate for state representative and for sheriff, and his seemingly unblemished record as an administrator into a shot at being the 46th mayor of Boston.

Ironically, in this era of destructive public cynicism, it may be that one of the biggest obstacles in Kearney's path is the very thing that would have been an unquestioned plus more than a decade ago — his looks, the youthfulness (he'll be 34 by election day next fall), that handshake. "Maybe," laughs one observer who thinks highly of Kearney, "he should go to a plastic surgeon and get lines put in his face."

A politician looks for a raison d'être. To run, even to win, never seems enough. James Curley, a name now synonymous with bossism, ran his early campaigns against Boston's ward bosses. Ted Kennedy promised in his first Senate race to do more for Massachusetts, just as his brother John had pledged to get America moving again. Dennis Kearney says that he wants to make government work for the people, that government should be seen as an advocate and not as the enemy. And he dates the discovery of his political Excalibur to his first state-rep campaign - in 1974, in Charlestown and Eastie, where he knocked on doors, and there on TV was Sam Ervin and the Senate committee investigating Watergate. "So, at an early age," he tells his supporters in Eastie, "I had to deal with this distrust and cynicism. And that became my reason - to make government work." The bare truth is that had there never been a Watergate or an investigation of same, Kearney still would have run for office. "It was in his blood," says John Vitagliano, a key Kevin White aide who was Kearney's boss a decade ago in the East Boston Little City Hall. "You could see it in certain mannerisms he had, in the way he'd tast seen on the covereldoed of shifts with Trincess Caroline) and Jose Lun

But the Watergate investigations give Kearney a benchmark, a place in his own personal history to which he can turn and say: There, that's my reason for being, for running. His stated motives are trite and unoriginal, but they are all to the good. Indeed, with candidates for public office waging war on public office wit's refreshing to hear a candidate who insists that government is the people's ally and not their enemy.

When Kearney finishes with the banalities, some of which are required by the mere act of being a candidate and some of which may be part of this man's particular style, he then crashes purposefully into the thicket of reality, and he does so with the courage that his admirers say is one of his most appealing characteristics. And with knowledge. He talks in detail about the city budget and state-aid formulas. He manages to attack Proposition 2½ without hurting the feelings of those who may have supported it. This is precisly what he did when forced busing tore up Charlestown in 1975. Forced busing is a bad idea, he said then, but violent protest is worse. If that sounds safe today, it should be noted that back then, most elected officials weren't talking that way at all. In fact, by that time, most elected officials weren't talking. They were in hiding. Kearney was out on the streets trying to broker

respect.

"The more I know him," says Kate Steed, a former Kearney aide, "the more I respect him. He's one of the toughest guys I ever met, because he'll make the right decisions whatever the consequences are. He's not politically insensitive to the consequences, but he can make those decisions. He's an intelligent man, a decent man, and a tough man. He could go back to his district and not worry about voting for gay rights, and the people would say that if Dennis voted that way, he must have had a reason."

Another source is not so sure. "Dennis is very cautious," he says, "and never wanted to get caught up in correctional problems at all — things like capital punishment, gun control, what mandatory sentencing will do to jails. You couldn't get elected or go on politically if

you get caught up in the crime problem. Nobody has gone on politically from sheriff. On the whole, Dennis played it cozy on the criminal-justice system. It's a looking ahead on his part."

Kearney counters that he doesn't like to grandstand or showboat. "I don't look for an issue to jump on for the sake of getting exposure. I see my job as being a good manager, running a good sheriff's department. I am not by career a criminologist. First and foremost, I'm a politician, a resident of the city, and an administrator."

Kearney the politician or Kearney the administrator might well pick his issues, as most pols try to do. The record shows that Kearney the person will stand up when the wind is blowing against him and sending others scurrying for cover. The busing crisis was one example, but not the only one. When Congressman Ed Markey, of Malden, was a state rep, he fell out of favor with the House leadership and was thrown off the Judiciary Committee. Kearney was one of a handful of reps who protested, and he did so at some peril to his job, for Kearney's district depends on constituent services, and staying on the leadership's good side is how you provide such services. Kate Steed, a friend of Markey's, remembers that "Eddie felt it was a major commitment on Dennis's part.

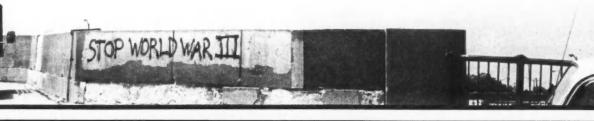
Markey was not the only legislator impressed by Kearney in the latter's two terms on Beacon Hill. In 1977, Governor Dukakis was looking for someone whom he could appoint as Suffolk County sheriff, a job traditionally noted for the opportunities it offered for patronage and abuse of office. Sheriff Thomas Eisenstadt, a former school committeeman, had resigned in the midst of one of those sporadic favoritism and no-bid scandals, and Dukakis was looking for a reformer, a squeaky-clean type. Jimmy Smith, a former rep from Lynn, remembers 22 legislators showing up in the Duke's office to push for Kearney. When Dukakis appointed Kearney, then only 27, he promised, "He will bring honesty, intelligence, independence, and hard work to the job." For Kearney, it was a new lease on his political life, because the legislature was redistricting a number of reps out of their seats, and he was one of the doomed.

From 1972 through 1973, Kearney had been a competent, eager worker in the Continued on page 16

# Lefters

# Or, in this case, graffiti

Photos by Mark Morelli







# Phoenix

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# HAPPY

# The Democrats unite for a nap in Philadelphia

by Charles P. Pierce

HILADELPHIA — It is truly difficult to be comfortably bored while sitting in a folding chair. Proper boredom requires the ability to sprawl over an acre or two and stretch until the sinews crackle. Those delegates to the Democratic National Party Conference who chose to remain in the Philadelphia Civic Center for great lengths (and they were not a majority: to approach the hall at any time was to run into a well-nigh irresistible flood of delegates fleeing the joint) were afforded no such luxuries. All that was left for the inmates was to mutter among themselves. the murmurings grev louder, drowning out even the 458th rendition of "Happy Days Are Here Again" produced by the absurd roller-derby organ that for the balance of the weekend made, say, John Glenn appear to be Red Mama Thornton coming up through the jam. At moments like this, Chuck Manatt took command.

You can't look at Charles T. Manatt, national chairman of the Democratic Party, without thinking of every science teacher at whom you ever fired a spitball. Bespectacled and slightly balding, Manatt carries himself with the assurance of a man who knows all the answers that he

and anyone he meets will ever Throughout the conference, he was given to saying things like, "We're going to have a wonderful conference on a tremendous weekend in this fabulous city." But there was a streak of steel in him when he mounted the podium. "If young Mr. Cranston would take his seat, then we can proceed," Manatt would call down to Senator Alan Cranston (D-California), thereby addressing young Mr. Cranston in a fashion that the senator has not been accustomed to since midway through the Harding Administration. When the undertone from the floor grew too loud, **'SHHHHHHHHHHHH!!!'** that rattled your teeth. The delegates would quiet for a moment, but you could hear the conversation begin to build from the back of the hall almost immediately. Talking was all they could find to do.

Manatt's control of the conference was absolute, and it extended far beyond the podium. Perhaps it was this control that dropped the bland pall over the event, turning what could have been an exciting political market-place into a self-congratulatory binge that would have embarrassed any self-respecting Rotary Club. "I hope to God," com-



Chairman Manatt with Speaker O'Neill: "SHHHHH . . . . '

plained Billie Carr, a national committeewoman from Texas, "that people don't get the impression that this thing represents the grassroots of the Democratic party." But Chuck Manatt was thrilled. "For the next few days, we're going to listen to the party leadership from all over the country," he told a press conference.

It was an event for party regulars, a chance for the city committee from Keokuk to rub elbows with Paul Tsongas. The delegates ranged from embattled mayors to hacks so dim they cast no shadow. It was a bloodless, passionless, and ultimately timid gathering. Which was just what the planners had in mind.

There was in operation in Philadelphia a fundamental misapprehension of just what happened in 1980. In the minds of the Democratic National Committee, the horrendous losses the party suffered occurred because the country perceived the party as being in chaos after a tumultuous primary season. They saw the 1978 midterm conference, at which Edward Kennedy gave his

famous "Tacking Against the Wind" speech, as the starting point for the subsequent carnage. Kennedy's sailing lesson went over so well in Memphis, this line of reasoning goes, that it pushed him into running against Jimmy Carter. Ironically, of course, this pins the *de facto* blame for the 1980 November fiasco squarely on Kennedy, who was this conference's designated Cicero.

There is, however, a case to be made that the Democrats did so poorly not because the great mass of people were fed up with their squabbling, but because of widespread opinion that a boob headed the party's national ticket. It is helpful to remember just how disgusted everyone was with Jimmy Carter. In his book Winning Back America, public-interest lawyer Mark Green makes the point that the same forces that elected Ronald Reagan may have worked to elect Socialist François Mitterrand in France: namely, a visceral, raging dislike for anyone who had proved he could not make things better. It is very likely that Carter would have been hammered even if he had publicly adopted Kennedy on the west lawn of the White House. (Carter was invited to attend, but went fishing in Canada instead.)

Further, the Democrats have been making sporadic attempts to hand the party back to the regulars ever since the bloody 1968 convention. But they have been such poor hands at it that a Gary Hart could come along in 1972, or a Hamilton Jordan in 1976, and steal the party for a candidate heretofore fairly far off the wall. "I belong to no organized party," Will Rogers once explained. "I'm a Democrat." And last year, the party saw a full-scale mutiny in the House of Representatives, about which more anon.

Manatt and his underlings, however, were more than willing to try it again. At a meeting in Denver last June, the DNC adjusted the delegate-selection-process to favor the party regulars, and determined that the party's issue statements would be drawn up in a series of "workshops," thereby precluding any nasty (and, worse, televised) floor

debates. "There is such a fear of controversy at this place," explained Gary Arnodt, a delegate from Wisconsin. "Everyone's terrified of appearing to be, you know, in 'disarray.'

What was lost was the innovation that is often rooted in conflict, and the courage that is often rooted in that innovation. The Republicans, after all, are not courageous: arrogance is not courage, and the vaunted "party of ideas" borrowed most of those ideas from long-dead presidents and industrialists. But the Democrats aren't even courageous enough to be arrogant. Good Lord, even a firebrand like Father Robert Drinan was peddling the line about how he'd "never seen the party so united before." All of which is fine, if unity is equated with simple peace and quiet. But the "unity" that prevailed in Philadelphia was a kind that fundamentally undermines both a party and its approach to those issues critically important to the people it seeks to lead. It is placid, baby-nap unity, as docile as the violin octet that played at Mayor William Green's reception. The members of the party of the people ate roast beef while a huge chopped-liver eagle began to melt under the heat of the minicam lights, and the eight musicians played "Happy Days Are Here Again."

im Burleson is the mayor of Burleson, Tennessee, which conjures up a lovely Faulknerian place in which Burleson Drive runs toward town from the banks of Burleson Creek, curving under low-hanging pecan trees and flowering magnolias, going farther past Burleson's Grocery and the Burleson Lumber Yard and the Old Burleson Place, ending finally in front of a white-frame town hall, where stands an honor roll describing which Burlesons died in which war. But talking with Jim Burleson shatters the image entirely.

Burleson is in west Tennessee, 30 miles from Memphis. It is farming country; soybeans and cotton are the major crops. High interest rates and low prices are killing the farmers thereabouts. "We just have to hope that things get done to turn this thing around," explained Jim Burleson, surveying the crowd at Mayor Green's reception. He had just shaken hands with Gary Hart, and Walter Mondale was headed his way. "Prices are lower than they've been in 25 years. If the interest rates don't come down, we're going to be having soup lines there by Christmas.

Jim Burleson's town is suffering at least partly because Ronald Reagan got what he wanted in Congress. And he got what he wanted because some Democrats went over the hill and helped him. And the raw, bloody fact is that, hamstrung by its desire for "unity," the Democratic Party doesn't have the foggiest notion of what to do about that defection. Truth be told, there isn't a lot the party can do, but the Democrats as a body could use the House Democratic Caucus to discipline the renegades, could withhold national support to their congressional campaigns, and, perhaps the most relevant punitive measure to a gathering such as this one, could issue a specific and public reprimand. That the party would do none of these became obvious when Congressman John Breaux (D-Louisiana) appeared before the DNC's Commission on Platform Accountability. Breaux had been a "boll weevil," one of the Southern Democrats who took their marching orders from the White House in 1981. "As an elected official," he told the commission, "I must first represent the views of my constituency before I consider the wishes of a political party's leadership. If the party adopts sanc-

tions against me, they also attack the registered Democrats in my district.... Political parties that have to keep people in line through threats and reprisals are not strong political parties.

The average citizen might have expected the commission to arrange a speedy hanging for anyone attempting to traffic in that kind of hooey. After all, it isn't as if Breaux acted contrary only to some minor provision of the party platform. On advice from a Republican president, and in con-cert with Republican legislators, Breaux helped gut the only working majority his party has in the federal government. And then he came before the commission charged with monitoring such behavior and spit right in its eye. The party should get Breaux alone and inform him that Orrin Hatch will get support from the national party before John Breaux will. If Breaux wants to be accountable to his constituents (who, after all, probably elected him for reasons far simpler than supply-side mishegas), let him do so as an independent. What in God's name has the party to lose that it hasn't lost already? "It's appalling," said a DNC member.
"There has been no attempt to
discipline any of those people."
Still hasn't been, either. The

commission and the party backed off. "My reading of the present Herndon, the accountability commission's vice-chairman, 'discloses that any person wishing to be a Democrat is a Democrat, and the purpose of the party is to elect those people to office." And the delicious spectacle of watching the public defrocking of a Phil Gramm (or an Ed King, mayhaps?) is another dream deferred for the sake of unity. Ah, me. If there was a God watching over the conference, however, fellow Democrats Jim Burleson and John Breaux met over the potato salad, and the weasely young bayou kid was cornered into explaining the votes that have done so much to Mayor Burleson, of the Burleson

here was further trepidation on the part of the DNC about what can be referred to as the Agenda Question. They quaked at the thought of the event's being perceived as a four-day opportunity to take your best shot at the Reaganauts. Republican National Chairman Richard Richards showed up in Philadelphia on the eve of the conference and said just almost exactly that, a minor masterstroke that Manatt termed

Now spending four days knocking hell out of this administration is a hard thing to argue against on principle. The administration certainly deserves it. But if you're going to do it, then do it hard, and be honest about what you're up to. There's no point in whaling away at the president while pretending that you aren't. Yet that was just the kind of high-wire act the Democrats tried to pull off. Speaker after speaker impaled the Reaganauts, often with the GOP's own words (in fact, "voodoo economics" got such a workout that Reagan ought to tattoo the words across George Bush's forehead forever). All the while, however, those same speakers never failed to remind you that the party had an "agenda for the 1980s," behind which, of course, the party was "uni-

At the beginning of the convention, the delegates found that they had been "assigned" to a series of issue workshops. No one would be allowed to vote in a workshop to which he or she was not assigned. Which, of course, prompted even more accusations that Manatt was sacrificing initiative for the sake of calm waters. The workshops would

Ronald Reagan got what he wanted in Congress because some Democrats went over the hill and helped him. And the raw, bloody fact is that, hamstrung by its desire for 'unity,' the Democratic Party doesn't have the foggiest notion of what to do about that defection.



In unison: Senator Ernest Hollings, Congresswoman Barbara Mikulski, Fritz Mondale Senator Gary Hart (obscured), and Joan Mondale



Senators Kennedy and Glenn: superstar and former astronaut and

deal with a series of issue statements that had been drawn up in advance. These statements were curiously representative of the whole conference: on each issue, they droned on at length concerning the perfidies of the current administration, took the firm position that the Democrats were against all that, and then promulgated a solution or two, none of which would have offended, say, John Breaux. Billie Carr summed up the essence of the collection. "It says that the Republicans are bad, and that we're good, and that we don't like crime much," she explained.

Take, for example, the "Foreign Policy, Defense, and Arms Control" session chaired by Paul Tsongas. Mark Siegel, a delegate from Maryland, proposed a timely ameridment concerning Israel's invasion of Lebanon: specifically, that everyone should get the hell out and let what's left of Lebanon go back to being Lebanon. Included in the amendment, however, was the phrase, "International terrorism has been dealt a severe blow and Soviet influence has been re-

duced," language many people believed put the Democrats squarely on the side of Menachem Begin. Rep. Mary Louise Oaker (D-Ohio) suggested that the party at least go on record as feeling sorry that so many Lebanese civilians had died or been otherwise inconvenienced. The party settled on a soppy regret for the loss of life on both sides," which left the Democrats in the bold position of being against international terrorism and Soviet influence, but with no clear stance on the use of American cluster bombs in populated areas. There were other examples. Oakar's strong resolution on El Salvador, which said, among other things, that the United States should not engage in "throwing matches into the gasoline tanks of the world," was tabled. And, for no apparent reason, the workshop deleted a reference to Hubert H. Humphrey in an amendment dealing with the International Monetary Fund.

Manatt got what he wanted. If the policy amendments had been debated on the floor, for example,

Siegel's amendment would likely have caused a row concerning the limits of American obligations to Israel, a controversy that every sentient politician tries his damndest to avoid. He was helped out by the parade of speakers who took the platform. Hardly anyone mentioned crime, a nasty. dirty subject that does not lend itself to great oratory or quotes from Thomas Jefferson, but an issue that the Democrats have ceded to the Republicans for reasons that not even the Democrats understand. By contrast, not an orator in the hall passed up an opportunity to brandish the corpse of the Equal Rights Amendment. By God, we've had it, and now we're going to go back and get those people who voted against it. Which is what ERA proponents should have been doing for 10 years now. But the women's movement being one of the emptiest popguns in electoral politics, the amendment has now expired, undoubtedly to rise from the crypt soon. The ERA was perfect for this conference: its defeat was such a glaring Continued on page 19

# **Public eye**



Straub and his "structure": innovation meets zoning.

# Sky pirate: A dish antenna grows in Cambridge

by Michael Matza

hen last we encountered Cambridge resident Raymond C. Straub in these pages, he was facing criminal charges for using and manufacturing so-called "blue boxes," the legendary, off-the-Establishment electronic gadgets that allowed "phone phreaks" like Straub to fool Ma Bell's own switching equipment and make free long-distance calls. That was five years ago, and ramblin' Ray emerged from that scrape with the law without a record and without remorse.

There's been a lot of water under the bridge since then, but the pirate in Straub is alive and well. His latest caper: looting space satellites for a treasure trove of television channels. From the incongruous setting of his cluttered apartment on Watson Street, Straub receives transmissions from some 60 separate broadcasting stations in the United States and Canada. As is his wont, this 33-year-old electromagnetic genius pays not a sou for a complement of subscrip-

tion-television services that a less cunning video gourmand is routinely billed for. But there's more to the déjà vu: Straub is in another skirmish with the law.

Of course, Straub's gambit is not an option for Everyviewer. To begin with, he has an uncommon background in electronics. He studied electrical engineering at MIT before dropping out at the end of his sophomore year; he worked on the Advent Corporation's prototypes for its its largescreen projection televisions. He's a veritable modern-day Marconi, which is why he has been able to hook up what looks like a do-it-yourself intelligenceagency listening post in an otherwise unobtrusive corner of Cambridgeport. Adjacent to the second-floor back porch of the three-decker in which Straub is a tenant, he has assembled the supporting structure for a power-12-foot-diameter antenna that is known as a "dish." Straub's dish serves up a variety of fare. When conditions are right, he can pick up VHF, cable,

and "subscriber-only" television broadcasts directly from satellites in geosynchronous orbit in the southwestern sky. In effect, Straub has eliminated the proverbial middleman; he gets his transmissions the old-fashioned way - he steals them. At least, the cable and broadcast companies who market the stuff think it's theft. But since the Federal Communications Commission deregulated the use of home-based dish antennas, two years ago, pirates like Straub have been permitted to engage in what amounts to legal larceny.

In Straub's world, Satcom F3, Satcom 4, Westar 4, and the other earth-orbiting commercial satellites are friendly sources willing to send him, direct, the most diverse television programming in North America. One afternoon last week, he demonstrated his system's capabilities. With a flick of the dial, he ranged over the Atlanta-based Cable News Network 2 (CNN2); its one-week-old Stamford-based competitor, Satellite News Channel

(SNC); three different PBS feeds, one for each US time zone, emanating from a transmitting station in Washington, DC; C-Span's live, continuous coverage from the floor of the US House of Representatives; and MTV, a "video jukebox" with stereo sound. At other hours of the day and night, he can tune in to a full range of religious stations — Christian Broadcasting Network (CBN), the Praise the Lord Club (PTL), Eternal Word Television Network (EWTN), to name just a few - and to a similar selection of sexually explicit video fare, including Playboy's Escapade and the New York-based Eros (his favorite by far on Thursday, Friday, and Saturday nights). For the price of a letter making the request official, the religious stations will generally grant written permission to be pirated. And if the truth be told, Straub's viewing habits are not entirely costfree. He does pay for Channel 68's Star-TV, which broadcasts a scrambled signal, primarily so that he can view its late-night

porn shows. Even an electronic whiz kid, it seems, has to have his hatteries charged

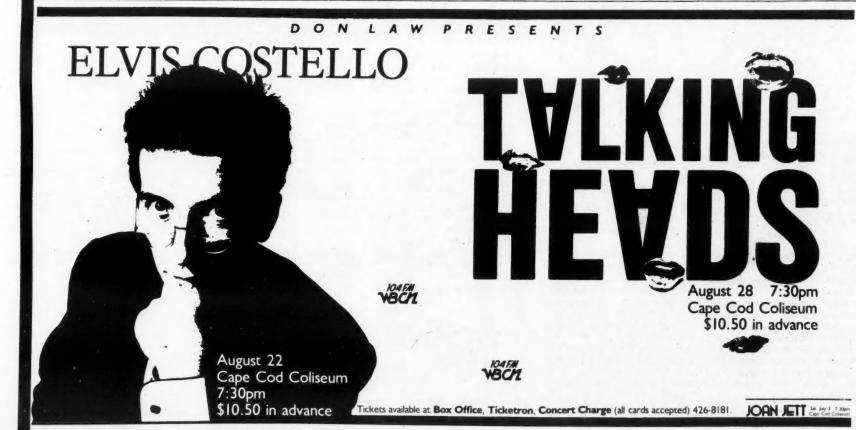
batteries charged. Straub's 600-pound dish is connected to a motor drive; he scans the sky by remote control to find the spot at which his reception is best. "As soon as the leaves came in on that tree, I lost a little of my reception on the low satellite," he says, pointing to a spot on the horizon about two blocks away. "I'm hoping for the gypsy moths to improve things." Instead of using TV Guide for his video menu, Straub subscribes to a thick, full-sized magazine called SATGuide. Straub's dish, its superstructure, and the electronics to connect it to his Sony Trinitron and Betamax were purchased through a mail-order catalogue and ran him about \$3500. Using a crane that he ordinarily uses for a piano-moving company he founded nine years ago, he put the system in place by himself. (Not every installation is permanent. Straub says he has heard about a Bostonarea video freak who has his dish on a trailer. "He goes around to bars in Brighton and hooks them into the Spanish soccer games. He gets paid for it.") Straub's system went on line last New Year's Eve (his first receptions were New Year's parties from all over). A similar system for someone without Straub's know-how would cost about \$6000 to have installed. According to the literature Straub devours, there are an estimated 35,000 private dishes in the United States.

But if you live in Cambridge, don't rush out to get one just yet. As Straub found out on June 3, the city's building department frowns on installations like his. In fact, at a district-court clerk's hearing on June 23, the department's zoning specialist, Richard Horgan, sought a criminal complaint against Straub after receiving complaints from unspecified neighbors about the imposing presence of the dish. The installation, it seems, violates an ordinance against placing "structures" within a specified distance

from the property line.

Straub is at a loss to figure out who complained. He says he has consciously maintained a goodneighbor policy. He helped relocate one neighbor's clothes line when the dish got in the way; he moved the dish to eliminate a shadow that was cast on another neighbor's vegetable garden. Last week, the West Indian woman

Continued on page 10



# A leak at the 'Globe'



Cohen: suspended

Continued from page 1 line of duty on Morrissey Boulevard.

The story is that on Monday morning, June 21, the day after part one of the series was published, Forman called Spotlight Team editor Steve Kurkjian to offer, almost offhandedly, his helpful suggestions on three crucial additions he felt should be made in yet-to-be-published parts of the series. Forman even quoted verbatim from the text of the oh-so-secret Spotlight Team's unpublished stuff. Kurkjian, it is said, ended up making some of Forman's suggested changes. Nonetheless, he was upset and complained to Cohen and Globe higher-ups. An immediate, though unusually quiet, management inquiry followed. The result was that Cohen readily admitted she had "stupidly" let Forman see the Spotlight stuff. Four days later, publisher William O. Taylor decided to suspend Cohen without pay for four weeks (even though executive editor Robert Phelps had recommended a sixweek suspension - while Kurkjian had urged no disciplinary action at all), and to force her to take her four weeks of vacation following that. And there is even the further suggestion that if and when she returns to the Globe, on August 23, she will no longer be covering education, her specialty for the last 13 years.

But who knows? Nothing is in writing, and everyone in a position of editorial authority at the Globe, from editor Tom Winship on down, has refused comment on the matter. Publisher Taylor has instructed Globe telephone operators to tell callers that Cohen is "on a leave of absence until mid-August," and nothing more. Reached at home by the Phoenix, Cohen said she was unable to discuss the matter. "I continue to stand on my record of 10 years, performing as a loyal and pretty good journalist," she said. She did stress, however, that the Spotlight material found its way to Forman "under the most benign possible circumstances. There was no deliberate betraval of anyone or anything. Stupidity and thoughtlessness produced an indiscretion." Ian Forman chose not to be quoted because, he said, "this could end up in the hands of lawyers" - an apparent reference to the grievance that the Boston Globe Editorial Association has filed, charging that the company did not follow the disciplinary procedure outlined in its current contract. (Which, for the record, it most certainly did not.) "I think

it's a ridiculous tempest in a teapot," Forman said.

Startled Globe reporters, by contrast, were hardly playing down the internal scandal. Instead, they quickly divided into those two camps: those who felt the punishment was absurdly light, and a few Cohen defenders, who argued that it was much too "She should have been summarily fired," said a reporter in the first camp. "It was an act of betrayal, a breach of faith." Well, maybe. Those in the Cohen camp, however, countered that her conduct was not nearly so severe or sinister as all that because what Forman saw, apparently, were merely drafts of the first few installments of a series - and, for what it's worth, not all that spectacular a series that was, after all, put together with the school department's near-total cooperation. It wasn't as if Cohen tipped school officials off as to what the Globe sleuths were up to. There were no incriminating documents for Forman and company to run through the paper shredder before the Spotlighters got there. They had already been there. For months. And, we learn, rather than stonewalling, school Superintendent Robert Spillane shrewdly chose to overwhelm the muckrakers by handing over far more documents than they had asked for. 'No damage was done," one of Cohen's newsroom defenders observed.

But what was done? Well, since none of those who know are talking, and since the rumors emanating from the Globe newsroom have gotten totally out of hand, it's difficult to be sure. As best we can determine, however, the facts are more or less as follows. Once this seemingly endless Spotlight Team inquiry seemingly was ending (a project, by the way, about which Cohen's attitude has been reliably described as somewhere between uncooperative and downright hostile from the very beginning), Spotlight editor Kurkjian gave Cohen a computer print-out of those first few parts, instructing her to read them and offer her suggestions and criticisms. Now it so happens that Cohen and her husband were spending that weekend on Cape Cod with her old friend Forman and his wife, Continued on page 10

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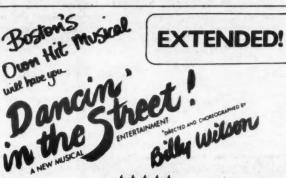
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# Globe

Continued from page 9

and she took parts one, three and four of the Spotlight series along with her. It was during that weekend — spent at the Cape residence of Ian Menzies, another Globe editor — that Forman got to see the product of the Globe's muckrakers — a product which, if this had been a typical Spotlight operation, would have come as a complete surprise. Horror of horrors.

We're further told, on the other hand, that this is not the first time the Spotlight Team's supposed secrecy rules have been shamelessly violated. Seems that por-tions of the all-out investigation of the Boston Police Department three years ago similarly found their way to the cops before they were published. There should have been an outcry about that, because the Spotlight Team is supposed to operate in CIA-style super secrecy; there is a complex, double-lock system severely limiting access to Spotlight stuff in the Globe's computer system, and in this case Cohen had been specifically cautioned by Kurkjian not to let anyone see her copy. The difference, though, is that the culprit in the cop case was never nabbed. But when Globe management confronted Cohen, she confessed that she had allowed Forman to peruse the series. Indeed, she reportedly said that she and Forman sat in Menzies's kitchen on the Sunday part one of the series came out and compared the "raw copy" to the published product. (Globe staffers are disturbed by this because significant changes had been made in the editing process, and now the school department spokesman knows what they were.) She also reportedly insisted that she had not given a copy to Forman, though one did in fact end up at the school department. Cohen's reported explanation? She must have left it in Menzies's dining room. In fact, she reportedly said, she had called Menzies Monday morning and asked if she had left a copy lying around. (We also are told, by someone who heard it second-hand, that details of Cohen's explanation changed from meeting to meeting with Globe honchos. Last week Cohen consistently declined to discuss any of this.) So yes, Cohen most certain-ly was indiscreet. At best. To Phelps, though, her actions were a good deal worse than that. Phelps, after all, is 'Mister Ethics" at the Globe (thank God somebody is) and has been telling reporters for years how firmly he believes that they should neither socialize with the people they write about, nor even read quotations back to sources to make sure they've gotten them right even though many reporters, at the Globe and elsewhere, routinely do such

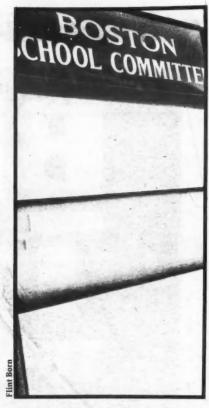
things all the time. So we have a fairly strong difference of opinion here, as well as something of an ethical dilemma. Cohen and Forman have been friends for a long time going back to the days when he was an education writer for the Globe and she covered the same beat at the old *Herald*. Should they have stopped being friends when he entered the world of public relations? Maybe Cohen should have broken off the friendship though, given the nature of friendships, the idea seems unrealistic. Maybe Cohen would at least have known she should break off the friendship if it had been clear that to do otherwise placed her in violation of the paper's code of conduct. Ah, but the Globe has no written code of conduct, and efforts to put one together have so far failed, mainly because every editor, not to mention each reporter, has his or her own strong opinions about newsroom ethics.

Next question: should she have shown the Spotlight series to her friend at the school department? Here the answer seems all but unanimous. No. Of course not. But this was, remember, a Spotlight report without revelation. These were not the Pentagon Papers, though the irony inherent in the Globe (one of the beneficiaries of that secret disclosure) as leaker, rather than leakee, is irresistible. And, again, there had been no cloakand-dagger approach by the Spotlight Team. Everyone's guard was down, in short.

short.

So now comes the ultimate question: should Cohen have been fired? And as she hasn't been, has she gotten off too easily? Well, it depends. (It's also a good, tough subject for the Globe's ombudsman, but don't hold your breath.) Since, we're told, Cohen managed to

\*



persuade publisher Taylor to reduce the penalty urged upon him by Phelps, a case can be made — and has been made over and over again in the Globe newsroom — that she's receiving extraspecial treatment. Would a less experienced, or savvy, or favored employee have been treated as well?

Probably not. But this is the Boston Globe, the paper with a heart, where folks tend not to get fired for much of anything that is, as they say, work-related. Instead, Globies are kicked aside, promoted sideways, or otherwise made to feel unwelcome when they fall out of favor. In that context, some forced time off coupled with a message that when you come back you may not be doing the only thing you've ever done — the thing you know best how to do — certainly can be read as the Globe's way of saying we'd rather you didn't come back at all. So take the summer off and find another career.

Of course, no one is sure that's what publisher Taylor has in mind. "The only thing we know," said one city-room veteran, "is that the Globe has never done this to anyone before." Whatever

# Straub

Continued from page 8

who is Straub's back-fence neighbor was hoeing her garden after a week of rain when we asked her about her reaction. "I can't see anything from it. It don't bother me," she replied in a lilting voice, staring up at the thing.

Asked about his legal strategy in this newest confrontation with the enemies of do-it-yourself electronic modernism, Straub says he has elected not to fight. Through his attorney, he wrote to the building department and offered to dismantle the dish by July 20 if the department would cease its effort to prosecute him. His criminal record is unblemished, technically, and he doesn't want to risk a blot. Although he is not willing to go through with it himself at this point, Straub would like to see a test of all the laws that might impinge on state-of-the-art television, not just the zoning laws. And he is ready with his arguments: there is a tradition of public ownership of the airwaves in the United States; though privately owned, commercial satellites are launched by NASA. a government agency; the market for equipment like his is dominated by American, not foreign, companies; if dish installations are outlawed, consumers without access to cable services - such as Cantabrigians - will be denied equal access to new and evolving forms of

programming.

For now, Straub is prepared to be as pragmatic about his abiding hobby as he is when snared by the long arm of the law. He plans to replace his round dish with a square one that will fit within the confines of his porch. If that won't fly, he'll use a 22-pound, \$1200 portable job that can be opened and closed like an

umbrella.

For a man with a 24-hour video addiction, after all, the show must go on.

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# Camel's off the Common



At Thursday's press conference: Terri Park and George Miles of WBZ, Deputy Mayor Kathy Kane, Peter Yarrow, and Don Law

Continued from page 1

Addison, "because this is not like Jordan Marsh sponsoring a nice summer evening on the Common. This is a major intrusion of an industry that only sells products that kill people. [Camel] is trying to pair music, which is something we value so highly, with their product." Another GASP member was more graphic. "If it's Camel this time, why won't it be the American Nazi Party or the KKK next time?"

GASP began complaining to the mayor's office, threatening to demonstrate at City Hall and demanding that the cigarette pack be pulled from all advertising. Next the group contacted

WBZ, by phone and by letter, with similar threats and de-mands. GASP also took the matter to the performers themselves, including Peter Yarrow of Peter, Paul and Mary and representatives of Christopher Cross and Bonnie Raitt. Each time, GASP asked how the performers could possibly appear in a concert sponsored by "the leading manufacturer of the most preventable cause of death in the country." Within 48 hours of these calls, the story had made the national wires - and R.I. Reynolds had pulled out of the concert series, taking the bulk of its \$175,000 investment along

On Wednesday, June 30, a

hastily convened summit meeting was called to try and salvage the concert series. Deputy Mayor Kathy Kane was there, as were George Miles, station manager at WBZ, and Michael Wasserman and Lisa Leffer of CityArts; Don Law participated by phone. Together, they decided to call Peter Yarrow in from New York for a Thursday-morning press conference that would act as a show of solidarity with the troubled project. And they resolved to search for a new corporate sponsor. In the meantime, as WBZ public-relations manager Terri Park said, "we've got to rely on ticket sales to be the working capital, but we're going to keep on truckin'.

From all appearances, it would seem that a small band of militant anti-smokers had succeeded, in record time, at pushing an industrial Goliath literally off the Boston Common. GASP attributes the victory to a just cause and good timing. But it's a safe bet that more than a sudden case of conscience or the threat of bad publicity moved R.J. Reynolds to take its Camels and cash from the Common.

J. Reynolds is a firm experienced in sponsoring cultural events. Its involvement in the Boston concert series originated through the company's relationship with the Boston Phoenix. Reynolds is a

major advertiser with the newspaper; in addition, *Phoenix* publisher Stephen M. Mindich is a trustee of the Fund for the Arts. From past experience, Reynolds was aware of the possibility for trouble. According to several parties involved, during negotiations with the concert promoters Reynolds representatives expressed concern that precisely the sort of "artist resistance" that developed could hamper the series.

But according to Reynolds representative Betsy Annese, the company was assured by city officials on two occasions — once in Winston-Salem on June 8, and again in New York City on June 12 — that the artists would be notified of the company's participation. "We get involved with these things all the time," she said, "and these questions are taken care of very early on by the promoter."

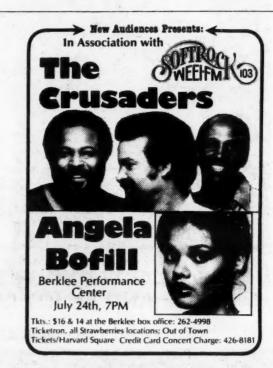
That weeks went by without a peep of protest undoubtedly reinforced the company's belief that things were proceeding smoothly in Boston. Also, New York City's recent experience with the Kool Jazz Festival had laid the groundwork for such collaborations and provided a guide for how to pull them off without unnecessary trouble or embarrassment. So last week's contretemps in Boston was all the more disturbing, both to the tobacco company and to the performers themselves.

In an interview with the Phoenix last Wednesday, Peter Yarrow said he had not learned of Camel's affiliation with the concert series until Monday, June 28, when he was contacted by GASP representatives. "A lot of us were angry," he said, referring to other artists booked to perform including James Taylor and Bonnie Raitt - with whom he had been in communication. Raitt's representative, leff Hersh, told the Phoenix, "We were totally caught off guard with this thing. I not only never knew that Camel was sponsoring the series, but Bonnie didn't know and she still doesn't

Continued on page 14









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# Common

Continued from page 12

Caught unawares and con-cerned about bad publicity, Yarrow, working with Hersh, nonetheless set out to find a way for the series to take place with Reynolds's continued underwriting. Last Tuesday, Yarrow began drafting a disclaimer, to be used in ads promoting the concert, making the point that "although we appreciate the generosity of R.J. Reynolds, ... our appearance does not constitute an endorsement of any cigarette." In addition, according to Yarrow's plan, cigarettes and cigarette packs would not be pictured in future ads or be depicted on or around the stage.

Ironically, it was learned later, GASP and Reynolds both would have been satisfied with the Yarrow compromise. Yet on Wednesday, in a move that surprised everyone, Reynolds put out the word that it had had enough. Camel Concerts on the Common would have to be simply Concerts on the Common, or Nestlé Concerts on the Common, or whatever. Reynolds let on that it was pulling out to lift the pall of controversy from the series, and it instructed its advertising agen-- Batson, Barston, Durston & Osborne - to aid in the search for another sponsor.

Obviously, the city had not followed through on its promise to Reynolds that the performers would be informed of Camel's involvement. That responsibility, city officials contend, fell to Don Law, the booking agent.

When questioned by the Phoenix, Law said he hadn't learned of Camel's affiliation until "the week the ads ran," which would have been June 14-20. But Lisa Leffer of the CityArts program disputes this



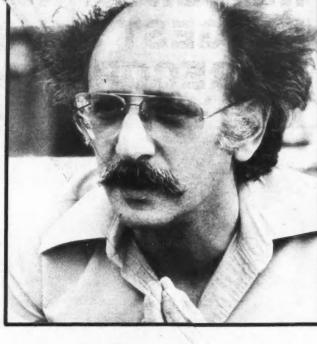
Law and Yarrow: caught off guard

assertion. "Don Law sat in on all our planning meetings," she said.
"He knew about this just as upfront as the rest of us." In fact, Law reportedly considered traveling to North Carolina with CityArts staffer Michael Wasserman for the June 8 planning session.

Both Leffer and WBZ's Terri Park did point out, however, that the tobacco company's support was nailed down relatively late in the game, and that several performers already had been signed by Law before Camel's sponsorship became a reality. "I don't want to say it was negligence on his [Law's] part," said Park. "Sometimes I feel like we're playing 'Beat the Clock' on these things." Law was asked why, when he had become aware of

the new twist, he hadn't informed the artists that a new corporate sponsor was involved. He replied that he started to draft a letter to the performers, but held off sending it because "things were clearly going to change considerably." Law admitted that he was "not as aggressive in contacting the performers as GASP was," but he said he didn't think the outcome of the flap would have been different had he been the one to break the news. "The cigarette thing is a highly controversial issue," he said.

Perhaps. But others involved with promoting the series, including sources at City Hall and at R.J. Reynolds, are less certain that things would have turned out the same had the promoters prac-



ticed full and timely disclosure. And the track record of the Kool Jazz Festival suggests that a successful musical collaboration between artists and tobacco companies is indeed possible.

the major difference between the experiences in New York and Boston is GASP. "Word is out in the tobacco industry that it's best to stay away from Boston," one GASP member said proudly.

Unless a substitute sponsor is located, the net effect of all this commotion will be a simple exposure to subtle and not-sosubtle promotion of cigarettes. The price of such freedom will be a large sum of money, and the cost will be borne almost entirely by arts lovers in Boston.

or series openers Peter, or series openers Peter, Paul and Mary, there is a special irony to these despecial irony to these developments. Since the group reanies is indeed possible. united several years ago, the For its part, GASP argues that three have performed in many political benefits, including a fund-raiser here in Massachusetts for John Kerry, a candidate for lieutenant governor. Along with recent fund-raising efforts by other musicians, Peter Yarrow said, these performances were "a question of music becoming an issue-raiser. I sense that we're tradeoff. Boston will be spared now witnessing a reconnection of performers and politics." Somehow, one doubts that these prominent protest singers quite expected to be on the receiving end of just this kind of con-











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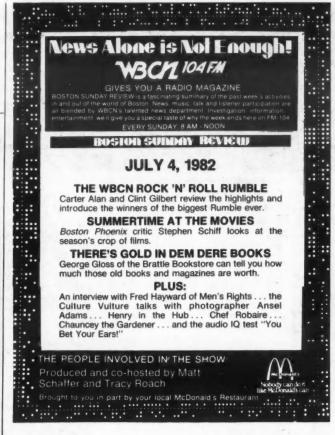


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# Insider

Continued from page 3
East Boston Little City Hall. He had been elected twice to the House, in 1974 and '76. Now he was leaving Beacon Hill, where one can survive if one doesn't take his job too seriously, for the Charles Street Jail, where survival is tested every day with what politely may be called some intensity.

Not only was the jail awash in scandal, it was also under a federal court order for violating just about everything in writing since the Treaty of Ghent. Kearney installed a new team to run the show and prepared to run in 1978 for the office to which he had just been appointed. One of his guys, Robert Deutsch, now with the Department of Youth Services, remembers the task. They had to deal with the court order, the daily operations, and the very image of the place. "Very few policies and procedures were written," and Deutsch says of the system they inherited. "We made an effort to establish them, so everyone knew what to expect, so we could get minimum standards to up-grade the jail. There was not even a policy for firearms control or for the use of force in quelling inmates' acting out. Very basic minimal things had to be done. How to handle those things in an orderly way so we don't get another Attica."

While Deutsch and others began scrubbing away at the crud left by years of administrative neglect, Kearney took on the politics of the jail. Time and again, he pledged not to accept campaign contributions from county employees and not to pressure those employees to work on political campaigns. The press cheered, along with many county workers. Some may have snickered.

"After he was appointed," says one former guard, "he gathered the officers in the chapel. He promised promotions on merit and to professionalize the department. We were looking forward to a new day. The day after he beat Dapper [City Councilor O'Neil] for sheriff, that was the end of the new day. It was politics as usual in the Suffolk County Jail." Some were promoted on merit, the guard recalls, some were promoted because they were blacks, and some were promoted because they had worked on Kearney's campaign.

Superior officers aligned with Kearney, he says, approached guards and asked them to work for the sheriff's campaign against Dapper. Guards often have connections in their own neighborhoods. "Don't forget," the former guard says, "everybody there, including myself, had to know a politician to get the job in the first place." He acknowledges that Kearney did not accept campaign contributions from employees in the 1978 campaign and did not conduct a vendetta against those who hadn't worked for him. "There was no overt pressure, but you became aware that if you had any hope to get ahead you had to be affiliated with him." Those who had supported Dapper or remained neutral "were relegated to limbo. A lot of people stayed neutral, and it came back to hurt them. Those with political savvy knew the speech in the chapel wasn't the way it'd go."

This former officer contends that the few pleasant assignments available in the jail - the booking room, the transportation detail — were given usually to Kearney's political supporters among the officers, "The most political thing is assigning deputies to enforce court restraining orders. Let's say a rock promoter wants to prevent bootleggers from dealing T-shirts or whatever

he's got the rights to on a concert night. So the court awards a restraining order, and the sheriff assigns two deputies on the street to enforce it. The money for the details is paid in cash, say \$100 a night. The details are given strictly on a political basis." Kearney's staff, he says, has a file box with cards showing how much campaign work one has done for the sheriff - the more work, the better one's shot at a detail.

But is this so venal? It's hardly the stuff of which scandal is made. Don't all pols — or shouldn't all pols — do this? "If you're going to come out of the Kennedy School of Government," the former officer argues, 'and preach that post-Watergateera stuff and assume that mantle, then either make an effort to do it, or you make a hypocrite of yourself. He's a likable, affable guy. He shook our hands and made that speech, and we said, 'Wow, this is a new day.' Then, within a year and a half, there was no difference except that no money was being stolen.

For this state and for the Suffolk County operation in particular, that's one big exception in itself. As for favors to supporters, Kearney laughs and displays a slight touch of temper. "There were people who volun-teered to work in my campaign," he says, "and I wasn't about to turn them away. There were even more who worked for Dapper. And most stayed neutral.' insists that those who didn't work for him were not penalized, that some were promoted. "My workers complain that I don't help those who helped me, and the others who did nothing for me say I promote only those who worked for me.'

Kearney has gone through a metamorphosis on the issue of campaign contributions and political work by county employees. He volunteers this without being asked first. "When I look back on my 1977 statements, I'm a little embarrassed to read my promise of no more patronage. I took no contributions from county employees in the 1978 race. In 1980 [with no opposition], I reevaluated that policy. In the 1978 campaign, many people wanted to contribute who couldn't, and we later found some who contributed in other people's names. I concluded that I either could work within the system or try to go around the system. I decided to work with what I had. I can accept someone's work or money, and they'll know it won't guarantee them any special privileges. I will take contributions from employees, and we're developing an oversight system to screen contributions.

Kate Steed recalls, "The patronage issue was difficult for Dennis, whose father put bread on the table with city jobs. He knows he got an education and other things in life because his father worked to give him those things." The father, James, great-grandson of an Irish immigrant, died last month at the age of 51. James Kearney had worked as a longshoreman, laborer, janitor, sanitary engineer, and supervisor in the city's Real Property Depatment. At times, he worked two or lived first on Saratoga Street, near the bowling alley, and later on Princeton Street. Each of Dennis Kearney's parents was one of seven kids; he is the oldest of five. While Italians have replaced the Irish as the political power bloc in Eastie, the Irish have not forgotten old lessons that are important to one's personal economy if one is not living

in Wellesley or Lincoln. "My father," Kearney says, "was the precinct captain for Kevin White in Precinct 7 in the 1971 campaign, and I helped my father, and through my father, I got my job at the Little City Hall in 1972. And in 1966, through my

Continued on page 18

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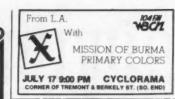
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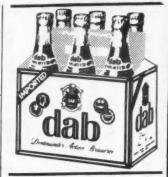
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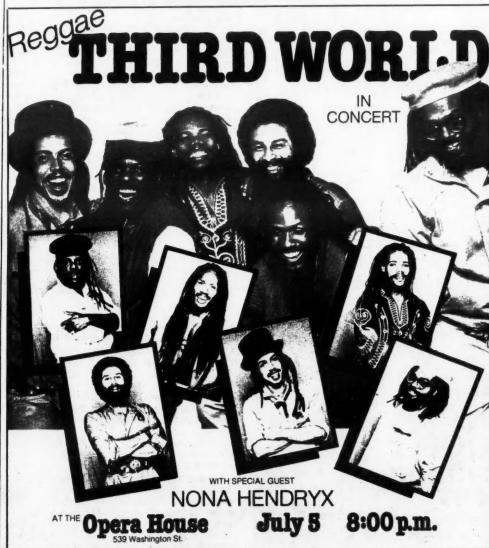
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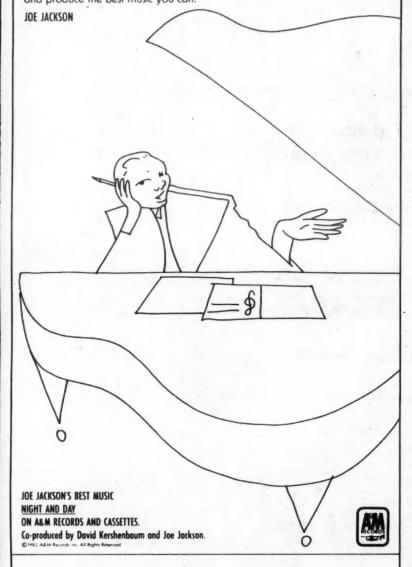
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# **Insider**

Continued from page 17 father who worked for Mayor Collins, I got a job as a street sweeper. In many respects, I am a product of the Boston political system, and because of that, I know its weaknesses. I believe in patronage. When I first became sheriff, I used to hire by lottery, but I believe in patronage - but the people I hire have got to be good, or they'd be gone.

As a patronage appointee, Kearney seemed to have practiced what he's come to preach. Once having secured the Little City Hall job, he performed. His former boss, John Vitagliano, remembers, "He looked almost like one of those tour guides at Disneyland, always with a tie on, a white shirt, sitting at the desk, very eager, not one of those looking for a place to hide. He was a service coordinator, and they were the core of the program, the privates who had to do the work, answer the phone, help people who came in with their problems. He was excellent. That was my first job with the city, and I came in with perceptions of city workers not caring about people. Dennis and the others were a shot in the arm for me.

Now Sheriff Kearney contends, "Patronage doesn't bother me. The abuse of it does." He says that he's rewarded with what few perks are available those who work competently at their jobs and give a little extra, whether the extra is marching in a parade, manning the phones for a telethon to raise money for fighting some disease, or working in his campaign. The theory behind this is that good politics is good government, a theory Kevin White's people have long espoused, and, critics say, now practice in the extreme

What's the difference, then, between Kearney's patronage and Kevin's? "You cross the line," Kearney says, "when you judge people solely on their ability to deliver votes, and I think that line has been crossed, and that's the difference. The Kevin White administration that I was part of 10 years ago had a commitment to help the city that came first from good job performance and by doing that, we'd be doing well politically. I've maintained that standard at the jail, and could maintain it for eight years as mayor.

Note well. Kearney says eight years, not four. He wants two terms to do what he says he can do. But to do anything, he must do what Kevin White did. He must attract talented aides. Some observers contend that Kearney has allowed an ingroup to grow around him, a band of loyalists who screen out criticism and bad news and are too protective of him.

Some of the people Kearney either brought with him, or later hired or subsequently promoted, have done well, both at the jail and in the outside world. Some have not had such good fortune, the extreme example being Robert Tatel, a lawyer active in the 1978 campaign. Tatel was also a friend of Barry Locke, the former state Secretary of Transportation who's serving time after being found guilty of conspiring to accept bribes. In all, 17 persons were indicted in the Locke investigations, but only two have gone to jail - Locke and Tatel. Politics being what it is, someone undoubtedly will try somehow to use this against Kearney.

As for a protective staff, Kearney implies he knows the dangers inherent in too much loyalty. "No one person has the corner on Dennis Kearney," he says. 'In the position I'm in, everyone wants that corner, but nobody gets it."

Kearney asks to be judged on per formance and not on anyone's personality. "Judge me on how I've dealt with corruption, on how I hired a former Navy intelligence man to come here, how at staff meetings we scrutinize ourselves. We've let go several employees for indiscretions that we've uncovered. Judge me on the personnel-control system which insures there are no noshows.

Kearney intends to build his campaign on what he calls a record of credibility, a commodity that he says has become a missing but essential element at City Hall. His game plan is to transplant good .nanagement from the Charles Street Jail to the mayor's office. To make budget decisions openly and fairly, he insists. To cut the mayor's staff first and thereby establish (that word again) credibility so that if he must cut from the police and

firefighter rolls, the people will accept such cuts as necessary hardships. Meanwhile, he would lobby the legislature, where he once served, for tax reform and more state aid to Boston. And once again, City Hall would be seen as the people's advocate.

Kearney is short on specifics, but the campaign is young. He promises there'll be a team putting together positions on issues. He didn't start campaigning this early to do position papers; he did so to raise money and to build an organization. From Eastie, he's hired one of the DiLibero family - they're in construction and have contributed to Senator Joe Timilty when he ran against Kevin White to run a fund-raising operation full time; a former Charlestown state rep, James Connelly, now of Southie, is chairing the finance committee.

Raising money is the first Kearney says. "On January 10, 1983, when the candidates file their reports of contributions, this is the first test, so my goal is to collect as much money as possible." He translates that into credibility with the media and other power brokers, so that they'll see this Kearney fellow is to be taken seriously. Organization is one of his strong suits. The 1978 sheriff's race, Kate Steed remembers, "was a perfect campaign from beginning to end. He organized every precinct in the city. He raised the money he had to raise. He has a lot of friends. Dennis has an organization, which means a guy who busts his rear end in the precinct where he lives. Where he hasn't one, he'll get one. He doesn't sign off on anything unless he's sure of it."

The candidate is not shy about this. "If you told all the candidates for mayor to put 400 people on the Common in three days, except for Kevin White, I don't know how many could do it. I think I'm one of the few who could." Kearney says he won't depend on the jailhouse staff for a political organization, but he says he has hired and will use old friends who've proved themselves — Jay Porter, an old Latin School classmate and now his chief civil deputy, who ran the highvoting West Roxbury ward in 1978 and will do so again; Bob Rufo, now the special sheriff, who was one of Kearney's instructors at Suffolk Law and who "put together a tremendous organization" in Allston-Brighton; Neil Costello, an aide who came to me through [Representative] Kevin Fitzgerald" and who was active in Joe Timilty's 1979 campaign; Eddie Callahan, a jail officer and son of a well-known Charlestown longshoreman, Chris Callahan.

Kearney needs the troops to fight not only Kevin White, but also at least five others in the running - City Councilor Ray Flynn, of Southie; state Representative Mel King, so far the only black candidate; former Councilor Larry DiCara, who also combines a neighborhood and Harvard-network base; Bob Kiley, former top aide to Kevin White; and Register of Probate James Michael Connolly. Each will contend he is the neighborhood candidate, and some will say they're the only neighborhood candidates who can deal with downtown.

Most mayoral candidates feel that they must walk this very thin line between neighborhood credibility and downtown support, that they must draw from each, without alienating either. Kearney told his supporters in Eastie, "You hear about the big, bad downtown, but I don't want to play on that frustration. I want to maximize opportunities from down-town." Is he the healer, then? Or just another kid out of the neighborhoods looking for WASP respect? Will he be able to deal man-to-man with the man from the First or the folks from the Pru? Kearney smiles. Sure I can. That's my challenge. To show the business comthat someone from the neighborhoods can run this city, can extend beyond the insular environment in which we all grow up."

The lingering question is, how much of Kearney will be perceived as cliché and how much as real? In Eastie and a week later at a \$100-per-person fund-raiser at Anthony's Pier 4, Kearney does something akin to what the Kennedys used to do. "I need you," he tells his supporters. "I need you now more than ever. I ask for your help." And in Eastie, he adds, "I humbly ask for your help."

The journalist grimaces and thinks, "Uh-oh - too humble, too wooden, too sincere, the people here will be embarrassed." Both times, the crowds erupt into warm, sustained applause. Ho-kay - Kearney 2, Cynical Journalist 0.



Carter: fishing while Philly napped

# **Democrats**

Continued from page 7

injustice that supporting it was like sticking up for Lassie. It was not divisive the way El Salvador, or crime, or Lebanese civilians might be. Those considered "presidential timber" obviously perceived that the ERA was an issue behind which the party could unite.

It is too early for all of this, really: small knots of people bathed in TV lights, moving through crowded halls, ruining good loafers, and all the while straining to hear on the off chance that the Candidate might suddenly advocate federal subsidies for the Cleveland Cavaliers. Instead, you get to hear Walter Mondale say things like "Young people have to decide if they want democracy or not."

There are six of them now, including an astronaut, the Democrats' own elderly Californian, an acknowledged superstar, an up-and-coming superstar, and two guys called "Fritz." Since only madness lies in trying to find a front-runner two years before the election, there's not much point in doing anything save judge them by their oratory. In all respects, they generally hewed to the conference's themes: a) knocking Reagan while pretending not to, and b) blessing God for the unity in the party, unity provided, truth be told, only by strict adherence to point a). Kennedy was the hands-down winner but, Lord save us, after four days of listening to Manatt, and Fritz Hollings, and Alan Cranston, Captain Kangaroo would have sounded like Peter the Hermit. In fact, Kennedy's speech was the only thing that kept most of the delegates in town. If he had contracted pneumonia on Saturday, there would have been a great rush of delegates onto Sunday flights, and those remaining would likely have reacted like a Rolling Stones audience that is told that Mick Jagger has left and joined the Carthusians. As it was, immediately after Kennedy finished winding the stem, the hall emptied to about one-third capacity.

Kennedy, had their problems. Just as Cranston was beginning his address, Alexander Haig resigned, prompting the press corps to rush for television sets for news, and toward telephones in the hopes that their editors would want them to fly away from all this. Mondale once again proved that he has a great speech writer, but that, had he been at Gettysburg, the address would have opened, "Fourscore, yes, that's 80 years ago, and seven, that's almost a halfscore, our forefathers, those men of vision and wigs," and so forth. In 1976, John Glenn went before the national convention and gave what is considered by many observers to be the worst speech since the sack of Athenian democracy. Now, as he approaches any podium, a fear comes over Democrats

not unlike that which used to fall upon Republicans when Jerry Ford got next to china cupboards. Gary Hart was surprisingly mild, especially considering that his issues forum (which featured people like author James Fallows, and energy theorist Dan Yergin) was one of the conference's few stimulating events. And Fritz Hollings is the greatest living argument for the invention of the prepared text. Similar themes developed. A sampling follows:

Voodoo You Love: "We say voodoo policies simply won't do any longer" (Glenn).

"It is voodoo economics and a riverboat gamble that has failed" (Mondale)

Are You Better Off?: "President Reagan asked in 1980: 'Are you better off than you were four years ago?' " (Hollings).

"We all remember the question he asked then [1980]: are you better off today than you were four years ago?" (Kennedy).

FDR Lives: "Let the party of Franklin Roosevelt reconfirm labor's rights"

(Mondale).

"Franklin Roosevelt gave us the party of the common good" (Hollings).

"Like Franklin Roosevelt 50 years ago, we are willing to test new solutions against the demands of today and tomorrow" (Hart).

"This has been the hallmark of our party since the days of Franklin Roosevelt, and it is the tie that binds us together" (Glenn).

Early on, pollster Patrick Caddell suggested that "there's a movement away from personality dominating in an election. And there's a return to party activity and party voting." What is no doubt happening is that the Democrats are once again being seen as an alternative to what has been going on in the White House. Which gives the party license to take glorious shots at wnat is becoming an increasingly large fish in an increasingly small barrel. And that prompts cautious and lukewarm politics in many politicians, an abhorrence of risk, and an almost suffocating fear of defeating yourself. "He may be a fool," as Randy Newman once explained concerning Lester Maddox, "but he's our fool." So you sock yourself in behind a Muskie, and some McGovern type comes in and hijacks the party away from you. And in 10 years, you're still talking as though there were nothing more to unity than making sure a lot of Democrats win in November, Democrats from Barney Frank to John Breaux. And, meanwhile, nobody thinks about the Jimmy Burlesons of the world.

But, what the hell, Teddy gave a good speech, and Reagan fired Haig, and the polls are looking better and better. And Bill Green tended bar for you, and you got to vote on agricultural issues, and Mo Udall paid for eight or nine of your beers. Good time. Grand old party.

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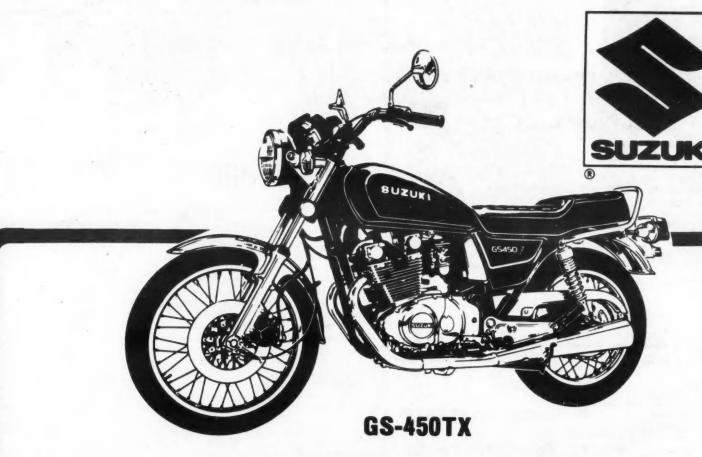
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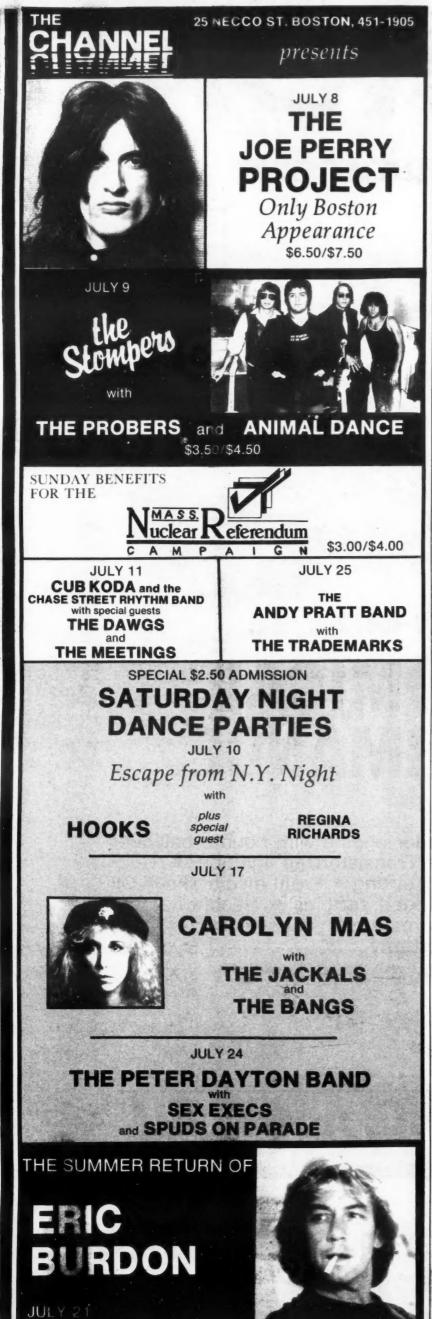
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# Sporting eye

# But they don't say when: The cocaine controversy in context

by Michael Gee

ocaine abuse is an epidemic sweeping through the National Football League and the rest of professional sports. Or so we're told. It would be more accurate to say that stories about cocaine abuse have been an epidemic sweeping through the nation's sporting press. Beginning with Don Reese's account of his cocaine addiction in the June 14 Sports Illustrated, there has been an outpouring of confessions, leaked grand-jury testimony, and sundry accusations, culminating in a front-page story in the June 27 New York Times, which quoted an NFL official who maintained that cocaine abuse had reached such proportions that it "threatened the integrity of the game.

Absorbing reading, to be sure, but the net effect was as if there'd been a rash of front-page stories by America's science writers saying that, by golly, the sun plays an important role in Mother Nature's scheme of things. Substance abuse of one sort or another has been part of sports, just as it has been part of society, as long as there have been substances to abuse. The attitude the sports world has maintained toward such abuse has traditionally been one of benign neglect or, in the case of alcohol, even tacit approval. What is most signifi-cant about this sudden concern with coke is how this attitude seems to have changed so drastically in the space of about four weeks. But nothing will happen, if only because the people expressing all this alarm will do, and can only do, nothing.

The dangers for anyone writing about

other people's drug use are a) hypocrisy and b) self-incrimination. It's probably too late for this reporter to worry about b), so perhaps we can make a few points without a lot of excess emotion.

Illegal recreational drugs are fun; otherwise people wouldn't take them. It's entirely possible to ruin one's entire life, or even to bring it to a premature end, through such drug use. It is just as possible not to. I've known people on both sides of both possibilities — the latter overwhelmingly outnumbering the former, by the way. Besides a taste for getting high, what people need to abuse drugs, alcohol included, are money to spare and a good deal of leisure time. All professional athletes (major leaguers

anyway) have plenty of both.

Of course, professional athletes make their living by using their bodies, and so might reasonably be expected to take a dim view of ingesting substances that could affect their performance, and consequently, their income. Many do the majority, I'd say. Can you honestly imagine John Hannah with a cocaine habit, or Rich Gedman, or Marvin Hagler? But athletes are no more immune from the view that a little joint or snort from time to time doesn't hurt you than are people in professions like the law, or medicine, or Wall Street (where, incidentally, the next abstainer I meet under 40 will be the first one). And sadly, athletes, like anyone else, are just as capable of letting drugs control their lives.

It's been more than 15 years since Big Daddy Lipscomb died of a heroin over dose. Surely he must have been addicted during his NFL career. The idea that this might be more than one man's tragic story was never publicly expressed.

Three years ago, at Winter Haven, Don Newcombe arrived to give the Red Sox his annual address on the danger of alcoholism. Newcombe, a recovered alcoholic whose baseball career was tragically affected by drinking, is an impressive speaker on the subject. Every year he addresses each big-league team, with the sanction of the commissioner's office. On this occasion, at the same time Newcombe was speaking, the local Anheuser-Busch distributor was unloading his weekly delivery to the clubhouse a large one. More than any incident I have seen, that sums up baseball's official attitude towards alcohol.

What makes for all the fuss now, I believe, is that both football and cocaine are special cases, and their linkage is an especially volatile one. It is especially hard for the lords of pro football to condemn drug usage that might impair a player's performance, because for years they have condoned the use, and abuse, of drugs designed to enhance players' performance.

The pros play with pain, as they say, and often in a twilight zone of pharmaceuticals. If a football player has never done anything except on the strictest physician's advice, he has probably entered the world of drugs,

Continued on page 24



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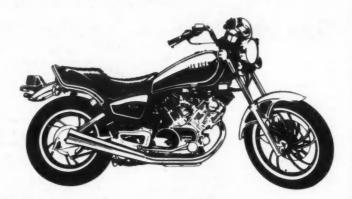


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Ben Oglivie, Cecil Cooper, Gorman Thomas, and Robin Yount: satisfying, but sporting

# **Sports**

Continued from page 22 even if it's just Butazolidin. So it's not surprising that some football players aren't receptive to management warn-

ings on the dangers of drug use. They are too familiar with pills and injections and such to think of cocaine as some kind of terror from another planet.

Reese's story was a true hair-raiser, as

was Carl Eller's. But the NFL response

has been predictably self-serving and

Cocaine is a fashionable drug. It is also incredibly expensive. And make no mistake about it, it can be as addictive as hell and ruinous to one's health. Don

despicable. For what bothers the league most is not cocaine's effect on the players' health, but on the owners' bankbooks. If cocaine cost \$10 a gram instead of \$100, this "epidemic" would have aroused far less official concern.

What the NFL fears, you see, is that some player's habit will get him into massive debt, and that some friendly connection will erase that debt, in exchange for his dropping a pass in the end zone, or forgetting an assignment on pass blocking. A gambling scandal would do pro football more damage than a dozen drug scandals, for gambling on football is the only reason many Americans watch the sport. If suspicions grew among the general public that

games are crooked, well, \$2-billion TV contracts would soon be a thing of the past

So instead of dealing with drug abuse as the difficult social problem it is and the human tragedy it can be, the NFL appears to think spot urinalysis is the cure for the Don Reeses of the world. Much indignation has been leveled at Ed Garvey, head of the NFL Players' Association, for rejecting such tests as "dehumanizing."

Garvey, of course, is absolutely right. By suggesting the same method to monitor players that is used for horses, the NFL has shown exactly what it thinks of the athletes it employs. Track and field and swimming, the two sports that do

occasionally, use urinalysis, do so to check for those performance-enhancing drugs. Until now I have never heard any football official suggest that such a procedure be implemented.

Besides, urinalysis has limits. How can it differentiate between the addict and the casual user? Not to mention the old question of who watches the watchers. Who would you think easier to bribe, a \$150,000-a-year quarterback or a \$15,000-a-year lab technician?

Tom Landry, straightest of the straight, has given the most rational comment on the cocaine question of anyone in authority in the NFL. It isn't surprising, said the Cowboy coach, that young men Continued on page 26



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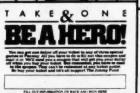
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# **Sports**

Continued from page 24 who find themselves abruptly thrust into sudden fame, sudden money, and sudden tremendous stress might seek release in recreational drugs. He didn't think much of urinalysis, either. 'Peer pressure," was how Landry thought drug abuse could be regulated.

In other words, when players tell other players, "Mess with your body and you're messing with my paycheck," the miscreant might see a compelling reason to go straight. Some will and some won't, but at least Landry is looking at drug abuse as a human problem with human solutions. The truth is that an individual with a substanceabuse problem can really be helped only by himself. Education, patience, and awareness of the potential for danger aren't quick-fix solutions, but they have worked in the past, and will work for the NFL if it has the maturity to avoid hysteria on the subject. Athletes, even linebackers, are human beings. Some are going to turn into drug abusers - which is sad, but so far something our society just cannot avoid. It's a cause for concern, not panic.

noughts on the Milwaukee Brewers: pitching and de-fense are all very well, but there's no more satisfying way to win baseball games than by repeatedly hitting the ball very hard and for great distances. Also, a hot hitter should have no conscience, as Ben Oglivie proved last Sunday by hitting a 380-foot home run off what would have been a wild pitch had he not swung. But fortunately for

the rest of the American League East, since the Brewers are a manly bunch who believe in giving the other side a fair shot at hitting baseballs very hard and for great distances, their games tend to be an eminently sporting question of who gets the last four-run inning. So while Milwaukee may not win the division, they are clear favorites to run away with the title for elapsed time.

t-the C-C-Celtics d-ddraft D-D-Darren T-T-Tillis." Red Auerbach didn't say it that way, but he should've. Little is known about the 6-11 center from Cleveland State (hell, little is known about Cleveland State) except that he's skinny. Since the Celtic brain trust spent the entire pre-draft period whining about their need for backcourt help, we can only

assume that Auerbach and Bill Fitch couldn't make the trade wanted before the draft, and hence picked Tillis to acquire more maneuvering room. It also indicates that the market value of Dave Cowens was not what Red might have hoped.

All in all, it was hard to take the NBA draft too seriously this year. When the league champion is allowed to pick the best player available, there isn't much hope that a contender like the Celtics is going to acquire someone that will swing the balance of power in their favor. It's hard to play catch-up when the team 20 yards in the lead gets a 10-yard handicap to boot.

No, the most interesting local feature in the draft was the Cavaliers' selection of Boston College's John Bagley, the 12th pick overall. What made this interesting is that one will seldom

hear a local hero get badmouthed as much as Bagley was by the home-town crowd at the Garden last Tuesday.

"He's too small, too slow, too everything to play pro ball," the kibitzers declared, and with a disturbing vehemence. Perhaps they just wanted to show their expertise by sounding like scouts, the scouts who ignore guys like Maurice Cheeks because he didn't come out of a computer print-out.

John Bagley, who rose from appalling poverty in the Bridgeport projects to be the greatest local college-basketball player in 20 years, who took BC hoops to its greatest glory this March, should never have a harsh word said against him in this town. His first-round selection should be regarded as a wonderful capper to a wonderful career in Boston sports, whether he plays a minute in the NBA or not. There's a time for analysis and a time for cheering, and last Tuesday was clearly a day for the

latter in Bagley's case. So good luck, John. In Cleveland, you're gonna need it even if you're scoring 20 points a



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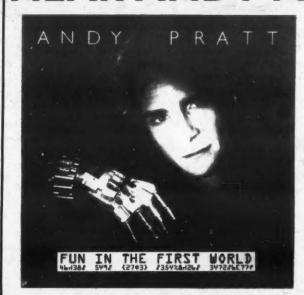
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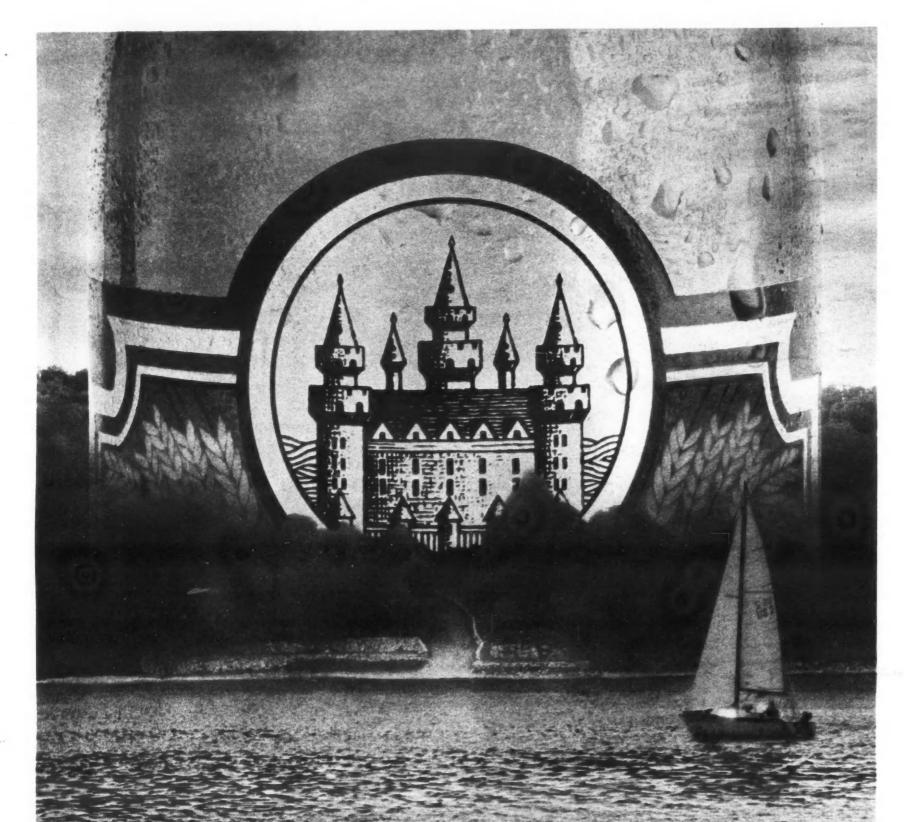


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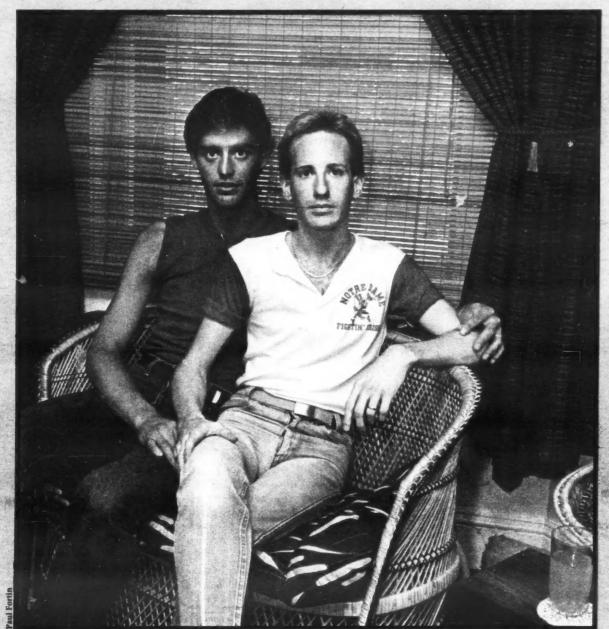
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# LIFESTY BOSTON



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# WITH THIS RING

# Gays and the tie that binds

by Paul Bradley

performed my first gay union ceremony in 1973, and I remember it more clearly than my first heterosexual union," says Rev. Victor H. Carpenter, minister of the Unitarian Universalist Arlington Street Church. "It was actually a lesbian union, and when I sat down with the two women I said, 'I'll be up-front with you. I've never done one of these before. I'm uptight and uncomfortable with it, but if you're prepared to bear with me, we'll go ahead, and I'll probably ask some stupid questions and

make a fool of myself.' Well, I did ask some stupid questions, like 'Which one of you is the bride?', but otherwise it went off without a hitch, a standard Protestant ceremony, which makes perfect sense for a gay or lesbian union."

Back then, Carpenter performed gay unions no more often than once every two or three years, he says. Now he performs the ceremonies more regularly. And he's more relaxed about them. He did "three or four Continued on page 4"

# Urban eye by Gail Caldwell

### **REAL SQUARE**

The Cambridge River Festival came and went on a dreary and rainy weekend in May, but it left a legacy of public art works around the city. Rosie's Bakery in Inman Square (the chocoholic's White Hotel) now hosts a mural of itself on the side of the building — grocery-store super-realism by Cambridge artist Heddi Vaughan Siebel. "Butter in the Batter" adorns the wall between Rosie's entrance and the old Legal Seafoods store, and it waves at Ellary Eddy's famous Inman Square firehouse mural across the intersection. Siebel took the frantic workings that go on behind the counter at Rosie's and transformed the madness into a loud pastel approximately 15 by 60 feet, complete with a huge pair of redmanicured hands kneading a similarly enormous pastry. There's a miniature sidewalk-cafe scene in the center of the mural, reminiscent of the ambiance inside the shop. "Modern art," murmured one senior citizen to another as they headed for the never-never land inside Rosie's. "I just don't understand

Of course, Rosie's didn't need any more PR. The place is already a local institution for its phenomenal desserts (and it recently added fresh bread to its line). The poppyseed cake is — how shall we say - heaven sent.

I once found my dream street come true in Wellfleet, on a tiny block with a bookstore, a wine shop, a produce stand, a used-clothing store, and a post office. Inman Square is beginning to look like that, what with the combination of hip and ancient, jazz clubs and bargain stores, work clothes and fresh flowers You can have a drink at the Turtle Cafe's splendid small bar, then walk down Cambridge Street to Rosie's for dessert. In between the two lies a half block of anachronisms from '30s America. The Inman 5¢, 10¢, and \$ Store makes the Woolworth's in Central Square look high tech by comparison. Five-and-dimes constitute a world all their own: wonderful cornucopias of useless and/or mandatory junk (beanbag ashtrays, '50s makeup, all-cotton underwear). The Inman is piled high with such chazerai. An assortment of old beach dresses (the



Modern art at Rosie's

things your mom used to call house dresses) lined up out front on the street is a punker's bargain basement. One piece of bad news about contemporary fiveand-dimes: like the rest of us, they've been hit by Reaganomics. The polyester tack you used to find on the back racks for \$9.95 is currently running about double that.

The Inman Smoke Shop, on the same block, has a window display that would make you think Truman's still in office. Here a yo-yo can be yours for a mere 39 cents — though the yo-yo looks as old as I am. And here you can still buy those wonderful fake-beaded change purses from the '50s for 69 cents. The buttons in the window ("I'm Irish," "I'm from Inman Square - What's Your Excuse?") are so old that the print is a shadow of its former self. And pleated paper fans

ah, sweet memories: the icons, the culture, of teenage junk gifts from decades past, for just 89 cents. Campy old ceramic ashtrays (monstrous in size, just like everything from post-war America) go for two bucks.

Inside, as well, the Inman Smoke Shop is a throwback — kind of like that Japanese soldier they found a few years ago on a deserted island in the Pacific, who was still waiting for orders from his commanding officer. Its aura and the assortment of goods arouse images of prom dresses and bubble cuts. The place is a combination newsstand and junk and tobacco store, with an old wooden phone booth in the corner. You can get a Coke out of the cooler and peruse the trash reading - used paperbacks for 59 cents - or the magazines (Auto Racing, Irish newspapers, and the like). Mottos

on funky old lighters range from the raunchy to the campy ("Boss Spelled Backwards is S.O.B.," that sort of thing) more proof that the store has withstood the test of time by opting for the past instead of the present. But the clincher is the attitude of the guy who runs the place. When's the last time you bought a carton of smokes and actually had someone throw in 20 packs of matches without your asking? And tell you which brands were on special that week? This is the kind of place you expect Jimmy Stewart to walk into, straight out of It's A Wonderful Life. Stroll through Inman Square from

Rosie's down Cambridge Street, through the bebop paraphernalia, and I swear you'll find at least one wonderful, worthless, vintage item to blow two bucks or less on. Double dare ya.

# READS

A key to the chamber that housed Hannah Arendt's formidable intellect and sometimes strange passions is her credo, "You must think what you are doing." This understated command paid homage to Heidegger and also was based in both Enlightenment thought and secular Jewish culture. Alfred Kazin uses it in writing in the June 24 New York Review of Books about Elisabeth Young-Bruehl's recently published biography of Arendt. We have not yet come to terms with Arendt as an intellectual soothsayer, any more than she came to terms with the horrors of the modern world. Kazin untangles the mystery a bit with a personal glimpse into the philosophical and religious paradoxes that underscored Arendt's mental prowess.

Like most great thinkers, Hannah Arendt both invites and defies categorical description - she's been placed on the German left, labeled a reactionary, attacked for proving her own theses and then disproving them in the next breath. Emerson wrote over a century ago that "a foolish consistency is the hobgoblin of little minds"; such consistency is something of which Arendt could rarely be accused. More than any other post-war German intellectual, Arendt dared to tackle the "break" in human history that the Holocaust signified, to walk the tightrope between believing the reality of that break and refusing to accept it. This was her greatest value to us, writes Kazin: her "love of the world," which begged to understand the world but could never stop hoping for it.

Lately, we seem to be obsessed with the post-war intellectual climate. This

r & Feldman: Roots of Languag The New York Review Alfred Kazin 'Hannah Arendt: For Love of the World' Bernard Lewis: The Attack on Orientalis

may be partly because of the similarity between those reactionary Cold War days and the present, filled as it is with the Reagan administration's war-horse tactics and threats to make a travesty of the First Amendment. Whatever the case, a lot of folks have been crying McCarthyism lately, and a lot have done so in print. Victor Navasky and Budd Schulberg have been at each other's throats (on paper, at least) ever since the former wrote a scathing denunciation of the friendly witnesses (including the latter) before the House Un-American Activities Committee. The current Cineaste has a lively exchange from the boys on both sides of the moral issue of naming names. Schulberg protested a little too much in a recent Cineaste; now Navasky writes back, patronizingly

chiding Budd for being such a loser and a sellout. Then Lester Cole, one of the zaniest of the unfriendly Hollywood 10, jumps in and blasts away at both of them, much the way he did 35 years ago before the committee. He dismisses Schulberg as a "notorious stool pigeon" and also rejects the credibility of Navasky, whom he calls "an opinionated egocentric elitist." But Cole would seem to be the exception rather than the rule, what with all the rewriting of history that's been going on of late. Lillian Hellman's famous line in a letter to the Committee in 1952, "I cannot and will. not cut my conscience to fit this year's fashions," seems to be just what a few people are willing to do 30 years later proving that the road to pathos is paved with mea culpas.

Speaking of fashion: July's Mother Jones reports that Nancy Fancy's wardrobe has a sweet little scandal behind it that makes the china fiasco seem harmless by comparison. Our First Lady's First Designer is a Cuban-born fellow by the name of Adolfo, whose collection is housed on Madison Avenue. But some of his workers are housed in Queens, where they do not enjoy the enviable treatment afforded Mrs. Reagan. Rather, they're the subject of a permanent injunction recently filed by the state attorney general's office in an effort to halt the illegal practice of industrial homework. One smells a small rodent here, one that reeks of cottageindustry practices that should have gone out with child labor and the 12-hour day. But Nancy doesn't seem too worried; she's never liked dirtying her hands with sordid issues like poverty, labor exploitation, or the other minor bugaboos of modern society. Miz Prez plans to continue buying Adolfo creations, and her press secretary passes the buck as well: "It sounds like Adolfo's

Mother Jones concludes its two-part saga on "The Illusion of Safety" in the July issue. This time we learn additional reasons why living may be hazardous to our health - but what's the alternative? Toasters, TVs, lamps, and radios are all bad for us, especially if they're wired with aluminum. The Evil of Triviality award goes to Liquid Paper - that seemingly benign little bottle that's saved many a manuscript, and many a secretary his/her job. Liquid Paper turns out to contain some extremely powerful, possibly unhealthful, solvents. And just think - all along you thought it was your boss making you feel rotten.

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#### by Billy Pope The spring tease is finally over - we're now moving into the heart of the freshfruit and vegetable season. Choices abound. It's no longer a case of, "Well, I've got to take some fresh produce home." Now it's, "Geez, there's so much, maybe I should just select some of the best stuff." But just because we're heading into our prime produce season doesn't mean that everything is in great shape. The early summer rains, in spite of all the benefits they brought to both the plants and the

water table, have also taken their toll. The downpours - remarkably timed to coincide with the weekends - have set back several local crops: many vegetable plants turned spindly and yellowish with so much moisture, and reports are coming in that many farmers have had to replant their washed-out corn. And these conditions have not been isolated to the New England area - the rain affected crops all along the East

Fortunately, this is the productive season, so the many farmers who had a washout have been able to replant quickly and without a major crisis, plus there are plenty of growers around the country who have benefited from good growing conditions.

But you know, the farmer isn't the only one who should be looking to the skies these days. A good produce-buyer should also be a good weather-watcher. Knowing the weather conditions, especially at harvest time, can protect the buyer from picking up a nice-looking product at the store that dissolves into mush the next day at home. If a growing area has had several days of rain, chances are that its produce will be bloated with water - this dilutes the flavor and reduces the shelf life, especially for vegetables and berries. Tree fruit, on the other hand, is affected more by high winds and hail than by rain (which makes sense, since tree fruit is farther from the ground, and thus better protected from any accumulations of surface water).

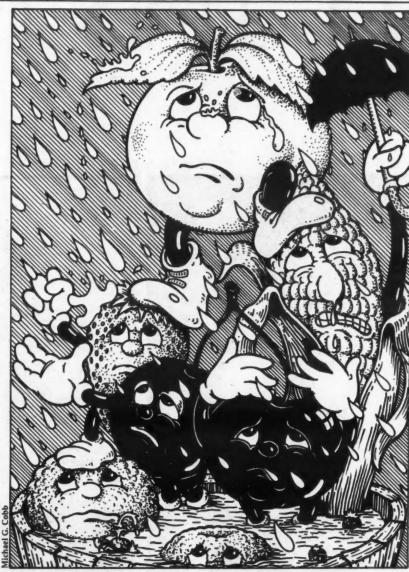
Now for the particulars.

Peaches are continuing their journey up the East Coast. The harvests, which are nearly complete in northern Florida and in Georgia, are getting underway in South Carolina. Although the crop is down as a result of the April freeze, there may not be as large a disaster as first predicted (growers are notorious for crying out louder than actuality calls for). Prices remain above normal, but the nice California peach crop, which should moderate prices some, will at least keep them within range. There really aren't any large peaches, so don't exasperate yourself looking for them. That shippers have not sized the crop well (that is, little peaches are mixed in with medium-sized ones) is another indication of a small

Nectarines have passed through their poor-tasting early varieties and should be good and sweet for the remainder of the summer. The crop didn't get damaged (as plums did) by the winds and hail that rampaged through California back in May, but if peach prices stay high, this may push up nectarine prices. As with peaches, select nectarines for color: red (not pale pink) on the front and yellowish gold (not green) on the back. For eating, wait until the fruit is soft.

California growers had predicted a 50percent loss of plums, but the early varieties have already come in stronger than this. Still, with supplies down, prices are up. And July is the big month for plums. We've moved through the early Red Beauties and into the sweeter Santa Rosas. Next we'll pick up a whole passel of varieties - green, purple, and red (choose the darkest when picking the red kind). Don't be afraid to let plums get fairly soft - of course, if you let them get too soft they'll rot on you - and close to mushy. The trick, as with most things, is

to get close without going over the edge. The apricot season is about over. As



# **VEGETABLE MATTERS** A report on July's produce

usual, they were something of a disappointment, mainly because we're just too far away from the orchards. Because apricots ship poorly, they are picked green; but when picked before ripe, they never seem to develop a decent flavor, especially for the money. If you do buy them, hold off eating the fruit until the last moment — when it feels spongy soft.

The cherry harvest, now finished in California, is in full swing in the major Northwest orchards of the Yakima Valley. Although the crop is an improvement from last year, the California harvest was still short. This created a gap in supplies for about a week back in June. Consequently, prices that began high haven't dropped all that much. Cherry season will continue through July, though toward the end both quality and supply will become

Select cherries that are firm, dark, and stemmed. Soft cherries are bland, red ones are tart, and stemless ones deteriorate quickly. One word of caution: there is some validity to the old warning not to drink water while eating cherries The mixture of water and cherry kernels produces a chemical reaction that our bodies don't particularly approve of.

The green seedless grapes switch growing territories this month - the harvest moves up from southern California to the central part of the state. With luck, there will be a harvest overlap that will prevent a dead period; but even with a good overlap, this switch means that we will temporarily lose the relatively sweet Thompsons and start over with the rather bland Perlettes. Then, by the end of the month, the Thompsons should return. (Who said keeping track of this was going to be easy?) Avoid the green seedless grape from Arizona - there just isn't much to

This year's melon harvest is strong. Cantaloupes from California are

showing good size and are reasonably priced. Even better, they have a pleasing flavor. Supplies of loupes should hold up well through the summer. The Texas honeydew and cantaloupe harvest has begun, though we'll probably only get the honeydews up here. The dews look good, though, and now that supplies have crossed into the US, prices are dropping. Watermelons come in dozens of varieties, most of which are fine, but one of which isn't. Stay away from the grays: they are pale green, very cheap (usually on sale), and tasteless. Stick with the sweet dark-green varieties

strippers, crimson sweets, and such. The local strawberry harvest is beginning to wind down. (Of course you have gone out and picked your own, haven't you?) But as they fade out, the big California berries will begin to stream back in. Look for local raspberries toward the end of the month. Local blueberries should begin appearing after that. For now, blueberries are coming in from New Jersey. The big June rains bloated the early berries that were harvested in the Southeast, but the large Jersey crop pulled through in good shape. Of course, if they get water-logged with a July deluge, they too will have a mediocr

Speaking of mediocre, have you tried any citrus lately? The only good news here is the cheap price of limes.

Vegetables During July many vegetable harvests shift from the Carolinas to New Jersey, while others shift from Jersey to New England. Although the heavy June rains set most local harvests back some, the plants themselves are now looking prefty good. Many fields, especially those in bottom land, had to be plowed up and replanted, but except for further frustrating farmers, the only result of all this is a delay in the harvest of a week or

The leafy vegetables are looking quite

nice. Local growers are supplying the bulk of the produce, with some reinforcements from New Jersey (except for iceberg lettuce, which still comes primarily from California). Spinach, kale, collard greens, romaine, and the leaf lettuces should last through the month. But you have to be careful here: a series of hot, humid nights and they'll explode — that is, they'll speed up their growth, throw out their seeds, and refuse to head up. And if by chance you get hold of one that did head up, you'll find that it will deteriorate quickly.

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Puzzle.

Peas are in their peak - now local, the harvest will soon be moving farther up into New England. You can expect good supplies and sweet taste. Asparagus, alas, is gone — it's always the first casualty of the new season. But the local farmers are sending into market fine bunches of fresh basil and dill

Beets, zucchini, and yellow squash are moving up the Atlantic coast, with good prices and supplies, except for possible gaps due to switches in growing regions or to fluctuating weather. As the harvest of these items move into our area, their freshness and shelf life will increase. And with native beets comes the added attraction of fresh beet greens.

The green beans, eggplant, and bell peppers harvests are also shifting. They've just moved out of the Carolinas and into the New Jersey gardens. Toward the end of the month, harvest time will come to our region. All these vegetables have been reasonable in price, but both supply and quality of green beans changes greatly depending on rain and heat. Too much of either and beans mature instantly, leaving few to harvest later; plus too much moisture creates brown "rust" spots.

Local corn and tomato harvests have also been pushed back, and corn prices have so far been up. And because the heavy June rains along the East Coast will probably produce few overlapping harvests, these gaps should guarantee that prices will remain high throughout the season. Corn is still coming out of the Southeast now, but not for long - look for native supplies toward the end of July or the first of August. Most tomatoes on the market are still those from the Carolinas, but soon the California offerings and the sweet New Jersey pickings will be arriving. Thankfully, tomatoes can only get better as summer settles in.

The caulflower harvest seems to have hit a snag. Cauliflower doesn't take to hot weather, plus there has been a larger than usual hiatus between California growing regions this year. As a result, supplies have been erratic and prices high. And there won't be any local relief here until fall.

With broccoli, there are some shipments coming out of New Jersey and even some local harvesting, but the bulk of the supplies are still from California. Broccoli doesn't respond to summer very well - hot, humid weather makes it grow too fast, deteriorate too quickly, and ship too poorly. The thing to watch for here is yellow buds and separating heads, which indicate over-maturity. But the best indicator of all is smell. Take a whiff - if it knocks you over, crawl

For potatoes, stay with the new California crop — both white and red. Everything else is last year's. And California is now shipping out the red Italian sweet onion.

In conclusion, watching the weather is an important part of shopping for produce, since it helps in making decisions on when and what to buy. And now, more than any other time of year, it is important to keep an eye on what's happening out there. This is the time when weather fluctuations can have an enormous impact on fresh produce. It's a time when the quality of produce can change from week to week. Besides, the harvests are getting so close to us now that it is easier to be aware of the weather - just don't forget what you see and feel.

(Thanks again to Leonard Dankner and the people at the New England Food Cooperative Organization.)

# WITH THIS RING

Continued from page 1

near the end of June," bringing the total so far this year to eight. "People still enjoy June weddings, but it just seems like I'm getting more calls from gays than straights lately. Maybe straight people prefer to just live together these days.'

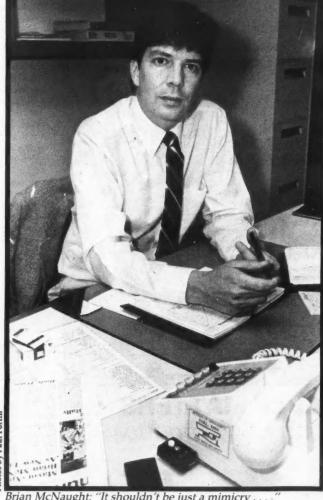
Since there is no such thing as a gay legal marriage, statistics on the total number of ceremonies performed are impossible to come by. However, clergy who perform gay unions say they do more now than they did in the early '70s, when the gay-liberation movement was burgeoning. It's ironic that gay people would have a greater interest in marriage now, when spurning marriage in favor of simple cohabitation has become socially acceptable among many straight people. Ironic, but understandable, according to Jack Levin, professor of sociology at Northeastern University.

"For better or worse, richer or poorer, marriage is the way we legitimize our sexual rela-tionships," Levin says, "and I could see how a group of people denied access to that legitimization would want it. It's a way of making something unmarriage were made legal the legality would be end, and the end is acceptance. Heterosexuals who question marriage can easily have one, so it's not problematical for them; they know they can get married whenever they want, and do it actually. The vast majority of couples who cohabitate eventually break up or get married."

Some people have a vague notion that gay marriages are legal somewhere in the US; this belief probably stems from an incident that took place in Boulder, Colorado, in March, 1975. The then-county clerk, Clela Rorex, issued six marriage licenses to gay and lesbian couples over a four-week period, causing a national sensation. However, the state attorney general, J.D. MacFarlane, declared the licenses invalid.

"'Can we get married?' is an often-asked question here," says Cindy Rizzo. An attorney for Ward, Rizzo & Lund, in Boston, she is active in a gay legal group, Gay and Lesbian Advocates and Defenders (GLAD). "One of my contacts in New York City at the Lambda Legal Defense and Education Fund says it's the most often-asked question. People have tried, and there were a number of interesting cases in the early and middle '70s, but the courts have unexceptionally proved unsuccessful in their deci-

According to Rizzo, the courts have used three arguments against allowing gay marriages. Despite the supposed separation of church and state, some courts quote the Bible in their decisions. In these cases the courts are looking for the purpose of marriage to decide whether gay marriages are legitimate, and from Bible passages they infer that that purpose is the propaga-



Brian McNaught: "It shouldn't be just a mimicry . . . .

tion of the human race. Since same-sex marriages would not fulfill that purpose, the courts have decided against their legal validity. In addition, courts have looked to the Bible because English civil law — generally regarded to be the basis of American civil law - is historically based on canon law. Since the Judeo-Christian religions have been hostile towards homosexuality, the courts have ruled that the marriage laws could not possibly have been meant to include gay marriages.

In states where the marriage laws do not specify gender, courts have ruled that if the legislature had intended gay couples to have legal marriage, it would have said so.

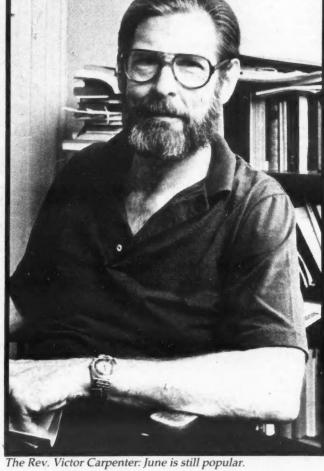
Finally, there was a case brought under the Washington state Equal Rights Amendment, claiming sex discrimination. "This suit was brought under the most favorable legal conditions possible," Rizzo says, "and it still didn't win. Here the court said it was permissible discrimination by the state, and the persons involved did not have their constitutional rights violated."

In Massachusetts, the legislative outlook for gay marriage is dim for the indefinite future, according to Steven Tierney, cochair of the Massachusetts Gay Political Caucus. "Right now we're pushing for a general antidiscrimination bill which would cover such situations as employment, housing, public accom-modations, etc. If that passes, then people could use the law to

push for whatever specific issue they want legalized. Laws dealing with sex and sexual consent are the most controversial, and gay marriage would fall under that category. We think it's more important to obtain, say, fair employment than gay marriage, so we're focusing on legislation dealing with that. It's less controversial and has a better chance of passing. After all, if I went up to some legislator from North Andover and said, 'I want this bill passed so I can get married next week,' it wouldn't go over too

big."
Elaine Noble, the first openly avowed lesbian elected to a state legislature, agrees that gay rights won't come all at once, and that gay marriage won't be the first right to be acknowledged. "We don't have the resources to take on every major institution, and gay marriage takes on the Judeo-Christian faith. Right now gay marriage needs credibility, and credibility comes from people within the church; people will listen to their own clergy. The laws won't change until the churches change their attitudes toward gay marriage because legislators don't like making laws that run in direct opposition to the church."

If the Roman Catholic Church can be used as an example. change is coming about, but it's slow and unofficial, according to Brian R. McNaught, a Bostonbased author and lecturer active in Dignity, a national lay organization of gay and concerned Catholics. "My feeling is most



bishops are privately very supportive of gay people and gay couples, but they don't know how to say anything in public or how to deal with the flak from conservative parishioners or colleagues," McNaught says. "Despite this you're not going to see anything official from Rome. Bishops never make statements on anything controversial — they come out with statements on

hunger, instead.

Only two churches (at least among those in Boston) officially sanction gay unions: the Unitarian Universalist Association and the Metropolitan Community Church, an international gay church. Since the UUA is an organization of autonomous churches, it's up to the discretion of the local minister to decide if gay unions will take place, according to the Rev. Robert P. Wheatly, a gay Unitarian minister in the UUA's Boston Office of Lesbian and Gay Concerns. "Sometimes I get phone calls from people who live in rural parts of the country and want a service of holy union," Wheatly says. "I use my contacts to find out if there's a local UU minister nearby who will perform the union."

Wheatly works from an office on Beacon Street, and does not have his own church. Still, he has performed "a couple of dozen holy unions in the past few years. I've performed them in the Old West Church, in homes, and last summer on the Esplanade for a lesbian couple," Wheatly says, "but the most common place is in a bar. Gay bars are such a part of

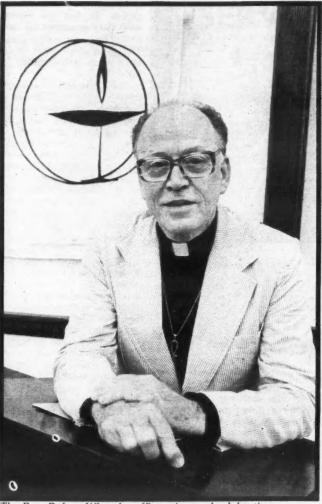
the social life, and that's where the receptions are usually held. Without exception these ceremonies are an affirmation and celebration of two people's love for each other. It's great and I love to do them."

As it is up to the discretion of the local minister to decide if gay unions will take place, the minister also decides under what conditions he or she will perform a union. Generally clergy treat gay unions similarly to heterosexual marriage in that they require some form of counseling between the couple and the minister. Although such counseling varies, it generally continues until all parties are comfortable with one another and with the proposed union or until someone decides not to go through with it.

The Rev. Marge Ragona, minister of the Boston Metropolitan Community Church, says she has at least a 25-percent drop-out rate during the three two-hour counseling sessions couples there must go through. Before she'll even consider a ceremony, her rule is the persons involved must have known each other at least one year and must have lived together for at least six months

prior to counseling.
"The first session is historytaking," Ragona says. "What I'm looking for are similarities in the way they look at life, and I get to know their backgrounds — family, childhood, occupations,

educational background, etc. 'In the second session we get into how the relationship works, she continues. "How do they deal



The Rev. Robert Wheatly: affirmation and celebration

with anger, power, conflict. I like to ask where they prefer to spend their vacation. If one says traveling and the other says puttering around the house, then we have some talking to do. I had two couples come in, one person in each was into monogamy, and the other wanted an open relationship and recreational sex. In each we had a really heavy discussion about communications. I don't think a relationship has to be monogamous for it to work, and I don't want to lay my trip on the couples, but they have to be able to handle such conflicts if they see things differently.

"I hate to say how many couples don't come back after that second session — I lose them wholesale," Ragona says. 'There's no relation between the amount of time a couple has been together and the amount of communication between the people. I had a couple who had lived together for 10 years, and as soon as they walked in the door I had misgivings about performing the ceremony. Six months later I got a call asking for papers to dis-solve the union. Then I had a couple of kids who had been living together for six months, and they talked about things I don't think I'd ever discuss with anvone.

The third session Ragona describes as "nuts and bolts, or how do you want this thing to look." She performs two types of ceremonies, a holy union or a covenant ceremony. The former is for "couples who are into a very committed Christian or Jewish head, who see their relationship as being of God, a holy or blessed union with God being a very important part of this relationship. The covenant is for couples who do not have a very deeply religious life," says Ragona, who insists that religion must play some part in the ceremony. "I'm a minister and I go from that. I don't feel comfortable doing this without some religious thing; I don't see myself as the local justice of the peace. Usually one or both members of the couple come from a Christian tradition, but if I don't feel comfortable about the lack of religious commitment of the couple, I might refer them to the Unitarian church."

In his counseling sessions, Carpenter, of the Unitarian Arlington Street Church, emphasizes the social nature of a holy union: that such a union turns a private matter into a public statement, which may be met with disapproval, even scorn. "I always ask the couple why they want to do it," Carpenter says, "and they always respond, 'We're in love.' And I say, 'Great, but why do you want to do it? You're in love, but you don't need me for that.' discuss the public nature of the ceremony and how the public disapproval must be faced - and faced down."

Like heterosexual marriage ceremonies, gay and lesbian un-ions range from the simple to the elaborate, and take place in a variety of settings (Wheatly, not having his own church, performs



them in unconventional places, like parks and bars, more often than other ministers). No one dresses in drag as bride or groom, and in many cases the families attend.

"It's no different from a straight union except for the lack of legal considerations," says Wheatly. "And that's better, because then the union is focused on matters more important than legal concerns. . The union stresses the lovingness of the commitment between the two individuals, and it asks the community for a commitment of support. At that point in the ceremony, when we ask for that commitment, it's nice to hear the crowd say, 'We do.'

Some people who go through with the ceremony wonder if the crowd will indeed answer in the affirmative. Marriage is far from universally desired by gays; some see it as aping a heterosexual model and asking for sanctions from religious institutions that have historically been

homophobic. "When we told our friends we were going to get married, the only thing I feared was that people would say we were pseudo-straight," says Kate, whom Wheatly united with Sarah (not their real names) at the Old West Church on May 17, 1981. The couple had met at work in 1978. "We did get a few 'Who's going to wear the tux?' remarks, but our friends gave us a surprise shower and we were very surprised."

"At the ceremony I thought

people would laugh at us. I was so nervous," recalls Sarah. "Instead everyone clapped and threw rice. While we were inside the church they put shaving cream on our car and tied tin cans to it. We didn't expect anybody to take us seriously and they did. For our honeymoon we spent a week in Provincetown, at a guest house where we had the bridal suite." On their first anniversary they sent a card to Wheatly.

Apparently more lesbians than men decide to have ceremonies. Ragona says the ratio of lesbians to gay male couples is about seven or eight to one. "I think the socialization women go through makes it easier for them to make commitments to each other than men," he adds. Wheatly agrees: "There's just a greater willingness among lesbians to be more supportive of each other than gay men are."

Of course no couple, gay or straight, need have a ceremony to be committed to or supportive of each other. Presumably the support and commitment come before the ceremony, and because of this may gays question the need for a union - particularly a union based on a heterosexual model. Brian McNaught, who has been with his lover. Ray Struble, for six years, says, "We've never had a union ceremony, though I've wondered about it sometimes. I guess it would lead to remembering and forgetting - anniversary dates, and I don't want to create

ther, people could use the law to

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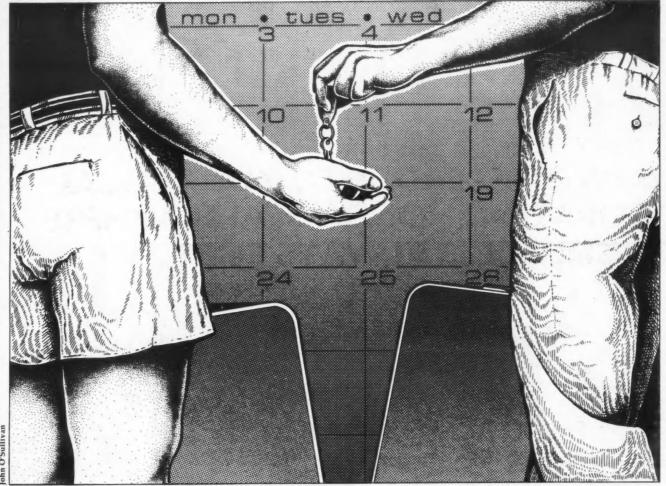
riage for gays, there are legal protections available for gay couples similar to the protections available to unmarried straight couples. The Boston law firm of Ward, Rizzo & Lund offers a fivedocument "relationship package" for \$300 that includes two wills, two memoranda for special powers of appointment in the event of serious injury or illness of one of the persons, and a relationship agreement covering the terms of involvement and of dissolution of the relationship. Whether a couple goes through with any union ceremony, legal protection is a must. Throughout the gay community there are horror stories of one member of a gay couple being shut out after the illness or death of the other. Without proper documents or family support, for example, hospitals can deny visiting rights to a lover. A few years ago, the cover of Christopher Street magazine showed a distraught young man with the title of an article about an all too familiar situation: Your lover just died, and the family arrives to take everything away.

"Because of increasing awareness in the gay community about such problems, we're seeing more and more people come to us for help," Cindy Rizzo of the firm says. "Ironically, we're now in a position of having a harder time selling the idea of legal protection to straight couples than to gay couples because gay people live with discrimination all the time. The straight people seem to have this attitude of all's right with the world."

For people who can't or won't spend the \$300, there's also a doit-yourself book called A Legal Guide for Lesbian and Gay Couples for \$10.95. Rizzo, naturally enough, does not recommend doit-yourself legal work. "In many cases, where you sign your name and what you write on a form can make the difference between a document being valid or invalid," she savs. "In a case where vou're in court as part of a gay or lesbian couple, you have to cover all your bases, since you're working from a situation where you're probably being discriminated against. Suppose you have a homophobic judge? You might lose on a technicality whereas in another situation not involving homosexuality it might slide by.'

Although it has never shown up in court to Rizzo's knowledge, she has thought of one legal advantage of a gay union ceremony: "If a will were to be contested by a family, a religious ceremony could be used as evidence that the couple had intended to stay together for a time."

that that purpose is the propaga-



# Buying time

# The promises and pitfalls of time-sharing resorts

by Elaine Pappas-Graber

ave you received a letter from a time-share resort recently, a letter offering you a free gift — such as a color television or a microwave oven — just for visiting them and sitting through a sales pitch? Well, you're not alone.

Vacation time-sharing is fast becoming a big business in the US, with sales totaling \$1.3 billion last year. And as more developers enter the market, the competition for your dollars is heating up. So now, many time-share developers are using gifts to lure you to their resorts in the hope that they can persuade you to buy.

But before you go traipsing off to any sales presentation, you should understand what timesharing is and the type of pitch that may be in store.

The term "time-sharing" is borrowed from the computer industry, where it is common for people (or companies) to use one computer bank and to pay for their usage on a time-fee basis — that is, they each buy chunks of time on the computer.

Vacation time-sharing is based on the same concept, only you're buying chunks of time at a vacation resort. In other words, you buy the right to stay in particular accommodations at a resort for a specified week (or weeks) each year over a certain number of years (usually at least 12 and rarely more than 40).

There are two main types of time-share offers. One is a rightto-use arrangement, where you essentially buy a lease on a resort unit

The other option is called interval ownership. As the name implies, you are actually purchasing an interest ownership in the unit itself. Under this arrangement you are allowed to deduct a prorated share of the property taxes and mortgage interest on the unit from your annual income taxes. Since interval ownership offers you equity in the develop-

ment, it usually costs 10 to 15 percent more than a right-to-use time share.

According to the American Land Development Association (ALDA) (the industry trade group), a time-share can cost anywhere from \$2000 to \$20,000 depending on the size of the unit, its location, the season, and the amount of time purchased. The national average price of a one-week time share is about \$6000.

As an ALDA spokesman points out, rental costs at most non-time-sharing vacation spots have been rising about 10 percent a year; thus buying a time-share may offer you savings over the

long term

So if you've ever dreamed of owning a vacation getaway but could never afford to buy one outright, time-share may be an attractive possibility. But buying a time-share also means you are paying for a vacation at the same time and location each year. Although most time-share developments are members of swapping organizations, you generally have to notify these agencies that you want to make a swap at least 60 to 90 days in advance. And even then, there is no guarantee that you will actually get it.

Lewis Matusov, a spokesman

for the exchange organization Interval International, cautions that consumers should not buy time-share units solely for the exchange privileges they confer. "Exchanges are based upon space availability," he says, "and anyone who has spent \$20,000 for a Christmas-season week in Miami is unlikely to give it up for an exchange." Of course, exchanges aside, if you feel the need for a change of pace one year, you could rent out the unit or lend it to family or friends.

Vacation time-sharing is fairly new in the US. The idea was imported from Europe about 10 years ago when housing costs skyrocketed and developers began looking for ways to stimulate sales of expensive resort condominiums. Now, about 350,000 American families own pieces of time-sharing developments.

But along with spectacular growth, this young industry has also seen its share of shady practices. For example, at the beginning of this year, the Feder-al Trade Commission (FTC) filed suit against Paradise Palms Vacation Club in Seattle, Washington, for allegedly misrepresenting the quality and location of the vacation time-share units it offered for sale. The FTC maintains that Paradise Palms showed consumers pictures of luxury con-dominiums in Hawaii and led them to believe that these were the actual units they would be getting. In fact, the Hawaiian units only accounted for 20 percent of the company's properties. The other units were in older facilities at less-desirable loca-

Then there was the case of the Stanley Hotel in Colorado. The owner and developer planned to convert the hotel into a timesharing resort, and before conversion was complete, persuaded some 2000 consumers to buy \$10 million in time-shares. However, the developer (somehow) ran out of funds before he could finish the job, and now the Stanley is bankrupt and those consumers are out of luck.

Swindles and scandals like these are cropping up throughout the country, so if you're interested in buying a timesharing unit you should check out the firm offering it. There are plenty of legitimate developers; you just have to make sure you

are dealing with one. Telephone calls to state attorney generals' offices from Maine to New York indicate an increasing number of complaints concerning sales tactics and promotional gimmicks used by some time-sharing developers. And July Quann, manager of the Better Business Bureau of Cape Cod and the Islands, says she gets at least 10 calls a day from consumers who've received letters offering free gifts for visiting a time-share resort. In most cases the offer is on the level, but she also gets complaints about the quality or value of the prizes received.

According to the FTC, a common giveaway is a "solid gold' ingot, which turns out to have minimal gold content and be worth no more than a few dollars. Appliances given away are rarely well-known brands.

Doug Husid, acting director of the regional FTC office, said the resorts usually require that you sit through a lengthy sales presentation in order to get the gift. In most cases, if you do so, you will receive the prize, and many consumers are taking advantage of these offers.

But sometimes the presentation is a very high-pressure pitch. Salesmen will try to make you feel obligated to buy a time-sharing unit because they are giving you such a great prize; or they will offer a 10- or 20-percent discount on the price of the unit if you buy it that day. So before you try to collect on any of the giveaways, a call to the local attorney general's, BBB, or FTC office to ask about complaints they may have received would be worthwhile.

And if you're in the market for a time-sharing arrangement, the FTC offers the following advice:

 Get everything in writing and have an attorney go over any contract before you sign.

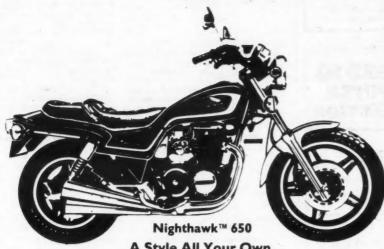
 Check out the owner and developer of the project. Ask for bank references and talk to other time-sharing owners to see if they are satisfied.

3) Know what the maintenance fee on your unit is and how much it might increase over time.

If you've ever dreamed of owning a vacation getaway but could never afford to buy one outright, time-share may be an attractive possibility. But it means paying for a vacation at the same time and location each year. And though there are plenty of legitimate developers, you have to make sure you are dealing with one.

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	19	Saturday 7/10 Sunday 7/11 Saturday 7/17	9-5 9-5 9-5		Wednesday 8/18	10-4
	BETTER BIKING # 4	Sunday 7/18	9-5		Thursday 8/19	10-4
	20	Monday 7/5 Tuesday 7/6	10-4 10-4 (or M-F 4-8:30 PM	27	Saturday 8/21 Monday 8/23 Wednesday 8/25 Saturday 8/28	9-5 5-8 5-8 9-5
		Wednesday 7/7 Thursday 7/8	10-4	28	Sunday 8/22 Tuesday 8/24	9-5 5-8
	21	Monday 7/12 Tuesday 7/13	10-4 10-4 (or M-F 4-8:30 PM)		Thursday 8/26 Sunday 8/29	5-8 9-5
		Wednesday 7/14 Thursday 7/15	10-4	29	Monday 8/30 Tuesday 8/31 Wednesday 9/1 Thursday 9/2	4-8:30 4-8:30 4-8:30 4-8:30
	22	Monday 7/19 Tuesday 7/20	10-4 10-4 (or M-F 4-8:30 PM)	BETTER BIKING #5	Sunday 8/15	9-5
		Wednesday 7/21	10-4	LICENSING WORKSHOP	Sunday 8/8	9-5
	TRAIL BIKE #2	Saturday 7/24 Sunday 7/25	9-5 9-5	24	Monday 8/2 Tuesday 8/3	10-4 10-4 (or M-
•	23	Saturday 7/31 Sunday 8/1 Saturday 8/7	9-5 9-5 9-5		Wednesday 8/4 Thursday 8/5	10-4 (or M-4-8-30 PM)  18
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	WORKSHOP	Sunday 8/8	9-5	Carlo de mate.	Saturday 9/11	9-5
	24	Monday 8/2 Tuesday 8/3	10-4 10-4 (or M-F 4-8:30 PM)	31	Sunday 9/12 Tuesday 9/14 Thursday 9/16 Sunday 9/19	5-8 5-8
	TRAIL BIKE #2	Wednesday 7/21 Saturday 7/24 Sunday 7/25	10-4 9-5 9-5	. w8 . 32	Saturday 9/18 Monday 9/20 Wednesday 9/22	9-5 5-8
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	1	Wednesday 8/11	10-4	<ul> <li>All Numbered Course</li> </ul>	es I thru 33 are Beginn	er Rider cours

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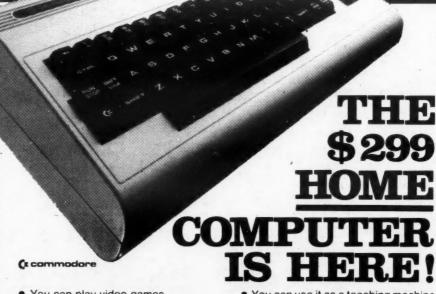
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#### Computers etc. **Future memories**

Some trends that should make personal computers more friendly

by Peter W. Mitchell and E. Brad Meyer

he "market year" for most electronic products starts in September, along with the school year, the prime-time TV season, and other Western tribal rituals that get underway as people who have spent the summer outdoors return to their increasingly electronic hearths. So June is when makers of computers and other consumer electronic products unveil their new fall and winter lines. We'll discuss some of the interesting new computers and accessories in a few weeks, but first, before we get involved in specifics, let's look at a few trends in the personalcomputer field.

Full-size memories. The power of a computer to deal with complex programs and large amounts of data is generally proportional to the size of its randomaccess memory (RAM). A computer that uses eight-bit words in its centralprocessing unit can use a maximum of 64K of RAM without additional complex memory-switching circuits. Until recently, the cost of the integrated circuits (ICs) used for RAM was a substantial part of the cost of a computer, so manufacturers have customarily sold their machines with only minimal built-in memory and have given you the option of adding more later, when you needed (and could afford) it. Thus the popular TRS-80, Apple, and Heath computers typically came with 16K of RAM, expandable to a maximum of 48K or 64K for a few hundred dollars extra.

Lately, though, the prices of RAM ICs have been dropping precipitously, and it is now possible to sell a machine with a

full 64K of memory for less than the 16K, 32K, or 48K machines of years past. The new Commodore 64, for example, includes 64K of RAM in its \$595 list price, as does the Toshiba T100 at about \$800.

The real advantage of this is that it will hasten the arrival of truly "user-friendly" operation. Computers have a well-deserved reputation for maddening literal mindedness; to use them successfully, you have to adapt yourself to the rigid procedures they are programmed to recognize. If you exchange disks at the wrong time, or add an extra space in a typed instruction, you can foul up the works completely. Making a computer "friendlier" requires more complex programs that adapt to the way people behave, but these programs take up a lot more memory space

The solid-state disk. One of the most costly add-ons to a computer is a disk drive for quick storage and retrieval of programs and text. The disk drive is also the most trouble-prone part of a computer. The disks are easily damaged, and the mechanical parts of the drive (record/playback head, motors, belts, gears, and so on) are susceptible to dust and wear. Now a new alternative is at hand: the solid-state memory pack.

The reason you need a tape or disk in the first place is that the RAM loses all its contents when you turn off the machine. But it turns out that the amount of power used by the RAM is fairly small as long as the data are just sitting there in the memory cells and not being cycled in and out by a program. It is possible to equip a RAM memory pack with a small battery



that will continue to power just the RAM ICs while the computer is off, preserving their contents. If you package the RAM ICs and the battery in a little plastic box with a plug-in connector, you have the solid-state equivalent of a disk or tape: a

removable storage medium for computer programs and data. You can plug in one RAM pack, fill it up with information, then unplug it and put in a fresh one. A battery powered RAM pack can be Continued on page 14

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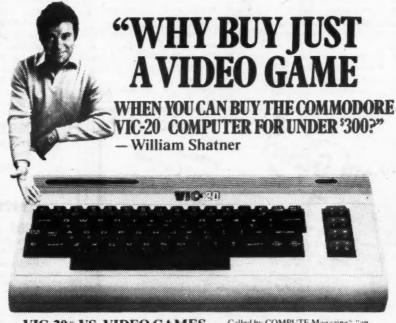
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#### **Trends** Present 10s

#### A tendentious guide to the best and worst of summer

by Ira Alterman

o, she was the first. She and the movie that made her a star made the old notion of rating things (and people) on a scale of one to 10 a new notion once again. Now you can't get away from it. "He's a 10," "She's a real 10," "My car's a 10." It's kind of stupid. But that doesn't bother us. We're about to give you 10 lists of the 10s of summer. Sometimes our 10-ratings are awarded positively (as in 10 best), sometimes negatively (as in 10 worst). Admit it think it's stupid too, but five will get you 10 you'll read it.

#### The 10 worst places to spend your summer vacation

- 1) In a pup tent on Deer Island. 2) In a barrel on the Southeast Expressway.
- 3) Next to a forge.4) On a shingled roof; on a corrugated tin roof; on a concrete roof.
- 5) In a closed room where dry cleaning is done. 6) Walking behind an asphalt
- 7) In the engine room of a
- steamship. 8) In a toll-booth line at the
- Turnpike. 9) In the Sumner tunnel. 10) At pizza-oven repair school.

#### The 10 worst things to wear on a hot summer day

- 1) Tar.
- 2) Aluminum-foil socks.
- A wool straightjacket. A flannel-lined bathing suit. 5) Anything that comes in
- 6) A down jumpsuit. A sheepskin undershirt.
- 8) Battery-powered earmuffs.
- 9) Socks that reach up to the top

of your thighs. 10) A vest made of trout lips.

#### The 10 best summertime drinks

- 1) Ice milkshake.
- 2) Birch beer in a frosted mug.
- Coke from a freezer.
- 4) Buttermilk over cracked ice. 5) Gin and tonic over cracked
- 6) Sweet, dry, light, white, red, domestic, foreign, cheap, fancy, young, or old wine over cracked
- Mountain spring water.
- 8) Orange juice and ice cubes mixed in a blender.
- 9) Real cold now we're talking real cold, not sort of cold or almost cold or used to be cold frosty American-made beer.
- 10) Iced tea that comes from bags, cans, jars, strainers, or just loose leaves

#### The 10 worst summertime drinks

- 1) Sweet-and-sour-pork frappe.
- Salt milkshake.
- 3) Barbecue-sauce cocktail.
- Anchovy cooler.
- 5) Squid rickey.
- 6) Lard and tonic.
- 7) Cashew punch. 8) Warm Yoo-Hoo.
- Cheese fondue on the rocks. 10) Mulled garlic surprise.

#### The 10 questions most frequently asked by summer tourists

- 1) "Can you tell me where I can
- 2) "Which way is [pick one] a) the Constitution; b) Paul Revere's house; c) Betsy Ross's house; d) a
- bathroom?"
  3) "Where the heck is Commonwealth Avenue? It was here
- just a minute ago."
  4) "Where did all the crazy



5) "Why is everything so expensive? 6) "Have you seen my car/van/camper/mobile home? It

drivers come from?

- was here just a minute ago." 'Where's Harvard Yard?" 8) "Do you take travelers"
- checks? Why not?" 9) "How come the trolley cars are so [pick one] a) hot; b) slow; c)
- 10) "How do I get out of here?"

#### 10 things that are guaranteed to turn your stomach in the summertime

- 1) Lunching on fried clams and a chocolate milkshake, then going on the roller coaster
- 2) Stepping on a jellyfish at the beach
- 3) Watching someone else step on a jellyfish at the beach.
- 4) Watching someone urinate in the bleachers at Fenway Park. 5) Discovering the egg salad you forgot to take out of the car
- after the picnic last week. 6) Listening through your open window to a late-night partygoer being sick at the front door of your apartment building.

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- 7) The annual, three-month cockroach festival on Brighton Avenue
- 8) Watching winos pounding Buds on the jogging path through the Esplanade at 8 a.m.
- 9) Knowing that everyone but you has a summer home on the
- 10) Not knowing whether the stuff in your refrigerator is yogurt

#### 10 things it wouldn't be summer without

- 1) Salt-water taffy. 2) A painful sunburn.
- A traffic jam on Route 3.
- A madras shirt.
- Sand in your sneakers.
- 6) Sunglasses.
- Watermelon.
- 8) Hearing the words "the Cape" at least 12 times a day. 9) The Sox/the Wall/the bleachers/the heartbreak.
- 10) Chlorine. 10 titles/names

#### of summer

- 1) The Boys of Summer.

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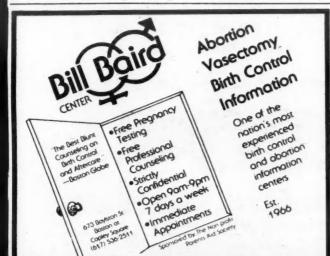
2) Midsummer Night's Dream. 3) Summer in the City.

- 4) Endless Summer. Summer of '42.
- Summer cum laude.
- 7) Summerset Maugham. 8) "Summer Chanted Evening (You Will Meet a Stranger).
- 9) Elke Summer.
- 10) Summer of Our Discontent.

#### The 10 best things to do when it's just too hot to sleep

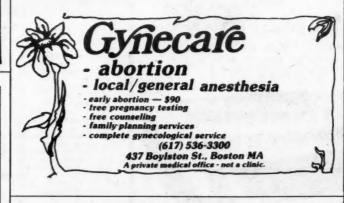
- 1) Have a bowl of Wheaties and cold milk and reread yesterday's newspaper.
- 2) Stare vacantly out the window and wonder what the neighborhood looked like 10,000 years
- 3) Make a list of nasty things to say in traffic tomorrow
- 4) Start your memoirs.
- 5) Imagine that there are three people having sex in the apartment upstairs; try to summon up the courage to ask if you can join
- 6) See if you can remember the name of your best friend in the fourth grade; try to find that person and strike up a conversa-

Continued on page 14



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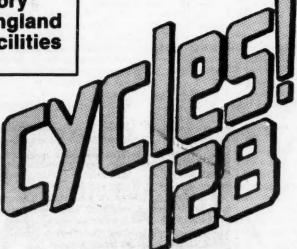
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#### Food A repast from the past

#### For the Fourth: Cooking up New England memories

by Sheryl Julian

any dishes that once were standard New England fare are sliding into obscurity today. The reason is not that older cooks are unwilling or unable to pass on these recipes, but that the newer generation is reluctant to accept food that is hearty, homely (both in style and appearance), and limited in variety (a region that had a hard time obtaining certain fresh vegetables never became very interested in them). Salt pork is no longer a favorite fat, potatoes are not as ubiquitous as they once were, and salt-cured meats and fish are not our staples throughout harsh

If we take them individually or just once in a while, however, we can appreciate old-time New England dishes for their good simple tastes and local origins. In celebration of the Fourth of July, I offer a traditional New England supper that might have been served 100 years ago: red-flannel hash, made from corned beef, potatoes, and beets; buttermilk cornbread to accompany it; and a Boston cream pie for dessert.

#### Red-flannel hash

Serves four

Even though red-flannel hash is one of the oldest New England dishes on record, some natives have never heard of it. In the days when most every family had a boiled dinner (containing corned beef, cabbage, and potatoes, and served with beets) at some point in most every week, the leftovers were used to make a hash for another night's supper. Some old-timers maintain that an authentic red-flannel hash contains no corned beef, but I think the dish thrives on the flavor of the spicy meat. The beef, potatoes, and beets are all very finely chopped and cooked in bacon fat until a crust forms on the bottom. This is not an attractive dish, but it is certainly a finetasting one. You can accompany it with fried eggs if you like.

5 slices thickly cut slab bacon;

3 large potatoes;

3/4 pound corned beef (ask at the deli counter for four thick slices);

1 one-pound can whole beets, drained; 1 medium onion, coarsely chopped;

2 tablespoons Worcestershire sauce; Freshly ground black pepper, to taste;

1/2 cup light cream.

Put the bacon slices into a well-seasoned 11- or 12-inch skillet and set them over a low heat. Cook them gently until they're golden brown and crisp. Lift them from the fat and set them on a paper towel to drain. Leave the fat in the skillet and set it aside.

Put the unpeeled potatoes into a saucepan of cold water, bring the water to a boil, and boil them steadily for about 25 minutes, or until they are nearly soft (they will cook further in the skillet). Drain them, peel away the skins, and cut them into tiny cubes. Set them aside.

Cut the corned beef into strips, then cut across the strips to make tiny cubes.

Cut the beets into tiny cubes as well.

Reheat the bacon fat in the skillet and sauté the onion for a few minutes over a low heat until it's soft but not browned. Add the potatoes, corned beef, and beets, and cook the mixture gently, stirring often, for a few minutes.

Crumble or finely chop the bacon and add it to the skillet. Sprinkle everything with the Worcestershire sauce and some black pepper. Stir until everything is well mixed, then use the back of the spoon to make an even layer. Pour half the cream onto it and let it cook for a minute or two, without stirring, until the hash absorbs the cream. Pour the remaining cream onto the mixture and cook another couple of minutes, or until the bottom of the hash is quite crusty.

Cut the hash into rough wedges, removing each portion from the pan with a wide metal spatula. Serve with eggs if you like and pass squares of freshly baked cornbread separately.

#### **Buttermilk** cornbread

Serves four

The best cornbread and corn muffins are made with buttermilk, undoubtedly because it adds a tanginess to the bland cornmeal. New Englanders, who are known as a thrifty lot, probably used milk that had soured. To add some tang to regular whole milk, mix 1½ cups of it with 11/2 teaspoons of white vinegar. The following recipe comes from June Platt's New England Cook Book, one of the best regional cookbooks ever written. Platt was a food writer and illustrator from Little Compton, Rhode Island.

cup all-purpose flour;

tablespoon baking powder;

1/4 teaspoon baking soda; 1 teaspoon salt;

1 tablespoon sugar;

1 cup yellow cornmeal; 1 egg, beaten to mix;

11/2 cups buttermilk (or milk soured as above);

1/4 cup butter, melted and cooled. Preheat the oven to 425 degrees. Grease an eight-inch square cake pan and set it aside

Sift the flour, baking powder, baking



#### Restaurant Glenda's Kitchen

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#### by Robert Nadeau

t its best, Glenda's offers cheap and delicious food. But the best dishes we tried were not the ones the restaurant thinks of as the best. The best dishes were the cheapest and simplest and most Cuban. The rest, all wholesome and good eating, were overly simplified versions of Spanish and international Latino dishes.

As a result, Glenda's will please seekers of family-style fare in Wateryearn for Spanish restaurants, or habitués of the avowedly Cuban restaurants of Boston and Jamaica Plain.

What is needed here is more garlic. Also more olives, capers, onions, cumin,

saffron, and olive oil.

We get the olives and some of the spices in the empanadillas (\$1.60), two puffy turnovers filled with a picadillo of meat, olives, raisins, and spice any Cuban would be proud of.

But the black-bean soup (\$1.60) and caldo Gallego (\$3, for two people) are prettily made but lack savor. The black beans are left whole and almost dry in the Spanish manner, but are undecorated by the flavoring meats they would have in Spain or by the purée of ham, peppers, is, and garlic that would be the basis of any Cuban black-bean soup. We have

a handsome covered bowl of black beans and wonder where to find the rice and the hot sauce.

The caldo Gallego has a similar appearance and texture, but includes some cooked greens and pieces of spicy sausage. It's based on large white beans. In Northwest Spain or a Galician restaurant in Madrid, the caldo is an elaborate soup-stew with several meats and a more fluid texture. I mention this not to police spanish regional cuisine, but as a basis for demanding more flavor and complexity in whatever Glenda's wants to serve as caldo Gallego.

Churasquillos Argentino (\$3.50) are supposed to be steak strips in an Argentine sauce. I couldn't find the sauce, but there was plenty of meat, with some of the flavor of Texas chicken-fried steak. This entrée comes with some fried sweet plantain and a small slice of an orange starch that turns out to be the house tamale. More on this in a moment.

Again our best entrée was the simplest and cheapest, pollo alabrasa (\$4.25). It's a grilled half chicken, lots of protein here, with even some garlic. On the side is a double portion of vellow rice, simple but right, and slices of fried sweet plantain.

Next favorite was enchilada combination number three (\$5.25). There is a

wheat tortilla spread with more of the picadillo from the empanadilla dissected above, with cheese melted on top. It is far more Cuban than Mexican, but offers good, savory greasy eating on every forkful. There is more of the tamale, an unstuffed, polenta-like thing that several diners took for a whole vegetable. An empanadilla and a pile of yellow rice fill up the plate.

Criticism starts again with the arco Iris (\$6.99), a clever construction of steak, Spanish omelette," eggplant, and cheese, covered with "Glenda's gourmet sauce." The sauce is a thin tomato sauce with less flavor than the standard stuff they put over your veal-cutlet sub in the standard sub shop. The omelette is plain egg, the steak plain cube steak. It's all nourishing and fills you right up, but this could be a taste experience with just a little thought. It makes one wonder if Glenda is overcompensating for the common misconception that all Caribbean food is made with hot pepper.

Zarzuela de mariscos (\$6.80) is the Spanish national mixed seafood stew, emphasizing tomato over the saffron of bouillabaise and stews Eastern. Since the word also means "musical comedy" and has been applied to the overdecorated national palace in Madrid, I've never been able to get straight what came first.

Glenda's offers a good mix of stuff, the census being four shrimp, eight steamer clams, a handful of scallops, and a nice piece of haddock fillet. It isn't much of a stew, however, since the seafoods do not contribute to the sauce, which is indistinguishable from "Glenda's gourmet sauce." Also, we could not find the "serrano ham" the menu mentioned. The up side on this nonstew is that all the seafood was correctly cooked, a hard trick in true one-pot cookery.

Camarones empanizados (\$6.50) are breaded fried shrimp in the same sauce. There are about like the "butterfly

shrimp" in the zarzuela, only there are eight or nine here. The sauce is too bland to overcome the blandness of shrimp that has been imported to Boston.

Cold beer (Glenda's has Becks and Kronenberg) goes well with this food. The sangria (\$3.99 for a carafe) lacks fruit solids and is too sweet. Here too, simplicity has overcome ethnicity. "Chablis" turns out to be Siglo Rioja Blanco, a drinkable white from Spain's best red-wine district. The two Torres whites on the list would be better choices, though be warned that the Vina

Esmerelda is fairly sweet.
Flan (95 cents) is the real McCoy, custardy, sweet, and well flavored with plenty of caramel. Desserts are not otherwise interesting. Cuban cappuccino (\$1.25) is nice cappuccino topped with whipped cream.

Service at Glenda's is very good. Atmosphere is basically nonexistent. Make your own with plenty of friends or family, since prices are low and since the best food is the cheapest.

Decor is pretty minimal too. The place is a corner storefront with a lot of plastic flora and one of those garish, blackbackground, bullfight-scene cloth things on one wall. If I were the decorator I would emphasize the old tin ceiling more and replace the kitchen-print wallpaper, which is badly out of place.

First, however, I would clarify the menu. The eponymous Glenda is a Cuban woman of Castilian descent. The menu has dishes from Southern and Atlantic Spain, Mexico, Argentina, and Cuba - everywhere but Castile! I suspect that too much effort is being made to cater to the public, and Glenda would do better to concentrate on her own favorite dishes and let the public discover them. What would she cook for a daughter's wedding? And how would she season it? That would be LaCocina de Glenda, and that's what I want to eat.

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#### **Trends**

Continued from page 10

7) Practice holding your breath in a tu of cold water.

8) Search for cool spots on the wall you can press your cheek against.

9) Go up on the roof in search of adventure.

10) Plot an elaborate scheme to steal an air conditioner.

#### 10 things you are guaranteed to miss in the summertime

1) Autumn in Vermont. Autumn in Hackensack.

3) Being able to drink hot chocolate and whipped cream without sweating like a pig.

4) Having work canceled because of snow.

5) Having sex under wool blankets.

6) Fresh pumpkin pie.

7) Watching people slip on icy sidewalks.

8) Huddling next to a wood 9) A good, nippy breeze.

10) Being able to hide your fat body under layers of clothing.

#### Food

Continued from page 12 soda, salt, and sugar into a bowl, and stir in the cornmeal with a wooden spoon. Add the beaten egg, buttermilk, and melted butter, and stir well until the ingredients are just combined. Pour them into the cake pan, smooth the top, tap the pan on the table just once, but sharply settle any air pockets, and bake the cornbread in the preheated oven for 35 to 40 minutes, or until it begins to pull away from the sides of the pan and is lightly browned on top. Leave it for a few minutes before cutting it into squares and serving it with but-

#### Boston cream pie

Serves four

No one is quite sure why this cake is called a pie. Some culinary historians speculate that it was originally baked in pie pans because New Englanders have a strong preference for pies. For the cake:

3/4 cup butter; 3/4 cup sugar; 3 eggs; 11/2 cups cake flour;

Pinch of salt;

1 teaspoon baking powder; 1 teaspoon vanilla extract; 3 tablespoons milk;

Confectioners' sugar (for prinkling). For the filling.

1 cup milk;

3 egg yolks;

3 tablespoons sugar; 21/2 tablespoons all-purpose

1 teaspoon vanilla extract. For the cake: grease a nine-inch layer-cake pan, line the bottom with a circle of waxed paper, and grease the paper. Dust the pan with flour, shaking out the excess. Set the oven at 350 degrees.

Cream the butter in an electric mixer, and slowly add the sugar. Beat until the mixture is light and soft. Add the eggs one at a time and beat in 3 tablespoons of the flour.

Sift the remaining flour with the salt and baking powder. With the mixer set on its lowest speed, add half the flour to the mixture; then add the vanilla and milk, and beat in the remaining flour. Beat just until the mixture is smooth.

Pour it into the prepared pan, smooth the top with a rubber spatula, and bake the cake in the preheated oven for 45 minutes, or until it is golden-brown on top and pulls away slightly from the sides of the pan. Leave it to cool for a few minutes in the pan. Line a rack with a sheet of waxed paper, sprinkle the paper with confectioners' sugar, and turn the cake out onto the sugared paper. Leave it to cool completely.

For the filling: scald the milk in a heavy-based pan. Whisk the egg yolks, sugar, and flour together in a bowl and gradually pour in the scalded milk, stirring constantly to make a smooth mixture. Return the entire mixture to a saucepan and whisk it steadily over a medium heat until the filling thickens suddenly and comes to a boil. Simmer it, whisking constantly, for two minutes, then remove it from the

Scrape the mixture into a bowl, taking care not to transfer any burnt patches from the bottom of the saucepan. Stir in the vanilla extract and set this custard aside.

new moon

Split the cake in half with a long, serrated-edged knife and spread the vanilla custard onto the bottom half. Set the top half on and sprinkle the top generously with more confectioners' sugar. Set the cake on a platter and cut it into wedges.

#### Memory

Continued from page 9

smaller than a package of cigarettes, is not delicate, and has no moving parts. It is a nearperfect means for providing 'disk" storage for a portable microcomputer.

And this is exactly what Toshiba is about to release. The Toshiba T100 personal computer, scheduled for distribution later this year, can be purchased with a full-size set of conventional peripherals including disk drives and a video screen. But it can also be configured as a lightweight portable computer small enough to fit in an attaché case, using plug-in ROM cartridges for standardized programs and battery-powered RAM packs for storing your own programs and data. Each RAM pack holds 32K bytes, roughly equal to 10 pages of single-spaced text. This is much less than the 160K capacity of the typical five-inch disk, but is probably as much as you'll need in a portable machine - and of course larger data files can be split up and stored in more than one RAM pack.

Disks and tapes will continue to be useful, however. They can store data virtually forever, whereas a RAM pack preserve its data intact for a few months at most, until the battery dies. And the RAM packs will probably cost around \$50 each when they reach the market. while five-inch disks holding six times as much data often sell for \$4 or less. So when you get home again you'll want to copy the contents of the RAM pack onto a disk or tape for permanent storage, freeing the RAM pack for re-use. Battery-powered RAM packs will not be a complete replacement for disks, but they are ideal as a rugged, compact, temporary-storage medium for a portable computer.

Bubble memory. Depending

on whom you talk to, bubble memories are either a lovely idea that didn't work out or the most important imminent development in the microcomputer field. A bubble memory is a remarkable piece of solid material, with no moving parts, in which microscopic magnetic "domains" can be created and moved around by electronic signals that are fed in through attached circuits. Once you have created a pattern of these magnetic "bubbles" to represent your data, the pattern will remain fixed virtually forever with no need for applied power, just as on a disk or tape recording - but with the added advantage that the solid-bubble memory isn't as vulnerable to accidental damage as disks and

tapes are. Three major American manufacturers had been trying to develop practical bubble memories but gave up the atdevelop tempt within the past year. However, several Japanese computer manufacturers are still pursuing the subject; the largest of them, Fujitsu, is already producing both bubble-memory systems in assorted sizes and a personal computer (the Bubcom 80) that-uses them. At present the main obstacle, as with battery-powered RAM packs, is cost: about \$175 for a 32K-byte plug-in bubblememory pack. As costs come bubble-memory packs could become an excellent disk substitute for portable computers, with the obvious advantage over battery-powered packs of not depending on batteries to keep the contents intact. But it seems unlikely that they will become cheap enough to replace the floppy disks fully in nonportable desk-top computer sys-

Portables. You may have been wondering about all the emphasis on portability in the preceding paragraphs. After all, if you don't count the shirt-pocket portables with their limited memories and tiny keyboards, there is currently only one portable general-purpose computer on the market, the Osborne One. And it's just barely portable, at 24 pounds and with dimensions that make it a tight squeeze under an airline seat. But just over the horizon is a flock of really compact and lightweight portable computers, most of them

being produced in Japan and Taiwan, and likely to make their first appearance on the US market within the next year or so. Besides coming up with solidstate substitutes for the diskdrive storage, Japanese makers have been hard at work on developing flat-screen LCD displays that would be lighter and less bulky than conventional video screens. The LCD displays show only a few lines of text and they don't offer color (though that, too, is being developed), so you'll still want a full-size video display for desk-top use.

16 bits, etc. We have only scratched the surface of new design trends. The best-publicized trend, of course, is toward 16-bit desk-top computers, now available from most major manufacturers. We'll look at that subject in a forthcoming

Continued from page 5

an excuse for someone's feelings to get hurt. It's true gay people have few rituals and rites of passage, but Ray and I have our annual Christmas party, which is a big bash. That sort of serves as our ceremony.

McNaught, the mayor's official liaison to the lesbian and gay community and a certified sex counselor, cautions that the reasons for wanting a union ceremony should be examined closely. "A lot of people do it for the steak knives," he scoffs. "It shouldn't be just a mimicry of a heterosexual ceremony, and it ought not to happen without counseling and direction by the person performing the ceremony. You're coming before the community and before God, so it shouldn't be done casually.

"Some people look at it as a form of possessiveness," he continues. "It's a form of power that says, 'Now we have to stay together because we said we're going to.' I'm not sure it's healthy to use a ceremony as an excuse to

stay together.' MCC's Ragona says that in the final counseling session before a ceremony, "the last thing I warn the people about is to watch out Continued on page 16





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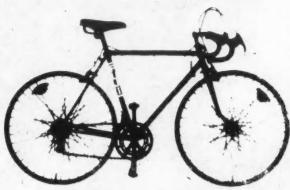
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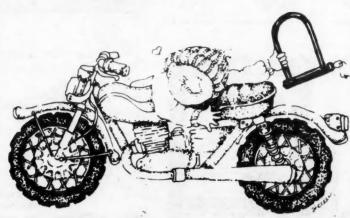
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#### Gay

Continued from page 14 for the next couple of months for the issue of power: 'Now you're bound to me and I don't have to treat you nice anymore.' There's lots of stress for many people after the ceremony."

This power emanates from the nature of a public pronouncement versus a private promise. The same idea applied on a smaller scale than a marriage would be, for example, your public declaration to quit smoking or to diet; you feel more pressure to stick with your resolution once you've told your friends than you would have felt had you kept it to yourself. In a relationship the power can be abused and become possessiveness, but it can also be used constructively.

Ken Paruti and Bob Dangora hope that the power from a union ceremony can provide them support during hard times; they plan to marry this summer after meeting last December in a bar. "If we grow apart from each other and aren't right for each other, we won't stay in a destructive relationship," Paruti says. "We're hoping that a commitment will help us temporarily when things get sticky, as they do in every relationship at some time.

Dangora echoes the doubts that Sarah and Kate expressed about their ceremony. "A lot of gay people don't think the idea of marriage is something to be taken seriously," Dangora says. "They just don't think a relationship can last long anyway, so I guess it's not surprising that they can't

appreciate a gay marriage."

Dangora will not invite his family to the ceremony; Paruti plans to invite his. He says he's sure his sister and her husband will attend, but is uncertain about his parents and his brother. According to McNaught, the issue of whether to invite family is "heavy, because you're forcing them to publicly cope with your



Cindy Rizzo (with colleagues David Lund and John Ward): You have to cover all your bases.

homosexuality, which is far different from privately coping. First you have to ask if they accept you now or not. If they don't, they almost certainly won't attend a marriage ceremony. Whether they attend or not, you have to watch out for any change in your relationship with the family after the ceremony. There's a lot to think about with this issue."

It may seem that going through a gay-union ceremony is fraught with obstacles: the skepticism within the gay community; the rigors of pastoral counseling (under Ragona's rules, Paruti and Dangora would never have a ceremony); the subsequent potential for possessiveness and abuse of power within the relationship; and all the (imaginable

and unimaginable) problems that the families can present. Yet this couple plans to forge on. They believe a union ceremony will provide a stronger bond between them, and they think obtaining that bond is worth surmounting the obstacles.

"We're tired of the limitations being just lovers puts on us,' Paruti says. "There's no sense of permanence no matter what you do. Although we can't get mar-ried legally, at least a ceremony will give us some support. In a conflict, it's so easy for two unmarried people to just pick up and leave, but married people have to think twice before leaving - we don't. Bob and I would like to buy a house so we have some base to work from, because

you'll have to think twice before deciding to leave half your

For the indefinite future buying a house or other such steps will have to substitute for legal marriage in providing that sense of permanence. Aside from religious condemnation of homosexuality, there remains a heterosexual prejudice against gay marriages - a feeling that such relationships aren't as valid as heterosexual relationships. In a May 19 letter to his congregation concerning gay and lesbian unions, Carpenter wrote: "My secretary [who is a lesbian, Carpenter says] pointed out that housing and job discrimination against gays and lesbians will be overcome before gay/lesbian unions gain state sanctions. Reason: public refuses to acknowledge that gay/lesbian relationships are loving rather than being merely sexual.

Wheatly agrees that this prejudice is the reason many straight people scoff at the idea of gay marriage, and he blames it for silly notions of people dressing in

drag as a bride or groom.
"The people in these ceremonies are quite serious and don't act in a flip manner," Wheatly says. "The public refuses to believe that gay people can love each other. But of course they can, and I don't think anyone has the right to point fingers at gay people who want to make a commitment and say, 'You can't be serious.'







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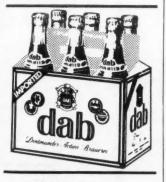
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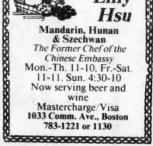


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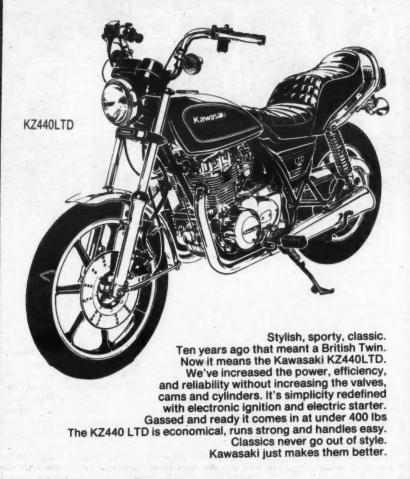
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## The Puzzle

#### #297 Playing Around

This week's puzzle is a test of music appreciation, patience, and

honesty. It is not a jig-saw.

We'd like you to identify each of the instruments in this one-man band — in order, from the mouthpiece (lower left) to the bell (upper

right) — without cutting the paper apart.
(We know we've taken liberties with some of the instruments' construction. And we know some unscrupulous individuals will play around with the rules.)

For the record, the following instruments (roughly) were used: flute, french horn (2), basset horn (tenor clarinet), trumpet/cornet, bass sax (2), trombone (2), tenor sax, tenor horn (tuba), piccolo, and sax horn (E-flat alto).

#### Rules

- 1. Prizes for solving the Puzzle will be Phoenix Puzzle Winner T-
- 2. All entries must be received at the Phoenix office (addressed to Puzzle. Boston Phoenix, 100 Massachusetts Avenue, Boston 02115) by noon on the Monday following the issue date. Phoenix
- employees and their immediate families are ineligible,
  3. In the event of disputes or ties, the judges' decisions will be final and arbitrary. We only have 10 T-shirts to give away each
- week, so when there are more than 10 winners we'll have a lottery.

  4. All entries must be accompanied by the Puzzle page. When possible, the answers should be entered on the Puzzle page.

Name	
Address	
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T-shirt size	

#### Solution #295

Thirty-six of the 56 entries to last week's puzzle, Table of Contents, were correct, which made for fairly decent odds when we invoked the despicable Rule #3.

Time, Fortune, Advertising Age - a whole Variety of publications accounted for the errors, actually. ("Patchy Pascal" was not a story about skin-care from GQ.) The solution: 10) Cosmopolitan, 76) Vogue, 7) Fortune, 34) Sports Illustrated, 100) The Atlantic, 203) Variety, 82) New York, 149) Esquire, 19) Newsweek, 54) Gentle-men's Quarterly, 89) Time, 156) Creative Computing, 52) Starlog, 44) Horticulture, 8) Harper's, 139) Consumer Reports, 16) Scientific American, 30) National Lampoon, 20) The New York Times magazine, 4) Advertising Age, 36) Rolling Stone, 60) Playgirl, 248)

Playboy, and 96) Psychology Today.

And the following folks will be receiving T-shirts for knowing what's in Vogue:

- Perry Simon, Wayne, New Jersey
   Walter Greene, Cambridge
- Suzanne G. Lee, Somerville
- 4) Laurie Long, South Weymouth
- Cindy Coleman, Fitchburg
- 6) G. Baldwin, Harwich Port 7) Courtney Quinn (and Justin), Lowell
- Kathleen M. Wynn, Cambridge
- 9) Mark Gordon, Ann Arbor, Michigan 10) Daniel M. Kimmel, Boston



POEM

There's more for you at the CAMBRIDGE FAMILY 876-3860

of Take

trumpet/cornet Want to Meet People? erson to Person

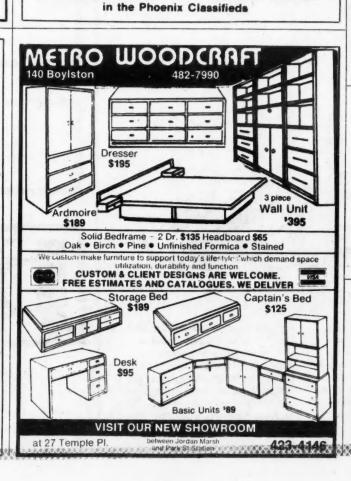


"the power of the tree was known to its seed

#### BIRTHSYMBOI

Nowadays we're certainly not so securely rooted as we would hope to be and often life's storms shake us so that we desire to know the purpose for our individual existence. Humanistic astrology examines our original contact point with the universe in a symbolic way which reveals our true potential. There are no scary predictions involved, there is only the comforting wisdom that our first breath had a unique meaning and our first move was toward the light. Birthsymbol is a booklet about YOU written by a sensitive person (not a computer) to gently guide your growth toward more light without obscure words. It is a very special lifetime natal chart interpretation which will help you recall your inner seed to destiny. You might be astounded at the depth of this horoscope, but after all, it is a symbol for you!

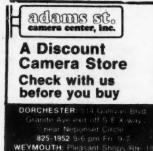
Write your name and address along with your birth info: place, date and exact time, (town clerks or hospitals are best sources), and send \$69.00 to BIRTHSYMBOL, 166 Newbury Street, Boston, MA 02116. Birth data must be precise for a perfect reading! 500.

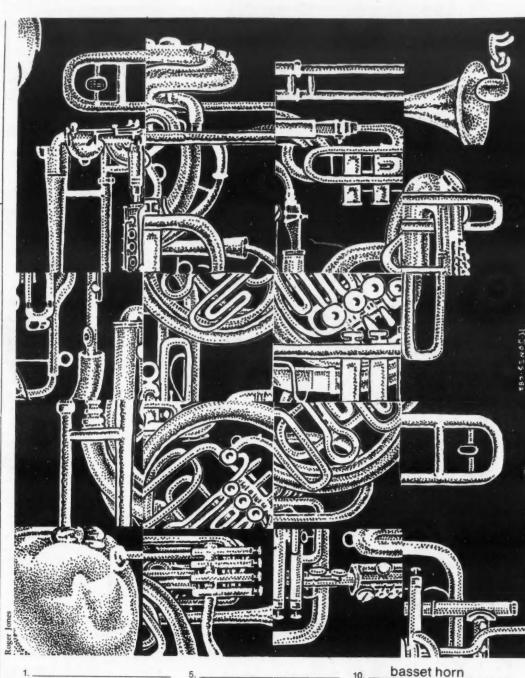




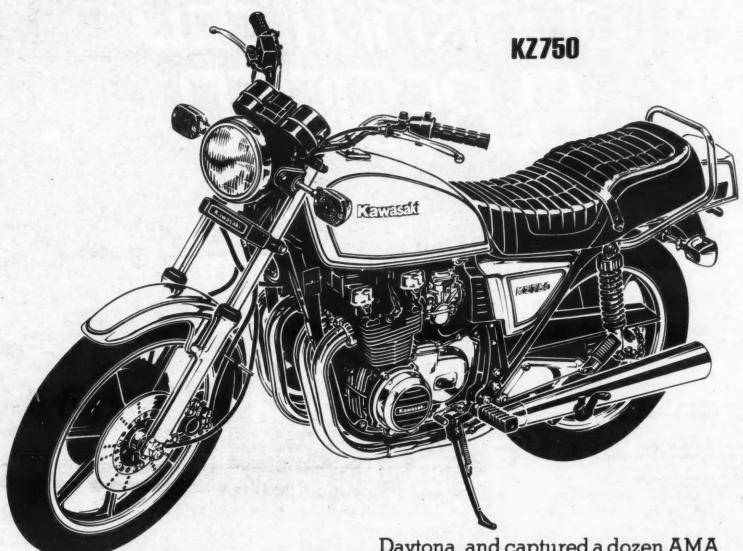
sax horn







## Lean Streak.



It's 50 lbs. lighter and eight valves simpler than its closest rival. It's super nimble and quick. It's the pure biking experience: the KZ750. Its engine is based on the 650 design that ran over 24 straight hours at

Daytona, and captured a dozen AMA and FIM World Records for speed and endurance. Its features include no-hassle electronic ignition, bigger CV carbs and Kawasaki's exclusive Clean Air Induction System. If you've got a lean streak, you've got to have a KZ750.

All models in stock reduced
Complete line of accessories • Factory trained mechanics

Sales • Parts • Service
Arlington Motor Sports
1098 Mass. Ave., Arlington
648-1300

Lets the good times roll.

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it's like no other service
in the world

We're so confident your ad will work we guarantee if it doesn't work after two consecutive weeks . . . we'll continue to run it free — not for just one more week, but free until it works. Just call us, tell us to re-run your ad and that's it — It's also very easy to place your ad. Simply call 267-1234 and charge it — that's 267-1234.



#### CATEGORY INDEX

HELP WANTED 21 **Bus. Opportunity** 

**Employment Opps.** Job Wanted Resumés Volunteers

**AUTOMOTIVE** Domestic

Foreign Vans & Trucks Cycles

**Auto Services** 

REAL ESTATE **Apartments** Apts. Wanted Comrci. Space Condominiums Houses for Rent Houses for Sale Housemates Inv. Props. Land **Parking Spaces** 

Roommates Rooms to Rent Seasonal Rentals Studios Sublets

MISCELLANY Barter Basket **Bulletins Legal Notices** Lost & Found

25

Occult Pets Skiing Travel

Wanted INSTRUCTION

Acting Arts & Crafts Health Language Martial Arts Meditation Photography Sports Miscellaneous SERVICES

**Academic Services** Answering Svcs. Artists' Services **Business Svcs.** Children Counseling Dating Delivery Health: Home Services Carpenters Construction **Painters** Miscellaneous Legal Services Movers

Party Piano Tuning Rides Miscellaneous

FOR SALE 26 Ant. & Flea Mkts **Appliances** Bicycles Clothing Fuels & Firewood **Furniture** Odds & Ends

Yard Sales MUSIC 26 Audio Visual Gias Instruction Instruments **Musical Services** Records and Tapes

PEOPLE Messages Person to Person Personals Personal Services **Escorts** Escort Opps. Massage COUPON

#### **HELP WANTED**

The terms Male & Female are used for the convenience of the reader. Sex discrimination is illegal unless a bona fide occupational qualification is stated.

#### **AUDITIONS**

Actors Workshop. See ad under instruction Acting A MID SUMMR NGHTS DRM Ar-

lington outdoor prod. Late August Audition July 10 9-5 pm. July 11 1-5 pm at hockey rink. 2 monologs. I ciassical. Actors, Yng people & minorities encouraged. 641-0718, 524-2526.

BECOME AN X-RATED MOVIE STAR! Requirements: Staving STAR! Requirements: Staying power, Willingness to Travel. Overweight, glasses OK. Call Darlene Dawn to learn how -312-274-8860

Guitarist and/or vocalist wanted by political/satirical folk music group. Call Paul days 497-5273 evenings 623-5288

Just Around The Corner Co., a touring educ, theatre is hiring M/F actors esp minorities. Desire to work w. Children a must. Bring res., monologue & song to auditions at Bos Ctr For Arts, 557 Tremont St. 7/18: 2-6, 7/19: 11-3, 7/20: 5:30-9:30.

Open call for 82-83 Dinner Thir season LaMancha, Golden Pond, Piratest Candide, Elephant Man, July 10 1-5 pm. Bos. Ctr Arts 551 Tremont or call 922-0512 info.

Paid positions open for scenic artist with design painting and decorating skills full time month of August and for tech director to work weekends Sept thru Oct 11. Call Susan at King Richard's Faire 423-3830

Romie's Quarterdeck to hold auditions Tuesday July 13 7:00 774-1112 for more info.

Set designer & TD for Alley Theatre Call 492-9567

SHOW DANCERS 5'8" and up 115-130 lbs. attr fig Call Elaine 367-6545

The Barton Square Playhouse will hold open auditions for THE hold open auditions for THE ELEPHANT MAN on Sun & Mon. 7/11 & 7/12, at 7:30pm at the Playhouse, 8 Barton Square in Salem, For info call 744-4844.

#### BUSINESS OPPORTUNITY

BEGIN AT HOME Sales agents wanted. Sell un-usual money making opportunity books part time or full. No ex-perience needed. Details \$1.00. J.E.S. Box 586-P Worcester MA 01602.

College students and others-Part-time \$75-100 in com-mission. Full-time \$100+ in com-mission. Call (617)-687-3146. Fantastic Opportunity

**GUITAR STUDIO** 

FOR SALE MARBLEHEAD-Top line instru MAHBLEHEAD-TOP line instru-ments-music inventory-good profit history-located across from H.S.-Business zone-In-cludes 6 rm house. Asking \$235,000. Willard D. Martin RE 617-631-3614

**REAL ESTATE INVESTMENT** Group of individual contrac-tors looking for investors interested in buying & re-habilitating abandoned build-

> nal Investment Required For further info call: J & G Construction 739-7233

**PHOTOGRAPHY** 

by

R.R. TWAROG

Theatrical Headshots - Commercial Composites

(617) 426-1120

**REACH 390,000 PROSPECTS EACH WEEK** WITH A

**Phoenix** Help Wanted AD

Call 267·1234

TO PLACE YOUR AD

#### EMPLOYMENT OPPORTUNITY

\$205 to \$411 weekly working part or full time. Start immediately, Complete details and application I.rm sent on request. Send stamped, self addressed envelope to S. Valbuena 105 Peterborough St. No. 16 Boston, MA 02115.

Astrology publisher seeks skilled typ.st 10 hrs wek, immediate, astr knowledge helpful, Box 252, Ar-lington 02174

**AUDITORIUM MGR/** 

SHOP FOREMAN
Part-Itme position for one
semaster responsible for supervision of maintenance or
Auditorium facility for all College
and Outside functions airs
responsible for supervision and
maintenance of Theatre Department Scene Shop Monday,
Wednesday and Friday from \$20.
Send resume by July 13, 1982 to
the Personnel Office, Re:
Auditorium Manager/Shop Foreman, Salem State College,
Salem, MA 01970. SSC is a
requal opportunity/affirmative action employer.

#### FREE ROOM & IN BELMONT

& child care. Please send written inquires to Box 3742.

inquires to Box 3742.

CHIPWICH is now in Boston-now hiring street vendors to market America's hottest new food item. Great earnings potential-get in on the ground floor. 227-2813 Information on Cruise Ship Jobs Great income potential. All Oc

Great income potential. All Occupations. Call 602-998-0426 Dept. 6513. Call refundable. DESIGNER/THE-

ATRE DPTMNT ATRE DPTMNT

Part time position for one semester rasponsible for design (concept meetings, sketches, rendering or model and working drawings), supervision of construction, final painting and dressing, and supervision of technearsals, for one Proscenium style production and one Studio production, Salary: \$2.500. Send resume by July 13, 1982 to the Personnel Office, Re: Designer/Theatre Department, Salem State College, Salem MA 01970. SSC is an equal employment/affirmative action employer.

#### SURROGATE

Mature, humanistic femal to assist Psych-Med team

Call 266-3444 for info

ENERGETIC FOOD CO-OP COORDINATOR 30+ hrs phys labor, mgt duties. Level head under stress, like pple, wrk well am groups, committed to coop mvmt. Ability/Aptitude retail mgt. mktrig, bus pinng finances. For app-SASE Northamption Food Co-Op 47 Market St. Northampton. MA 01060 413-584-9704 App deadline 7/20.

Figure Models needed for Photo class at Project Arts Center exp not nec. 643-6032 or 491-0187

HELP WANTED Burlington, MA 01803. 272-7635.

HYPNOTHERAPIST TRAINEES
for private practice. The institute
of Psychology and Parapsychology is looking for member trainees to expand its' offices
around the greater Boston area.

Successful applicants will complete an initial 100 nr training program at a cost of \$250. Thereafter, further training, advertisement, malpractice insurance and
office development assistance
will be provided. Applicants must
be 30+ yrs old, have a bachefor's
degree, be presently employed at least P/T, and have experience
as a professional in the field of
social services. Call Theodore
Gustowski at the Back Bay Psychotherapy Center, 353-0450.

Mon-Thr, 8-9:30 a.m.

#### INTERESTING

SUMMER JOB
Warm, intelligent, fetxible person
wanted for phone answering,
part-time at counseling agency.
Call PEQUOD 354-6259.

LIKE TO TALK? have the gift of gab it's there for the taking! Let us show you how at our telephone mkting office in Chestnut Hill. P/T Call 566-7490

PART TIME PART TIME
Like to talk and make \$ ? Work
4:30 to 9:00 p.m., M-F promoting
our N.H.- based resort in congenial telemarketing office in
Chestrut Hill. Hourly salary and
bonus. Call 566-7490

Make great photographs now. Learn to make money with your camera. 536-3575

OMNI-THEATRE sks Dir, PR person & cast for Video-Taping of play SCORPIESS by Anthony Clark, \$500 + PT secy to wk at hm, \$150 mo. Illistrior needed.

#### **NEED MONEY?**

#### SIX O'CLOCK NEWS... Skip it!!!

It's depressing. Read the evening paper on the subway instead. — on your way to a fantastic part time job selling our beautiful Time-Life book series by telephone to East Coast customers. Schedules begin at 5 p.m. to 9 p.m. Mon:-Fri. Turn spare time into big money earning \$4-\$12 per hour. We guarantee a base hourly wage plus commissions plus bonuses. Air Conditioned office near State House on Beacon Hill. Ideal way not to interrupt

720-0328

#### TIMELIFE

#### **ASSOCIATE TRAFFIC**

MANAGER
Assertive person needed to take charge of billing and layouts for display advertising department. Supervisory experience desired, bookkeeping a plus. Must be organized and able to perform in a fast paced environment. Send salary requirements with resume

#### CLASSIFIED **ADVERTISING**

Classified department needs responsible and people-oriented individual with excellent typing skills. Familiarity with CRT or word processing helpful, 50 wpm typing essential. Some sales experience, especially phone, preferred. Send resume.

#### STAFF ACCOUNTANT

Entry level position in expanding accounting department. Responsibilities include maintaining vocher payables system, petty cash and cash receipts, and bank reconciliations. BA or AA in Accounting required. Send resume with salary requirements.

#### CREDIT ASSISTANT

Bright professional with at least 2 yrs. experience with the credit and collections process needed. Excellent growth opportunity including approving billing and setting credit limits. Send resumé and salary

Michelle M. Rosner, Personnel Manager

Phoenix 100 Mass. Ave. Boston, MA 02118 Equal Opportunity Employer M/F OVERWEIGHT? We need overweight people to participate in studies of metabolism. This is not a weight control program. Subjects will be reimbursed for their participation. For information call Dianne Morse at Tufts New England Medical Center, Div of Clinical Pharmacology. M.W.F. 8.30 -1:30 956-6997.

Permanent full time positions with futon company in Somer-ville. Fast accurate fabric cutters and strong persons to assemble futons. Involves machinery and lifting. Call 625-7780

**PUBLIC RELATIONS** 

Really-make much \$, meet fine people, sell a product much-indemand. You can do it! Box 7789 demand. You can do it! Box 7789
RECEIVING VALIUM OR
DIAZEPAM? We need people
who are being medically treated
with Valium or Diazepam to
participate in studies of
metabolism. We will study the effects of these medications on
metabolic processes in your
body. Reimbursement provided
for participation, For information
call Dianne Morse. Division of
clinical Pharmocology, Tuffs Mon.
Wed, Fr. between 8:30 & 1:30.

Secretary wanted for small but growing and active downtown boston itigation firm. Firm active in criminal defense, complex itigation and civil rights and liberties. Informal atmosphere, excellent skills, good judgement and organization required. Salary competitive. Contact Jean at 723-2624

Stitcher/wdb position at Tufts Arena Theatre. Beg 6/9 for 10 wk summer stock season. \$500bl free rm. Sewing exp necess, pref theatrical exp. Call Betty, 381-3576 after Mon.

WOMEN'S JOB COUNSELING CENTER Looking for a job? Chang-ing careers? We offer indi-vidual counseling and a 3 week course on career planning.

FOR WORKING WOMEN
9 TO 5. Boston's working
women's organization concerned with wage, promotional & discrimina-tion issues is now hiring Outreach/Fundraisers. Call between 9 & 12: 536-8003

#### SECURITY **GUARDS** M/F

Boston/Cambridge **Immediate** openings Call Mr. Kap 3-5 p.m.

661-1730

Sking qualified personnel in all areas of prod for fall season incl "Hair" "Jacques Breil" "Joseph & the Amazing Technicotor Dream Coat" Directors, Music Directors, Choreographers, Designers & Technicians, Send resume to 283 Metrose St. Newton 02166.

SUMMER JOBS PROMOTING ECOLOGY - Masspirg the states largest public interest group is hiring summer and perm staff for public outreach and fundraising. \$135-200, \$160-225/wk. M-F. 2pm-10pm. Will train. Contact Janet D. at 423-1796

TURTLE LANE PLAYHOUSE

WANTED young energetic F for housekeeper & companion for

WEEKEND COUNSELING Mental health residential pro-gram seeks staff for alternate weekends Friday 4pm to Monday am. C/o NMHA Residence. 10 Cottage st. Norwood 02062 **WE WILL TRAIN YOU** 

Team. Exc on-th fields. \$25 per 8 hr shift stipend. Some work-study & internship slots avail. Call 437-1864 today. Free room & board in exchange for services, child care & light hsekpng, sm. stipend 923-1526.

#### JOB WANTED

Mature, married professional couple will HOUSESIT, care for grounds, and pets. Available June through September, Refer-ences, Call, 647-1799 after 6:00...

#### YOUTH GROUP

For Junior & Senior pro-grams. part-time, some evenings & weekends. Reform Jewish back-ground preferred. Mail resumes to Temple Beth Shelom, Highland Ave. at Webster St., Needham, MA 02194. Attn: Youth Commission Chairman.

PT sec/typ/it bkpng-acad, prof work exp incl con-sult/med/math/comp/sci/gen bus-IBM. 497-5604

#### RESUMES

Resumes & cover letters expert prepared. Accutype. 267-8063.

#### VOLUNTEERS

ASTHMA individuals w/ ast needed as research subjection offered-interes call 732-7420 days

FREE BIKE TRIP For assistants to lead groups on bike tours to Cape Cod. Call Nancy or Elaine 617-842-2343

MAKE \$5 AN HOUR The MIT Psychology Dept ne healthy control subjects ages 18-25 for easy non-hazardous tests. If interested, Call 253-5761 Mon-Fri bet. 4-6pm.

for volunteers who like additional cents. Place House provides intervention counseless. and emergency shelter to run-naway youths aged 13-17. We will provide training, supervision & experience in a supportive en-viornment. Please call after 6 pm 536-4181

617-353-0218 m-7pm Ask for L

#### RESUMES

Retyped or typc+xt by COPY COP at 815 Boylston St. (op-posite Prudential) 267-9267.

13 Congress St. (near State St.) 367-2738, 85 Frankin St. (near Filenes) 451-0233 260 Washington St. (nr. School St.) 367-3370. Selection of resume papers and matching envelopes. Open evenings and Saturdays.

#### \$ NEED MONEY \$

**PART TIME CUSTOMER SERVICE** REPRESENTATIVES

To help you earn extra \$\$\$, we are interviewing for long term temporary positions with a major firm in Watertown area. Applicants must be well groomed, reliable & punctual. Experience preferred.

Hours available: 8:30-1pm; 1-5 pm Interviewing Wednesday, July 7, 9-4 at: 141 Tremont St., Boston



#### **DUE TO OUR** CONTINUED **GROWTH**

We are seeking experienced Baggers, Printers, Film Processors, Maintenance Technicians and Q.C. Technicians for our night shift operation.

We offer great opportunity, hourly wage commensurate with experience, family health, dental, disability and life

If you are seeking employment with a company who cares about you, apply at 71 Linwood Street, Somerville, Mass.

BOSTON

2.

UNITED WAY'S VOLUNTARY ACTION CENTER-The Voluntary Action Center can match your volunteer opportunities. Find out where you are needed most. For more information on the over 500 agencies that VAC lists on any of the opportunities isted below. Call 482-8370 ext. 214 MASS MENTAL HEALTH CENTER-Learn exciting crafts (weaving, pottery, basket making, silk screening) by assisting teachers of retarded clients in Brookline. A young person is also needed to be a friendly visitor to a 25 weer. of retarded clients in Brookline. A young person is also needed to be a friendly visitor to a 25 year old mildly retarded Allston woman 1-2 hours per week. Call Lillian Shubow at 734-1300. PARENTAL STRESS LINE-This program for the prevention of child abuse and neglect will begin its next two month training course for volunteers on July 14, 6:30-9:00 p.m. A one year commitment is required. Call VAC at 432-3370 ext. 214 for additional 6:30-9:00 p.m. A one year commitment is required. Call VAC at 482-8370 ext. 214 for additional information. TRAVELER'S AID SOCIETY OF BOSTON, INC.-Volunters are needed to staff the new information booth at the South Station train and bus terminal. Meet travelers from all over the U.S.! Foreign languages are always a plust Call Liss Van Vleck at 542-7296. ALLSTON-BRIGHTON SENIOR CENTER-Volunteers are needed to teach bridge, cansata, and various other card games to older adults.

#### AUTOMOTIVE

#### DOMESTIC

spd, silver w/red inter. Clear great pick-up. 43 MPG hghwy \$4900. 484-1881

BEST OF BOSTON Real Paper's Best of Boston award now selfs used cars. Call 536-1574 for listings.

1975 BUICK-Skylark 2dr. Auto paint job, mag wheels 66i \$2500 Boston 536-3236 aft 5

rust prf, alarm, lks and runs great \$3300 or best. Moving! 647-0552 for Danny or 277-5241 msg

1976 CADILLAC sedan dark green white interior best offer good condition 267-0396

door sedan 6 cylinder with Pion-eer stereo. Yellow with black vinyl top. Good condition. 75,000 miles. \$1900 Call after 5 pm 484-9164 Belmont 1976 CHEVROLET MALIBU-4

CHEV-IMPALA 1974 2dr a/c 600 miles p/b, p/s asking \$950 735-6445day, 783-3277eves.

1977 CAMARO RS 305 V8 ps. pb, Chapman lock, air shocks, \$3700 or BO. Mark 233-7407

CHEVETTE-hatchback 4 sp AM/FM Cassette 48000 mi \$2800 or BO Call Jack 668-8322 after 6. 1980 CEHVY Monza-22K mi p/s new radials, alarm, stereo, 1 new radials, alarm, owner, b.o. 232-2354.

Chevy Nova 70 stndrd 250 6 cvi gd mech cond many new parts asking \$450/bo. 825-9283 eves 81 CUTLASS CALAIS Mint co dition, T-top, 2 tone, loade

Sport wheels 20,000 mi \$9200 Call Ken day 484-1000 eves 923-9002

1981 Dodge Omni Miser, 33,000 mi 4 sp AM/FM stereo 2 new radials gd cond \$5500 536-8831 1976 DODGE Aspen Wagon-6cyl 89K am/fm radials exc cond 1 9K am/fm radials exc owner \$1600, 536-1574.

1972 DODGE Dart Swinger 318 V8 auto trans A/C Radials Snows no rust exc run cond \$1200, 1971 Valiant slant 6 \$500 or BO

FORD Falcon 67-exc mech cond sm rust 72000 orig m 2nd owner depend 1300 or BO 738-0486

1974 Ford Mustang Ghia, 4spd, 4cyl, air, sunrt, am/fm, exc cond, high mis, \$1050 or best offer. Call eves, 731-0895.

1979 MUSTANG Ghia II, rally red, full vinyl roof, sporty accent group, auto V6, power plus good mileage, AM-FM, new tires, very low miles, one owner, fantastic cond. NADA \$5575/nos \$5100 Call 436-5500 Jack

Reproduction of 1927 Mercedes in ex cond must sell \$8500 or best offer call 365 6786.

78 MERC ZEPHYR
4 cyl 4dr auto 4 new radials new
brakes AM/FM rustproof 1
owner, clean must sell need cash
\$2450 or BO. 739-1854.

'72 MUSTANG CONVERTIBLE, Yellow with white top & interior, needs bodywork. \$1000 firm. Call 623-6305

65 MUSTANG w/sick motor white/red inter vy little rust all orig gd lkg V8 auto PS 628-7948 71 OLDS 88-4 dr good cond 350 V8 AC PS P8 \$1095 or bo; 70 Coupe de Ville-full por runs well \$1000 or bo; 73 Ply Fury III-AC PS Trailer brks-some work needed \$600 or bo Call: 843-5082 or 878-4616 anytime

WANTED: 1968 Olds Cutlass or 442 convertible, running or for parts. Will consider hard top. Box 4760.

OLDS-Vista Cruiser wagon '72. 115K miles, excellent condition, needs front end work. \$500 or BO. Call 964-5184 Ask for Bill or

OPEL MANTA 73 sunrf gd run-ning cond 48000 mi asking \$600 call 491-4346

PINTO Wagon-1973 eng gd hody nd wk \$300 or BO Call Dave a 738-6953

Pontiac Firebird Esprit 1978 auto ac ps pb am/fm stereo cassette chapman lock new radials \$5200 toh 536-7780 before 5 PM

#### FOREIGN

75 Toyota Corolla 1600 Sport Corolla 1600 Sport Cpe, Mag Whis, AM/FM, 108k mi, Minor Carb prob othrws inexp opnbi trnprtn, \$1100, 267-0206

1978 280Z 2 · 2Z excel cond automat, new tires, 63,000 mi, BO 491-7170.

ALFA Spyder conv white body mint 40K orig miles Must see Ask \$4500 735-0912 eves/wknd

AUDI-FOX 75 wagon has new brakes, shcks, exhst. CV ints rbit eng-9000 mi. Body needs work \$1800 787-5041.

1970 BMW 2002-New clutch, front end, many new parts. Must sell. \$3200 489-3576 BMW 20002 1975- Very good cond. 2 good Semperit snow tires, 4 stereo speakers, \$4700. 876-4065 Joel.

1973 Datson 240z red autotrans AM/FM nice sports car economi-cal \$2300 Dave 237-5640 days 376-4052 eves

Datson 710 1974 newly painted & overhauled w/ new radiater & belted radials, stereo cassette. \$2400. 523 1575, 10-10.

1975 DATSUN B210 4-spd shift 80,000 mi. runs well so \$1350 Call 623-7015 eve.

1977 1/2 DATSUN 280Z 2+2. Purchased new 1980. 4 spd, air, AM-FM stereo cassette, pwr an-tenna, sunroof, new tires, lo mileage, red body in perfect con-dition, no rust \$6800 or BO cal 881-3191.

DATSUN-610 1976 Wagon auto reg gas AM/FM/Cass. raci etc.\$2500, 524-2743 eves.

1974 DATSUN B210 hb runs wel handles great body need work \$800 sml util trailer \$225. 232-4910

1980 DATSUN 210 19000 miles tereo rear window defroster, a peed exc cond \$4500 935-0460 DATSUN B210 1974-Hatchback, 1 owner, runs well, auto, \$1200 or BO. 254-2203.

75 FIAT X19. New seats, tires, brakes. Exc cond. 60K 1 owner \$2500 or BO 254-5971 Fiat 1971 850 Spider Good con-dition, good summer car. \$900 or BO. Call Philip at 923-8966

cond. Much new equip. \$650 or B.O. 524-7461

HONDA 79 Civic CVCC Wagon std trans exc mpg Michelins root rck & radio \$3500 837-5125 KARMAN GHIA-1970 \$350

1976 LANCIA COUPE 27500M Blue w/tan int Runs good mich tires AC am/fm 2000 or BO morn 232-2206

1981 MERCEDES-BENZ 240D-26K mi, am/fm cass 240D-26K mi, am/fm cass, sunroof, mint cond, \$16,900 or b.o. Call Tues 944-6694.

MERCEDES 1972 220 white no dent mint int runs great. Moving to NY BO over \$4800 631-6960 1979 MGB convertable. Green. AM/FM, exc cond. always gar-aged, original owner. \$4699, days 227-1538, eves 522-0729.

MGB 80 co conv 1 owner low milage I. Days 843-9706 Eves

MGC 1969 convt 6-cyl overdrive 15" spoke wis fast strong needs work &2200 tel 523-0409

1979 PEUGEOT 4 dr sedan diesel. Low mi. exc cond. \$6500 or BO 426-1445.

68 SAAB V4 Delux, radials, new frt disk brakes, excel. running cond., \$600 or BO call 492-4510 eves. & Wknd.

SAAB '75 w/back, 72K, A/C, AM-FM stereo w/cass vv ad cond

FM stereo w/cass, vy. gd. cond, serv. records avail, \$3500 neg, 277-6219 evenings after July 4. 71 TOY CORONA-Delux 4 spd body & engine nds wk ask 4 Ken bet 10-5 \$200 or BO 522-0825.

79 TOYOTA-GT liftback 5spd am/fm blu 23k very gd cond \$5,500 in Billerica Art 667-2233. 1980 TOYOTA Corolla 2 dr liftback auto, sunrf, AMFM, 38,000, excel cond Must sell 787-5972

TOYOTA Corona 76-4 dr 5 sp 53000 mi AM/FM gd cond Asking \$2700 Call 522-7615

77 TOYOTA COROLLA delux st wag. Auto AM-FM ex cond. List 3450. Eve after 6 773-6896. TOYOTA-70 Corona needs work \$700 or best offer. Call Evelyn at 522-8563 evenings

1974 TRIUMPH Spitfire Conv. 41,000 mi. exc. cond. \$2000 or BO: 361-7697.

Triumph Spitfire con. 79 wht w/ blk top new rad. & ign must self \$2800/BO Rick aft 6 277-7811

dinner table dble bed tiles hamock cabinets ice chest new brake system, clutch, tires & muf-fler. Needs motor work \$750 or BO. 471-5557

72 VOLKSWAGON-Squareback std shift runs well body good \$900 call Mark 321-5863.

1974 SUPER BEETLE 90K, new muffler & shocks. Recent tune up, alarm, FM deck solid no rust Mov-ing out of US must sell \$1900 484-4231.

1968 VOLVO 144S 173,000 1 owner miles. New cltch & xhst system 1 yr old rads, Price negot. Call eves Dedham 326-7164. VOLVO 1975-164E auto, bronze gd cond. A/C, leather int, full pwr. \$3700 Call 925-2009

69 VOLVO 144S-105K 4 spd Must sell radials AC \$600 Call 395-5963 hm 729-8677 wk 1972 VOLVO 142E \$1500. 329-9315

71 VW KARMANN GHIA-78k BUTY (TO ARM WITH BUTSHUP MER VO STEINGTON BOOK GHISTON BOOK mature G-Ri males 442-4527

72 VW Super Bug sunruf am/fm new muffer radials bk window defroster \$2200 OBO 254-2562

VW-Pop top camper 1975 well maintained am/fm new tires studded snows rebit eng \$3700 522-1538 aft 6 or wkends.

73 VW-Sqbk. Engine good radials, body fair-needs exhaust \$650 389-6417 72 VW Squareback-beige radials 4 spd gd cond dependable \$850 10am-10pm 522-0744

1974 green VW Bug-exc cond new tires, 80K, FM radio, \$1650 Call 547-6936.

VW-1969 Karmann Ghia exc eng low mileage needs some body work \$800 969-0985 eves

VW 69 Bug Rebuilt eng, trans... gen. runs great some rot \$795 658-8490

VW 70 from Texas, good body, floor, htr. rb eng, new paint well maint. Gary \$1250 661-3321. VW 71 bug new muffler good tires 88K rust \$900 BO call 522-1608.

VW Bug 1974 Beige solid body exc interior 70,000 mi \$1600 or bo. call 762-6700 ext 4507 days or 767-2863 eves

VW Bus '72 Orig ownr nw brks rebit eng 2K mi bdy gd Must sell 263-6585 VW Square Back 73 auto. green w/rf back mechanically exc body gd 2 owners vry solid \$1000/bo John 876-3393

#### THE Guaranteed Classified

IT RUNS TIL IT WORKS

#### **VANS & TRUCKS**

1975 JEEP CHEROKEE-2 dr, 72,000 mi. Perf. cond. \$3000 or BO Call aft 5 pm 254-6803 kp

APACHE solid state hardtop, slps 8, lots of storage, stove, ref, heater, elec & water hook-up, spare tire. Like new. Asking \$2350 or BO. Call 449-1587 after

CHEVY 30 1971 going overseas sale Vancamper new engine tires \$1500 or BO 720-4511 8-12am DODGE Window van 1972, stan-dard, 75,000 miles, 8 cyl, very dependable, \$750, 289-6465 after 6 pm

GMC 68 School Bus, V6, used by band, many new parts, \$1650 or best offer. Call Tracy 749-1237 or Ron 767-1948 before 9pm.

GMC Truck 1969 5500 series 14'box, travel tank. \$2500/bo 603-465-2031

JEEPS. CARS. PICKUPS from \$35. Available at local Gov't Auc-tions. For Directory call 805-687-6000 Ext. 1953 Call.re-

#### CYCLES

1975 HONDA CB200T-Exc cond. Electric start, new battery. \$450 firm. Mary 729-2046

1981 Honda C8650 red w/blk windjmr.full soft lug, conti tires + more. Ready for touring. \$2200 or bo. 266-0829

71 HONDA CB 450 Black, 14k mi, cherry cond, \$795 787-9864 74 HONDA 550 red, elec ign. Exc cond! Padded sissybar lug rck 2 helmts \$1200 Saugus 233-6808.

79 Honda Hawk for sale exsell BO accepted 876-8539 after

1980 HONDA CM 400T w rack & guard. 1200 mi. \$1400 or BO Call aft 5 254-6803. Keep trying.

1980 HONDA 650 custom 3000 mi crash bar sissy bar & extras 2000 or BO 926-2341 286-0753 980 HONDA CM 400T w/rack helmets, new tires, \$1000/BO Call 783-3089 keep trying.

1978 HONDA CB550-Very good condition, tuned last fall, \$1375 Call Wendell days 247-5467 and eves 524-7198

Honda 1972-CB750, orig owner exc cond days 879-1952 Richard Henda 1975 CL360 excel cond just tuned and ready to go \$750 just tuned and ready to go \$75 call Mark 643-1322 after 6 p.m. HONDA 74 CB450 14k mi exc cond new continentals, brakes helmets & lock \$750 Clint 437-0002

1979 KAWASAKI KZ650 red LTD seat w/ rack & backrest, under 8k, looks & runs great \$1600 or best, Rim 787-1459 or 253-3791. KAWASAKI 78, \$1600 or trade for computer, VCR, Shopsmith, etc. Lo mi & garaged. 396-5688 KAWASAKI 1980 exc cond 300 miles \$900 or best offer. 661-8837/423-3386

KAWASAKI '81, K21100 mint full dress vetr FM stereo cassete Cobra alarm & pager c/cont sac \$4500 dys 890-7608 Dan Barber 7300 miles

1972 KAWASKI 350 S2 ne mint condition Must see \$700 firm Call John at 646-3160

Moped 78 Puch Maxi excel cond double seat baskets cover \$450 or BO 492-6011 PUCH Maxilux Moped exc cond only 400 miles \$450/best offer David 734-3,586 keep trying.

SAZUKI GS750 1978 exc cond less than 7000 miles \$1750 or b.o. 846-8261 SEKINE 10sp 23in CR-MB D.B.

tubes shimano equip SR crank Rigida whis perf cond \$400 Jon 897-2389 iv. no. 1980 SUZUKI 450GS-exc condiquarter faring, alarm, luggage

SUZUKI 1975-GT380 lugg rack sissy bar, helmet, extra cables 8 sissy bar, helmet, extra cables & shop manual. Good cond, 45 miles per gal., new clutch cable. \$500 484-8934.

na! eves 862-2116 Bol 1981 VESPA P200E-vy gd cond 850mi, w helmets, \$850 or b.o Call Joe 323-0666 eves 247-5689 days.

1972 YAMAHA RT2-360cc 1 cyl on/off road bike. \$425 or bo. Call Ted 332-3124 or 782-5311. 76 YAMAHA RD 400 (2 strokes

back rest, roll bar, 7294057 eves MUST SELL!

1977 YAMAHA X\$400D-bought new in mid 78, continental tires, mag wheels, disc brakes, \$975 or bo. 969-4084.

YAMAHA-185 perfect condition like new (240 mi) Electric start. \$850 or best offer 522-9290.

#### SERVICES New & used VW parts 884-6049

TIRES

#### Snow Tires-2 new 145R-13 Michelin radials and rims. F7814 new and rims. Eves, week ends Leave message 734-6056. REAL ESTATE

#### **APARTMENTS NATURAL AREA**

NATURAL AREA
NON-SMOKER ONLY
BOSTON-Jam PI Beautiful area
by Arboretum & Pond. Nr. T.
conv shopping. Semi-privt entrance. Refined, considerate independent neat M nonsmoker
28-48 appreciating clean mod
furn private room with personal
phone, shrd kit, please call
\$22-1180. No pets. \$50/wk incl.

GREAT SELECTION Stu. 1, 2 & 3 Bdrms Now & 9/1 BCR 267-6191 566-2000

FEN-1 bdrm \$295 RE 232-0050. BRI Ig 3 bd \$650. RE 232-0050 ALLSTON-5 large rooms in 2 family home, parking, porch, yard, hardwood floors, avail now, \$450/mo. unheated. 332-4587

ALLSTON-Lg bright 1Bdrm on quiet side st, freshly pntd. \$325 NO FEE. 787-1188. ALLSTON-Student specials effici 1, 2, 3 & 4Brs avail now nr T Low rents HOMEFOLKS 497-4303

ROOMS & APTS \$70-\$90 A WEEK
W/W carpet kitchenette
262-1771.

#### **ARBORETUM**

on borderline between Rosy and J.P. 2 bdrm apt with oak floors and painted walls. Off street parking. \$400 mthly. Call \$22-9671 Arlington His new sunny studio w/ loft, view of Boston, pkng, gardening, conv to Harv sq & 128 \$500 646-6979

Backbay-Fens Private rm with cooking and wood-panel effic nice bldg. exc. loc. 250&325/mo 536-3608 267-0162

#### **BACK BAY** COMM AVE od stu \$380 Beacon St stu 18d \$475, BCR 267-6191

#### **BAY STATE RD** good cond - students OK \$375 2Bd grt view \$550 BCR 267-6191

"BEST BLDG" Cleanest & safest loc Pk Dr stu \$265 sunny 1BR \$325 2&3 BR too! BCR RE 267-6191 262-4588. BOSTON-1, 2, & 3 Brs. Res. areas. All prices, Nr T, Ready Now! HOMEFOLKS 497-4300

BACK BAY-\$300 Htd X-lg 2 1/2 rms w/ chef's kit nr T. Hurry! HOMEFOLKS 497-4300 STUDENTS!

Nr BU, BC: Studio \$290; 1Br \$340; 2Br \$450; 3Br \$650; Others. BCR 566-2000 267-6191 Bos S-End immac 2 br apt exp brk wi all mod app avail 9/1 \$630 mo call 266-4616

BOS-S End Modern 2 br near tran new kit pets dishwasher \$460 call 262-3448 BOSTON-Sum sublet quaint 6rm apt fu \$400 mo inc nr Harv Med Schl. Quiet tenants 522-5846.

BOS-S. End. Gay own/occ 3 br 2 1/2 bath duplex. A/C W/D W/W D/W \$725 inc ht.357-4097.

BOSTON-2bdrm mod eatin kit bath-lg bay wndow in ldr pets furn \$600 avail now 437-9378. BOSTON-clean roomy apt atop Mission Hill near NU \$100/month

plus util sublet-option to stay after Sept-Call Steve after 7pm 445-7751 BOSTON-3 bdrm 2 fir nr Copley Sq patio 2 baths w/w carpet \$865/mo inc utils call 437-7430 or 437-7431.

PARK DR-charming, 1bdrm hrdwffr eat-in kit cln bld nr mkt & MBTA \$350/m 491-5478 aft 5pm. BOSTON-So End nr Copley snns studio Chandler st. owner occ bidg for 9/1 \$300 + 482-2175 BOS-S. End 2 BR duplex in gay own/occ bidg. \$550. Inc. ht. & hw 357-4097

SO END-Near Pru studio 1 bedroom incl. heat \$250

OWNER OCCUPIED 0(1 15 % 25 lyg rms, new K/B parden \$450 536-2683 sea .... BOSTON-Harv Med area. New 1800SF dup. full mod kit, 1 1/2 baths. W&D cath ceils, skylites. wd stve. gd views. Own occ hse. \$800. 442-0985.

BOSTON-remodeled 1&2 bed fireplaces, conv to Camb & Green Lines. Students OK w/cosigner \$400-575. NO FEE BCH Assoc 108 Gainsboro 536-8004

BOSTON-So. End. Sunny 1 bdrn W. Spfld St. \$425 inc h&hw Lease. 424-1380 eves. Avail nov BOSTON South End W Brookline St. charming 2 bdrm duplx w/ lg lvrm, dng rm, 1 1/2 baths, study, 6 lg closets, skylight & fireplace, owner occ, no pets refs req. \$1000/mo, ht & utils incl. Sept. 1 occupancy. 266-0897. BRIGHTON-Mdn 1 & 2 br apts ht. pk, air, bus, Indy, \$395 to \$495 Call 646-9437 No Fee

BRI-1 Bed \$325 9/1, 3 Bed \$625 9/1, BAY REALTY 232-1140

REASONABLE BRIGHTON BRKLNE-Studio \$275 1 bd \$325 2 bd \$435 3 bd \$650 ht & hw incl. 566-2000 RE BRIGHTON-Best bargains. Effic. 1, 2, 3 Brs Nr T Low Rents! HOMEFOLKS 497-4301

BRI-Nice stu \$285 RE 232-0050. BRI-2Bd \$450 RE 232-0050 BRI-2BR \$450 BAY REALTY 232-1140.

BRI-1Bd on T \$350 RE 232-0050. **BRI 3BR \$425** ac. & sunny. Conv. locale. ( w! HOMEFOLKS 497-4303

BRI. QUIET BLDG dng rm, kit, storage, exc Indird, clean. Avail July 1. \$450 incl ht. NO FEE . 254-4170 eves.

BRIGHTON-Sunny 1 1/2 bdrm \$390 ht inc no fee 783-4333 BRIGHTON-rmte wanted for 4 bed \$200 ht and hi wtr incl Near T non-smoker pref. 254-1286

BRIGHTON-Beaut mod 2 Br w/ eat-in-kit, mod bath on quiet side st. Nr reservoir. Avail 9/1 \$545 No fee 787-1188 BRIGHTON-\$250 & up! Studios & 1bdrms, nr T. Heat pd! HOME-FOLKS 497-4301.

BRIGHTON 2bdrm apt for Jul/Aug w/fail option mod/ww/prkng/ac/& more \$460 787-0115 BRIGHTON And Reservoir Area Studios 1 & 2 Bedroom apts. A

Studios 1 & 2 Bedroom apts. All near transp. LAND REALTY Open 7 days 277-1660 BRIGHTON-Lg mod 2BR w/eat-in-kit., in bsmt. \$425 NO FEE.

BRI-Sept 3Bd \$750 RE 232-0050 BRLN BRI Line bdrm 2 bth sny 2d fir Bcn T nr Clvd Crcle Irg win-dows cists hrdwd firs eat in kitchn no fee inc ht 738-1472 pr

BROOKLINE BRIGHTON Line-SUNNY STUDIO with hardwood floors and eat-in-kitchen near stores and MBTA. Available now. \$290 heated 254-1914.

BRLN BRI Line 2 1/2 bdrm 2 bth sny 2d fir Bon T nr Clvd Crole irg windows clsts hrdwd firs eat in kitchn no fee \$595 inc ht 738-1472 pm BROOKLINE-Share 4 bedroo ing. All utilities. Single grad or wrkng \$225 per month 232-9888. BROOKLINE BRIGHTON Line in Brighton-Sunny apts. All sizes near transp. LAND REALTY Open 7 days 277-1660

#### **BROOKLN-BOST**

NR HOSPITALS well maintained prof bldg. 1 bd \$495. BCR RE 267-6191 CAMB/SOM LINE-Ig 4bdrm Apt avil immed. Negotiable lease 721-2134 or 876-0182

CAMBRIDGE-All sizes & prices HOMEFOLKS 497-4300 CHELSEA beaut 1, 2 or 3 bdr apt eat-in kit, nw paint, & sanded

eat-in kit, nw paint, & s hdwd firs, stained glass wis \$450/mo, city skyline bustine, 5 min to Hayn Adults, no fee, 889-2866

CHELSEA-Quiet nbrhd near water. Nice 3 bdr \$450/mn No utils. 889-0199 aft 6 CHELSEA-1 or 2 bdrm on busline lg rm + porchs hdwd firs adult \$320 665-3034.

Cozy, private, reasonable ex ecutive apt available near ocean PO Box 762 Marblehead 01945. DEDHAM-2 bdrm in 2 fam, mdrn K & B. nr Bos/128, \$475+ util 326-6286 eves.

DON'T WAIT!! pest select! Sunny apts. Nov 9/1. BCR 267-6191 566-2000

Dorch nr red Line ocean view 2nd fl 2 bed hdwd fl full kitch mod bath sunny \$325 436-1082 DORCHESTER-3Brs only \$225

DORCHESTER Ashmont rspnsbl owner sks like occpnt for nwly rmdld 6 rm hot water å prkng incl. Effic gas ht. \$395 per mo. Call 436-0306 FENS Sun stu \$275 RE 232-0050 FENS-Lge 3Br \$575 RE 232-0050

FORMAN & FERRARI apts. We get You wh 232-3033, 787-2232

FENS-Stud \$260, 1bdrm \$350, 2bdrm \$425, RE 232-1140.

JAMAICA PLAIN-Nr monu 3bd freshly painted nr T sunny rooms \$400 no fee 524-4331. JP-1-5 bdrm apt fireplace nr T hard oak floors newly remodeled \$325-500/mo 426-1711.

MARLBORO ST 1Bd ground floor-Private en-rance \$430 Htd. BCR 267-6191 MARLBOROST

APARTMENTS

zes and prices for now. 7.
I selections of nice cleans or no lease. Students are. Call the friendly prices.

Boston Common Re. 425 Mariborough St. Bi 267-6191, 353-1935 1216 Common Brighton

MARLBORO ST Stu clean & secure \$265. 1 \$385. RCR 267-6191. Now & 9

#### THE ORIGINAL MATCHING **ROOM-MATES!**

Looking for a roommate? Register now at MATCHING ROOM-MATES INC, the original and most experienced roommate service, serving the public for 17 years. 251 Harvard St. Coolidge Corner. Call today!! 734-6469 or 734-6484.

MINS TO HVD SQ Newly dec. 5 rms kids & pets OK Recently renov. Hurry! HOME-FOLKS 497-4302

#### THE ORIGINAL MATCHING

ROOM-MATES Looking for a roommate? Register now at MATCHING ROOM MATES INC, the original and most experinced roommate service, serving the public for 17 years, 251 Harvard St. Coolidge Corner. Call today!! 734-6484 or 734-6469

"NO LEASE" PARK DR-Sunny stu \$275 1 bd new pntd, glearning firs, \$345. Best buy RE 262-4588 262-7244.

NO LEASE Park Dr. Stu. \$285. 1 Bd \$350 htd. BCR RE 267-6191. NR ALL SCHOOLS

NOW - SEPT Stu. 1, 2, 3Bdrms. Varied prices BCR 267-6191 566-2000 NU AREA 2 bdrm suites no fee students OK \$375/month call 424-9817

NU & BERKLEE Immac stu 8 1 bds from \$275 2b; \$395 neg. lease. Exc. value. Nov 8 9/1 BCR 267-6191 262-4588. PARK DRIVE

Stu \$275. 1bd \$330. 2bd \$465 Now & 9/1 267-6191 262-4588. PORTER SQUARE June-Aug subjet or full year lease. 2 bdrm. sunny, spacious. Call mornings 628-9441. QUIET APT 4 1/2 rms w/porch, view Boston nr Medical area, NU.

QUINCY-5 Rms 2 Brs only \$275 Howd fis. porch yd nr T Call now! HOMEFOLKS 497-4303 Section 8 welcomed in Camb. Dor, Chelsea, Everett, Jam Plain, Som & Malden. Call today HOMEFOLKS 497-4300.

view Boston nr Medical area, N \$300 w/o heat or utils. Hi v/redec. Avail Now 734-9263.

Seek room in exchange for mgr/custod duties or swap for marble mantels or antiques Carp skills, refs. A Taylor marble mantels or antiques Carp. skills, refs. A. Taylo 542-2579 16 Castle St. Worcester 01610 SO SHORE-Effic. 1, 2, & 3 Brs n

: All areas & prices. Call now IOMEFOLKS 328-1788 SOMERVILLE-All sizes & prices available, nr T, starting at \$250! Call now! HOMEFOLKS 497-4300.

SOMERVILLE-West Teels quare near Tutts on T line-5 om-2 or 3 bdrms-\$375/mo htd-call 484-3275 after 6pm. STUDIO-CONDO

Park Dr Fully renov Finest bldg \$310 1Bd \$460 9/1 RE 267-6191 SUMMER SUBLET BEACON HILL-2M sk 3rd to shr 3 bdrm apt (pfr grad student now-9/1 \$210/mo 723-6699

APTS. WANTED NEW ENGLANDERS
looking for a HOUSE or a BARN
to rent or buy in a scenic New
England location. Need some
land (not much), a barn
(preferably) and 6 or more
rooms. Call (603) 431-4721 whenever you can.

2 Mat str F sk 2 or 3 bdrm apt w/ M or F in Back B or Beacon H for 9/1 262-7539. Apt wanted by prof M. 25, looking

dential apt w private entrance. Call Bob, 658-7850, 933-9493 after 5 PM.

\$150 REWARD Seek nice 1 bdrm apt HARV sing occup excel ref \$325 pref 2 rms & kitch 492-5422. Arch stdnt M sks F rmmte & Back Bay or Harv Sq apt for 9/1-6/1/83. Frpi & prkg wanted. Nd lots of space & storage. Will-ing to pay \$. 262-1987.

BLACK GENTLEMAN Black Gentleman very very Black Gentleman very very sensitive & indep wants a room or 5 bdrm apt. Please write Box 5, 7 Cambridge MA 02138. BROOKLINE Village-Prof woman seeks 1 br apt for 9/1 \$350 to \$400 inc ht. 731-4980

Couple,Mid 20s seeks 2 rms in warm, collective hise for Sept 1 call 969-9689,eves. F 31 looking for apt w 3 or 4F. I am resp friendly and warm. Call Bev at 876-2576 \$150 REWARD

sing occup excel rel \$325/mo pref 2 rms & kitch 492-5422. ROOM WANTED Quiet place for research & writing nr JP \$50-\$100/Mo 522-6071

N.U. NRSG STDNT ing to cent or exhange light house keeping Flexible, Call, And PROF 29 ex-NYC sks apt/hse shr no smk/pets. Intell, indep, diverse (music, etc) Bryan 522-6160.

Prof Cple sks home w/ reduced rent in exchange for maintenance, by 9/1 Craig 227-5100 Prof cple wants to rent smi hse or dpix south of Boston, Resp. gd ref Call Dana or Ken 696-5385

#### COMMERCIAL SPACE

Attractively furnish

Office space available for use by independent couselors on a part time rental basis call 354-6259 **THERAPISTS** 

#### Share attractive furnished 2 rm suite full-part time. Low rent. Karin Schultz, MSW 731-2336 CONDOMINIUMS

Gorgeous rv view fir thru at Copley hrd wd firs wkg frpic W&D prkg Dave Andrews 825-6700

BACK BAY Condo-15%, financing avail, 1bdrm, hrdwd firs, Ig Ivrm, exclusive roof rights, \$61,900. Call Mike, 235-8046. BRIGHTON-Reservoir area on sunny quiet side st. Off Beacon. Huge Studios from \$24,900. 1 beds from \$33,900 in small modern building. Others to choose from. LAND REALTY 277-1660.

CAMB-Harv Sq. sunny studio condo. Victorian bldg, renov. kitchen Nr Harv Law \$38,000 must be seen 661-6958 CAMB-1 bdrm condo bet Harv. Cent Sqs. Elv bldg, \$41,500. Call Ms. Page at 628-9267 or 497-4594

JP-Ig Victorian condo completely renovated 1 block fr pond no bro-ker good financing owner 242-2912 eve

**QUINCY MKT** 

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\$385 prof. Walk

CAM

veg 2M&: 628-0

#### No End: Mod studio 5 min walk to Quincy Mkt, gr view gov't cntr, wdws 3 sides, full size kichen alcove w/dwshr, W.W., A.C., for sale by sale by owner - Pat, high \$20's, call 9-5 895-4552 KOUSES

FOR RENT BROOKLINE-2 1/2 bdrm car-riage hse, comp renv. New kit, wood stv. priv garden å deck, spiral stairs, walk to hosp area and MBTA. \$1075 unhtd. Call Alex 723-5823 days, 566-0456

NEWTON-8 rms 2 baths D&D kit. Mod. baths \$900 Wiggin Realty 332-6850

Rent-a-house: Wide selection, all areas & sizes, nr T, low rents. HOMEFOLKS 497-4300.

FOR SALE

CHARLESTOWN-Sgl brick bow front twnhouse, designer-Rif & bath, din rm wir frpl fam rift form parfor 4bdrm lauh rm walk in closets skylight garden full bamt sunny low taxes low low heat bills, 130K, Call 242-2912 or 242-9110. HINGHAM-A unique style of 2

cannon A unique style of 2-family located opposite priv-beach 8 and 7. Ammenities incl. Screened prches, ocean view wide pine firs. Owners side has gormet kit w/microwave & grnhse window. Excellent rental income. \$177,600.00 By owner 749-7452

#### JP-M/F for 2 br hse. prch, frpic pkg nr T. Pond. indep hshid \$150 - utils 522-1472 morns.

BOSTON (J.P.) On the Ar 3 br colonial, front por 3 br colonial, front porch, rear drive, new bath, big kit. Safe beautiful loc. Security system & insulated Overlooks Arboretum's 260 wooded acres. All day sunny exposure. Conv to MBTA stores & pond. 12 min drive to Cam-bridge. 862.5K or 9B. Dox 612A 118 Mass Ave Bos. 02115

THROWING RENT AWAY? 4rm cntry ranch, LITTLETON, \$43,500 by owner or \$445 rent w/ option 862-2151. **PROVINCETOWN** Investment of home, brand new 3 BR cape, full basement, frpl LR. w/w, priv yard, prkng, walk to downtown and beach, high rent area. Low winter price \$77,500. A must to see. By owner 767-1242

MAINE 12 rm house, barn, 5 acr Nice cond. Wood & central heat Priced to sell. Owner 491-5318

WALTHAM 3 bdrm 1 1/2 baths ranch located on 18500 sq feet of beautiful land next to wooded lands. Move in cond ideal for singles or married couple. Easy access to rte 128, \$99,500. Call Louise Century 21 Conti Realtors 484-7484 or 484-1000

#### HOUSEMATES

ARL-2M 1F sk 1F 26+ for hise. Friendly, respn. No sm or pets. 646-6612. ALLSTON-Couple with Townhouse nds 3 F or M 2 share 4 Bdrm very safe location free parking Nr T & bus. Sorry no pets or smokers 787-3717 9-9pm

ALLSTON-Group of 6 seeks F to add to a good home. Lots of sun No smokers/pets. 783-3972. ALLSTON-3M/F for large 4-br apt on quiet st nr T 140 · util Grad oref, esp if interested in coop. No bacco Call Mike 783-4731 (6-

Allston 2F & 1M sk 1F for Irg hse yrd, prch, nr T, 10 min to Harv Sq. \$250 inc util. 783-3716.

ALLSTON-grp hise sks M/F, 26

CAM to shi Sq. clean 354-1 CAM

femin 2F, 2l

ALLSTON-1bdrm of a lg, sunny hse. Avail 7/1, \$150/mo. Call Bill or Sue 787-9387.

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N ALLSTON-/Bdrm coop hs., sunny rm for F, woodstove, yard, pkng, washer 150+ 782-7861 ARLINGTON HEIGHTS-F35 seeks 3 for lovely 58r house, gar, near T, pond no smoke 643-3538

Housemate to share spacious 6 bdrm house w/ 4 others in suburbs nr the T prof F 25-35 non-smkr July 1 Call 729-2798 ARL HGTS 25+ to share spacious easygoing 7bdrm house. Garden yard 167+util 646-0321Steve C.

ARL-1F2M sk 1F for 4bdrm he nr Spy Pond. Shr meals & chores. Spacious w/trpic. Age 25-40. \$200+ util. Call Jim wk 277-8853, hm 648-5140.

ARL-3rd quiet prof person to shr ig sunny 8 rm apt. We are 29-33 frndly, indep, and non-smkrs. House has 2 porches, yd; on MBTA. No pets. \$250/mo incl all utils. 646-3696.

ARL CTR-2F 1M sk 2 other for Ig sunny hise near T. Indep frindly hisehold shares chores no smkg pets.110+u 643-2292

ARL-F sk F 25+ beaut warm apt on Spy Pd by T \$280 inc ht Avail now no cig 643-4745 926-6307 ARL LEX LINE 2or 3 classical mu-sic listeners wanted to shr spac house w/ prof M 30 friendly but indep Sep td no smkrs or dogs \$200 or \$240 + util ea 861-1394

ARL we r 2F 1M 1cat seeking M,F to fill frindly hald of 5 nr T, trees. We tinker sing dance enjoy. No pets cigs avail July 1 646-5723 BELMONT-Group oriented home shr meat meals, garden, 1 rm coop 15 min on T to H Sq no cig/cats Let's talk 484-9295.

BEAUTIFUL HOUSE BELMONT-2M seek friendly laxed prof M/F 27 + for lig q house nr Cush Sq & T-3 bdr frpic. \$275 + utils. 484-8432.

BELMONT-Prof 30+ 2 shr 5rm hse w/ porch bsm & yd w/d no pets or smkrs nr T call 489-3575. BOS-Quiet non-smk for beaut in-dep. 4fl house dwntwn. Sum or longer. \$200+. Rm w/frpl. call Dena 423-0259 bet 10pm

GM's to share Irg Victorian home. bk/yd w/d dshw minutes to Copley Sq \$265-\$315 utils inc avail now call 266-2708

BOSTON Right on Comm Ave. In Kenmore Sq. 1 bedroom apt. Take over as soon as possible for July & August occupied by two two but privacy assured. \$225/month 353-0858.

CLEVELAND CIRCLE-conv twnhse on green line looks for M/F to share beautiul twnhse w/ garden 5 bd/rms \$225 + util. Call Bob at 787-0069

BRIGHTON- 25+ to shr 11 rm hs w/ good, friendly folks. Shr veg-gle meals. gdn, chores Safe nghd, pkg \$125+ Call after 6 783-3156

BRIGHTON 2F & 2M sks 5th to share con house. Near T, safe nghd, in cooking \$200+ util 783-9432

BRIGHTON-M/F 22 or over 4 bdrm duplex 2 cats on street parking porch safe neighborhood 1/2 mile from Brighton Center \$166 mo+ ut Avail 7/15 763-1086 BRIGHTON-2M/1F seek mature responsible person for indep house. Near T 175+ 782-8565

BROOKLINE-1 Cheerful person wanted for 4 br. apt Cle. Crcl 165 + avail. 7/1 566-7785 eves

CLEAN, QUIET HOUSE
Non-smoker write person or grad
sofnt share ige 12 rm Brookling
Victorian with 5 others Modern
eat-in kitchen with dishwasher
disposal 2 refrig & big pantry. We
cook indivdually-no hassless
Furnsished iv rm w/write fripl din
rm den w/ baby grand paino near
Grn line \$165+ util approx \$85.
No pets call Gary 277-2555.

2 prof M sk 3rd rmate M or F. 8 rm hae w/ frpl prvte bth own rm drvway bkyd \$230+ ht free pkng call Dave or Steve 738-6953

Brookline Clevcirc 2F to shr lg 4 bdrm apt 2 bth avail 7/15 9/1 \$218 incl ht 232-7614

BROOKLINE-4 people(30-52) dog very near Beaconsfield T stp \$280 (av) incl util, shr meals big old hae, member owned. No TV. Must be comfortable with group living. Call 1pm-9pm Keep trying 731-4104

BROOKLINE-1F & 2M sk 1F 25-35 to shr lg home. Lots of space, w/d, 4 frpl's lg pch, free pkg, nr T & stores. \$250/mo inc all utils. Call Steven or Linda 232-5064 or 739-0525.

232-3094 or 739-0925.

BROOKLINE-Stable non-ideological co-op of 7. Warm well organized people age 28-45 own big comf house. Shared meals. Near Riverside T. Looking for good natured resp energetic mathin income to rent and buy in. \$180-\$225 util incl. Avail 771. Cail eves 738-0529 or days, leave message 734-8910.

CAMB-3F 2M sk 1M 26+ 4 sunny spac coop hae shr Veg meals, no smkg or pets 547-6069.

CAMB-H Sq Wanted: Indep Prof F 32-40 to shr w/ prof M charm-ing 1840 twinse Good sep of space Frpl pkg \$225+Ut 876-2948 Eves

\$385 quaint house for mature prof. Priv bdrm shr lvrm kit bth. Walk Harv NSmok 661-8892

CAMBRIDGE-Established, leftist, feminist hshid, semi-vegetarian. 2F, 2M 27-36 & 1 child sks 2F 30

or over. No smkrs, pets, no mor kids at this time. Call 868-4476

CAMBRIDGE HOUSE CAMB/SOM-F wanted, large house-Porter Square. Friendly, indep., semi-coop 25 + non smok-ing, no pets. \$135. 666-5134.

CAMB-F wanted to share 5 bdrm veg coop in Porter Sq with 2M&2F \$115/mo no smoke CAMBRIDGE 4F & 4M sk M or F to shr furn Vict hee 4 blks fr Hvd

JP-5M 3W 3 kids sk 2W for coop hse. Shr friendly veg meals chores ig garden food coop. Non smking \$130/mo+ util kids OK no more pets. Call 524-1441.

J.P. 2M/F 25+ non smkg veg coop hae nr pnd dogs ok avail now \$200 incl 522-1272

JP-A communicative person a must to share a space for \$360 a month. Heat inc big kitchen back porch sunny close to T. Not far from Pond in ecclectic JP call Dan work \$26-5120 home 522-5652 avail July 1.

CAMB/Inman sq-person needed to share for July & Aug Quiet, safe neightorhood 491-6037 eves

CAMB-Hvd Sq Friendly coop 7 bdrm hse sk 1 M 24+ for casual living 1 cat, no more pets. Share cooking, food, garden. \$150 + utilities. 492-6596.

CAMB-Furn room bath 10 min wik Hvd Sq shared kitchen, livin-groom \$250 661-9244 eve

Cambridge Lg Rm In beautiful hse 3M2F sk F 10 min to Harv Sq Prch Yd 240+ util 661-0950

CANTON-person to share 3bdrm home w 2 others. Conven loc. Yd garden & storage avail. Friendly atmosphere. \$165+ 1/3 util. Call aft 5PM 828-7032.

CHARLESTOWN, Bunker Hill-M/F 25+ to shr 6 rms w 1 other \$200, util and dep 242-3664

Law at namkr lks music outds & trvl sks sim M/F 2 shr exc 2br apt in 3fam, qt res nbhd prkg no prob 1 min 2 T 889-1067.

Couple w/ baby seeks other parent(s) to form household. 720-1692

Davis Sq. Need M/F to share 1/2 irg hse w/ 2 others. Prvt 3rd fir rm nr T. Prkng + yrd for July 1, \$250 w/ no util, 628-5317

DEDHAM-Prof F 25+ to shr lovely, remod, house w/same. Rustic setting nr Rt 128. \$263+ util. 329-9139 after 6:30 pm.

522-5952 avail July 1.

J.P.-Copp 2F.1M six 2 prof fin.
indep, energetic, politically incor-rect. We are of otherses interests, ages, and sex prefs. Near Pond and T. garden. fire places, washer/dryer. No tobacco or crit-ters. \$130, \$150 + utilities, de-posit 522-5739

JP-Neat, responsibl F for sunny ig 48dr. Stable hsehld nr T, pond. Woodstove. \$206/mo. 524-3480. JP-Spac Pit fild 6 br coop nr Pnd T seeks M/F sublet or perm semi veg, no smk/pets. Share meals, chores. \$142 Sum, \$158 Sep. (lease) + util. 524-0538

LEXINGTON-Shr beaut, house in woods w 2 profs, early 20's, Strong interest in music. Must be able to walk and chew gum. \$265 + 862-0403 eves.

LEXINGTON-1 M/F prof to share spacious home on 1/2 acre with 3 M. Convenient to Rte 2 and 128. \$151 + utils. No pets. Work 1-493-6422, home 861-0439. LEXINGTON-Happy M/F 30-50 to shr sunny cntry home nr ctr & 128. \$275+ 862-2151 eves 7-10. LINCOLN-2M 1F seek F mid 20's to mid 30's to share a contemporary house spacious country setting indep non-smk 259-9819

MALDEN-F 28+ to shr hse w 2F. Frpl d/d w/w 2 1/2 bths. No pets. Av 8/1. \$167+ utils. 324-1793.

W. MEDFORD-Directed working M, 25+ for good rm in specious hse W&D-frpic pkg. Sep food no chores. \$225+ 483-8159 any-time.

MEDFORD-Group 2F 4M seeks 1F to share meals, chores, laughs. Lg Vict hse. Lg yd, gard, pkng, 7 ftpl, near 160set 15 min no cigs, no pets. Call 391-6705

W MEDFORD Roomy Victorian House needs W/M 30+ to share w/ 6 prof persons Beautiful yard garden conveniently located. We share house ownership and meats \$140 mo incl util No smoke 483-1796 or 483-5116 att 6

W. MEDFORD-Sk respons cple to share semi-coop spacious hse w same, nice nbhd, yard, sunpch,

MEDFORD-F housemates de-sired for large Victorian home. Entire 3rd floor w/ bath available for \$350/mo. 2 bedrooms on 2nd floor w/ bath \$200 ea. Includes everything except phone. Please call Jasmine at work 9am-5pm 395-6097. No pets please.

MED/SOM-nr. Tufts. Park and river close. Shr. with 2. \$117+ util 396-0546 aft. 3

MEDFORD-2 rms for 1M/F w veg fam, mid 30's, 2 kids, shr hse, nr T, \$175/mo htd. 396-6738.

MILTON-Prof. persons seek 1 to share charm. Victorian 9 rm house \$240 +utils no dogs 8 mi to Boaton avail 9/1 696-3485 after 5

MILTON-ind prof WF 33 sks 2 prof WM to shr frge older home. 2 bdrm avail immed, lots of stor sp. 15 min to Bos, walk to T or train. Indep lvg, must like dogs, pref man hipful w/hm improv. \$225+ ut. 696-1474

MILTON 1M, 1F, dog, horses sk 25+ non-smoker to share renov farmhouse. \$230 + util, 696-5385

Mother to be, age 28, seeks hous-ing with single mother or coop

NEWTON CORNER-M/F 25+ to shr Ig sunny frindly semi-coop has grdn wd stove pkg nr T \$125+ utils 965-9867 weeknights.'

NEWT CRNR, 2M & 1F sk 1F 27 to shr flex run coop in attr hse, grdn, prkg, nr T, Pike. No cigs or pets. \$130 f. 926-1697

ing Call 864-3955

SUPERB LOCATION NEWTN CNTR M or F to shre

beaut contemp, cedar ā glass house. 3 frpl, 4 bthrms, priv bdrm, 3 blk walk to 7.2 sunny decks, formal DR, reading are gl pligh beam ceiling LR. Forest surrounds house w/jogging trail. Semi-indep living arrangement. \$335/mo. 565-7400

NEWTN HGHLNDS-We sk 1M and 1F to complete frndly coop hsehld of 6. Spac, sunny hse, nr T & Rt 128. Non-smkrs, no pets, car pref, reas priced. 965-5835.

NEWTN HGHLNDS-We sk 1M and 1F to complete frindly coop hisehid of 6. Spac, sunny hise, nr T & Rt 128. Non-amkrs, no pets, car pref, reas priced. 965-5835. NEWTON-M&F 30's seeks M/F 2/3 Vict hae Share chores, food, garden. No cig/pet 965-6098

KIDS WELCOME NEWTON CORNER-Friendly non-smoking semi-veg coop hahid seeks parent/child (6-13), singles, couple. Own rooms, large Vict., garden, porches, W/D/DW. Pisnt nbrhd, parking, bus, & pk. \$200/rm/no. Sec dep. Call 527-3477 or 3476

NEWTON Line in W Roxbury-2M 3F sk prof M 25-30 for gorg 11rm hse. Yd, prchs, fp, dåd, wåd, stor, pkg, immed, \$215incl ht

ROSINDALE off Center at M & F sk 1 rmmate M/F for 3 bdrm hae 2nd & 3rd firs 2 porches \$166+ call Nate 275-6152 days 327-2606 eves

So End M or F 30+ to share com-fortable townhae with 2F 2M yard \$150 + util 262-9319

SO END TWNMSE 2 G profs sk 2 to shre 2 new brk dplxs w spri stairs grdn vu or oak kit 20 ft clngs \$210-310 + util no pets 739-7941

W. SOM-2M 2F sk M or F to share veggy food, chores, lovely coop has 25+, non-smkr friendly dog, 2 weird cats nr Pwdrhse crcl \$125+ avail. 6/15 623-6978

SOMERVILLE/Union Sq a group owned renovated has of 6 atypical professionals age 28-40 enjoy food humour arts sciences looking for new members 776-9500.

SOM-F mid 20s sks 2 for Ig sunny 3 bdrm \$142+ utils no more pets 623-3815 aft 5 keep trying.

2GF (+5G cats) sk 2-4 GF 2 form Ghshid in Arl-Wat-Camb-Som area, \$150+ ea. Move in by July-Aug. Sorry, no phone. Box 7669.

SOMERVILLE-1F, 1M sk 1F & 1M prof persons for ind haehld. Share chores, not meals. Beautiful ig hise on pleasant st., nr pub trans, indry, yd, no furry pets no tobac. 628-6488 after noon.

West Newton Prof F to share semi-coop with 2m/f. Frpl w/d non-smoker avail Aug 1. \$216/mon + util 332-7873

WESTON indpt 28+ prof wanted 4 friendly semi-coop hae w/ land/gardn mins to Cambg/Bost near pike-128 \$191+ 899-8230

W. NEWTON-F 31 sks F to shr beaut 5 rm apt; yrd, grdn, prkng d&d. App \$300 incl util. Avail im-med. Nancy wrk 872-8747. W. ROXBURY M 29 sks room-mates for 3 bdrm house \$250 inch ht & ut Dep and ref regd Lv name and number at 469-2522

W. ROX-Sngl father and coll. stud. son seek grad stdn\*, single parent and child or prof. person to shr. home wiphc, fenced yard, sunporch, parking, quiet neigh-borhood. 327-8475 eve. 267-1313 x235 days \$300/month

W. SOMERVILLE F to Shr 2 bdr in Vict frpl sun prch 'bsmnt w/d yrd grdn 2 firs 2 entr new kit app on 2 bus lines 10 min to Harv Sq spac & sec \$310 inc all util Avail 8/1 666-0902

#### INVESTMENT PROPERTIES

MONEY MAKER 30' x 60' metal bldg, 5 rm hon 2+ wooded acres, comm zon on state hwy, Middlebor \$85,000. Call now! 644-2675

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most experienced roommate service, serving the public for 17 years. A member of the Mass. State, **Greater Boston,** and Brookline Chamber of Commerces.

\$20 FEE Register Now!

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MATCHING ROOM-MATES, INC. 251 HARVARD ST., BROOKLINE 02146 (COOLIDGE CORNER)

Mon.-Fri.: 9:00-8:00, Sat.: 9:00-5:00, Sun.: 11:00-5:00

DEDHAM-Unfinished loft available immediately. Share full house with mature group. Late 20's-30's. \$170 negotiable in exchange for work. References, secutity deposit. Call 361-7491 evenings.

Coop starting in DORCHESTER Multiracial nhood veg/creative support \$125 mo & utils 288-7338

Melville Park Dorchester Ig 12 rm comfortable has equ w/dw, wash 8 dryer, some A/C, affords pleasent lvg with prof med and law stud Close to T \$200 + secur 436-1538 Paul AM or eve

DORCHESTER-F wntd for coop hse. Nice aree, Victrn hse. We are 2M 2F 4 cats \$90+ ht&util 825-5769

E. BOS 2 rm in 4rm in 4br house nr T, groc, laun, mod kitch, safe st 200/mo inc heat, 1 rm avail now, 1 rm avail Sept 1, conv loc. 569-9146 Dwain or Judy.

FORT HILL 3F 4M sk 2 to share sifowned 20 rm house in Roxbury shrd vegie meals smokefree air wkly house mtg enough pets comm garden trees across frm park quiet frndly nghbrhd call 9-9 442-5349

FRAMINGHAM-shr Irg friendly hae in wooded area nr Newton, Mass Pike \$250+ 875-3037.

HOME SOUGHT Renaissance man 35 seeks a home/new age family. Veg nonsmoker with small higher being (dog) good designer & craftsdancer, seeker, sailer, part time parent w/much energy & caring for the right home. Interested in working space. Also owning or buying. Scott 556-2174

MODERN MANSION
MILTON-M or F to share modern
15 room mansion. Luxury living,
spectacular private bedroom
with bath. Fireplaces, 65' swimming pool, sauna, soon to have
steam bath and hot tub. Indoor
and outdoor bars and grills, rec.
room, pool and card rooms,
Japanese garden, much more. 15
minutes to downtown. \$4.10. HULL VILLAGE-Nonshoking housemates needed in be-vuliful house in Hull Village. Within x-3k-ing distance of commuter boat \$200 per mo. 247-0779 days or 925-5304 nights & ask for Art. minutes to downtown. \$410. 566-7400. HULL-Share house on ocean, \$225. All utilities. 925-5580.

JP, M/F, 24+ to share large 4 bedrm Victorian hse, nr Pond & T, no smokers, no pets, \$125 + ut, avail 7/1. 522-8916

JP-Join our indep frndly plant filled semi-coop home on T nr Pond M/F 25+ \$165 incl ht & util 522-0322 JP-2F2M sk 1F. Lg house prch frpic pkg nr T, pond. Indep hshid. 150+ht, utils. 524-4542

BROOKLINE/JP-M 31 sks prof M/F to shr beaut 7 1/2rm hse. \$350/mo htd. 524-3640.

JP 2 GF's & child lkg for 3rd to share 7 rm apt nr T. Must be 25+-luv kids. No pets. Smoking OK \$150 mo+ 522-0597

LINCOLN-Cpl wntd to shr hse in woods. Priv liv rm bath & 2 bdrms. Fenced yard, screened porch, indry. 6mi from rt 128, 2 mi from B&M trains. \$475/mo av 8/1 356-5411. NEWTON CORNER-semi-coop house 2M 2F sk working F 24+ no pets, smokers \$140+ avail 8/1 964-5292 evens.

NEWTON-Avail 9/1 seek M/F single-couple 25+ to share 4 bdrm has \$195+ ut Janet 964-3526

NEWTON CTR-2M sk 2F 25+ for quiet 4 bdrm indep coop hee No pets Quiet tree lined st. \$138+ utils 527-2510/969-6041

NWTN HGLANDS-8/1 F25+ wntd\$163+ util pkg nrT yard dåd cat cigs OK 964-1768 M-F aft 6PM, wknda all day. NEWTON CORNER-1M nonsmokr to shr 3 bdrm w 2M.

nonamokr to shr 3 bdrm w 2M. Mat be respnbl clean & consider-ate Sunny mod hae 200 mo+ all utils. 527-3278 NEWTON CORNER 2M,2F,dog skng 2 people for Ige Vict on T. One immed. 225+ 969-0318 Call.

NEWTON CTR-coop house seeks male or female 30+ Balance for indivital & group needs Near T no pets no smoking \$150+ util Ag 1 969-3793

NEWTON
2M seek 3rd rmmte 3 bdrm mod
house, nice, full kit liv & din rm.
Off st pkg \$156+ util 332-5142 NEWTON HGLND-Bdrm & lvgrm & lrg clst 3rd flr huge indep hse w 6 people \$185+ Nr T pkg 964-1017 or Rob: 964-3770

NEWTON HIGHLANDS-resp friendly person or cpl 25+ to share semi-veg hse w/ cpl & daughter no smkrs or pets. \$185 single \$275 cpl Call Matt or Barbara 969-0954.

NEWTON Seking M or F to shr irg Victorian w 4 others. 2 rms w/d prkng nr T. \$310 + util 965-6336 NORWOOD-Need 1 mature responsible M/F 22+ to share 3 bd/m hse. \$60/wk includes all util. Prefer student or prof. B/R furniture supplied if needed. 762-2473 after 4:30.

OAK GROVE-La bookshelved studio rm w so view of Boston in huge hae on top of hill. 3 min to T & rt 93 skg indep clean non-smkg M/F \$285 eves 322-7777.

ONE GOOD ONE! enc.nts One housemate needed to complete our informal home of working parents + one male adult. M/F 28 + to have own room, laundry, share kitch. \$250/mo includes all utilities. Call 646-3918

Pets OK 1 more F to complete lg co-ed hise Lov country setting 15 min to Boston nr bus \$135+ 587-8423 Bx 685 Randolph, Ma

PORTER SQ/Camb, sunny rm in Ig friendly Vict hae. 2 kit, 2 baths, yrd & grdn. \$225/mo incl utils. 628-5468 or 628-5497

QUINCY waterfront home needs a G male 35+ to share with. \$280 includes utilities call 472-5576 A dream in Reading-Prof prsn/cpl to shr irge hise w/cpl. Vry

Sommerville 3 friendly Fs, 3 cats sking 4th F for spacious rm in hae \$150+ 628-9267 no pets plse SMRVLLE-1M 2F 28-35 sk M/F 7/15, 8/1 Lg clean frdly ind hse no pets/smkg w dwr wâdr bk porch \$135+ util 623-1303 btwn 10-10

STOUGHTON-GM sks 2GM 2 share 3 bdrm house non-smok-ing, outdoor oriented, settled. Fireplace, woods, garden. \$225+ util. Available Sept 1. Bob PO Box 784, Stoughton

Wattham Housemates wanted, ages 23-35 one half mile from Brandeis, avail 7/1 \$121.67 mo. No lease-sec dep reqd. Call 891-4947 after 5.

WALTHAM-M/F rmt nd immed. Lg house, parking, nr T, share util, pref musicians. 891-5288. WATERTOWN-M/F for veg coop hae join 2M/3F 3 children shr grdn chores gd food commitment to grp lyng conv to T no amkng r's \$115+ av 8/15 or 9/1 926-4288.

WATERTOWN-large room \$112/mo incl ht near bus to Cent & Ken Sq. 924-3799 after noon.

Watertown ige beautiful home needs non-smoking housemates no more pets 926-5527 Jean WATERTOWN-3 F 1 M sk 1 M 23+ for Ige hae nr T, no cig, no pets \$150 Call 926-7655

WTRTOWN male to share house with 3F 1M 2cats near T 160 + util quiet & respons 924-1587. WATERTOWN-2F, 1M sk 1M 30+ for coop hse. Lge bdrm, attr hse nr T. Share exotic meals! No smkrs \$105+utils. 924-8075

WATERTOWM-Exciting op-portunity for 2 other Women to become part of our househid Aug 1. Sept 1. 3F seek 25 - sem-veg non-smokng responsbl neat. Near T vry spacious, freplaces \$190 incl heat call 926-4788.

WATERTOWN-Spacious coop hse 2M 1F 24-33 nr Mt Auburn/Camb in seeks F to share meals + costs no tobacco/pets nr T + laundry \$162.50 + 923-4326 after 8pm.

WATERTOWN-Sunny spacious 2BR apt on quiet resid st w yard pkg, t. Conv to Camb Bos Pike. Seek friendly prof F 30-40 to snare w same & my cat. 225+ low

pkg, t. Conv to Camb Bos Pike. Seek friendly prof F 30-40 to snare w same & my cat. 225+ low utils. 924-1648. Keep trying.

WAYLAND-1or2 resp nonsmkr 20's to share 2bdrm ranch w cple. Fireplace w/d grdn ig yard nr commuter rail pets nxt to con-servation Ind \$250 + 8/1. Call Deb or Jim 497-9622.

WELLESLEY F looking for 2 M Rmtes to share nice home. Vry Ige yard, porch jogging path. Close to town, 128. Mass pike. Ind living sit but must help w clean etc. I have 2 cats, 1 dog; must like animals, but prefer no more I<sub>2</sub> bytem 225. more.Lg bdrm 275 +, small bdrm 200 tpl. Call Kim at 431-7645.

W. NEWTON-F/M to share Ig 5-Br house with 1F & 3M. On quiet street in safe neighborhood, porch, big yard, 1 min to train & bus for Boston. \$195 heat & util. Parking included: 332-0413

PRIVATE SALE

EL PASO, TEXAS
40 or more acres. Salesmen on site getting 2000 per acre. I will sell direct 1000 per if you or your investment group take at least 40. If downpayment large enough I will finance at 1 pt below Bank. No sale unless you personally visit this fine land. Paul Lucas Box 35, Magnolia, MA 01930

5 Acres Colorado \$4,975! \$65 down. 105 payments of \$65. Finance Charge \$1,941. 8% interest. Call Owner anytime. 806-376-8690.

PARKING SPACES Wanted to rent: One Back Ba parking space in Gloucester S area. 262-9254 (eves. & wkend)

ROOMMATES

**Looking For** A Roommate? Matching

Room-Mates, Inc. The original and most experienced roommate service serving the public for 17 years.



2 prof M sk 3rd rmate M or F. 8 rm hse w/frpl prvte bth own rm drvway bkyd \$230+ ht free pkng Dave/Steve 738-6953 3 mature M/F wanted for Sept for

gorgeous irg Victorian hise in BRKLN on grn line. Great nghbrhd. \$265 incids utils-ht-prkg. Call Joe 739-6662 ALLSTON-Working M 25+ to share large 2 bdrm apt on Comm Ave avail 8/1 \$237/mo 254-4379

ALLSTON-F rmmt for 4 bdrm apt in complex near T \$157.50/mo incl heat 254-8277 ALLSTN-7/1 qt nosmkg F sks F rmt/frnd nr T shpg hwfi snny 155 incl ht/hw Anne 738-5196

ALLSTON-need 4th M non smk veg considerate \$87.50 util

veg considerate \$ avail now. 782-2794. Prof F sought for sunny mod 2bdrm apt \$250/mo incl ht. Avail 6/15. 254-7980.

ALLSTON-neat resp F 20+ rent 130+ utils We are 2M 1F+ cat, big apt gt st 254-2720

ALLSTON-F vege wanted for coop house share meals near BFC Rent 130 ( Call 787-0849 1 room in ALLSTON-now-Aug 31 and 1 room in Boston permanent; mature G-Bi males 442-4527

ALL/CAMB-friendly resp F 25+ to share lovely 2 br apt. No pets smokers. Share semiveg food \$162+ avail 8/1 782-3254

ROOMMATE

REFERRAL

CO.

Serving the gay community No fee to list apt. (not a dat-ng/escort svc.)

731-2525

ALLSTON-7/1 resp fem to share 3 bed 24+yrs. Base rent \$125+. Call Pat or Jen 782-2046. ALLSTON 2M's sk M/F 21-28 non smoker no pets 3bedroom apt. gd loc \$173.33 mo Judy 783-1090

ALLSTON-F late 20's to share apt. Non-smoker, vegitarian or Kosher. Carol 232-9324

ALLSTON-M or F needed for Ige 2B apt near T \$207.50 m Call David 783-0820

ALLSTON-Rmmt wanted for Sept. 1. 2 bedroom, modern, clean \$190/mo., Call Michelle 9-5 566-7490 M-F

ALLSTON

Sublet. Sunny bedroom with bay windows in 5 bedroom apt. Walk to T and BU, \$111/mo. Available 7/1-8/31. Call 783-4731.

ALLSTON-to share 2 bdrm apt. \$250/mo Brad 254-3300 days lv message or 787-5830 Apt in Davis Sq. \$187. Low ht. Good trans, straight male who smokes. Begins Aug. 1rst. Call Dan eves. 625-2010

ARL-2 non-smkg Fs 25+ sk same for 7 rms in hae w/ yrd prkng \$173+ avail 7/1 648-5638 eves

3 P M/BiF seek F housemate to share very spacious 7rm Victorian. Looking for intellectaulty & creatively inclined person with an appreciation for a spontaneous, independent (...and slightly decadent) lifestiyle. \$168mo/plus utilities. Call 524-4705 evenings. ARLINGTON-M/F needed for Aug 1 to shr Irg sunny 7 rm apt. Near T & Spy Pond Rent \$125+ Call 646-6446 eves til 10.

ARL to shr 2 bdrm apt in 2 fam hse w F 33 175 +. nr T. 253-563-day 646 3567 eves.

ARLINGTON-2M 1F sk 1F or Cpl pref 27+ to shr Ig Vict hae nt T. Avail now. Please no more pets. Prkg. \$225 htd. 648-4351.

ARLNTN-F rmt 23-33 share 4bdrm duplex. Yard, Indy, prkg \$225 + util Avail now 646-4991

Share beaut 4 Ige rms M/F 25-35 prof or grad. Indep & secure. \$225 + util. 262-1159. BACK BAY-Lkng for mature resp. prsn to my into ig sunny rm w/ frpl 5 bdrm indep apt \$245/mo incl ht avail mid July 266-3718

BACK BAY-F 23+ wntd for own rm in apt on elegant Beacon St \$165/mo 536-7839 after 1 pm BACK BAY-M 20-30 shr 3 bdrr very large apt-prefer GM into sports-call Paul 9-9 536-2213

Back Bay quiet F 26+ for sunny 2bdrm Bay State Rd. \$337+ sed dep 1 cat 596-2907 kp tryng BELMONT-rmmt 25-35 to shr sunny 2bdrm w F. Porch, a/c, on T. \$525+, non-smok. Call 489-2533.

BELMONT-Nr Hvd Sq 2M sk M/F pastoral 3br summer or longer pch frpl no crime \$200+ Bill 969-0100x3900 489-1796 eve.

BELMONT-Rmt. (25-38) wanted to share hise. w/3 prof's. Fplc, yd, near bus, \$175+ utl 484-2991 BEL-2 women sk 2 others to shr sunny spac house in plant ngbrhd. No pets smkrs Nr T 150+

ngbrnu. re. 484-9125 BELMONT, Waverly; 1-2 rmates 3 bdr apt, 7/1, near T, \$175 + util lease renewable, 9/1. 489-4163 BKLNE 2 M/F for Aug 1 to shr Ig 4 bdrm apt \$139 + \$145 mo incl ht. conv to T & stores Call 232-6142 Gregg or Herb

PENTHOUSE

BOS-Mission Hill rmt to share 3bdrm apt Nice place, lots of sur \$112+ ht Mark 232-5549.

BOSTON-F nonsmoker share Ige luxury 2bdrm in Charles River Pk. Prvte bdrm & bath, d/d, \$385 incl h/hw avail 9/15 267-2670 days. BOSTON-2bdrm mod eatin kill bath-lg bay wndow in ldr pets furn \$600 avail now 437-9255.

BOSTON-Rmmte for mdn 2 bdrm apt Eat in Kit, md-bath, wkg fp dshwshr,disp, Call 267-3116 BACK BAY-Pru area large bdrn in 3bdrm apt prefer GWM into sports weight lifting. Space avail able age 21-30 call Paul 9-536-2213 \$260/mo includes util. BEACON HILL-share 2 bdrm apt \$200 ea- seek quiet person who is in or understands A.A. or similar program. I am very liberal M elementry teacher. Just quiet

BACK BAY Lkg for rmmt to shr 3 bd apt at Mass Ave & Boylston St Rent \$228 inc util Call Frank 266-4228 aft 5 pm

227-5435

BACK BAY-GWM sks frndly rmt 4 9/1 mod 2br apt rvr vw-sund dd wd \$265 incl ht 782-5836

INSTANT ROOMATES BY

HOMEMATES

When you're looking for the perfect roommates, choose the roommate agency that will offer you the most. Covering

**----**

NO. END-Frndly, indep, resp F rmte wnted for 3 bdrm apt \$167 mnth ht&hwt call 367-4838 Jl.

BOSTON-Med. stdnt wants resp 5 Jrson to sk and share 2 bdrm apt in Charles River Park or similar. Call Jordan at 969-2662 BEACON HILL-F26 + cat seek F 23+ to share apt. Rent \$188.00 call 227-9330 eves.

Beacon Hill 2F sk grad/law stud lg prvte bdrm, htd. \$250 9/1 Kathy or Darlene 367-1865

Boston Park dr M 25+ 2 bdrm \$167.50/mo + util nr T call Dave

ALLSTON Rm mate wanted for 5 bdrm house in Avail Aug 1 \$100 no call 782-2461.

BKLN/COOL CRN-Prof F 26+ non smkg wntd for mod 2bdrm apt kosher-A/C, pkg avail, Indry 260/mo incl heat 277-3853 BrkIn-1W 25+ nsmk for 3bd inc hshld large apt nr cool crnr 6/1 \$163 htd 734-6382.

BRKLNE-GM sks same to share 2 bdrm apt nr Cool Cnr, T laund \$190/mo inc ht 277-2029.

BROOKLINE 2F-1M seeking 4th person for 4 bedroom apt nr Coolidge cor. H & HW incl. 175/mo. Avail July 1 566-4307.

COOL CRNR-1M, 27, neat, working, consid, 4 spac semicoop apt No smok \$165+ 738-7739.

BROOK-Cool Crnr F for spac sun quiet apt Veg or kosher 6/1 \$312 2BR. \$208 3 BR 731-1767

Need non-smkr intrestd sharing Ig kosher apt Coolidge Crnr w/father&pt time family 327-1136 BROOKLINE-2 prof F 24-29 non-smkng neat to shr mod spacious 3bdrm apt, dshwshr balcony a/c, Nr T & BU. \$240 incl ht/hw. Call 6-10PM 232-3867.

9rkln-2 nonsmk prof F 26 sk 3rd for Ig sunny apt in hse. \$225 pkg nr T 277-2592 Aug 1

BROOK-Col Cnr/Med. Area. Prof. F for spacious sunny apt. \$312 incl utils 731-1767

BROOKLINE M 25+ Non-smkr for cmfrtble 3 Bdrm hse nr Cool Crnr + T 200+utils. 566-7342 Lovely 2 bdrm apt furn dw w to w exp brick mod bath nr T \$225 + util nonsmkr & vry nt 566-3984

BROOKLINE-large sunny bdrm in 3 bdrm Victorian apt overlooks park. Large eat in kitchen w D&D, safe quiet area near bus, green line, shopping. \$275 incl heat & hw. Call eves 566-6782.

BROOKLINE-Mature F to share large sunny 5 bdrm. Porch, convenient to stores and T. Available now. \$200 with heat. 232-7437. BRKLN-M fr lg bdrm in lge apt \$138/mo w/ ht & ht wtr. Near T. Eves 232-9038.

BROOKLINE-M sks M/F rmt for 2 bdrm apt avl Sept 1 \$275/mo. incl ht Call eve 566-6209

Brookline Vil FMLE-Rent suny rm/frplc share wholistic apt w 2 prof Fmles, 9 yr old girl Summer OK no smokg/pets 5 min to T inc util \$250/mo 277-7431

BROOKLINE-F sks F rmte, Ige sunny mdn 2 bdrm apt nr T, no bets, no drugs, \$300 735-0889 BROOKLINE-Rmte wanted to shr Ig sunny apt Rent \$232/mo. inc ht Please call 731-1926 after 6 pm BROOKLINE-F rmmt wntd 23-non-smok, Ig 4 bdrm apt, Beaco St., \$200 h/h incl. 739-181u.

BROOKLINE-M/F 25+ to share lge friendly apt w/2F, 1M No smkg \$144/mc inc ht beg 8/1. 566-7933.

HARV SQ share apt mdrn sunny W/W A/C dishwr Indry put pking storage \$250/m inc ut 492-3621 CAMB-Harvard Sq-F to share sunny, cozy apt garden-rent control \$110 Call 547-1106

HARV SQ-F wntd 29+ no smk w F (singer gospel-pop) 2bdrm \$230 ht inc 864-1701 9-11am. CAMB-Non smoking, semi-veg to shr apt 9/1 days call 868-5370 eves 864-7231.

CAMB Porter Sq 3M seek M/F rm mate. Large sunny 110: \$190 incl ht, avail 7/1, 492-8302

LRG SUNNY APT CAMB, F. 27 , shr beaut 2

bedroom, hdwd firs, firpic, neat & clean non-smkr. Eves 628-8898. Days 727-9530.

CAMB-Prof M sks quiet resp M/F for nice apt N of Harv Sq. 25+, no smk no pets \$231. 547-6944. CAMB-2F, 2M seek 1F nonsmkr for frindly indpridnt hisehid nr In-man Sq. \$120+/mo 547-0948

CAMB-share comf apt on pisnt quiet st nr Porter Sq. Avail im-med. 207.50 incl ht. Seek neat, frndly, (semi)-veg, non-smok. Jonathan 661-1113 CAMB ARL-Looking for 3rd roomate for large apt 150+ utl no

CAMB-Central Sq. F 25+ to share 3 bdrm apt w gdn. Politi-cal/feminist interests. For 8/1 \$160+354-2544.

CAMB-F over 30 in arts, likes cats wid to shr w/F in arts, Zen Buddism, quiet space nr Harv Sq \$185 htd 492-0145 6-10pm.

CAMB-July, Aug sublet, fur. Bedroom, use of whole apt, Cent Sq. \$160 includes everything call 354-1759 nights, 451-3445 days. CAMB-M/F 25-30 to shr 3 bdrm apt w/ loft non smok/student prei 10 min Hrvd/Central Sq \$240 uti 491-6947- 497-6513.

CAMBPORT-Prof sngl M sks 2 30 + non-smkr wrkg pers to share sunny spacious Victorian. Good sep of space ig bdrms 2 baths huge sngl top floor kitcheri-liv rm. No pets \$235 + utils Avail Aug 1. 864-2243.

CAMB Prof/Grad stud wntd by M35 for attr apt \$250 incl ht Nicely furn Aug 1 661-3833

CAMB-F sks F to shr 2 br apt. No H Sq. bus, pkg. No pets, cigs. \$219/mo incl ht 491-0708

Part-time rmmt (1 wk a mo or 2

Room in Camb hse w/ yard-\$250 mo incl utils + Indry share food & common space w/ 2F + 1M. No more pets 354-7916.

CAMB-Prof GWM 32 seeks M/F, G/S to share large 2 bd/m apt in mod hi rise off Cent Sq. Air cond, parquet floors, easy prkng in-bldg laundry. 5 Min to T avail July 15 \$226 \* util, call 661-5731

CAMB-F 27 sks frndly indep nonsmk rmt for apt btwn Hrvd & Cent Sq. \$203 inc ht 547-2947 CAMB-Fem&male look for male to share Cent Sq apt. Reas rent Call 492-1263 till 10:30pm

CAMBRIDGE-1 person wanted on Harvard St. \$92.00 mnth + util Call Steve or Jim 661-0877 CAMB 2 prof M lking for 3rd M or F to shr 3 bdrm apt recently re-nov by arch w/ sm yard betw Harv & Porter sq. 497-0502

CAMBRIDGEPORT-Lrg sunnyrm w/firepl å phone rm in house w/sngl parnt F 2 boys 5 å 9 fun loving cpl wntd or sngl F into chidrn irg yrd wood stv Cal 864-0891 Sept 1.

CAMBRIDGE-2 frindly ind wkg Fs sks F Aug 1. Clean, resp. 20s. \$142 + No smk, pets 661-4059

THE ORIGINAL MATCHING **ROOM-MATES** 

Looking for a roommate? Register now at MATCHING ROOM-MATES INC, the original and most experienced roommate service, serving the public for 17 years. 251 Harvard St Coolidge Corner Call today!! 734-6469 or 734-6484.

JP-Prof F: WBCN fan seeks rmt for two bdrm two lyrm apt. near T. \$200 htd. Present rmmt sleeps days Jan 522-3221 eves.

J.P. rmmte wanted for large 3 bdrm apt 150/mo. inc. util. Avail-able 7/15 Call 522-2477 J P- near T, Abrtum, large sunny apt, W/D, much more. Avl 9/1 or sooner. Call Joe 247-6082 days. 522-9855 eves. Keep trying.

GAY COMMUNITY **HOMEMATES** 

Welcomes & assists you in your search for compatible room-mates. WE CARE! CALL 497-4308 \$20 Service fee.

MEDFORD-wrkng M sk resp rmmt to shr 2bdrm apt \$205+ utils nr T & Tufts no smk & no pets 396-6232

MEDFORD-one prof human be ing (w/cat) seeks same in house. Nr T & Tufts \$110+ utils 395-0232.

MEDFORD-F 25+ to shr w F 6 rms porch yard quiet sate. \$175+ ht. 8/1, 396-8021.

MEDFORD-Prof F sks same to share lovely luxury sunny and spacious condominium. 2 borns d&d, w&d, furn, secure building nr T and Tufts, parking. No smok ing. Call 321-8177.

MISSION HILL-Rmmte needed for 2 bdrm apt \$150 month inc h 10 min to HMS & T Clean, honest

N CAMB-2 needed to shr 4 bdr apt w F 36&daughter,7(child wel-come) yard,W/D,trees. \$200 250+ util Call Wendy eves 354-2544

apt 2 bath, porch rent neg no cigs 926-2257. NEW COR-2 prof F sk 3rd prof F age 26-34 for sunny, spac Riv vw apt. Fp, pkg, yd. nr T \$ T Pike. No smg. no pets. \$220 + util 527-2085

**Instant Roommates** 

Need a quiet part-time place in town? 2 prof F have ex rm in lux

SALEM-M/F rmte wanted to share Ig 3 bdrm furn apt w/1 M-must be non-smkr \$240/mo ht inc Call 1-745-0541

SO END APPLETON
GWM sks ame to share 2 bdrm
dplx grdn apt 1 1/2baths yr shre
300 mo + elec + tel Call
267-8718 betwn 6 & 10 eve

SOM/CAMB-2F 30's seek F 25+ for beautiful duplex. Nr T & Mass Ave. Avail Aug 1. \$150+ 776-3856

SOM-Union Sq 3M need 4th non-smoke no pets 25+ \$112.50 in clude heat+util & sec 625-0835. SOM-F 25+ for lovely 3rd fl mod 2bdrm apt in hise nr Tufts Furn wishr pkg all incl \$220 + sec dep 666-1951 7-9pm avl 8/1 SOM/UNION SQ-Sublet July only irg sunny apt prch piano cat rent neg but moderate 628-4741.

SOM-CPLESKS M/F SOM-Couple seeks More share Ig mod apt 625-4925 immed.

SOMERVILLE-Aug 1F sk 2wrkg or stdnt F's for sunny 3bdrm nr T & Harv. 1cat \$158+ 776-0745 SOM-M wntd to shr 3bdrm apt, avail immed, \$200 incl. utils. 628-2528

SOMERVILLE-Professional female mid 20's to share large, sunny 3 bdrm apt nr T. Avail June 15 \$150 + utils. Call eves & week-ends 628-0153.

Wanted mature responsible Fits share Irg. sunny apt near parl and beach--2 minutes from Andrew Station. 269-8671.

WM 32 sks quiet, secure, neat clean rmt for 4rm apt in Water town. 1/2 mile to buses, stores Front & back porch, parking lot. Rent \$162.50/mo + util. No lease. No smokers or pets. Call Brian at 495-5781 days, 924-8426 nites.

WATERTOWN-Independent person wntd for large house w/3 others. Pkng, yard, shopping, transp. \$250per util incl. 923-2042

Very nice apt in H2Otwn needs

WATERTOWN-2F sks 2F 4 bdrm for 9/1/82 \$116.25 + util No pets 926-5649 prefer nonsmoker.

Watertown-Cheerful M 30-40 to shr clean sunny 3 br apt in 2 fam hee w/ prof F. Quiet st close to trans nonsmk \$225. 926-9673 eves aft 7:30.

W ROX-2 F 30 sk F to share 8rm house fireplace garden chldrn warm friendly \$165+ 327-4535. WINCHESTER-Roommate to shr 3bdrm large house with 2 males nr train \$250+ 729-4019

WINTHROP-Rmt wanted to share

NO. CAMB-Sublet, July 10-Aug. 10. Sunny house, 2 blks fr Mass. Ave Lg rm \$100 furn. Shared bath, no kitch. 661-8782

Room in Victorian house in New-ton Center near MBTA. Call 527-5201.

BOSTON-Prof M/F invited to share spacious 2 bdrm apt in Back Bay's nicest area, St. Ger-maine St. Must be seen to be appreciated. Non-smoker preferred. Call to discuss possi-bility. 662-0835 days, 267-2007 eyes.

PARK DR-Resp F mus 25+ to share w F pianist small but conv loc \$212+utils 353-1505.

BOSTON-Sk rmt for Ig 5 rm apt opposite T shopping and prkng. \$125 + share of utils. Call Bill 569-6355

BACK BAY-F prof seeks quiet F over 25 sunny spac apt \$285 incl ht, ut 7/1 267-5768/492-4930.

BOSTON-N. End. F to shr w/owner of condo. \$250/mo ht & ht wtr incl. Nr wtrfrnt & T. No smkrs. Call 227-8668 lv message. BOSTON So End F prof or grad stdnt 25+ 2 bdrm apt \$215 mo incl ht Call 266-2915 days

BRI-Prof F rmmt wntd for 2 BR Ig mod kit sunny quiet pking \$250/mo incl heat. 787-4273 after 6.

BRI-F (or couple) rmt:apt in hse, suburb. neighborhood, sum, possible opt \$150 782-3145

BRIGHTON Fml rmt for mod apr near indry & T. No smok or pets 215/mo + 1/3 util 782-5442

BRIGHTON-2 to 3 F rmmtes wanted for 2 bdrm apt on Comm Ave nr BC. on Green Line. 7/1 to 8/31 734-3158

BRIGHTON-2M sk M/F 25+ nonsmkr ige clean 3 bdrm apt 130+ nr T Bk yrd safe nghbhd 787-3566

BRI/ALL-1 Fe to shr 3 bdr apt in house 182 inclds ht 24+ quiet resp non smk 783-1473

BRIGHTON, 2F semi veg, 7/1, apt, \$160, yard, quiet st., sum or perm, come see! 787-3545 Jane BRIGHTON-Male or Female for furn or unfurn room immed \$50p/w or \$175/mo 254-0793.

BRI-Prof Fe 29+ sunny apt. \$210+ ht Sept 1 no pets, drugs 787-2912.

BRI-Sublet 6/1 w/option \$238+. M 36 sks very quiet neat nonsmk M or F. Huge safe sunny 2BR apt. Michael 783-2542-H, 223-2053-

BRKL/BRI-cple 20s wrk sks to shr ap/hse & chores beg Aug Sep. music/art Scott 787-3417 7 am

BRKLINE LINE-F shr 3bdrm w 1M & 1F. Lg rm hrdwd flrs, slop-ing cell, louvred windows, walk-in clos, eat-in kit, \$210 inc ht 738-1472.

BRKLN-2 rmtes 25+ for spac 4 bdrm apt, frplc, porch, nr T, quiet, nonsmkr, pref veg or semi-veg, \$212/mo incl heat. Avl Aug 1 & Sept 1, 734-8223

BRKLNE VILL-2F lkng for 3rd F to shr 3 br apt. \$164/mo w/ H&H. No smoking nr T 734-6850 7pm-9pm.

BRKLNE vil rmmt 4 3 bdrm \$163 ht incl nr T 24+ 7/15 or 8/1 277-9859

BRKLN-F to shr comf apt w/2F 1 child-nat foods, new age lean-ings, yd, pkg-\$160+ 566-6149

BROOKLINE-Coolidge Corner prof women 32 seeks same to share 2 bdrm apt-none smoker hardwood floors fireplace \$260 includes heat and electricity 232-5251 ev

COOL CRNR-1M, 27, neat, working, consid, 4 spac semicoop apt No smok \$165 + 738-7739.

SOM-mod cool quiet rm on T nr Davis Sq Free HBO-laundry Vy large kitch bath call pm 628-7948

ROOMS TO RENT Some with priv baths & kitch privs, all areas incl Camb, Ali, Bos, Bright, and Dorch. \$35-\$40 weekly, call now, \$45 FEE HOME-FOLKS, 497-4302.

CAPE COD/DENNIS-Lov 2br

& shops priv/quiet lr/kit/de \$350 wk 588-0100 583-1144.

NH Mt. Wash Vly/No. Conw Attr spot for 4-6 nr Kang. Hg Saco Riv. Swim. fish, full equ S u m / \$2 7 5 / S p r \$2.5 588-0100/583/1144

PLYMOUTH-Manomet spac. 5 bi 3 bth frmhse 2 acres nr ocean Av Jly 16-Aug 12 \$400/wk Cali 423-2550(eve) 746-6265(wkend)

Prof. people wanted to share in Cape house this Summer. Pretty

VERMONT-Secluded rustic cabin on 18 acres in farm country of Central VT. \$100/wk. 646-3605.

White Mtns-Ossipee NH, 10x40 ft mobile home sleeps 6, mod kit & bth, ww crpt, lv, swimming, fishing, golfing, horseback, riding nrby, \$95 wkend, \$165/wk 658-8511.

#### SEASONAL RENTALS

BRIDGTON area; ME-Early Amer, furn. farmhouse in foothills of White Mts. Pond 4 season sports. Antique country. 3 br. 3 bths. Ideal rental for family or perfect roommates, choose the roommate agency that will offer you the most. Covering all areas and people from all walks of life. We care! Call us 497-4308. group for month, season or year. Stearns 207-647-3774 5/25 Wysonge 207-647-2290/5713

**ROOMS TO RENT** 

ARLINGTON-2 rms nice house near T. Shrt/Ing term. Shr kit/bath 50/wk no smk 643-3538 ARLINGTON HTS-furn rm in prvte hm MBTA priv ent F only \$65 & \$70 per wk 643-4058

BOSTON-Furn and charming Vic-torian house conv to BU. Shr kit, Small refrig in rm. \$185/mo. incl utils. Sec. dep. & refs, non smkr. Avail 7/1 254-2833

BROOKLINE. Near hospitals on T & Bus. Shared mod kitchen and bath on quiet one way st. sur-rounded by parks Sunny, freshly painted w/ sanded hard wood floors. \$225 call Lea days 566-4388, eve. 232-1101.

SUPER ROOMS

BROOKLINE-Great location-safe furn friendly 3rd fl priv bath \$75/wk/base "studio" \$60 wk 739-1969

Downtown businessman's retreat New rms w/priv baths furn & not + studic apt \$295 357-4097

NEWTON-Furn rm priv hm nr Kitch priv All utils incl \$200 mo sec dep refs 332-9394

WHT MNTS-Ossipee NH new Chalet Sleeps 8, w/w carpet, mod kit & bath, TV Swimming, fishing, golfling, horseback, riding, nearby \$150/wknd \$235/wk 658-8511 STUDIOS

ARTIST'S STUDIO

FORT PT CHANNEL-Artist photo studio 7/1 1200 sq ft 16 ft ceilings built in storage alarm system \$326 mo No live ins Call John 426-0359 or 631-2612

omemates Compatibility, companionship, friendship and economy are just a few of the advantages of sharing an apartment or home. Our modern methods and wide selection offer you more. Covering all areas and people from all walks of Pomemote We care! Call **Homemates** 497-4308 Cambridge, MA. 02140 (between Harvard & Porter Squares)

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CAMBRIDGE-3rd rmmte wanted for duplex nr Inman Sq/Harv Sq \$200+ util. Call 628-9159.

CAMB Share Ig apt Huron Ave area w/prof F 28 avail 8/1 \$200 + Sk neat frndly semi veg non smoker, no pets. Call 864-7793 pls leave

CAMB/SOM 2Ms 28&32 sk qt rmt 25+ nr Porter Sq. \$150+Ht+utl Avail 7/15 666-5662 1 yr min

CAMB/SOM-One rm in 3 br apt avail immed \$175mo incl solar avail immed \$175mo incl solar vision sound environ 492-639 CHELSEA-Bellingham SQ 15 min to Haymarket by T. S or Bi F wind, nonsm, resp. 150/mo htd. + util, to shr 6 rms most furn with M/F avail imm 889-1422 6am-11pm

CH. HILL-Prof. M sks M/F 23+, for 2 br apt. W/W, W/D facil., \$212.50/mo incl ht/hw & pkg. Call 327-1754; pls keep trying. CONCORD-M sks n-smkr veg resp M/F 2 shr 2 bdrm apt. Walk 2 T & shops \$210+ 369-0326

DOR, F 25+ to share spacious sunny 2br and in safe n'hood in Dor, close to T. Summer sublet with Fall optic. Non smoker preferred.\$130+ u 288-7281 me. \$175+. Nites

FENWAY-responsible adult WM ig estab apt mod kit frpls \$200 mo+ dep 266-9788 6-8pm

FRAMINGHAM-2rms in base-ment of condo, kitchen and bath priv pool and tennis. \$250 in-cludes all utilities 875-7399.

Frmte wntd to shr 3-br Camb apt Semi-coop \$108 Call Sally 864-5067 eves & wknds.

F U have a room to rent & enjoy fresh squeeze juices, seed sprouting, veg & etc Please rit Box 577 Camb MA 02138. Prof M/F nonsmker to share cln 3 bdrm JP apt \$125/month for 7/1 524-2086 btw 6-10 pm.

JAM PL-neat rspnble rmmt to share sunny, 2 person, spcious, frnshd apt for 3-5 mos. (optl. till Jan) Avl July 524-4603 JAMAICA PLAIN-M to share bdrm apt. Must like pets. \$125 Call Pete 7-9PM 524-7692

JAMAICA PLAIN F sks F/M to sh spac Pond-side apt \$195 mth in ht Avail 7/15 or later. 522-3522

JAMAICA Plain, male rmmt for spac 2 bdrm apt, 5 min to pond no smkg, \$187.50/mo. 524-1011 JAMAICA PLAIN-M/F needed to share 3 bdrm large beaut \$210 w/ht bdrm-furn call 524-4891.

F wanted shr spacious house near pond 3M 1F \$130+ util 524-4796 JP 2M 1F sk 1F to shr lg hse nr pond easygoing nonsmk Aug or Sept1 \$200/mo + 524 2228

JP-nd 2 veg rmmts to join 2F/2M in Ig coop hise for summer poss longer. Close to Pond & T \$133+utils call 522-0765.

JP-Friendly WF29 sks quiet resp M/F nonsmkr for 2 1/2 bdrm apt w woodstove 524-2257 eves.

J.P.-Female over 25 to share apr near Jamaica Pond & T. N-smok-ing \$150 + 522-7233 after 5 pm. JP-M/F for veg home w/3 others Sunny clean nr Pond Brkine & 1 Under \$50 + utils Jeff 524-2334 JP-Mom & child seek woman roommate. Non-smoker, semi veg, nr Arb & Pond. 522-0572

J.P.-Prof male and frndly dog sk rmmt for 2bed apt nr Pond, T, htd, 175+ util. Avail 6/1 call 522-4445 or 451-6157 aftr 6pm.

BARTERTMATE strig open minded female rmte shr apt west of Boston in exch light cook, clean, apt sitting, c. Boston bus, country setting etc. Boston bus, country setting, avai now. Call Fred Tues-Fri mornings before 7:30 or leave message Keep trying at 481-2449 MARSHFIELD GWM 44 will share 2 bdrm condo off Xway over 35 No booze or drugs \$250 mo 837-9240 Bet 6-7PM or wknds

UNITED ROOMMATES

someone to share it, or are looking for a place, we can help! We respect your confidentiality. Call today! 232-1287

1140 Comm. Ave., Allston

\$18 fee

MATTAPAN 2 bedroom apt \$150.00 month plus utilities Tel:364-5246 or 298-0656 INSTANT ROOMATES BY **HOMEMATES** 

When you're looking for the perfect roommates, choose the roommate agency that will offer you the most. Covering all areas and people from all walks of life. We care! Call us 497-4308.

NEW COR-Mod furn'd \$225. Security, parking, on MBTA, F 22-32, quiet, clean, Balc, dw, disp, straight, Eves 964-6225. Kp

Mon.-Fri. 9 am-8 pm. Sat. & Sun. 9am-5pm \$20 fee

Comf friendly Newton coop hse sks temp roommate until Sept 1. Share food/chores nr trans. \$200/month + food + phone. Call 527-3477 or 3476 NEWTON CTR-skng 3rd rmmt for 3bdrm apt eves 965-4582. W NEWTON CTR-M sks 2M/F 2 mi Watertown Sq 2bl to Pike \$145+ u Piano 244-9567 Ed.

15 MINS TO DOWNTOWN

W. NEWTON-F 25+ gold retro sks F prof/stu for 2bdrm new re nov apt nr xpress bus \$275/mo-gas ht/hw Terri 332-1879 NORTH SHORE-2 GWM have room to rent to GWM \$250/mo util inc call 631-1756.

**NORTH ALLSTON** pkg, near T \$145 mo+util 782-8224 N QUINCY-F 31 sks rmmt to shr luxury 2 bath apt. Pool, tennis, under \$300. 328-7546 anytime.

N shor GWM 32 sks rmt 25-35 no

smk share 2 bdr cottage in country \$150 mo pl utl 468-3172 pm COPPORTUNITY

Executive seeks male to share luxurious live in situation. Free rent in exchange for part time help. Foreighner welcome. Non smoker only. Masculine type wanted. 266-7061 day & eve

Prof F 25+ to join 2M 1F in friendly indep. house. No cigs \$175/mo. incl ht. 232-1099. RANDOLPH-Near trans non-smk to share twinse apt 1 & 1/2 baths \$257.50+ utils pls. call Sarah at office live msg 848-3484

THE ORIGINAL MATCHING ROOMMATES Looking for a roommate? Register now at MATCHING ROOMMATES INC, the original and most experienced roommate service, sarving the public for 17 years 251 Harvard St, Coolidge Corner. Call today!! 734-6469 or 734-6484.

ROSLINDALE-2M sk 3rd M/F 20s 3 bdrm mod kitch bath nr Sq Avail immed 323-5078 Michael. ROSLINDALE-2 nonsmk rmts

ROSLINDALE-couple sk 3rd M/F rmmte 5 rm apt eat kit Near pub BRIGHAM CIRCLE-Looking for 2

roommates to share apt on Mission Hill w 1M & 1F \$93 util and no bugs 734-7296.

#### GAY COMMUNITY HOMEMATES

Welcomes & assists you in your search for compatible roommates. WE CARE! CALL 497-4308 \$20 Service fee.

SOM-M sks 2 rmtes (M/F) to shr 3 bdrm apt. Nr Arl/Camb line. \$225 ea ht and elec incl 623-8316 call aft 2 pm.

SOMERVILLE-2M skng 3rd rmte for 3rd fl apt conv to T, stores, laund. \$200 inc ht/hw 625-1837 West Som-(nr Tufts) F needed no smoke no bets vegetarian Wash/dryer 628-5224 Peg/Kurt SOM-F 25+ for nice sunny apt-well kpt hae in gd nbrhd \$200 inc ut 666-3274 keep trying

SOMERVILLE-2Fs mid 30's sk F for 6 rm twnhse. Exposed brick walls, hdwd fls, yard. 2 bths. \$155 for small bdrm. No cigs or new pets pls. 666-0634 eves.

SOMERVILLE-Cambridge wanted 1 rmmt for 3bdrm apt nr Porter Sq. Call Devon 666-8187. SMVLLE-F rmmt 7/1 wkng prsn pref. bdrm in attr sunny apt on busline \$175 mo + utils. 623-1646 aft 6 I have a cat

SOM-Nr Por Sq. M 27 sks M 25+ to shr ig 2BR apt w/pch bkyd clir. Pref nt, resp, nosmkg wrkg likes music jazz class reggae phto (bld dkrms) \$250 inc ut. 7/1. Kevin 666-2558 eve 547-9220 day. SOM-Prospect Hill. F 25+ for 2 bdrm 1st fir of restored Vic. man-sion. Frpl, deck, and garden. No pets. \$275 all inc 9/1 623-5229 3 br lux tnhse wd, ac, ht, \$232 non smoker 899-6851

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APT HUNT TOGTHR Musical, hrdwkg, nonsmkg M sks 1-2 others to search for apt/house in Waltham/Newton. Call Mark 647-0319 lv msg.

Walth. 4 bdrm apt skng rmmte av now \$165 per mo & util, off strt pkng call 891-4408 5pm WALTHAM-Rmmte wanted. 3 bdrm 2 1/2 baths, pool, AC, pkg, clean. Call Rob ASAP 899-4259 WALTHAM-M/F rmtes wanted to share 6 bdrm indep house Rent \$160/mo + utilities Avail 9/1 Call 891-7187

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ALLSTON-mod 2bdrm htwtr \$480/mo or best offer. Now to 8/31. Furn avail. Call John collect at 215-667-0863.

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similar qual Box 8053.

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Box 8008

Older well to do single business man is desirous of company of younger very attractive woman age 30-40 to share good dining travel symphony tennis logging sailing conversation and companionship send photograph if available Box 8045

Ordinary M, OK bod seeks F, same. Box 8058 POSITIVE ATTITUDE is there an attractive SWF out has a positive attitude about Life? This tall good looking SW musician wants to meet you. You must be 5ft 5in to 5ft 10in tall, nice figure, and pretty inside & out. Box 7932

Prof 42yr old WM sks int att F who can apprec sens friend in non pos rel enjy dance dinr dts sun, srf box 124 310 Franklin St., Boston MA 02110

Prof SWM 23 6'1" blu eyes en-joys sailing diving beaches out-door interested in slim bright attr SWF w sim interests Box 8075 Prof SWM 31 skg slim attr SWF 27: who is bright, who reads, thinks, talks and enjoys. Box 8048 Seek wealthy husband 40-50 4 my friend redhead WF (divorcd 2 sons) shes dynamite. Box 8068 Sincere gentle caring male 40's looking for warm sensitive friendship with attr sincere lady. PO Box 96 N. Andover, MA 01845. Single Latinamerican gentleman 28 prof seeks warm intelligent pretty latina for sincere friend-shin Box 7980 SWM 27 6'1" 170 intl athl prot works eves seeks F 18-40 for morn sailing on Bos. Harbor, bik-ing or a matinee. Box 8082

ing or a matinee. Box 8082
SWM 28, 5'11", slim & handsome
wants extremely tall woman any
age, race. I don't mind looking up
to a woman; llove it! Please don't
say 'm not tall enough; Blonds
on go only with blonds, you
know! I don't have to be a "Skyhigh-guy" to be affectionate,
sexy, fun, and very caring, if
you're lonely, I'm here and I care.
Box 7852

SWM 36 likes flying, sailing, bik-ing, jogging, tennis, cooking & theatre. Would like to meet SWF for frndshp/ritnshp. Box 7055.

SWM is looking for SWF for Din-ing out and going to movies and more good fun. SWM mar, eng attr intel athl seeks SF W of Bos w same qualities for hobbies sailing and summer fun Box 8020

SWM, professional, 30°s, wishes to meet WF for marriage and family. Replies invited from WF's. 2.4 s. 3.4, w h o are single /droved/widowed. My interests are: children, companionship, career, and the best that life has to offer. Have a successful professional career, financially secure, own and enjoy a suburban home, lead an orcessful professional career, financially secure, own and enjoy a suburban home, lead an ordinary life, wide range of interests, youthful in appearance. The right person will be self-confident, successful in life, comfortable in dealing with the world as it is, intent on parenthood, confident of own ability to form a lifelong bond with another. Advertising is one way to meet new people and may appeal to those who understand the frustrations, limitations, and/or artificiality of other singles meeting environments. If this way of making a new acquaintance is for you, a few DO's and DONT's: DO NOT send photo; DO realize that the only way to assess mutual suitability for personal meeting is via phone introduction; DO NOT expect to set date on first phone via phone introduction: DO NOT expect to set date on first phone call: DO reply through trusted family friend, clergyman, etc. this is preferable to forwarding phone contact into. 4 will gladly exchange personal references. Out-of-state travel is not a problem for me. Reply to P. O. Box 1502; Hartford, Conn. 06144

SWM successful, handsome, businessman, Christian, 50's, 6'1", seeks attractive SWF, cultured, tall 5'8"+, Young-20's-33, no dependents, with MBA no dependents, with MBA (Finance) from by League (MIT, Harvard.etc) for serious relationship leading to marriage with children. Only descriptive letters will be answered Box 7926
Tall handsome 30s bearded male desires bright educated prof W who would enjoy a friend this summer to beach, explore. Nonsmoker Box 8052

smoker Box 80052
Warm SWM 30 who enjys movies, sandy beaches music long walks and just talking. Sks indpndnt warm SF w sim intest for frndshp and company. Box 8070

SJF Pretty slim prof 34 funloving active, seeks SJM 5'9" + Box 7825

SJM 27 sks SJF 20-32 who needs to laugh. I need the kind of person who is equally at home in the fitz or the corner bar. Talking's important but so is listening. Lets do both & see what happens. PO Box 393 Newtown Branch Boston MA 02258

SJM35 caring bus exec gdikng bright sense of humor nonsmoker gentieman warm wishes nice pretty Jewish lady 25-31 for Jazzboat dinner walks along Charles dancing espl con-certs romance etc Box 7987.

WM 33 separated needs a new start sks sincere WF for friend-ship and fun times. Let's meet and talk. Box 8076 WM 37 looking to spend an casional weekday with WF mutual saisfaction. Box 8007

WM 52 6' 190 many interests a reliable job a bit left of cen in thought wish to meet wom 18+ not too fat for mar or long rel we must be comp in matters other than physically will ans all gmf Box 1733 Bos MA 02205

WM SEEKS ORIENTAL WM 37 5 8" 155 seeks oriental or asian females for friendship + dating write box GM 81 711 Southern Artery Quincy MA 02169

WM who live alone in downtown Boston seeks F for dining and shows. Box 8021 Women: send for sample photos. You will not be disappointed. Box H-M Tea. Ma. 02536

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Hug

DWM 40 for

0 1821

Educa 25-40

Bound whatever plore to the stimulating oddiod a good Tell me likes. In tel. no. 8

Frndly, sks Orie to 20 for Nd a bit RDS Bo. 02117.

GA Let's lay together hry/hrny br/br ski male to longer F Essex St

BORED HSWIVES disc also have BIF vry kinky Box 8072

Bored or restless? If you're a successful antieman seeking diversion relaxation unhurried fun, pls contact this charming attr buxom & very sensual WF phone or SASE, PO Box 9253, Boston MA 02114.

Brilliant, intriguing, funny, kind and gentle SWM 34 sks a sensitive & lovely woman 18-30 for mistress type relationship. No ties-just a sincere and relaxed situation. Send phone to box 7934

UNCENSORED SWINGER zling action pictures with ads ad-dresses phones. 100% Genuine. Send \$7.95 to Uncensored 147 W 42 St. Rm 603-P NYC 10036

BiWM 34.5'9" 225 lbs, very gd lkg, sane, clean and disc, wants to meet other Bi/G males 18-40 who are not intimidated by weight. Inexp ok. Box 7804

Collector-military footwear new/used to hear from others in this scene write 02187-0191

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W/ sensual pleasure. Experience aliveness in your body & mind. An attrac caring SWF trained in healing touch & body awareness. Specializing in diff assoc w/ coupling, offers private & nurturing encounters for sincere & open gentlemen in mid-life who want to EXPERIENCE MORE JOY IN IN-TIMATE RELATIONS please re-ply w intro SASE PO Box 473 Weston, MA 02193.

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CROSS DRESSERS

med reply w phone no. PO Box 2099 Peabudy MA. Cute WM 27 offers free massage to females. Send phone to PO Box 80 Seabrook NH 03874

Discreet Masc GWM 41 6 195 seeks gdlkg end Bi-GWM into re-ceiving slow fr you 18-26 ed blid clean disc your place no of bos pref but ans all phone & photo? To suite 242 62 Albion St. Wakefield MA 01880



738-8770

DO YOURSELF OR girlfriend and me a special favor. Extremely attractive, intelligent, fun-loving SWF 20-35, preferably bxm, sought by sincere SWJM successful 40 athletic goodlife, prof/businessman for good life, travel Bahamas, Riviera, Aca-pulco, respect, confidence as-sured, Write Box 8036.

D/S/MWF NEEDED by tall slim attr prof MWM 40, for D/S/MWP NEEDED by tall slim attr prof MWM 40, to regir Ingterm Friday after-noon/eve sharing friendship & affection, supplement OK marr lacking in warmth & cuddle time. I'm v sensual, very romantic. U be 2. Like Dooks, films, classci mus, gd food. No tobac smoke. PO Box 302, Norwell, MA 02061

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DWM looking for weo men over 40 for sex. Looks unimportant. Fr a specialty. Box 322 Billerica MA 01821

Educated WM 40 sks educated F 25-40 sincerely interested in spanking please reply Box 7988 educ nonsinkg athletic MWC 30 seek WC for intimate frindsho sports rix evngs no swingers

An attrac SWF sensuous, warm, intell, college grad who is sensitive & understanding invites succ gentlemen 30yn & older for relaxed fulfilling & disc interludes. Send intro & SASE to PO Box 258 Fed. Stat. Worc, MA 01601

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If you are young sexy attractive
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GAY FUN IN MAINE Let's lay in the sun by day & lay together by nite. This attr well bit hry/hrny GWM 30's 5'8' 150 by/br sks hot times with hot gay male for summer & maybe longer Photo/phone. Lo. Rox. 389— Essex Sta. Boston 02112

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denrod" magazine has hotphoto-ads, addresses
es nationwide. All ages, races. Latest giant issue with hundreds listings \$7.00. Gold-enrod, 147 W. 42 St rm 603-P NY NY 10036.

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5'8 or under Worc area phone No fats Bx 363 Millbury 01527

Gdlking hry GWM 28 seeks very hndsme GWM 18+ to give first time body shave. Box 8017

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GWM 26 slim hs lvr sks GBiBM 20-35 mous-brd exec-bus type vy nt PO Box 2585 Boston 02208

GWM 28 6 185 masc str act app sks sim for friends sex poss more POB 138 Worc 01614.

GWM 33 sks same 18-35 Must enjy gd smoke x-dress i Grk & Fr enjy gd smoke x-dress i Grk & Fr act & pass for occ day & eve meet Descrip & ph no a must PO Box G-287 New Bedford Ma 02742

GWM 34 attr sharp profi sks guy 18-30 for summer fun, sun fravel, dinner, exciting sinc. frndshp. POB 692 Boston 02123

GWM.35,5¹10,195,sks yng slaves who are bound to serve-send photo/sincere only/inexp welcome-Glen,Box 168,Salem, N.H.03029

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367 Newbury St.

Boston, Ma. 02115

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10036

MEN WANTED
Beautiful redhead, 32, with special needs & insatlable appetite seeks handsome, trim men for parties & fantasies where any-

thing goes but pain husband participates join us & be satisfied photo helps Box 7959.

Merrimack N.H. area prof man

need yng BiWM in/out par T for Ig home Box 509 Main Office An-dover Mass 01810

M/F any age-into bizzare aural ex/NCP and Mod-roque Satisfy

the urge...modulate at 90.3

MISTRESS NAOMI Sks sus men for b&d, ws & fan-tasy all types of erotic fun&dress a vi send ph no or sase bx 7842

MONEY!? Very attr classy blond blue eyed prof male in late 20s in temporary financial deficit needs woman or person for short or long term loan. Lets-discuss terms! Box 8081

M/W/Cpl looking for same She 56 120 lbs and nice 36-24-36 He 38 5'11" 140 lbs We love orl and good sex Separate and Ph a must Pto if poss which will return P.O. Box 781 Brockton MA 02403

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girl wants financially secure man for brief encounters. Frank letter Box 8016.

RUA MWF who wld like to fool around but is afraid? MWM 39 is too but will give it a try discretion Box 8034

R-U-A Studnt, young WM 18-27. cleancut, COMPROMISING making ends meet a problem, want to meet a DISCRETE GWM34 who is easy to satisfy. Easy to work things out with! I have my own aptitoos) P.O. Box 1489, Boston 02205

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Hdsm Bi-MWM 37 6' 190 sincere discreet clean safe. Sk clean bi-cple into or-kinky 3som w/o complexity. No pain-drugs. Phn or bx no-desc. Bx 343 104 Charles St Boston Mass 02114

Hot muscular Bi blk M body builder 23 loves to perform enter-Houseboy position wanted by v attr GWM . 19 Boston- North-shore Area. Reply with needs to box 8073. Please be sincere.

Hvy hrny sub F sght by attr MWM 36 6 for shar erot pleas Box 1241 10 Milk St 02108.

No. Shore area GM 21-35 intr in frndshp maybe more with GM 35 gdlk, slim, athlitc, seeks similar slim, gdlk senstve, gentle GM. Many intra PO Box 684 Beverly Ma 01915

**OLDER LADIES** SWM 27 attr wi bit seeks 40-60 to share mutual plea P.O. Box 195 Somerville 02144

Oriental W 36 will teach kinky or

ples in mind-whirling 2/3somes POBox 4 Bost 02199.

Petite well educated mistress wid by WM 37 for 1/wk concerts dnnr. Substantial mutual benefits. POB 266 Stoneham, MA 02180

**PLAY WITH ME** 

Passionate young redhead will entertain discriminating gentle-men in the relaxing privacy of her lovely city apt. Your pleasure is mine! Discretion assured. Send bus card or SASE to Box 157 104 Charles ST Boston 02114

Pre-Ops long relationship wanted by sincere WM Box 37 291 Huntington Ave, Bos. 02115.

- GAY BATHS -

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GIRL IMPERSATOR Boyish Bi WM 25 slender tan

luv to dress in girls clothes pnts etc M F cpls TV Box 8066

GM 40 wld like to take low-income gay pa or ma + 1 child to see show. POB 9012 Bstn 02114. GM 510 33 163 weighlifter but thinning hair sks friend pref lifter, poss foreign or Latin. I am, & sk alm centered growing man 25-36. Hv : ny ints & gd mind. Bx 150 104 Charles, Bos 02114.

Greek male 27 wants female in Boston to massage. Write to T.P. PO Box 1139 Boston, Ma. 02103 GWM 21 would like to meet others under 25 for friendhship and possible relationship, 5'8 blonde, brown eyes. Like rock & disco music, caviare to pizza. Nashua area preferred, PO Box 763, Nashua, NH 03601-0763

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Call 366-5753 Ask for Ron

GWM 25 5'8 135 dk blde hr gry eyes attr gr std njys disco dining movies thtr mus sx sk sim 20-35 for fun eves frshp poss relat. Photo gets mine. All ans. Incl ph no. Box 132 291 Huntington Ave. Bos 02115

GWM 25 Salem area sks other GWM 18-28 for friends possible



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Box 7952 I'd like to find someone with whom I can establish a close & meaningful relationship with, yet someone with whom I can maintain a strong & respectful friendship as well 30 yrs old 6\*180 strong bid ight bind hair & blue e y e s . P r of fesion:eleccomunications interests:opera.symphony, some

resion:eleccomunications interests:opera, symphony, some theater, romantic novels some running. I'm generally a quiet & introverted person yet I can open up like mad to that right kind of person sin, replys only. Pic if poss. Thanks! Box 8083

poss. Thanks' Box 8093
I'm a GWM 40s, very intelligent, sensitive to others needs, attractive seeking little brother who needs stable but adventuresome and well to do older man for weekend travel to all the best places. Will show the right person 18-23 a really good time and am totally sincere and discreet. Send phote and phone number and complete letter of description.
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BI BM sks cpls & SF for amrs times & Black F swng prtner Box CY 484 400 Comm Bos Ma 02215 Innovative fulfillment by hot handsome WM lovers 31 and 36 carefully arranged with discretion Box 8037

Let's wrestle! This strong, aggressive GWM 31 5'9 132 is ready for a good fight. Bet I whp your a-t Let's match muscle soon Write Box 8030

soon Write Box 8030

Looking for summer fun days luncheon, walks, cycling-you name it! WM 38 PhD student 6' weight 170, if you feel attractive, sense of humor wanting to explore nature-own senses discretion clean no diseases as 1 am one time ad Box 8080.

M 28 sks woman 18-36 for domir verb hum, baby. No pros Box





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GWM 40 5 11 165 bind match attr well-bldt & endwd, sks GWM for interludes romance poss rel. Am prof well-ed secure stable strong tender intimate happy. Love out-doors city adventure making love. Box 8054

GWM/50 wants to meet M 28-38 I an: Fr/act Gr/pass & like good food, TV., cntry living, sports, wknd visits. You are husky hrny & can't get too much loving. Write can't get too much loving. Write to Fred PO Box 313 Reading Ma 01867

GWM 5' 10" 140 student lk 4 sim G int n theater outdoors travel film & romance I have car & apt in Bos. Info Box 8061

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If you're gay and want to know where to go and how to get there - this specially-created City Guide Map is for you. Contains an overall map of the city plus another map and index of Boston's gay bars, restaurants, etc. To order, send \$1.50 & .50 mailing and handling to Gay Guide, Box 1000, 367 Newbury St., Boston, MA, 02115.

GWM 5'10 155 29 br/gr must str act/ap int inc gd frnds dance avid antiquer beech intel conv & sim 25-40. Opn to wrmth afctn frndshps/retinshp POBox 502 Fitchburg MA 01420 pic(ret) guarantees reply.

GWM 5'8" 135 Blk/Hzl, gd body, tan. intel, likes beach, cutoffs, outdoors, music. Seeks smooth cln-shvn slim Bi/G guys 18+ for beach, massage, and hot sum-mer fun. Inexp ok Box 8062.

GWM lean hard athltc 27 will serv slim non-hairy jock 18+ frnt & r fr hot Gr action. PO Box 23 Worcester Ma 01602

Handsome married man 33 prof. wide interests seeks woman 25-45 for discreet intimacy, laughs, joy. PO Box 556 Boston 02146. Hdsm Pi-MWM 37 6' 190 sincere discreet clean safe. Sk clean bi-cple into or-kinky 3som w/o complexity. No pain-drugs. Phn or bx no-desc. Bx 343 104 Charles St Boston Mass 02114

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Tail, elegant,extravagantly endowed WF wishes to meet well-heeled gentleman. Box 8077

Submit to a stunning bind sxy legged domtrx. Bdy wrshp, dscpin 4 aftuent gntlmn. Specify fntsys. \$5 gets photo and descrtv lttr. Bx 2544 Prov Rt 02906.

Superb pleasure awaits the affluent non smoking gentleman who sks a leisurity aft or eve interlude an affec petite shapely lady 40's wlk like hearing from you phone or SASE PO Box 138 Boston 02101.

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Hil Let's Have An MC/VISA AMEX

(213)

MWM 37 att sks WF or MWF for daytime sex encounter responsith phone number and best tirt to call. Beverly area Box 8046

MWM 38 sks non plastic lady 30-50 for mutual nurturance and amorous adventure Love music seashore kissing wine. Box 8064 morning encounters with amourous female. Discreet. Box 611 Newburyport Ma 01950.

NO MASS SO NH Dom BiWM 39 5'10" 170 lbs sks sub F/M Cpls for Fant explor. Mild B&D to ? inexp OK ph&ph ans first all ans allow 4 wks. Box 8028

Swedish SWF visiting USA wishes to meet generous Prof WM Box 8015

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453-6414 P.O. Box 372

No. Billerica 01862 SWF impoverished dancer de-sires great & good friend for aftern uplifts. Box 622 Bos 02146

artern upints. Box 622 Box 02 146
SWM, 30, 5'10, 150 Ibs attr.
MBA runner studying M.S. comp
sci desires SWF 22-35 who works
w/computers or knows finance,
real estate, foriegn languages,
foriegn rel or enviornment;
democrat Respond with phone
number and photo. Box 7948

SWM 45 yr seeks fem or couple for brief sexual encounters. Mass NH or ME Box 7512. NH of ME Box 1512.

SWM. sometimes handsM. defity brite. debatably prof. 36. nice voice, conservative, low-key, some faults more virtues, sks hunorable meeting w/v intel. Interate, classic-faced, fined-skin-ned, sweet phys/fierce, full-if-firm SF 27-38 who doesn't do this sort of thing. Box 8079

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(702)871-5780

TOGETHERNESS Tall handsome, well educated, male mid 40's wishes to meet a stender Female (age not important). What's important-humor, depth, honesty, communicatio & sensuality. Photo would be nice. Write box 222, Newton, MA 02159.

TRYSTING?

TWO PLUS YOU Make three-two atr WF sk succ men for erotic fun heels hose and more ph or SASE Box 7838



25

n e It



to descr needs to Box 7849

Vry attr prof BiWM 29 nds nu challg. HR instrctr pub spkr mgt consit tour dir, shdn't work b horse profile & fun, persni & prof service offrd, lets wrk & play hard, ph pls. Box 8009

Wanted by prof'l WM 37: A WF whose career comes first-interested in luncheon dates at nice places, possibly more. No hassles. Just fun. Marriedis fine. Phone no. to suite 1333, 10 Milk St. Boston, MA 02108.

- GAY BATHS -**APOLLO** FITNESS,

25 Broad Street Pawtucket, R.I. 02860 OPEN THURS. TO SUN 401-728-6310

Warm pretty woman elegant mis-chevious 39 seeks a man for friend emotional closeness loving sex Box 8032

W Cpl sks studs or cpls for brief sex encounters she 35 he 45 MA NH ME send comp photo phone Box 7629.

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White cpl in forties would like to meet other cples for good times. Ph no to Bx 79-711 Southern Artery Quincy MA 02169.

WM 26 6' 170 lbs prof. emp seeks overweight WF. Age or weight un-important for sexual pleasures. Write to Peter P.O. Box 9 East Walpole, Mass 02032

#### **BOSTON SEX GUIDE**

Send \$5.00 to: Guide, Box 308 Chestnut Hill, MA 02167

WM 26 a little kinky sks F or Cpl who want to explore ideas. Race

WM amateur photographer seeks WF bodybuilder or gym-nast for artistic nude posing on beach at Marthas Vineyard. Strictly privite collection. Send

WMC seeks clean discreet males for fun. Must be able to enter. PP PO Box 341 W Yarmouth 02673

Wrestlers wanted. Love to wrestle for fun. Write Box 7867. Wtd Bi Chinese ML inexp BiWM 29 5'9" 160 gdlkg I seek a Bi Oriental male wibit and gdlk, con-siderate, discreet Box 8043.

Young MM will massage F 18-35 way 10 contact Box 1491 Brockton Ma 02403.

TO PLACE YOUR

#### Phœnix Classified

BY MAIL. PLEASE SEE THE AD FORM ON THE LAST PAGE

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Thank you!

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## LIFE AND TIMES

#### EDIE SEDGWICK

by Ariel Swartley

t's a little hard now to remember Edie Sedgwick's face - she was one of Andy Warhol's film stars, circa 1965. Good bones, sure, but nothing as fine-drawn as Viva's Botticelli features and Rossetti hair. Another socialite-on-the-stroll, Edie was rolling in older money and trailing classier connections than Baby Jane Holzer, but Holzer looked rich, sporting hair, skin, and teeth in luxurious quantities. Beside her Edie was a chippie, a proto-punk with shorn, bleached ends and black-rimmed eyes. It was Holzer who drew the snippy but immortalizing notice of Tom Wolfe; it was Viva whose name became synonymous with "superstar." All Edie got was an introduction to Mick Jagger (she said, "I just love your records"; he said, "Thanks") and a couple of magazine spreads. So I guess it's some kind of justice that 11 years after her death - at 28, of barbiturate poisoning - Edith Sedgwick has become the ultimate Warhol heroine, a kind of permanent monument to the artist's reverence for the disposable. Her blown-up, drug-filled, soup can of a life is the subject of Jean Stein and George Plimpton's formally researched, generationspanning Edie (Knopf, 453 pp. \$16.95), grandiloquently subtitled An American Biography.

Actually, Edie might also have been subtitled Vice Rewarded—not because the progress of what one interviewee calls "a life of Caligulan excess" is measured needle by needle (though it is), but because readers are offered 450 pages of spicier anecdote than is usually sold at the supermarket checkout counter. Quote follows quote, entirely unhampered by any narrative or explanation from the authors, throughout the course of the book:

Jonathan Taplin (Bob Dylan's former road manager): "Dylan liked Edie.... You know that song of his, 'Just like a Woman?' They say he wrote it about Edie."

They say he wrote it about Edie."
Viva: "I was afraid if I didn't take off my blouse ... Warhol would forget me completely. So I put these round Band-Aids on my nipples and took off my blouse. They loved me. They all thought it was an incredible acting technique they were seeing."

ing."
Jane Wilson (Sedgwick family

nurse/nanny): "Edie was six months old when I took over. She did everything in her diapers and I wouldn't have that. That's one thing I was always fussy about with all my children."

And these more or less idle speculations (condensed from 10 years of taped interviews with 250 Sedgwick intimates), this amateur psychologizing, this title-tattle is brought to you under the ennobling name of oral history.

If, as sculptor George Segal suggests to Stein, Pop Art is not a mockery and celebration of American vulgarity but an obsession with death and nihilism, then Edie is pure Pop, confounding form with content, celebrity with significance, gossip with literature, and Diana Vreeland with God, "She suggested . freshness and proportion and a sense of the sort of rollick of life," the former Vogue editor says of Edie and the photo session she did for the magazine. The sort of rollick of methamphetamine is more like it, as Vreeland well knew. "Lovely skin," she continues, "but then I've never seen anyone on drugs that didn't have wonderful skin." Still, another editor who took part in the sessions admits that being identified with the drug scene kept Edie from becoming a Vogue regular. "Unless it involved very important artists or musicians . . we were just anti that scene as a policy. Not that we weren't sympathetic." Of course not.

Everyone in Edie is sympathetic, from the notorious Dr. Roberts, the East Side's dispenser of speed-laced vitamin shots, to the gynecologist who suggests a hypodermic of LSD and a roll in the hay; from the New York chums who help Edie blow her inheritance on shrimp cocktails and hired limousines to the California bikers who forgive her ladi-dah ways because they know she'll put out for anyone with a bag of junk to spare. The disparate witnesses to Edie's rise and fall are at least consistent in their dazzlement. "She was so beautiful," one man after another gushes, and if they don't always convince, there are pictures that do - dark eves and dimples and a smile like the Fourth of July. The trouble, of course, is with the all-interview format. It tends to exclude the undazzled - eventenored reflection makes for less colorfully outrageous quotes. Worse, as silent narrators and invisible editors, Stein and Plimpton offer no guide to the reliability of their witnesses. "Why is Edie special?" Informant after informant seems to reply, "Because we knew her." It is the still-infatuated scenemakers who ...... Continued on page 2



lust one calorie

## Keeping tabs on Tab

by Carolyn Clay

ou'd think beefcake would go stale after so many years on the shelf. But in the case of Tab Hunter, as airy and allegedly wholesome as a Hostess Twinkie, a heady preservative must have been used. The '50s heartthrob, now 51, is nearly a perfect replica of his former self: Madame Tussaud could not have done better. In fact, it may make Hunter's aging fans turn green to know that the boyish good looks, the Malibu eyes, and the sincere smile look as if he'd bought them yesterday at Brooks Brothers — along with his loafers and white, button-down shirt. And the teeth! The teeth are so shiny that you'd swear he brushes them with Joy Dishwashing Liquid. Only Hunter's neat, spiky haircut, probably as unchanged as the rest of him, seems different. Once as normal as red blood in an American boy, it now looks vaguely punk. Likewise, the scar on his chiseled right cheek does not look like something he acquired riding the wild surf.

Still, Hunter is not quite the apple of memory's eye. It is perhaps proof of the asexuality of the '50s that a man so fluttery and giggly could have had the girls in a dither. Obviously he was a publicist's creation from the word go as spoken by the duo of agents who dubbed him Tab ("We've got to tab him something") Hunter (he liked to show horses). Lately, however, the actor - or someone — has been having fun with his old, pretty-boy image. For 20 years, Hunter is fond of saying, he "couldn't get arrested in Hollywood." Instead he committed his crimes, so to speak, in dinner theaters across the land. Some might say he was getting his just deserts, on the circuit where any has-been can be the star du jour. But recently he has made a comeback, not, as he would have it, as a "character actor," but playing the same old part - with his tongue in his cheek. Maybe that's what made the scar.

First there was Mary Hartman, Mary Hartman, in which Hunter appeared as Dody Goodman's proletarian husband, miraculously transformed from a middle-aged, pot-bellied type into a matinee idol toting a lunch box. There followed the surprisingly successful Polyester, in which John Waters cast him as Todd Tomorrow, the handsome but sinister wet-dream boat on which Divine hoped to sail to complete suburban happiness. Now there is Grease 2, a highenergy, youth-market movie set in Hunter's own salad day: 1961 (part of an era even he describes as a "Ross Hunter movie").

One of the few genuinely funny things about this Son-of-Brylcreem saga is the idea of casting Hunter and Connie Stevens, one-time teen idols, as trysting teachers at Rydell High. Presumably

Hunter was the producers' first choice for the sheepish sex-education substitute who, in what looks like an argyle sweater and horn-rimmed glasses, leads his undulating charges in a musical ode to reproduction. But, he reveals, they really wanted Annette Funicello for the role of the big-busted, voluminously coiffed English and drama teacher who brings out Hunter's lust for his subject. Alas, she was making so much money hawking Skippy peanut butter that "they couldn't afford her"

As Hunter himself proves, peanut butter isn't the only accompaniment to milking a bygone career. He prefers sweets — if the bowl of Jelly Bellies and the stacked boxes of Godiva chocolates in his suite at the Ritz are any indication. (Why is it that, though he's 51, you expect this stuff will make his face break out?) And besides, right up there with his fondness for remarking that he couldn't get his name into the police blotters of Tinseltown is his yen to wrap his lips around the statement "Publicity is the

hot-fudge sundae of life." (He told it to me, and I had already read it in Interview magazine.) Now this could mean any number of things; Hunter seems to be saying that he likes the limelight but knows better than to try to live on it. Then again, he may be implying that all journalists are (soda) jerks. "There was a time when I hated the press. They never did anything for me." In fact, in the mid-'60s, when Hunter's first film career had dried up, he says, everyone in Hollywood from the scribblers to the studios was "deadly. They were calling me a bum and a has-been." So why is he subjecting himself to a publicity tour for Grease 2? "Because now," he says with an amiable grin, "I don't give a shit. Besides, ha-ha-ha, it's harder to hit a moving target.'

Twice in the course of a short interview, Hunter quotes his *Portrait of a Murderer* co-star Geraldine Page's remark that "if people don't get your message, well, that's *their* bad taste." He also likes to knock wood, shrug his broad

shoulders, and say nonchalantly, "Next case." Although he describes himself as "basically a hyper person," the actor seems mellow if bruised. He says he isn't bitter about his fall from stardom. "What do you expect from people who have to have a new car every two years?" But he takes no little pleasure from the thought that during what he calls "a slow period in Hollywood" he has done four films (Pandemonium, a murder spoof even he blithely admits is awful, and And They're Off, a movie about horse racing, aren't out yet) and two TV shows. Just ask yourself: what has Troy Donahue done lately? And you'll see Hunter has reason to gloat.

Hunter may have started to take stock 18 months ago, when he suffered a heart attack on the slopes at Lake Tahoe. Selfdescribed as "the world's oldest living ski bum," he had evidently spent too much time on the trails: horse, ski, and dinnertheater. And his heart told him, via 10 days in intensive care and 6 months in the hospital, to slow down. The experience may have also brought to mind the advice of Sidney Lumet (his favorite director!) that risk-taking might be good for his professional health. In any case, when John Waters, that specialist in filmic gross-outs, called him about playing the sex symbol in Polyester, he didn't say no; he said, "Send me the script." So it was that Hunter moved from romanc-ing the likes of Natalie Wood to humping an overweight transvestite - an experience he likens to "making love to a 300-pound beached whale." But Divine is a whale Hunter wants to save: he sees him doffing his wig and girdle to play 'Sydney Greenstreet roles." Hunter adds that he and Divine are great friends; they spent last Easter together — with Martha Raye. (Where is John Waters when we need him?)

Hunter seems immune this time around to the siren song of stardom. He is currently working on a needlepoint pillow (yes, he learned the art from Rosey Grier, when they were filming *Timber Traps* in Alaska) inscribed, "Dazzle 'em and bullshit." And though he owns "a little house on the beach" between Los Angeles and San Diego, he says he's more at home on the range. "I just like to ride horses and be with my animals." Horse people are his "stabilizers; they're like a cold shower on a hot day. You just share the horses together, and your life moves away from the first person singular. You're not just a product of Hollywood."

At least you're not the product of Hollywood that everyone expects: you're Lorne Greene in a Tab Hunter box. You're a handsome, well-groomed, albeit aging preppie talking about "getting home to see my old dog, Rat." And you've got nothing to worry about this time out. Because if the well goes dry again, you can get as rich as Annette Funicello by doing Alpo commercials.

#### Edie

Continued from page 1

roll on about Cambridge in the incomparable days when literary dandies queened it at the Casablanca, or that frightful afternoon when Andy was shot. And the gassy flow is only rarely interrupted by a less smitten but equally colorful observer — like Truman Capote. Still, if *Edie* is a Top 40 dirge for the '60s — a decade the book defines solely in terms of what was worn and what was ingested — the tale it has to tell really is a classic American one, straight out of the pages of Edith Wharton, John P. Marquand, and (after Edie's family moves to Santa Barbara) Ross Macdonald. Not world-class, perhaps, but literature none the less.

Edith, seventh of eight children born to Francis Minturn and Alice DeForest Sedgwick, descendant of Stockbridge (Massachusetts) gentry, heiress to a couple hundred years worth of shipping and railroad fortunes, doesn't appear until 60 pages into her biography. Edie starts at the end of the Revolutionary War, accumulating proof of Yankee pride and insularity: the prospective daughterin-law whose admission that she hails from Manchester, New Hampshire, is greeted with, "Oh, way up north?", and the self-consciously British speech of generation upon generation of Groton and Harvard men. The biggest constrast in the book is not between this sober picket-fenced world and Edie's riotous life in New York. Wining, whoring, and going to the dogs forms a subtext to old

families everywhere, though it used to be strictly a male subtext. Rather, Stein pits a perpetually gray and lock-stepped East against the sunny, open California spaces where, in 1943, just before Edie's birth, her father re-created himself as a cowboy — albeit one with a Flemish art collection in the bunkhouse.

It's hard not to wonder whether the biography Jean Stein really wanted to write wasn't Fuzzy. The nickname Francis Sedgwick chose for himself is decep tively cuddly, for his brutal physical vanity dominates the book as it dominated his children. In family snapshots he's as glossy and oversized as a figure on a billboard: there's his wife, a pleasant-faced woman in tweeds, the children, looking a little abashed at having to pose, and then there's this Marlboro man in a too-tight T-shirt and a tooth-paste smile. In life he was a sickly child turned fitness nut, a notorious philanderer who could not bear the thought of his widower father's marrying again. He made his ranch a self-sufficient world (the kids didn't even have to leave to go to school because he imported a teacher), and horses, kids, and wife all jumped to Fuzzy's tune.

"It was a stud farm, that house," one guest remembers, "with this great stallion parading around in as little as he could. We were the mares. But it wasn't sex. It was breeding... in a sense of not only re-creating life, but a certain kind of life, a certain elite, a superior race."

Days spent on horseback, nights reading aloud by an open fire — it should have been an idyllic childhood, but as superior races go, Francis's was singu-

larly self-destructive. One of Edie's three brothers, an alcoholic from the age of 15, hanged himself at a dry-out farm. Another died on a motorcycle, running traffic lights without a helmet. The girls fared better, though Edie was first hospitalized in her teens for severe anorexia. But these are not just the sins of the father. Edie begins as well as ends in a graveyard, as Stein follows a dynasty of men and women so buffered by power and wealth they find it hard to accept that there is anything - even death that they cannot control. As we read about Francis's mother's anger at her sickly son (she'd already lost one child) and her efforts to toughen him up by holding his hand in a candle flame, it's easy enough to trace the roots of his stifflipped Yankee machismo. It's no accident that bulimia, the binges of uncontrolled eating followed by self-induced vomiting that Edie used to call "pigging," is a rich girl's disease. What in these American aristocrats, these professional breeders, begins as a natural fear of physical weakness becomes in the end a kind of horror of humanity.

The Sedgwicks are a great story and Andy Warhol is a good one (Stein has unearthed childhood photos and a copy of his birth certificate from Forest City, Pennsylvania), but Edie has to carry the narrative alone. She can't. After leaving Warhol and the Factory film crowd, lured by the promise of a starring role opposite Dylan in a movie that never materializes, her life quickly settles into a wild but repetitive groove. She sets herself on fire (accidentally) not once but several times. She checks in and out of psychiatric

## King of the creature-feature



by Owen Gleiberman

t the age of 23, Rob Bottin is the crown prince of special effects a prodigy whose flair and invention border on the visionary. Watching the monsters that Bottin created for The Thing, you're shocked, transported, grossed out. But most of all, you marvel. Make no mistake about it: just as outerspace effects took a quantum leap with Star Wars, movie monsterdom has reached a new, wondrous high. And Bottin (pronounced Bo-teen), more than any of his older colleagues, is responsible. If other Hollywood special-effects men share his virtuosic technique, none can match the ease of his execution, the audacity of his imagination. Rob Bottin may be the first special-effects artist.

You'd never guess it to meet him. Could this mellow, goofy guy with the Tony Orlando hairdo be responsible for a monster that makes the one in Alien look like Mr. Rogers? At six-foot-six, sporting a dark, bushy beard, Bottin bears an amusing resemblance to the towering werewolves he created for last year's The

Howling. But his Cheshire Cat grin tells you he's in no danger of taking anything too seriously. "I hope people understand that the monster in *The Thing* isn't supposed to be gross," he says, digging into the sandwich on his room-service tray. "It's very wet and yechhh! and things like that, but, you know, look at my salad. Look at mayonnaise and macaroni salad — they look disgusting. When people see The Thing, I want them to know that they don't have to turn away because it's bloody. They can look at it and say, 'Yes, that guy's head's coming off and there's green Crayola coming out of his neck, but this guy's pulling our leg. Let's pretend, because it looks so good.

I've already told several squeamish friends to avoid the film at all costs: watching things that go squish in the night is not everyone's idea of a good time. But Bottin means it when he says the film isn't intended as a gross-out. If anything, it's nightmarish poetry — a collection of visions so bizarre that their

wards and love affairs. She seems to be starring in one version or another of an unreleased pop-porn epic, Ciao! Manhattan, for at least five years. Her selfdestruction is so inevitable that it's hard not to spend the last 40 pages or so wondering which is going to be the overdose that kills her. It doesn't help matters that by the end of the book the scene has switched back to the West Coast. Instead of bitchy Manhattan patter, the final witnesses report in soggy California nu-speak. But some of the dragging pace may be the result of deliberate editing. Indeed, *Edie* seems almost defiantly stretched thin. It's as though, having gorged on reminiscence, Stein and Plimpton feel compelled to purge themselves. Like most of their witnesses, they are claiming that Edie Sedgwick helped create and define the '60s. And they have come to bury, not to praise.

In fact, they've buried a lot of the '60s. You'd never hear it from Edie, but along with the minis and the mescaline, there was talk of civil, gay, and women's rights; there were mass demonstrations and boycotts, social experiments, political reform - and a war. Politics enters the book on page 275 in the person of Bobby Kennedy (natch), and leaves three lines later. Kennedy's bodyguard has sniffed the tell-tale odor of weed in Max's Kansas City and hustled the senator out before he's even had a chance to meet Edie. Thanks to Valerie Solanis, the women's movement gets a mention (remember, she shot Warhol in the name of the Society for Cutting Up Men. Norman Mailer mentions Vietnam. And

as for civil rights - well, we're told a Sedgwick forebear once freed a slave. Fuzzy Sedgwick, on the other hand, sent thousands of anonymous letters protesting the admission of one black student to Groton. So much for noblesse oblige

There is an appendix at the end of *Edie* that lists brief biographies of all interviewees who cared to submit one. As alumni notes from the mod decade these are instructive reading: aside from the well-known artists and writers whose IDs are third-person formal, nearly everyone repudiates his former life to the tune of "I used to go to parties but now I run," or "I did live in a commune but now I own an exclusive restaurant." For all its talk of art and pop culture, this American biography is by and for the rich. A good many of the respondents, including authors Stein and Plimpton, knew Edie by virtue of their own social position. And part of their fascination with her was that during those uncertain years when social hierarchy was threatened and nobody wanted deb parties anymore, Edie managed to be a member of the ruling class in both the old order and the defiant bohemian new. But you can't help sensing their collective sigh of relief that such an uncomfortable decade is over and that it's okay to believe in private property and class privilege once again. Thank god for the '80s, Edie seems to be saying, and quite possibly out of compassion for its poor Pop heroine and the life the earlier decade led her. But reader beware. Edie is a cautionary tale all right, but for the aristocracy. That humanity they have a horror of is yours and mine.



very horror is seductive. What gives Bottin's work this hallucinatory quality isn't only its flawless technique but its intense psychological undercurrents. Like the Alien creature (which was clearly an inspiration for the effects in The Thing), the monster here taps directly into some of our most primal fears - fears of being smothered, of being enveloped by tentacles and wet, slimy things. And there is also the subtler fear of insanity. I've been vague about what the Thing looks like because it's always changing shape: it can inhabit the body of any organism, first taking on that organism's appearance and then revealing its true self by sprouting tubes and teeth and spidery legs. Midway through, there's a shocking scene in which one of the characters - a nerdy butterball erupts into a monster, his body transformed into a thicket of exploding ligaments and tentacles. But the most horrifying moment comes when we see his face suspended in midair. Despite the otherworldly body, it's still his face, only now it's twisted and murderous: the beast within.

Where does Bottin come up with this stuff? "I have real bad nightmares," he says. "I'm afraid of the dark. But a lot of these things come from seeing the way people really are, I think. John [Carpenter, director of *The Thing*] says that I have a real cruel streak in me. And he hasn't seen it through my doing anything to anybody. It's just from creating these things on the set." Of course, Bottin's childhood helped to foster his demented imagination: as he admits with a trace of rue, he was the proverbial overweight kid who always got picked on. "Kids used to tease me, he recalls, "and I think a lot of kids have grown up that way. I always thought that if I could have grown up like the Thing, it would have been great - you know, somebody throws a softball at you and tries to hit you in the head, and your head splits open and eats the softball. You know, it's like they can't hurt you.'

Like so many kids with king-size revenge fantasies, Bottin found himself gravitating toward horror in the popular culture. Born and raised in El Monte, California, he idolized the famous makeup men of Hollywood - Lon Chaney Sr., Jack Pierce, and, most of all, Rick Baker. Baker was so impressed by a drawing (along with a request for an autograph) he received from the teenage Bottin that he took the kid under his

wing. "Baker had just gotten married," recalls Bottin, "and he sort of adopted this 14-year-old oaf and basically raised me until I was 18. I'd go home maybe a couple of nights a week. He taught me a lot of things - most of all, that I didn't have to be afraid of going out and doing

things on my own.

Bottin's is a classic post-'50s Hollywood success story: he's yet another graduate of the Roger Corman finishing school. After creating low-budget effects for Piranha, Humanoids of the Deep, and Rock 'n' Roll High School ("I made and played the giant white mouse at the concert"), he got his crack at the big time with The Howling. "That was the first time anybody had really given me money to work with. So I got a chance to really show what I could do." Quite a bit, as it turned out. The werewolf metamorphoses in *The Howling* featured a stunning technique that Dick Smith had developed on Altered States - the use of bladders to make skin puff up and change shape before your eyes. After Altered States, 50 years of lap dissolves and other crude effects became stone-age relics. (One can only guess how kids today will view the horror films of the '40s and '50s that we regard as camp probably as something beyond camp, something as antiquated as the films of Meliès.) Rick Baker used the same technique in An American Werewolf in London (winning an Academy Award), but Bottin took it further than anyone else: the three-minute transformation sequence in The Howling didn't pretend to be integral to the story, but it was a tour de force, triumphant proof that the movies were more magical than ever.

With The Thing, Bottin has topped himself; it's as though he'd found a way to bring Salvador Dali's wildest paintings to life. And he doesn't want to stop. 'Making monsters is my second love,' he claims, "but my first love is to make movies. I've been offered the opportunity to direct a couple of pictures this year, and I'm looking forward to it." Of course, after gazing on the splendid horrors of The Thing, some viewers may not want to go near another movie with Bottin's name in the credits. But Bottin approaches his job with the attitude of a gleeful adolescent out for kicks. "If I could change into a werewolf," he says with a grin, "I wouldn't do it all at once. Instead, I'd probably go up to some girl I was pissed at and freak her out. I'd put up my hand and go, 'Hey, look at this!'



Jeanne doesn't live here anymore.

#### Madame sub rosa

#### La vie goes on and on

by Alan Stern

LA VIE CONTINUE. Directed by Moshe Mizrahi. Written by Mizrahi and Rachel Fabien. With Annie Girardot, Jean-Pierre Cassel, Pierre Dux, and Michel Aumont. In French, with English subtitles. At the Exeter.

n the opening sequence of La vie continue, director Moshe Mizrahi offers the world his heartwarming vision of middle-aged love. It's daybreak, and Jeanne (Annie Girardot), a working-

class Parisian housewife, lies in bed, contentedly looking at her dormant husband, Henri (Michel Aumont). She runs her fingers lovingly over his body and, as he responds to her touch by turning over and drifting back into slumber, she smiles. Later, after sending her two adorable sons off to school, Jeanne sits in the kitchen with Henri, who, between dunks of his bread in the café au lait, has eyes only for her. "You have the breasts of a young girl," he tells

her, and to prove he means it, he gives her a deep, lingering French kiss (if not in France, where?).

It all seems too wonderful to last, and sure enough, a few minutes later, Henri is dead from a massive heart attack. I half expected Jeanne to mutter something like "Wouldn't you know it? The first time a man tells me I've got the breasts of a young girl, he drops dead in the street." But humor and irony have no place in Mizrahi's scheme of things. Neither, it would seem, do honesty, originality, and wit.

Life, as the title tells us, goes on for Jeanne. We see her deflect the shallow sympathies of her friends and relatives, scrounge for pension money from her husband's employers, find a fulfilling job, fall in love again, and learn "to get back into the stream of things." That line, you may recall, became something of a

joke in An Unmarried Woman, and if La vie continue sounds like a Gallicized, romanticized version of Paul Mazursky's film, there's a good reason: except for the opening sequence (Jill Clayburgh's Erica, remember, was dumped by her husband for a girl with genuinely young breasts), the movie is virtually a scene-for-scene rip-off of An Unmarried Woman.

Frankly, I can't believe the director's if you'll pardon the expression - gall. Like Mażursky, Mizrahi has a scene in which the heroine, out of anger and desperation, gathers her husband's bathroom articles and disposes of them, and like Erica, Jeanne engages in a disastrous one-night stand with a macho wet firecracker. Instead of the family doctor, it's Jeanne's brother-in-law who makes a pass at her. And instead of a lesbian therapist, Jeanne pours out her heart to her boss, an avuncular old Jew who dispenses such inscrutable wisdom as "The world is like an apple." Jean-Pierre Cassel plays the Alan Bates role — the dreamboat who asks Jeanne to relinquish her newly found independence and live with him in the country. But whereas Bates resembled a reassuring teddy bear, Cassel looks like a nervous rodent

I admired An Unmarried Woman and probably wouldn't have objected to this uncredited remake had not Mizrahi, as is his wont, drained all the life out of the story. The Franco-Israeli director, who won an Oscar for Madame Rosa, tends to divide moviegoers into two camps: either you find his tales of human resilience sensitive and inspiring, or you consider them phony and insufferable. I subscribe to the latter view, though there was something amusing about Mizrahi's last film, I Sent a Letter to My Love, what with its schmaltzy, lugubrious treatment of incestuous love. But Girardot's severe, martyred performance makes it hard to respond to La vie continue even as a sudsy tear-jerker; her Jeanne acts as if she were the only woman in the world who'd ever suffered. And except for Georges Delerue's lush violins on the soundtrack, this somber movie scrupulously eschews schmaltz. While trotting out one cliché after another, Mizrahi appears to believe he's giving us a realism the screen has seldom seen. It is, as the French say, to laugh.

#### **Trailers**

#### **MEGAFORCE**

he blow-dried wig that Barry Bostwick wears in Megaforce looks good enough to eat. Smooth, puffy, and the color of delicately baked meringue, it beats even William Shatner's steel-wool rug for does-hereally-think-he's-getting-away-with-it phoniness. Bostwick, you'll recall, earned himself a footnote in movie history by playing Brad Majors in The Rocky Horror Picture Show — a character whom the audience traditionally greets with shouts of "Asshole!" The epithet applies in Megaforce as well. Bostwick plays Ace Hunter, the commander of a squad of super-tough techno-warriors whose mission it is to defend the Free World. (Just what we need — an international SWAT team.) Bostwick has eliminated any trace of Brad Majors from his presence - now, he comes on like Shaun Cassidy, all melty blue eyes and peachykeen grins (the way he was in his starring role in the little-seen Movie Movie). Ace and his boys have been called on to rescue the tiny democratic nation of Sardoun from the evil mercenary Major General Jorge Guerrera (Henry Silva). Jorge and Ace are actually long-standing buddies. They're like chummier, back slapping versions of Obi-Wan Kenobi and Darth Vader, each drawn to opposing sides of the same Force; and in one scene, they bear-hug each other and exchange mano-a-mano pleasantries. But for most of the film, they wage battle. There are guns and tanks and clouds of desert dust. And explosions. Lots of explosions. Caspar Weinberger's wildest dreams never featured such an orgy of mushroom clouds.

Bad as Bostwick is, director Hal Needham (Smokey and the Bandit) takes the rap for this right-wing fiasco. Watching Megaforce, I never had any idea of who was firing at whom, what Megaforce's plan was, or where on earth the country of "Sardoun" is located. Megaforce is too numbingly abstract to bother with such details. We're told who the



Persis Khambatta and Barry Bostwick: lying like a rug

good guys and the bad guys are, and then it's a solid hour of bang-bang, shootshoot. The one moment of relief comes near the end, when Bostwick suddenly flies into the air on his souped-up cycle, E.T.-style. This bit of technological wonderment is diverting because it's accomplished with what is easily the fakiest-looking matte shot in 20 years (Walt Disney's Condorman notwithstanding). Megaforce is too stupid to insult your intelligence. It's an unadulterated ripoff. At the Pi Alley and in the suburbs.

— Owen Gleiberman

#### ROOMMATES

hose anonymous souls who churnout our nation's porno movies are always pressed to come up with new gimmicks — hooks that will sell their latest product by making it seem something other than your standard, bargain-basement, badly acted fuck film. So one almost has to applaud the chutzpah of director Chuck Vincent, whose latest venture, the soft-core, X-

rated Roommates, is actually being mar-keted as an "art film." (Indeed, Sack Theaters has booked it at the Beacon Hill, which has been ballyhooed as Boston's newest art theater.) For the record, Roommates is a unique skin flick: it's unusually graphic for a soft-core feature, and its plot takes a few interesting turns. After titillating us with a hot, motel-room encounter, Vincent lauches into a talky Valley of the Dolls scenario about the erotic adventures of three women who share a New York apartment. The film's novelty is appealing, and, since it's playing at some legit theaters, it will probably prove more profitable than the latest escapades of Desirée Cousteau. But porn is porn. If Vincent thinks he's created anything more than another sex film, he's fooling only himself.

With the exception of the sex scenes, Roommates could be the pilot for a risqué new sitcom. Joan (Veronica Hart) is a naive would-be actress; Billie (Samantha Fox) is a former call girl tryjng to go respectable; Sherry (Kelly Nichols) is a blonde bombshell cruising New York's fast lane. Will Billie find true love



Samantha Fox: lipstick traces

with her sensitive new boyfriend? Will Sherry make it through another wild night without running into a psychopath? Can you stand the suspense? To the movie's credit, the sex scenes are probably more realistic than the gymnastic encounters one generally finds in porn films; the missionary position (virtually unheard of in X features) is here in abundance, and when Joan, the aspiring actress, convinces her gay friend that heterosexuality is the True Way, their coupling is loving and tender. It's one of the few scenes in all of porn movies where something resembling affection passes between two characters.

Roommates is also quite witty on occasion. In addition to some clever ad parodies, the movie features a genuinely demented performance by veteran porn stud Jamie Gillis, who, if there's any justice, will soon be snapped up by some mainstream Hollywood producer. Me, I'm still eagerly awaiting the day that real sex works its way into an official Hollywood production. At the Beacon

- Owen Gleiberman

## Theater One-acts to grind

#### School for bards

by David Edelstein

ew playwrights have leaped, fully formed, from the brow of Zeus. Henrik Ibsen wrote 10 plays — at least half of them forgettable — before his first masterpiece, Brand. Eugene O'Neill churned out horror after saltsoaked horror for the Provincetown Players. Talent and energy weren't enough, genius wasn't enough — even these eminent dramatists had to hear their lines being read by actors, see their plays flounder before an audience. Ibsen's first play, Catiline (1850), had a lot of the same ideas as his last, When We Dead Awaken (1899). In between, however, he had mastered his craft. Who knows how many playwrights are being born today? But without models other than television, and without theaters to produce (or help to shape) their work, few develop past the gurgling stage.

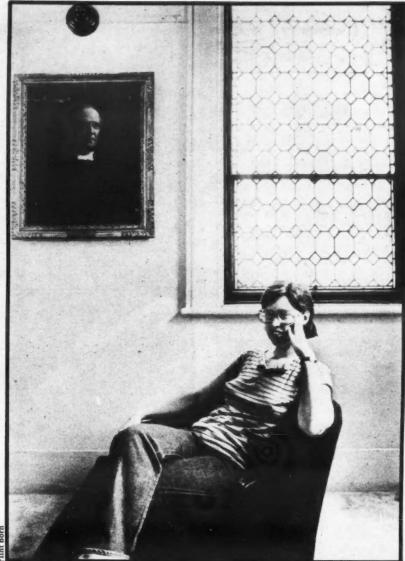
few develop past the gurgling stage. Ibsen and O'Neill took risks, though. As awful as some of their early stuff now looks, they wrote boldly about Big Themes, they were prepared to go down in flames. And they did, often. Playwrights today are given fewer opportunities to fail, so who can blame them for playing it safe? Anyone who sat through the recent Playwrights' Platform Festival of One-Acts must surely have been struck by how limited — shrunken — in scope most of these new works were. A lot of them were clean and held the stage reasonably well, but what were they about? For the most part, nada y nada y pues nada.

But this isn't a fault endemic to the Playwrights' Platform. American Premiere Stage, a company with national aspirations and boasting the table scraps of such oft-produced (and overrated) playwrights as Lanford Wilson and David Mamet, last winter produced a "festival" of one-acts so blatantly uninspired that it caused many critics (wrongly) to question the validity of the art form. No one left Playwrights' Platform wanting to issue a dictum that all plays, even bad ones, be stretched into two acts. Yet of the 11 plays, none seemed to fan the burning issues of the

day. Geralyn Horton, who helped select this year's plays and contributed one of her own on the subject of Gothic romance, thinks that "the reason people don't have a lot to say is because nobody is listening." And playwright Matthew Witten (*The Body Parts*), who says he hates to blame the audience, nonetheless felt obliged to offer a suitably sour quotation from Edward Albee: "People would rather sleep through life than stay awake for it."

Horton, who apparently can stay awake through anything, is happy with this year's lot: happy that the works were more polished, that the productions were more professional, that the audiences were good. But then, she's a devotee; she even likes reading unsolicited manuscripts. "In very few plays there isn't some hint of what the playwright is trying to do. I'd gladly read three times as many." As director of Playwrights' Platform's Saturday Workshop, where anybody can truidle in with a playscript or fragment thereof and get feedback, she's interested in the experience. "The workshop has been my baby," she says. "And I've always planned it so that it can run on love. If nobody gave us a penny, the readings, staff, office, and institution would all disappear, but the workshops and the festival would continue.

All of which bothers Platform programs director David Moore, who spends much of his time fund-raising and trying to expand the program beyond playwrights' living rooms. He's proud that no artist works for the Platform without some remuneration practice that distinguishes his organization from many small Boston theaters. With more and more regional companies refusing to accept unsolicited manuscripts, Moore also hopes to ensure not only that each play the Platform receives gets a serious reading, but that every playwright receives a personal response instead of a sweet but hardly reassuring form letter. But he'll need money to hire a literary assistant. And that seems doubtful. The Platform's National En-



Ellen Wittlinger: one civilized person

dowment for the Arts grant will dribble off completely (courtesy David Stockman), and Moore says the group will be lucky to get half as much next year as this from the Massachusetts Council for the Arts. It will have to rely more and more on box-office receipts and individual and corporate contributions. More consistently promising plays would help.

On the basis of this year's festival, I'd

On the basis of this year's festival, I'd say there's one potentially terrific playwright in our midst; Ellen Wittlinger, whose One Civilized Person began as a

character sketch at one of the Platform's Saturday workshops and has blossomed into a startlingly funny and terrifying work, a three-character play that never leaves the living room yet resonates far, far beyond. The setup is simple. Maggie's a librarian, Joe's a writer. They've just had a baby, and in their hip, modern marriage it's Joe who stays home and changes diapers while Maggie goes off to work. One evening Maggie is followed home by Glenna, a 20-year-old new-Continued on page 12



Susan Cassidy, Philip Patrone, Thomas Hirschman, Karen Crawford: Mamet from heaven

#### Sex and the stars

by Alan Stern

SEXUAL PERVERSITY IN CHICAGO, by David Mamet. Directed by Cindy Gold. Set designed by Michael Connor. With Philip Patrone, Thomas Hirschman, Susan Cassidy, and Karen Crawford. THE GREAT NEBULA IN ORION, by Lanford Wilson. Directed by James Bohnen. Set designed by Michael Connor. With Cindy Gold and Mikhail Druhan. Presented by Feat First at the Lyric Stage Theater, Wednesdays through Saturdays through July 31.

Y ou wonder who thinks up these crazy double bills. What malicious matchmaker at Feat First, a new theater company residing for the summer at the Lyric Stage on Beacon Hill, decided

to pair The Great Nebula in Orion, a oneacter by by Lanford Wilson, with David Mamet's Sexual Perversity in Chicago? Sure, both men are relatively young playwrights who became critics' darlings in the '70s (though Wilson didn't make it to Broadway until 1980, and American Buffalo, Mamet's only venture on the Great White Way, was an esteemed flop before finding success Off Broadway, years later, with Al Pacino). Still, they don't seem to have much else in common. Whereas Wilson celebrates humanity in all its flaky diversity, often at the risk of excessive sentiment, Mamet - to borrow a line from Henry Higgins doesn't seem to care what his

characters do so long as they pronounce Continued on page 14

#### Girl talk

by Carolyn Clay

VOICES, by Susan Griffin. Directed by Judy Braha. Set designed by Alan Joslin. Costumes by Deborah Epstein. Lighting by Michael Nishball. Music composed by Vin Costanzo. With Bobbi Steinbach, Jane Mederos, Donna Asali, Jane Manners, Eda Rabinovitz, and Nancy Burdine (oboe), John Ossi (trumpet), Steve Cummings (piano), and Vin Costanzo (guitar, bass, synthesizer). At the New Ehrlich Theater, Thursdays through Saturdays through July 31.

JOINING THE DANCE, an improvisational collaboration directed by Linda M. Shriner-Cahn. Set designed by Julia Charles. Costumes by Diana Henry. Lighting by S.T. Poulin and K.J. Moore. Musical direction by Shevaun Keogh. With Kiernan Brennan, Cindy Fellows, Daniel Hassan, Jennifer Johnson, Shevaun Keogh, Elizabeth Ross, and Eric Moore (piano) and Christian Whitaker (bass). At the Theater Company through July 3.

he trouble with feminist "voices" is that they all sound alike. The drone of Susan Griffin's play, Voices, is as familiar as the chuggachugga of the washing machine to the overworked housewife, the clack-clack of the typewriter to the underpaid secretary. Women caught in different compartments of the same trap, unaware of one another, talk about their lives. But Griffin, who is best known as a poet, frames the ancient laments in language that — with the theater growing less and less literate before our glitter-struck eyes is a show in itself. Certainly the same old tune, well sung, is preferable to the energetic stammering of Joining the Dance, a glorified acting exercise riffing

on the same themes.

All the women in Griffin's play hear voices - an idea that may reflect Joan of Arc's influence on female consciousness. Maya, the divorced graduate student raising her kids alone and working on a dissertation entitled "The Death of the American Family," hears "too many voices" and "sees too many implications in what they're saying." No doubt she reads Ms. magazine, where Griffin is often published. The women who surround her are less intellectual. Grace, a housewife huddled in her empty nest, afraid to test her wings, hears the voices of her four grown children. She says she feels like a machine that has outlived its task but keeps on running (apparently the machine's main function, in addition to grating, slicing, and pureeing, was to remind people not to forget their coats). "Now I just float downstream like Ophelia," she sighs, coming out of the fog that seems to float above her coffee cup. "Don't forget your coats.

Kate, Erin, and Rosalinde have no children, a state that allows them to remain more childlike themselves — though Kate may be, in chronological terms, the oldest woman in the piece. A free-spirited actress afraid of naught but death, she hears her "own voice transformed into 100 voices": all the characters, mothers and lovers and parachutists, she has played. Erin, who is unstable, alone, and (she fears) anonymous, hears her own voice, and "it is unreal." Rosalinde, the mandatory kook in Harvard Square-issue hiking boots, listens to the call of the commune

and the call of the wild.

Griffin functions less as a playwright than as a conductor, orchestrating these Continued on page 13

## Books Court cases A tale of two winners

by Michael Gee

he "as told to" sports autobiography is one of this country's most venerable literary genres. It was a staple element of the reading done by young American boys when I was one, and I assume it still is. Of course, one essential to the genre was that the book should be banal in the extreme, giving no hint that the protagonist was a living, breathing, fallible human being. Controversy was usually limited to the fascinating conflict between adherents of the push vs. the drag bunt. One baseball effort whose title I mercifully forget devoted some pages to the proper wearing of sanitary socks.

Now, of course, things have changed.

Now, of course, things have changed. The sports autobiography that doesn't include a chapter on hard-drug use is widely considered a candidate for the remainder bins. If you fixed a game, or held up a liquor store, so much the better for sales. They Call Me Assassin is a far cry from The Stan Musial Story, or Sam Snead's My Life in Golf. This trend may provide more entertaining reading, but it probably obscures the sports star's true personality as effectively as did the

bromides of yesteryear.

In a fascinating coincidence, we are now presented with Billie Jean (Viking, 220 pp., \$13.95) and Chrissie: My Own Story (Simon and Schuster, 238 pp., \$15.50), as told to two of the country's most distinguished sportswriters (Frank Deford and Neil Amdur, respectively): the autobiographies of two women who are arguably the most celebrated athletic figures of their sex. Billie Jean King has been one of the world's more celebrated athletes, period. Along with Muhammad Ali, Joe Namath, and Reggie Jackson, she marks the transformation of the big-time sports star into a big-time entertainment star. Her life, all of it, has been gloriously and agonizingly in the public view. Chris Evert Lloyd, by contrast, has led a rather sedate existence, apart from dating some of the most glamorous men in the world and finally marrying an almost obscenely handsome Prince Charming to live (so far) happily ever after. The reader is likely to find Ms. King's book more engrossing than Mrs. Lloyd's. But despite personalities as dissimilar as could be imagined, these two life stories show how alike the two women are where it counts most - on the court. Both are champions with a consuming love of winning and a positive hatred of defeat. How it feels to be so different is the ineffable something we seek when we read the words of King, Lloyd, or any sports hero. Alas, no matter how well each woman expresses this overwhelming emotion, we can never truly know the sensation of "this for the match," the challenge these two have met countless times

Chris Evert Lloyd's story is likely to be a birthday or Christmas present for many an adolescent (or younger) girl. Billie Jean King's is just as likely not to be. One could condemn this situation as hypocritical, but it isn't. After all, King is 12 years older than her famous rival, and her book is aimed at adults. Although Evert Lloyd is candid, her life story is more appealing to the young of both sexes. Tennis aside, it's a happy tale of a young girl with a loving family, and a wondrous talent, who's evidently grown up to be an intelligent, stable, nice young woman. It's easy to imagine that any 16year-old girl might think it would be fun to talk to Chris, and ask her about life,

and so on.

Of course, the only 16-year-old girls (except for her sisters) Chris Evert Lloyd ever meets are on the other side of the net trying to beat her brains out. Although she offers frank analyses of the tennis games of Tracy Austin, Kathy Rinaldi, Andrea Jaeger, et al., Lloyd is rather less forthcoming about what they're like, whereas she discusses the personalities of older players with surprising candor and shrewdness. Having been the first-

benace supersian perhaps she feels the



Nobody's symbol

MYOWN

Chris Evert Llove

STORY

Nobody's princess

difference between 16 and 27 is just too great to overcome.

Lloyd's life story is a romance inter-twined with her innumerable tennis victories. In contrast to King's penchant for detailed analysis, Lloyd gives few blow-by-blow accounts of her famous victories and defeats. When she remembers her 1975 loss to King in the Wimbledon semifinals, what is most vivid is her hurt that Jimmy Connors chose that moment to enter the stands with a new flame, Susan George. The celebrated Connors-Evert relationship was actually a bittersweet late-adolescent first romance. Of course, it was a little harder for the participants in that their every date was front-page news wherever they went. First love is generally traumatic enough without having also to compete at the highest athletic level, living, as Dan Jenkins once said, "like gypsies, but with deodorant." It's not surprising the two broke up. No relationship can be conducted primarily by overseas

The most engaging feature Evert Lloyd reveals in her autobiography is a straightforward, unsophisticated happiness at being a star. She thought dating Burt Reynolds was fun, and she cherishes his friendship. No matter what anybody else thinks, she's proud to be Lynda Carter's friend, and she thinks Lynda's got a load of talent. Having dinner at the White House with Gerald Ford and Henry Kissinger appealed to her, and she even enjoyed her dates with Ford's son, Jack, once the nation's most shameless social-climber. Chris Evert Lloyd appreciates her status, and the rewards of that stardom

qualities that brought her to the top of her profession. But she notes, "I had a longer attention span than most children." The concentration to stand in a South Florida summer for hours on end, batting back ball after ball, day after day. The concentration that sends those endless ground strokes deep to the baseline, until the opponent sends one out, or into the net. As Evert Lloyd wrote in her diary five years ago, "I win because I hate to lose, not out of the thrill of victory. Which is about as good a definition of a champion's attitude as can be found anywhere. Her book contains, as King's does not, a statistical summary of her incredible career. In that summary, we learn more about her athletic self than we do from her words. Evert Lloyd has chosen to concentrate on her life off the court, which is understandable, since her image, was, of a withdrawn.



mechanical, boring player. Her concern is to be a happy person, and she has succeeded. But I wish she'd shown us more of the iron that must lie underneath this pleasant story of an American heroine.

There's much more tennis in Ms. King's life story, which might seem ironic to some. But it's tennis talk of a splendidly different nature. King even includes that sports-autobiography staple, a tip for the amateur player. We present it here in its entirety: "Ladies, here is a hint: if you are playing a friend who has big boobs, bring her to the net and make her hit backhand volleys. That's the hardest shot for the well-endowed." Having spent her whole life saying what she thought, King is not going to clam up now. The result is a splendid autobiography by any standard, funny, moving, engrossing. But in the end, what most catches one's attention is the tennis and the thoughts that King has on the game's past, present, and future. Which is as it should be, but I suspect this will come as a surprise to the author.

For King has chosen to open her tale with the account of the affair she had with her former secretary, Marilyn Barnett, and of her decision to reveal everything to the public. Under-standably, King regards this as the most traumatic experience of her life. What's fascinating is that she doesn't grasp how the sports public reacted. She's grateful for the support she received from friends and family, and from the public, too, but she doesn't seem to see that sports fans are by and large uninterested in her sex life or that of any other athlete. That Billie Jean King once had a homosexual affair shouldn't rate a mention in the SportsBriefs column of even one newspaper. It got headlines, of course, because there's always a percentage of the public that'd rather be titillated than tained, but few of those people care about tennis at all.

King has an oft expressed concern for how she'll stand in tennis history (she needn't worry), and she's bitterly aware that "at my funeral, they'll all stand around and say where they were the night I beat Bobby Riggs." It is painful to such a tennis traditionalist, a player who loves Wimbledon above all tournaments, that her most famous victory was a circus sideshow. Still, she knew it was good for tennis in general and women's tennis in particular, and so she went out and kicked Riggs's butt, to the delight of at least one bettor. In fact, King's complaint is that "everybody had fun with the

Riggs match but me

So it has been with much of her career, it would seem. Pioneers often suffer undue hardship, King had be the leading spokesperson for the rights (and bank books) of women tennis players while clobbering said players week after week (a situation that can breed a certain degree of resentment). And since sexism is such a pervasive attitude, especially in sports, she had to waste a lot of time in combat she'd have preferred to spend doing something, anything, else. In fact, though she's an acute observer of sexual roles and inequalities, King is uncomfortable with her status as a designated feminist heroine, mostly because the organized women's movement rubs against her conservative political grain. Show me a short memo, I'll show you a man who wrote it" is how she dismisses much of her political activity outside her beloved sport.

The love of tennis, of winning and sweating and being part of the game, is

## Salt of the earth

The Sackler Collection: Feats of clay

by Kenneth Baker

f all works of visual art record the processes used to produce them, the record is nonetheless easier to decipher in some media than in others. Much traditional painting in oil, for example, entailed suppressing the traces of workmanship. On the other hand, the woodcut offers an explicit transcription of the artist's activity. Among sculptural materials, terra cotta is the one that registers most clearly the handiwork of the artist; for this reason, terra-cotta sculptures often have a physical immediacy and an aesthetic charm independent of our interest in their subject matter. This point is amply demonstrated in the Fogg Museum's stunning exhibition, "European Terra-Cotta Sculpture from the Arthur M. Sackler Collections" (through September 19).

Thanks to its durability, terra cotta (the term is Italian and means "baked earth") is known to be one of the most ancient art materials. Its availability and workability have made it adaptable to the aesthetics of numerous cultures, though it has passed into and out of favor intermittently as a medium for sculpture in the European tradition. Few works in the mainstream of 20th-century sculpture have been done in terra cotta, which now tends to be used for craft objects only. I wonder whether this show, which has already been seen in Washington and New York, will influence contemporary artists to think otherwise.

The pieces on view at the Fogg span five centuries (the 15th through the 20th) and as many nationalities. Some are sketches for works to be realized at large

scale in another medium, some are fully realized works. A few of the more modern pieces, such as Arturo Martini's, amount to finished works left in an unrefined state for expressive reasons. Among the most powerful works are the more-or-less life-size portraits, such as the representation of Pope Julius III attributed to Vincenzo Danti. It's not just the details of facial expression, costume, and posture that makes these portrait busts convincing — it's also the obviousness with which the material has been worked. When looking at a master drawing, you may well be unable to imagine possessing the skills even to copy it, much less conceive and execute it. When you look at these terra cottas, however, you feel that the skills required for their execution are an imaginable refinement of ways we have all used our hands at one time or another. There are some astonishing examples of sculptural finesse on view (such as Giuseppe Mazzuoli's "Lamentation" and Giuseppe Maria Mazza's "David Triumphant over Goliath"), but the tangibility of these achievements seems to link them with the broad feeling of manual competence nearly everyone shares. As accessible as these works are in aesthetic terms, they are tremendously impressive as acts of imagination made physical.

In many of the works there are traces of surface coloration added originally in the interest of verisimilitude (though the gilding of some pieces had a different purpose, the enhancement of an image's sanctity). But even where no traces of coloration appear, there is a palpable affinity between flesh and wet clay that



Pope Julius III

gives certain terra-cotta representations of the human form an almost shocking directness. The small-scale work "David Triumphant over Goliath" has a strikingly physical impact. Here the contrast in size between David and the much larger Goliath is apposite to the difference between the size of the sculpture and human scale, and it contributes to the visceral impact of the work. The artist's handling of the material gives force to another contrast as well, that between the integrity of David's standing figure and the severance of Goliath's head and

body. It may be that the theme of spiritual vs. physical force can be translated better through tangible material than through a graphic medium.

The inspiriting of matter with an intangible force is a tacit theme throughout this show and the collection from which it is drawn. We may no longer be able to take literally the Biblical account of man's creation from the "dust of the ground," but there remains something miraculous about the ability of an artist to make dead matter arouse the imagina-

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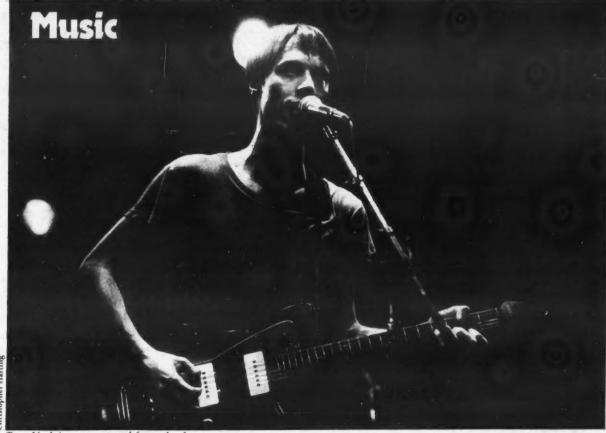
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Tom Verlaine: a postcard from the front

### Season in Hell

#### Tom Verlaine dreams on

by John Piccarella

5 ometime in 1966 Richard Meyers and Tom Miller, two teenagers who had been missing for three weeks from a private boys' school in Delaware, were arrested in Alabama for setting a field on fire. One said they wanted to watch it burn (he later changed his name to Hell), the other said he wanted to keep warm (he later changed his name to Verlaine). Five vears later, in New York City, they wrote books of poetry that no one read and started a rock band called the Neon Boys that no one heard. Five years later, each had released his own singles on Ork Records, and the band that they had reformed as Television and the stage that they had built with their own hands at a Bowery bar called C.B.G.B. ("country bluegrass bands" it stood for) had become legendary. One year later, the scene ("punk rock" some called it) had grown up around them. The Ramones and Patti Smith, whom Television had backed up on rock 'n' roll poetry nights, had already made their first albums. And amateur bands that had been opening acts (Blondie, Talking Heads) as well as a new crop of British bands (the Clash, the Sex Pistols, and the Jam) would all make records by the time Richard Hell and the Voidoids' Blank Generation and Television's Marquee Moon would become

just two of the great albums of 1977. In the early days of Television, Hell had a song called "Fuck Rock and Roll," a title that pretty well sums up his takeit-or-leave-it approach to the music he has alternately galvanized and ignored during his semi-career as the man who did or didn't invent punk. Before his "Blank Generation" became punk's first anthem, it was in Television's repertoire. The band's initials turn up in the lyric: To hold the TV to my lips, the air's so packed with cash/Then carry it up flights of stairs and drop it in a vacant lot" (more take it or leave it). The band's name also appeared incognito in Verlaine's first single, "Little Johnny Jewel": "He made no decision/He's just trying' to tell-avision" (neight taking nor leaving). And in those early days, Verlaine used to sing Dylan's "Knocking on Heaven's Door, which both exemplified his ambitions and rejected "Hell" in one stroke (taking and leaving). Now it's five more years later, and they're still going their separate

Initially, the difference between Verlaine and Hell gave Television both balance and tension. Hell's whimsical nihilism and Verlaine's visionary severity came together in common images and aims — escaping one's skin, merging with the cityscape — and they created post-psychedelic urban synesthesia. But for Verlaine this was psychic adventure,

taking the senses to a higher plane of awareness. For Hell this was escape from identity, drowning in experience. But after anarchy and white riot in the UK, both Television and the Voidoids seemed like neo-psychedelic throwbacks. The broken, jittery slash and sputter of the Voidoids seemed like punky Captain Beefheart, and the grand, fluid journeys of Television seemed like punky Grateful Dead. Too arty to make the political connection to what punk had become in England, or the commercial connection to what became new wave in the States, both bands became simultaneously reverberant and obscure. But because he

thought of himself, and proved himself, as a bohemian artist, Verlaine survived the breakup of Television to start a solo career and survived unenthusiastic support from a major record label (Elektra) to gain enthusiastic support from a more major one (Warner Bros.). Last year's Warner Bros. debut, *Dreamtime*, made him once again a critical favorite if not a superstar. In 1975, in the first major press notice that Television received, critic Richard Mortifoglio said: "Verlaine seems lonely, as if making an earnest solo bid with some sidemen who just learned the material an hour before." What was "as if" then has been true ever

since. His records and performances have always sounded sculpted, learned, austere — not exactly like rock 'n' roll.

Words from the Front (Warner Bros.) is probably Verlaine's weakest album, but it holds up. The longish battlefield nightmare of the title cut, the sequel to Television's "Foxhole" (where does he get this soldier paranoia from anyway?), offers the lyrical and instrumental psy chodrama of his best stuff. The single, 'Postcard from Waterloo," with Lene Lovich helping out on the gorgeous chorus melody, is the album's one special cut. The opener, "Present Arrived," with its pun of a title, and side two's breather, the reggae experiment "Coming Apart," are raw rockers of the kind that gave Dreamtime its edge. The long closing march, "Days on the Mountain," with Lene Lovich on saxophone for the big Euro-symphonic coda, is an oddity, though not as successful as the more elegant "Dream's Dream" on Adventure, or the more rhythmic and cohesive "Breaking in My Heart" on Tom Verlaine. That first solo album, like Television's swan song, Adventure, was so rich in lyricism, compositionally and improvisationally, that it sustained itself as an unbroken succession of inveigling ideas. Nearly two years later, the rougher and more aggressively paced Dreamtime offered consistency of another kind, a nonstop effusion of eager energies. Words from the Front, close on the heels of Dreamtime, seems thinner, more uneven; Verlaine's sterile, studio-musician production values begin to catch up. As if in compensation, his vocals half-swallowed, half-snickered - are the most unnatural since "Little Johnny Jewel" ("I choke on my voice, it ain't the right words" he says in "Coming Apart"). If Verlaine's faltering here, it's because he's given up too much too quickly; visibility is dangerous to bohe-

Richard Hell will probably never worry about letting too much go. His "art" has consisted in playing the leading role in a film no one's filming, a private identity project of which public artifacts have been few and far between. When he's been visible, it's been whole-heartedly. A duet with Elvis Costello at a C.B.G.B. benefit, a Nick Lowe-produced single, and "Slum Journal" (chapter two of the unpublished Voidoid novella) were all vital if you happened to be there. Since then there's been another EP, two underground films (Smithereens and Final Reward), a poetry reading. And so

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#### Cellars by starlight

#### Crying Uncle

by Joyce Millman

he Uncle Floyd Show, the pseudokiddie show that's become something of an institution on New Jersey cable television, premièred in Boston (Channel 38, 11:30 p.m., weeknights) on Memorial Day. And in the month since, my fondness for Uncle Floyd has begun to rival my childhood infatuation with Captain Kangaroo. Some people - sneering snobs who ridicule the Three Stooges and pro wrestling, for instance - regard The Uncle Floyd Show as another tin can on the UHF junkheap. Even Channel 38, not known for discriminating taste, is uncertain about renewing the show's contract at the end of August. Let's face it: Uncle Floyd is the most misunderstood man on television (with the possible exception of Tom Ellis, and we don't want to get into that, do we?). Therefore, as a public service, I present you Floyd: The Man Called Uncle, with (according to Channel 38 policy) only three commercial interruptions. And as Uncle Floyd-watchers doubtless know by now, these messages are brought to you by Phil Rizzuto for the Money Store, Tom Seaver for The Sporting News, and that anonymous but happy elderly couple who spend their lives whizzing up and down on their Craftmatic Adjustable Bed.

New Jersey native Floyd Vivino, 30, was a carny barker and burlesque comic before starting *The Uncle Floyd Show* on West Orange (New Jersey) cable station WTVG (now WWHT) as a legit children's show in 1974. Its topical, pun-filled lunacy sailing over the heads of the tykes but into the laps of their parents, the show became an underground hit. In

1976, Uncle Floyd did what he had to do: he canned the kids. "I just couldn't take it anymore. The children would cry and get bored," said Vivino in a recent phone conversation. "Finally, one day a little girl got up and said, 'Excuse me, mister. What time can we go?' And I said, 'Well, honey, we can go right now. Let's all march.'" (Vivino and his wife are expecting their first child in August.) After an intensive promotional campaign to coax embarrassed Uncle Floyd fans out of the closet ("Don't Avoid — Watch Uncle Floyd"), the show's popularity, especially among New Yorkers, zoomed. Vivino characterizes his current audience succinctly: "We get either the intellectual, literary types or the subhumans."

Now syndicated in 19 cities, including New York, Cleveland, and San Diego, The Uncle Floyd Show deliberately recalls that other great subversive children's program, The Soupy Sales Show. Vivino, a wiry sort whose mobile eyebrows form an umbrella above a prominent (and much maligned) nose, wears a garish madras sportcoat, a loud butterfly bow tie, and a print porkpie fisherman's hat from under which peeks his longish hair. He addresses his viewers as "boys and girls" (the studio "audience" consists of the show's five-man cast and the crew. who consider it their job to harass Vivino from off-camera), and in one segment he announces viewers' birthdays (average age 32) and reads fan mail (Uncle Floyd Fan Clubs number in the thousands). The show usually opens with an off-color exchange between Vivino and a dummy named Oogie, a wisecracking waif with frizzy yellow hair and a Bozo nose who is the show's best-loved character. (Sample Oogie-Floyd dialogue. Oogie: "Where do gypsy moths come from?" Floyd: "They come from a place where it's very, very quiet, where it's very still, where there's nothing going on." Oogie: "Oh, they come from your bedroom?" I said the show is adult, but I didn't say it was that adult.) The camera always remains in tight close-up on Oogie when he's "speaking," partly because Vivino is a lousy ventriloquist and partly because he wants Oogie to be "considered a real little person. People come up to me on the street and ask me where Oogie is, and I can't just say that he's in his box because these people get violent if I refer to him as a nonliving thing. I have to make up stories. I'll say, 'Oh, he's in school and I'm going to pick him up now.' Sometimes I get a little mad at Oogie on the air and he cries, and you should see the hate mail I get."

Vivino writes 80 percent of the show's material, which is often just a stream of one-liners (and there are a lot of groaners) for characters like Julia Stepchild, evangelist Billy Bobby Booper, Hawaiian entertainer Don Ho-Hum, talk-show host Joe Frankfurter, and (my favorite) Ken Do, a laid-back arts-and-crafts instructor who can't keep his nose out of the Play-Doh as he sculpts phallic creations. Clearly, Uncle Floyd doesn't want to be anyone's role model. But then, Vivino doesn't think much of Sesame Street. "I always thought that television was supposed to be a reward for kids, not a substitute for a parent or teacher."

The endearingly sloppy Uncle Floyd Show is low-budget and proud of it—false mustaches become unglued in midskit, boom mikes swing into view, cue cards are so hastily written the cast can't read them. It's all akin to clowning with a bunch of friends while a tape recorder rolls; what results is sometimes stupid, sometimes goofy, often both. To ensure the show's ragged spontaneity, Vivino

## Standing on the top

## Rick James tears it up

by Mark Moses

ne teenagers who ride the bus I sometimes take to work have musical tastes you'd expect. Last fall, I remember hearing three or four of them, all white, tick off the upcoming shows of their faves — AC/DC, J. Geils, the B-52's. So what do you think a couple of them were mouthing as they piled out of the bus to Voke Tech? "You Shook Me All Night Long"? "Centerfold"? "Rock Lobster"? No, those guys were singing Rick James' "Super Freak" and relishing every greasy come-on, every blunt bass note. These teens don't consider themselves part of the smart, moderately adventurous new-wave au-dience that helped Prince cross over or that dances to Grandmaster Flash's assault on "Genius of Love." They're part of rock's huddled masses, ready to seize upon any bright image the music might throw before them. They like the B-52's for that group's cartoonish veneer, a quality that also informs their love of AC/DC. Last year, Rick James was these fans' link to black music.

In 1981, a year when fewer black singles hit the pop charts than at any time since the mid-'50s, scores of black musicians would have given their syndrums to pull off James's stunt. How did he break through to this mainstream white audience, and to the white rock critics who counted Street Songs among their favorite albums of last year? Well, by speaking both their languages. For AC/DC fans, "Super Freak" offered abrupt bass phrases that packed the brute charge of heavy-metal guitar riffs, a heavy-metal stud's cockiness, and heavy metal's groupies. For critics, all that old-fashioned, bad-boy stuff was there, too - why do you think they're so crazy about Chrissie Hynde? But pundits also picked up on the allure of being in an James's jokes. They knew that James saved up all this sleaze with a knowing wink, slipping into a hilarious wild-and-crazy-guy shtick for half the album. They knew that he made no



Dancing wit' himself

bones about lifting from other phrasemakers: he nodded to Sugarhill with the "Say what?!" of "Give It to Me Baby" and to George Clinton with his cut-up vocals and his obsession with "freaks." Critics like to think they're a little smarter than AC/DC fans. Even if

they're AC/DC fans themselves.

Uniting the black and white mainstream, pop fans and pop philosophers, James's success cuts deep and wide. And his new album, *Throwin' Down* (Gordy), is the sort of follow-up record you'd expect from a journeyman rocker who's

encourages silliness, it's rarely lewd or cynical. For 30 minutes, we can laugh at the unsophisticated things that made us laugh in junior high school — and feel no guilt.

It's no wonder that the Ramones have juested on the show 27 times and saluted Uncle Floyd in "It's Not My Place (In the 9 to 5 World)." (Vivino often plays host to rock performers. Squeeze, Paul Simon, Marshall Crenshaw, and David Bowie who Vivino said is one of the show's biggest fans - will all appear this summer. And he invites Boston bands that will be playing in the New Jersey and New York area to contact the show at PO Box TV68, Newark, New Jersey 07107.) But Vivino's no rocker himself; at the end of each show he sits down at the piano and sings some sweetly sentimental standard. And in these midnight spots, contentedly playing his heart out, he's the picture of optimism (I swear his version of "The Sunny Side of the Street" reduced me to tears), a soothing bedtime assurance that, for the time being, all is right with the world. "My dream is to stay Uncle Floyd forever and ever," said Vivino at the end of our conversation. "I on't have any desire to branch out and become a rock star or a movie star or a dramatic actor. I like the opportunity I have to be a little of everything."

ODDS 'N' ENDS. Rick James and Cameo bust out of the Providence Civic Center on the 4th; same night for the Trademarks at Bunratty's and Sit: Boy, Girl, Boy, Girl (featuring members of 1/2 Japanese), Men & Volts, and Dangerous Birds at Mavericks... On the 5th, Third World and Nona Hendryx will be at the Opera House... Blotto at Jonathan Swift's on the 7th... On the 8th, the Channel has the Joe Perry Project and Johnny Barnes and the Back Bay Beat; same night for the Chris Martin Group and Mike Viola and the Bottom Line at Jumbo's.... And Peter Dayton returns to Jonathan Swift's on the 10th.

just stumbled into the Top 10 with a hot single. You get a couple reprises of The Big Hit ("Hard To Get," "69 Times"), echoes of the breakthrough album's asides (the same "Blow, Danny!" and "Temptations, sing!" commands as before), and a song about the rigors of stardom. Yet rather than coming off as coldly contemptuous or starved for ideas, more than half of *Throwin' Down* chugs along with throwaway fun, staying just a notch below *Street Songs* in general utility. If it takes a huckster's savvy to hard-sell a follow-up LP, it helps to have a genuine huckster doing the selling.

James's flashiness, his hammy need to jolt us at every turn, keeps Throwin' Down buoyant. Who else insists on announcing every cameo, even when the surprise guest is Grace Slick? Who else could make a goofy idea like slipping a Roy Ayers vibes solo onto a strident boogie ("Dance wit' Me") feel natural? Who else thinks it's funny and/or sexy to dress up like Conan the Barbarian? To be sure, these attention-hoarding antics smack of arena-rock at its brattiest, and it's no consolation to discover that the search for a vocal soul-mate to James's bellowing turns up only David Lee Roth or some heretofore-unimagined home appliance. James may have a heavymetal sense of gamesmanship, but Throwin' Down has a richness and a vitality that escape most heavy metal. This is because the structures of the Slyinfluenced funk that James draws on are complex and resonant enough to afford any number of variations. James's variation has been to strip the motions of funk down to its barest bones. Oscar Alston's bass phrasing has no fluidity at all - the riffs that drive "Hard To Get" or "Dance wit' Me" move with a minimum of fat, brash notes. Drummer Lanise Hughes hits his kit straight on the one, with few outside fills, metronomic as any rocker; percussionist Nate Hughes usually just doubles those stark moves. The only hints of polyrhythms are carried out by the Punk Funk Horns' Jamaican-styled Although James's shorthand funk

pales next to the breadth and detail of the real thing, it packs its own punch. At its most deliberate, his music delivers the crazed wallop of heavy-metal without its fuzzy bluster. And when James thinks up a good, springy riff to hone and has the band match him with its most concise playing, as on "Throwdown," you're ready to credit him with being more than the next lonely black voice you'll hear on COZ. Certainly James thinks of himself as more. That's why he insists on recording three inflated ballads on Throwin' Down — even with a voice that's suited better to umpiring third base than to intoning a slow one about getting there. "Teardrops" reveals the shocking truth that even Slick Rick sheds a few now and then; "My Love" finds the man at his operatic worst. Only "Happy," despite its shrillness, romps Smoochland convincingly, and then through the magnetic premise behind James's vocal duet with Teena Marie rather than through any magnetic vocal. James's insistence on dragging us kicking and screaming through this pomp suggests that he knows the dirty secret of his career as well as we do. He knows that the gross, frat-party lift he provides is as limited as it is intense. This man, after all, recorded an ad for Budweiser last year the "it" in "Give It to Me Baby" became, yes, a brewski - that rivaled the original, with no loss in credibility. This ad goes a long way toward defining James's sleazy appeal. It also explains why he's defined by that appeal.

Like the duet with Teena Marie, 'Standing on the Top" gets a kick from the proximity of extra voices, this time the assembled past and present Temptations (True to his charlatan aura claims the song for his own album; but it also appears on the Temptations' reunion record.) Yet grounded by one of his steadiest riffs, the song fulfills the intent of its star-struck coupling. Of course, this has a lot to do with the variety and subtlety of the Temptations' voices. Each by himself has a nimbler voice than James; put them together and you can almost hear a history of black vocal styles, from Eddie Kendricks's falsetto ache to David Ruffin's gruff eloquence to Dennis Edwards's even gruffer boasts. Rick James? He fits in somewhere among these models, careering along com-fortably enough to quote "Tear the Roof Off the Sucker" by song's end, even as he mimics his own past gestures throughout. You just can't keep a good man down, I guess.



The Uncle Floyd gang: (front) Netto, Muggsy, Charlie Stoddard; (back) Skip Rooney, Uncle Floyd, Scott Gordon

insists on taping three shows in a row in thrice-weekly sessions. "If the guys are cracking up or we feel moody, I think it's okay," he said. "Can you remember the comic who followed the Beatles on *The Ed Sullivan Show*? Poor London Lee had to go on and tell jokes while everyone was still screaming for the Beatles. To me, that was beautiful television because it was human." Vivino is part grownup, part kid; when baggy-pants comic

"Looney" Skip Rooney roars onto the set with an ancient one-liner, or when Oogie's being bratty, Vivino shoots pleading, "Bear with us" looks toward the camera. But when he delivers a risqué line ("And then there were the Trojan Wars, but I can't stretch this too far") with his leering mock innocence, he becomes the naughty kid inside us all. The charm of The Uncle Floyd Show is that though it tolerates naughtiness and



TITLE

3	1	THE MOTELS
4	2	THE ROLLING STONES
2	3	THE CLASH
1	4	PAUL McCARTNEY
5	5	ASIA
12	6	HUMAN LEAGUE
6	7	WILLIE NELSON
9	8	TOTO
7	9	VAN HALEN
- 8	10	STEVIE WONDER
15	11	SCORPIONS
22	12	THE GO-GO'S
11	13	JU SPECIAL
16	14	JOHN COUGAR
-	15	PETE TOWNSHEND
13	16	THE POLICE
-	- 17	GENESIS-
14	18	KIM WILDE
-	19	GARY U.S. BONDS
.17	20	LOVERBOY
-	21	SURVIVOR

RAINBOW

DAVID JOHANS STEVE MILLER

THE J. GEILS BAND

23

Still Life (American Tour '81) On the Line

MAA

Columbia Columbia

Warner Bros Tamia

Mercury.

IRS A&M Arista

ASM

Atlantic EMI

EMI

#### WBCN'S MOST PLAYED ALBUMS

1	1		PETE TOWNSHEND	Chinese Eyes	2	Atco
	2		ROBERT PLANT	Pictures at Elevan		No. of the last of
9				The second secon		Swan Song
- 7	3		KIM WILDE	Kim Wilde	8	EMI
6	4		ASIA	Ania	14	Geffen .
2	5		THE CLASH	Combat Rock	5	Epic
7	6		THE STEVE MILLER BAND	Abracadabra	2	Capitol
10	7		THE MOTELS	All Four One	11	Capitol
3	. 8		THE ROLLING STONES	Still Life (American Tour '81)	5	Rolling Ston
5	9		THE J. GEILS BAND	Freeze Frame	32	EMI
18	10		QUEEN	Hot Space	7	Elektra
-	11		FLEETWOOD MAC	Mirages	-1	Warner Bros
11	12		RAINBOW	Straight Between the Eyes	8	Mercury
19	13		GENESIS	Three Sides Live	2	Atlantic
15	. 14		JOHN COUGAR	The American Fool	7	Arista
12	15		HEART	Private Audition	5	Portrait .
4	16		VAN HALEN	Diver Down	11	Warner Bros
-	17		'A FLOCK OF SEAGULLS	A Flock of Seeguits	1	Arista
16	18		HUMAN LEAGUE	Dare	12	A&M
-	19		AXE	Offering	1	Atco
	20	*	ROXY MUSIC	Avalor	1	Warner Bros

#### WBCN'S MOST PLAYED SINGLES

JOAN JETT/BLACKHEARTS

#### WBCN'S MOST PLAYED LOCAL MUSIC

THE OUTLETS ANDY PRATT

FRANK AND MOON ZAPPA

#### WITH A BULLET

Selected by Sally Cragin, Boston Phoenix Music Contributor

Live It Up (Blue Sky, LP) - David Johansen
Recorded at the Paradise last February, Live It Up is
likely David Johansen's best solo record, and it's
years overdue (The David Johansen Group Live,
1978, was available only for radio play). Except for
Here Comes the Night drummer Tony Machine,
Johansen's backup group is new, and its big sound
matches Johansen's billboard personality. Live It Up
closes the gap between his adored stage shows and
his tepid recording career. The new album showcases old Johansen favorites like "Frenchette,"
"Donna," and his muscle-shirted cover of the Four
Tops' "Reach Out I'll Be There" as well as the Dolis'
"Personality Crisis," which makes a joyous album
closer. Johansen exults in his audience, and his rock
in roll synergy makes for a dandy dance record.
Starting out with Johansen's lascivious baritone rasp
declaiming a medley of Animals' songs — "We Gotta
Get Out of This Place" barreling into the breastbeating "Don't Bring Me Down" — and ending
triumphantly with "It's My Life," in which Johansen
happily bellows against the chorus. The snippets
don't sound pasted up, and Live It Up doesn't sound
like an apology for last year's dispirited Here Comes
the Night.

#### Records

ALLAN HOLDSWORTH, I.O.U. (Luna Crack)

f Allan Holdsworth has not been recognized as one of jazz-rock's most illuminating guitar soloists, after more than 10 years of subtly superlative work, it may be because he has never found his proper setting. It hasn't been for lack of trying. Holdsworth has darted about all over the map of fusion concepts and progressive inventions, but he's seldom worked more than a year with any one band. In the early '70s, he oscillated between a conventional jazz-rock apprenticeship (with lan Carr's group and Soft Machine) and a bombastic heavy-metal venture (called Tempest and led by drummer Jon Hiseman). Showing a predilection for powerful drummers, he made two albums each with Tony Williams and Bill Bruford, synching equally well with the former's scruffy jive and the latter's cryptic logic. He was persuaded to join U.K. (a trial run for the formula that made Asia a smash), but he contributed precious little and fled as soon as possible.

Holdsworth's new band, I.O.U., appears to suit his temperament; it's an English power trio, strongly tinged with jazz and redolent of Holdsworth's most pleasant playing memories. Drummer Gary Husband has the explosive touch of a Tony Williams without the funky aggrandizement, and he doubles passably on piano. Bassist Paul Carmichael is a methodical accompanist, recalling the drier side of Berklee. Holdsworth invited the singer from Tempest, Paul Williams, to lay his lack Bruce impersonations on the material that requires vocals, about half the band's debut. Holdsworth tends to reduce his songs to a common denominator of guitaristics - suspended, broken, or altered chords, with fragments of arpeggiation and voice-leading this limits his compositional vocabulary to the virtuosic and the pretty. In short, he is long on style, short on tunes and hooks. Even the tracks with distinct heads ("Out from Under," opening with a prototypical heavy blooze lick) lose their identities in the long run, since their overly intricate changes and their consistently moderate tempos sound much the same. "Where Is One" stands out because of its frequent changes in timbre, and 'Checking Out" stands out because its angular speed solo is rendered in parallel overdubs. More often, though, the production minimizes the differences; most of the chording is lathered in reverberant digital delay, yielding the unfortunate effect of an ECM guitarists' convention. And in his performance at the Paradise a week ago, Holdsworth merely alternated between two timbres: the delay for chording (with volume pedal for deep space effects), and the compressor for his solo work (which gave a heavy-metal sustain without

the growl). Of course, the solos are what Holdsworth is primarily known for, and he does not disappoint. In the first place, he's one of the fastest players around. He actually improvises in breakneck 32nd-note runs — I would back him in a speedstakes against all comers, Mahavishnu, DiMeola, Zappa, anybody. Besides, he has a unique legato picking style: the pick itself is nearly inaudible hitting the string, and thus the notes flow without interruption, as if from a violin (which Holdsworth also plays, though the token violin solo here, in the lullaby-like "Temporary Fault," is unremarkable). It is also in his soloing that he proves himself a jazzman, with a jazz sense of time. Only during his speed runs does he maintain strict tempo; but elsewhere ("Letters of Marque") he plays across the beat. Lacking confidence when he played with free bands and lacking conviction when he played with fusion bands, Holdsworth has now found a productive middle

- Michael Bloom

#### MARSHALL CRENSHAW

djusting his wire-rims on the cover of his A debut, Marshall Crenshaw looks like Elvis Costello in a reflective moment. An onthe-money demo tape of "I Should Have Known Better" got him out of Detroit in the guise of John Lennon, touring the country in Beatlemania. And the twanging straightforward craftsmanship of his songs touches on the Hollies, the Everly Brothers. Buffalo Springfield, and, most of all, Buddy Holly. The cover of his 1981 Shake Records single ("Something's Gonna Happen"/"She Can't Dance") showed him jumping around in baggy trousers, wide-lapel jacket, and string tie, while flashing Sun, Motown, and Phil Spector discs. Since the guy obviously has more reverence for his roots than anybody this side of Alex Haley, it would be reasonable to expect his album to be out of the Dwight Twilley/Dave Edmunds/Robert Gordon line: friendly enough, but a bit too familiar for a lasting relationship. Instead, Marshall Crenshaw is an immediate old sidekick — a sharp, bright pal who you don't have to spend time figuring out, because he's always terrific company.

Unlike others who trade on classic rock 'n' roll, ne's neither an archivist nor a revivalist — you'll

never catch him acting Holly-er than thou. But Holly is the best way to approach Crenshaw: they share a vulnerable-yet-optimistic voice, a casual knack for an indelible hook, and a sound that's open and airy even while it's propelled by the Big Beat. Holly, of course, practically created that sound, but Crenshaw may be the only person who could legitimately outrun the comparison. Marshall Crenshaw's 12 numbers don't break a foot of new ground — they're heartland America boy/girl rock 'n' roll from the time when stadiums never saw a smoke bomb or a laser. But they're also 12 painstakingly constructed, easygoing songs. "There She Goes Again," the first cut, sets up the record: Crenshaw's guitar skips along an intro line that you're sure you've heard before, but drummer (and younger brother) Robert Crenshaw keeps the song trotting along so briskly that you don't have time to search your memory; once Crenshaw's voice comes in, you're hooked. Familiarity breeds respect. I'm currently wearing out "I'll Do Anything" (which recalls Buffalo Springfield's "Rock 'n' Roll Woman"), and the second side's triptych of "Cynical Girl" (the flip side of Holly's "Words of Love"), "Mary Anne, and "Soldier of Love.

As good as Marshall Crenshaw is, Marshall Crenshaw is even better. The difference between his Paradise show a week ago and the record is the difference between hearing a song over a car radio and hearing it over a good stereo: same song, but oh what a difference in sound. Usually, when a band closely re-creates a recording's sound on stage, as Crenshaw did, the live take is the disappointment. This was just the opposite. Crenshaw's three-piece band (himself, Robert on drums/vocals, and Chris Donato on bass/vocals) had much more presence than the record ever hinted at.

- M. Howell

John Scofield SHINOLA (Enja)

ohn Scofield continues on his way, unobtrusively turning out the most intriguing music of the post-McLaughlin guitar pack to virtual silence in this country. Scofield received his first wide exposure as John Abercrombie's replacement in the Billy Cobham band, and his three years with Cobham and George Duke no doubt marked him as a fusion automaton in the minds of many. In the past five years, however, Scofield has made apropos contributions to the music of leaders as diverse as Chet Baker, Jay McShann, and Charles Mingus; May Dance, a straight-ahead Terumasa Hino album in which Scofield, Ron Carter, and Tony Williams form the rhythm section, offers a particularly inspired view of his supporting work. He has also produced his own records, with minimal commercial concessions, at the rate of one per year. Shinola, recorded in a Munich nightclub last December, is the latest

It is also the second album from the Scofield trio featuring electric bassist Steve Swallow and drummer Adam Nussbaum (the previous set, Bar Talk, sneaked into circulation during the waning moments of Arista-Novus), which may explain the evolution in Scofield's ensemble approach. On his earlier Enja sets, Live and Rough House (released in this country on Inner City), he employed a standard rhythm section with piano and acoustic bass and offered lengthy blowing numbers with his guitar functioning as a saxophone might. The present trio is leaner and decidedly more electric, and - as seems to be the case in any band containing Swallow - it presents a personality beyond mere instrumentation.

"Jean the Bean" gives the most stunning indication of the Scofield/Swallow interplay. Scofield begins out of tempo, in a translucent ballad mood; Swallow enters quietly after a bit, and the ebb and flow that follows is so uncanny, and so in character with the introduction, that it is easy to hear the piece as one big guitar solo. On other tracks, where Nussbaum kicks them along with a bristling Elvin Jones-like percussive force, the pair sharpen the blend while sustaining their brand of instantaneous response. The grand, lyric sweep to Swallow's lines, along with his ability to abandon and wallow alternately in his lower register, makes him a perfect partner for the leader.

For his part, Scofield continues to solo with ludicity and a devilish sense for the unexpected. He wastes little time in snapping "Why D'You Do It?", an ambling waltz with bucolic Pat Metheny traces, into a more prickly attitude; and his free episode on "Rags to Riches" translates that elliptical line into a loose jam on the changes of 'There Will Never Be Another You." For contrast, Scofield twists arching, chorus-length notions around Nussbaum's heated support on the lackie McLean blues "Dr. Jackle," and he kicks and roars through a well-integrated rave-up on the title track. Shinola is poorly programmed, with the bulk of side one given to slow waltzes ("Yawn," a long and sedentary composition, would have definitely worked better after a more spirited track), and the 35-minute playing time is stingy (is the digital recording process responsible?) Yet this is clearly a major band with a new slant on a hackneved format. - Bob Blumenthal

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(E)TICKETHON BUSING

#### Art

Continued from page 7

tion. Although Christian revelation is the explicit theme of many of these terra-cotta sculptures, they seem now to evince a human rather than a divine energy — namely, that of imagination, which we share with each other and with people of centuries past. We may be in the habit of conceiving imagination as personal to ourselves, but the view that emerges from this show is that imagination is an impersonal energy that takes many forms. It enables us to recognize (or designate) works of art, and unwittingly to see others in ourselves, in what we take to be "our" lives. Thus, what makes these works lifelike is in part what makes us alive to each

The works in the Fogg show are loaded with felicities. Consider Angelo Gabriello Pio's relief medallion of "Christ on the Road to Emmaus" (1710-18). The impression of forward motion here is creating by having the three figures stride to the left across the width of an oval surface. And the artist has made a gesture to the spectator here that flatters our knowledge of the Biblical text. Pio has incised radiating lines around the head of his Christ figure, identifying him as Christ to us at a moment in the narrative when the Bible is quite explicit that the apostles had not yet recognized the resurrected master. The sculptural detail is minuscule, yet it is the crux of the work, and of our recognition of its theme.

There are more than 50 pieces on view in the Fogg, though their diversity makes the number seem even greater. These works, and others from the Sackler Collections, are documented in a handsome, large-format catalogue published by Harvard University Press and the Museum. The catalogue is expensive, but it is the authoritative record on one of the finest private collections of its kind in the world. It will be well worth the expense to anyone seriously studying the history of European sculpture.



'Henri-Claude, comte d'Harcourt'

#### **Tennis**

Continued from page 6

the emotion that dominates King's book. In an extraordinary letter she wrote to herself before Wimbledon 1975, her last major singles title, King sums up her tennis philosophy: "In essence, I must must possess enough passion and love to withstand all the odds. No matter how tough, no matter what kind of outside pressure, no matter how many bad breaks along the way, I must keep my sights on the final goal, to win, win, win and with more passion and love than the world has witnessed in any performance. A total, giving performance: give more when you think you have nothing left. Through the desire the inspiration will be present. Love, passion, attitude, ability, intensi-- the only way. Love always."

This sweet ferocity is why Billie Jean King won so many times. Her passion for existence makes her autobiography remarkable to read. In addition, she does what Lloyd does not: she convinces the casual reader that women's tennis is worth caring about, and following, and (most important) paying money to see. Her life is in many ways a tennis history, the best account we have had yet of the sport's change from genteel, hypocritical small-time business to the new day of millionaires and superstars. And as long as we're talking tennis history, here's an update. Last Wednesday, King beat Tracy Austin, 19 years her junior, 3-6, 6-4, 6-2, to reach the semifinals (she'll meet Lloyd) in the ladies' singles at Wimbledon. Men are bigger and stronger, true, but I'll tell you what. For the big match, and the big points, there's no question in my mind that the Old Lady was the toughest that ever lived.  $\square$ 

#### **Platform**

Continued from page 5

lywed who works at the library's front desk. Glenna is a seriously disturbed, born-again type who doesn't know her husband (she's the modern equivalent of a mailorder bride) and has mixed-up ideas about sex and family life. Yet this warped idealist, like Gregers Werle in The Wild Duck or Hickey in The Iceman Cometh, proceeds to unearth all the guilt and resentment buried beneath the surface of Maggie and Joe's marriage. Although hardly in a position to dictate the terms of a healthy relationship, Glenna strikes a nerve, then babbles on about the coming revolution, where love will seep into every institution and no one will have to work. That's basically it, but look how much territory Wittlinger covers: the problem of child-rearing in a culture where everybody's supposed to work; the confusion of roles as men and women juggle the responsibilities of parenting; and both the insensitivity and the danger inherent in oppressive moralists. None of this is overt - the characters are highly idiosyncratic individuals, not symbols, but the play transcends their

Wittlinger is a published poet (with, not so coincidentally, an infant daughter) who only in the last several years has begun to write plays. That playwrights in America are neglected has never occurred to her, she says: coming to the drama from poetry, which is read by an even tinier minority, she is overwhelmed by all the attention. "There's so much more satisfaction," she says, "in having people respond to my work reading it, seeing it - instead of keeping it in a little black box in my room." She's still enchanted by the idea that a director would be willing to come over and talk about her work, that actors would stand up on stage and read it. And if she still thinks in terms of conventional dramatic structure, well, she's new to the theater. Best to learn the rules before breaking them.

Which nobody else at Playwrights' Platform, regardless of

experience, seems to be doing though Robert Clyman made a game attempt, only to be shafted in production. A practicing psychologist, Clyman writes eerie, discomforting dialogue; full of repressed passion that exerts a powerful hold over the characters' give-and-take. The play, about two mismatched buddies lost in the woods (one effeminate, literary, something of a cook; the other coarse, macho, an accountant), is almost embarrassingly persuasive; does he steal the material from his patients? No, he says, "that would be exploitive." Chekhov may have gotten away with borrowing from his patients, but he, after all, was a medical doctor, and Clyman says he's conscious of the difference. There's a tired narrative device - the effeminate character spends a lot of time talking into a tape recorder; and eventually it emerges that he probably got them lost on purpose because he has a crush on the he-man. Clyman says his original script was more bizarre - with the characters barely communicating - but that the directors and actors pressured him to make it more realistic.

Matthew Witten's The Body Parts, though slight, cannot strictly be described as conventional: its characters are a disembodied chest and pelvis who (which?) converse about love and sex over the sleeping body of their (elephantine) owner. The piece is made a bit more compelling by Tom Riccio's muscular staging, with the body parts continuously flexing, twisting, and posing in undershorts and T-shirts and rasping and screaming their lines, grotesquely physicalizing. It boils down to heart versus genitalia soul versus body, if you must with the former denouncing the latter because "You do things. Like what you did to Ruth's little sister..." whereupon the conscience-stricken sleeper rolls out of bed and the pelvis whines that without the support of the chest, "I'll just pee the rest of my life." Witten, who got his master's in playwrighting from Brandeis and currently teaches the art at the Cambridge Center for Adult Education, seems attracted to the theme of personal polarization and the fragmentation of the





individual: he's currently working on a one-act play about a schizophrenic.

The most commercial play of the festival, Irving Smolker's To Sit in Judgement, is not without salient social commentary. Set in a courtroom (Smolker practiced law for many years), it concerns nervous breakdown (or apotheosis) of a judge so drowned in human misery ("God himself ought to sit up here for a . Man sitting in judgweek ment of man - what a cosmic joke! God must be laughing himself sick") that his sanity grows soggy. He proceeds to acquit a young hoodlum (as a favor to the defense attorney, who knows the kid's a vicious 'punk bastard"), a forger who needed money to win back the affections of an unloving wife ("We go to our graves shouting, 'I still love her! If she loved me I'd have a chance!' . . . rob, murder, steal, if hate doesn't kill us, love will"), a prostitute ("The offer of love from one human being to another is a gift from God") and, finally, an old man accused of attempted rape and indecent assault on a minor ("A crime against society or a twisted act of love?") - all to the growing horror of the district attorney, who finally has the judge dragged, screaming, from the courtroom ("I forgive us all! We're all innocent!"). Although the writing is sloppy, haphazard, the interior monologues of each character reveal that nothing and no one - is as it seems; and though I'd like to have seen Smolker venture a bit beyond stock crimes and personalities, he proves that comedy can still address itself to serious issues.

As to the rest, Horton's Regency Romance has some stylish stretches of dialogue (which were modeled to advantage by Nicolette Webb and Laura Ticcicato). Elizabeth Wyatt's The Chinese Box, the inevitable golden-puddle play about aging, is not unaffecting in a Sundaymorning-religious-drama-fortelevision way ("Go to bed, stay in bed, why do we get up when all day long you complain about nothing to do?"). Again, good performances helped. In fact, the festival boasted some of the best acting and direction I've seen in little theater all year. But really, did we need a whole hour of Rae Edelson's Something's Growing But It's Not Showing, an inter-minable saga of the birth, childhood, and adolescence of a little girl in Hartford, Connecticut, complete with Brechtian placards (epic navel-gazing)? Or John O'Brien's Lunar Trick, set in a "waiting room," where the protagonist must determine why he's waiting (a metaphor for human existence!), with such

profoundly witless exchanges as, "Anything's possible." "No. Did you get a postcard?" "Yes." Then it's not possible you did not get a postcard." Would that O'Brien would stick to postcards.

Clinkers aside, the writing in the festival was just good enough to make you long for more interesting subjects. In the past, I'm told, a lot of these locally grown one-acts were hastily cultivated for the festival or dug out of playwrights' bottom drawers. according to Horton, Now. people are starting to write plays specifically for the event. (These 11, she says, were culled from more than 40 submissions.) The number of people writing oneacters is in itself encouraging. I'mtired of hearing people denigrate the form, calling it sketchy and unambitious. Bullshit. Endgame, Krapp's Deathwatch, The Last Tape, Zoo Story, Miss Julie and Wings are all one-acts. Moreover, we've all seen two-act plays that would have been far more successful if pruned to one.

But saving the one-acter is not Playwrights' Platform's raison d'être. Expanding its horizons is a immediate concern. If David Moore has his way (and his budget), the Platform will send its two most interesting plays to a comparably sized repertory company in New York City - which will oblige by sending us two of its best for a showcase. (Pack your bags, Ellen Wittlinger.) He also hopes to continue hosting lectures and seminars for local playwrights (this year's visiting luminaries, armed with inspiration and practical advice, included Arthur Kopit, Terrence McNally, Peter Stone, and Michael Kustow) and to attract top-notch directors and actors for the Monday night staged readings and next year's festival. This is a splendid resource for Boston and New England; all it needs, I think, is playwrights.

## *Voices*

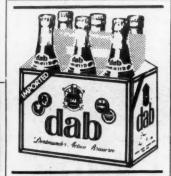
Continued from page 5 voices and stories into a dramatic concert: Kennedy's Children Under Milk Wood make girl talk. The play consists of monologues sharing the stage. At one point the housewife says, "Women speak to me that I have never met." And indeed these women do not meet; they drift in and out

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of one another's muslin-draped playing spaces, in front of slides projected on what look like sails of a small schooner (perfect for navigating converging streams of consciousness, no doubt). Director Judy Braha has staged the piece so that it is homier than declamatory; each character does a lot of lounging in the caverns of her mind, usually on some beat-up, womby-looking piece of furniture covered with sheets. They talk to us directly, as if we were old friends - or new shrinks.

Bobbi Steinbach, as Maya, who is trying to catalogue her life after 49 lovers, one marriage, two children, and several affairs, handles the conventions of the piece particularly well. Seemingly least afraid of being in what is, plain and simple, a language play, she engages us in wry, literate, sometimes heated, onesided conversation. She does not feel compelled to cry, laugh, and behave as if she were being tugged apart by Stanislavsky and Martha Graham, lest we get bored with listening. And how could we, when she has such wonderful dreams - like the one in which she is furiously swimming laps while someone drains the pool? Eda Rabinovitz, though she looks as if she were about to burst into tears, also gives a natural, sweetly hesitant performance as Grace: vou believe this is a woman who has marched for so many years to someone else's drum that she can't quite adjust to her own rhythms.

The other actresses need to trust Griffin, who has written the piece carefully, with its passions neatly ironed and folded and not meant to be torn to tatters. Jane Mederos has a tough assignment playing the regal, slightly affected Kate - yesterday's bohemian - so that the character seems stagy and she doesn't. Less grand gestures and less rapturous smiling would help. Similarly, Donna Asali, a good actress allowed to go overboard here, must as Erin convey fragmentation and desperation thinly masked by nervous agitation, all without driving us crazy. By the time she reached the climax of her breakdown, declaring that



the wall," I wanted to slap her against the wall. And Jane Manners, whose hippie hair and wacky manner(s) win her freewheeling role after freewheeling role, knows just how to play Rosalinde; but she works too hard. Politically speaking, Voices

her mind was "slapping against

hums right down the middle of the road. There are doubtless women and men who have not thought much about the way women through the ages have been dismembered by these old saws and who will be moved by Griffin's collage of words. But as director Braha says, the women in Voices are "just folks," not Emma Goldmans, Gloria Steinems, or lesbian radicals. And many politically conscious women may find the piece closer to Confidential Chat than to hard-line feminism. Susan Griffin is not Adrienne Rich, and her attempt to rally these idiosyncratic voices into a battle - a collectively intoned history of American womanhood delivered by the five women in tight formation, striking poses suggestive of Iwo Jima - sounds as if it had been written by Alex Haley on the rag.

But if Voices is bound to strike some as too elementary, Joining the Dance, at the Theater Company, is a kindergarten class on the relationship between the sexes. In its defense, the piece, which was created from improvisation in rehearsal, is intended as an exploration of an artistic process, with the product allowed, like the proverbial chips, to fall where it may. And there are some engaging performances afloat in the drivel, notably by Elizabeth Ross and Jennifer Johnson. But why do actors relish being set adrift without a writer? It's like insisting that because you have some great

ideas about a house you don't need an architect to make it stand up. Besides, the title tune for Joining the Dance sounds almost exactly like that of They're Playing Our Song - and how seriously can we take an experiment that borrows from Marvin Hamlisch? loining the Dance is divided into four sections, in which four women and two men advance from the games of childhood to the games of adulthood, with the conditioning of the former influencing their performances in the latter. It's all awfully predictable and, since the intent was to work improvisationally without going for gags à la Second City, more open-ended than amusing. Even without jokes the piece is cartoonlike, because its scenes of sexual harassment in the workplace, male domination in the home, even male idiocy and bravado as displayed in hotel rooms on high-school field trips to Washington, are so broadly, inanely sketched.

The piece also sets out to mix media: theater, music, dance, poetry, and the visual arts. Some original songs, mostly by musical director Shevaun Keogh, are simply and plaintively sung by Keogh, Ross, and Johnson. There is an embarrassing bit of modern dance, along the lines of "I Am Woman, See Me Flex." There is a little verse-athon culminating in Keogh's "You Are a Rock," which the cast tries collectively to impersonate a river. And there are projections of paintings (some by Picasso and Paul Klee) meant to encapsulate the improvisations. My favorite of these was of a woman walking a tightrope between desk and bed - both of which were afloat in sharkinfested waters. As badly as she needed a net, this group needs someone capable of recognizing a cliché before tripping over it.

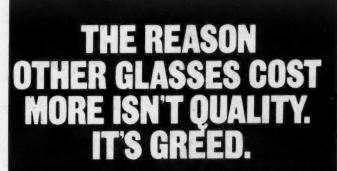
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## **Mamet**

Continued from page 5

it correctly. In fact, Mamet strikes me as a sort of Professor Higgins of the atomic age, I can just see him during a nuclear blast, standing behind a lead shield with a pad and pencil, taking down speech patterns while people fry.

Of course, Wilson is no slouch when it comes to natural speech rhythms - as he proves in The Great Nebula in Orion. This is another in the "coupla white chicks sitting around talking" mode - though it was written some years before John Ford Noonan's play of that name, and Wilson had the good sense to confine its appealing but slight premise to a single act. Actually, this tale of two Bryn Mawr graduates who meet many years later at Bergdorf Goodman's in New York could have been inspired by Mary McCarthy's The Group. Although he doesn't have full-fledged clique to work with, Wilson has been able to fit an awful lot of diversity into his duo. One clings, the other doesn't. Carrie, a frustrated Brahmin housewife who's come to New York on a shopping trip, wears severe Chanel suits to signify her repression and guzzles booze to relieve that sinking feeling in the pit of her stomach. Louise, on the other hand, is an award-winning dress designer who pioneered the 'draped look" (she spends the act wearing a blue Japanese shmatte) and lives alone in an apartment littered with empty cans of Tab and Diet Pepsi. As the women reminisce about old friends and lovers, the conversational periphery is peopled by the same lesbians, social climbers, and insensitive males one finds in McCarthy's novel.

Nebula (the title is drawn from story Carrie tells about her old boyfriend, an "astronomerpoet") takes place in Louise's Upper West Side apartment, where the two women have come for a drink after bumping into each other at Bergdorf's. Despite the single, cramped set and some mechanical plotting, Wilson's play wanders aimlessly and divertingly as the women compare notes, compliment each other on how well they've weathered the years, and then voice their candid opinions to the audience. And Wilson, who may be the most fair-minded playwright around, let's each woman tune in on - and respond to the other's asides. This is no bitchfest in which each character tries to outdo the other's vicious one-liners. Wilson is much too nice for that. Rather, the "so what have you been doing for the past seven years?" format gives the women a chance to take stock of their lives, while giving Wilson the chance to explore the disparity between how well we know ourselves and how much we're willing to admit. Both women have shady (in their eyes, at least) secrets that are eventually revealed through mutual trust and heavy doses of brandy.

Wilson can be a sappy play wright, but in Nebula he never pretends that beneath these two very different exteriors lie kindred spirits. He celebrates their differences, and his honesty - as well as his sympathy - keeps the play refreshing. And director James Bohnen, who recently staged the three-character play Treats, once again proves himself a master of intimate theater. There isn't an inflection or movement that hasn't been thought out; yet Bohnen's staging is fluid and spontaneous, and, in the Lyric Stage's close quarters, the women's asides to the audience seem natural and confidential. The director has also elicited rich, emotionally complex per-formances from Cindy Gold and Mikhail Druhan. They complement each other well: Gold's Louise is dark, earthy, and cynical; Druhan's Carrie has a sort of flustered radiance.

Like Nebula, David Mamet's Sexual Perversity in Chicago is about gender solidarity. But whereas Wilson imagines men and women benignly neglecting one another, Mamet envisions all-out war. Using his own brand of linguistic naturalism ("A lot of these broads, y'know, you just don't know. Y'know?"; yes, it can get on the nerves), Mamet tells a boy-meets-girl story with a characteristic twist. Boy meets girl. Boy beds girl. Boy and girl part in mutual disgust. Although the central couple make pretty bland adversaries at the beginning, are cheered on to

Strindbergian passions by their best friends: a crazed, macho Vietnam vet who views women purely as varying arrangements of tits and ass, and a man-hating, sexually frustrated schoolteacher.

Unlike Nebula, Sexual Perversity is performed fairly often, but it's always interesting to see whether the director has biased the play according to his or her own sexual allegiance. The crisp staging by Cindy Gold (Louise in Nebula) seems even-handed overall, but by casting two women who tower over the men, she adds an element of visual humor that alleviates some of Mamet's nastiness. It's difficult, after all, to take seriously a macho bully who looks as if he could be stomped on like a cockroach. Which isn't to denigrate Thomas Hirschman's contributions as the psychopathic Bernie. The perfect Gregor Samsa, he gives the most enjoyable insect-like performance in memory. Karen Crawford's schoolteacher is deliciously vicious, and Philip Patrone and Susan Cassidy are appropriately fatuous as the two lovebirds.

Because Sexual Perversity is performed second, one comes out with a slightly bitter taste in the mouth. But it's nice to see two polished productions by a new theater group; at least the odd pairing of the Mamet and Wilson plays allows the folks at Feat First to demonstrate their flexibility and range. And after seeing theater this good, I can't wait for

## Verlaine

Continued from page 8 it goes. Two of the best songs on Destiny Street (Red Star) were released, in different versions, two and three years ago as singles. Three others are cover versions. Of the remaining new material, two songs are remarkable, the others good filler. In the five years since Blank Generation, Hell hasn't come up with much, but that's part of the point. This seemingly scraped together album coheres and counts, like the Lester Bangs album, as something more than a musical document. For rock 'n' roll, this is an uncommonly personal manifesto.

Unlike Verlaine, Hell is still an amateur musician, though his bass playing has improved (it's hard to say why, since he rarely gigs). His voice, charmingly tuneless as ever, seems weary, but like Lou Reed's it is capable of conversational intimacy. The new Voidoids are properly wild and raw, though drummer Fred Maher (of: Material, Massacre, and related bands) is the most proficient anchor Hell's ever had. But after all this time, and precisely because he's never made a career out of it, Hell and the Voidoids still rock and swing with the loose excitement of a great garage band at street level, punk hungry and lean. Unlike every other classic gang leader -Lou Reed, Iggy Pop, David Jo, Verlaine — who's still in the game, Hell hasn't cleaned up his act. Not that he lacks craft; he's always been full of original hooks, riffs, rhythms, and rhymes. On stage, he's a born star; his intensity and charisma come off effortlessly, but he's never sought or achieved studio polish. Despite his bohemian rejection of sustained periods of active work, he can call up the immediacy that a live band of-fers. Only Neil Young among

said to have this quality. Destiny Street begins with the reiterated delight of "The Kid with the Replaceable Head," a witty tour de force that elevates Hell's credo of pain and egolessness to a state of glorified breakdown. With similar recklessness the band, featuring original Voidoid lead guitarist Robert Quine, then rips through the Kink Size "I Gotta Move," Them Again's "I Can Only Give You Everything," an original quickie putdown — called "Lowest Common Dominator" - that recalls Blank Generation's "Liars Beware," and a Hell-Quine-Ivan Julian (anti-drug?) song called Ignore That Door.

American rock auteurs can be

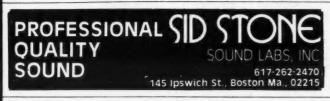
But the heart of the album is found in the weary, touching ballad performances - the flip side to its numbing uptempo attack. The cover of Dylan's 'Going Going Gone" (Planet Waves) cuts the original; since resignation and loss for Richard Hell are peculiarly active choices, he brings a passion to the lyric that Dylan's beaten-down rendering lacks, illuminating the

words and melody, revealing Dylan's most simple and lucid song about broken marriage. "I'm closing the book on the pages and the text/Oooh I don't care what happens next/I'm going/I'm going/I'm gone." Amplifying Dylan's book-of-love image, but reversing the context in the companion ballad "Staring in Her Eyes," Hell creates one of his most haunting romantic leaps. He begins: "I used to lie in my room and just stare/Frustrated eyes flippin' pages of air." Then, like Lou Reed, he finds a love/death image in junkie con-sciousness: "Oh let me tell you about a pleasure I've found/First you surrender and stop lookin' around/And then you get the one who you want to lie down/And stare like a corpse in each's eyes/Till you never want to come alive and rise/And now I'm starin' in her eyes .

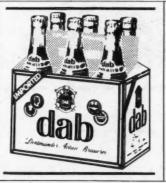
The album's best song, a re-recording of the 1980 "Time," stands as Hell's masterpiece of ambivalence, resignation, and honesty. The awkward wording is thematically appropriate, demonstrating the lyric's meaning: And when I try to write a song that says it all at once/Like time sublimely silences the wise/I know that if I try I'm gonna take a fall at once/And splatter there between my lies/Only Time can write a song that's really real/The most a man can do is say the way its playing feels/And know he only knows as much as time to

him reveals.

In the album's final, title track, Hell raps a surreal fiction over a sharp funk underpinning. He travels back in time to meet himself 10 years ago, and there he remembers being the younger man traveling ahead in time to meet the current Hell. In this ironic tragicomedy Hell describes the last decade of his adult life as prolonged escape, concluding that it's all added up to precious little. But whatever Richard Hell's accomplished, it's wasting time and playing the fool that's got him there. Of course that younger Hell 10 years ago was walking around with Tom Verlaine, who had bigger ideas. Meeting himself today Verlaine would use the opening lines of Words from the Front: "Your present arrived Or as he said a few years ago in "Yonki Time": "So nice to meet you . . . isn't it?" □









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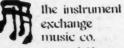


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## ays a week

## SATURDAY

Baseball players have bad years, and so do wines. But the annual Fright Night movie marathon at the Orson Welles never goes sour. This year, from midnight tonight until noon tomorrow, they're featuring such ghoulish goodies as James Whales's classic The Old Dark House, Tobe Hooper's under-rated The Funhouse, David Cronenberg's Rabid, and Jacques Tourneur's I Walked with a Zombie. Frightful! For more information, call 868-3603.

The music, dancing, costumes, and atmosphere will all be black-from-way-back at tonight's "Harlem Renaissance Revisited," a fund-raiser for the Black Men's Association of Boston that's being held tonight from 10 p.m. to 2 a.m. at Stephen James House, 1 Davenport Street in Porter Square, Cambridge. Mae Arnette and her trio and the Danny Sloan Dance Company will perform; Henry Key will be the disk jockey. Tickets are \$12 at the door; call 536-8460 or 353-0719.

## SUNDAY

Happy Birthday, USA! (Never mind that the Declaration of Independence was actually signed July 2.) To celebrate, Boston is inaugurating Harborwalk, a new walking path similar to the Freedom Trail that will link up the various harborside historic and cul-tural sites via a blue line planted right in the sidewalk - so simple even a tourist can follow it. In addition, there will be many events at or near the waterfront all this weekend: cannons firing, bells pealing, chowder simmering — too many things to name. Call 367-9275 for details.

## MONDAY

Singer-songwriter Nona Hendryx, a black woman with forthright ties to hard rock as well as polyrhythmic funk, first gained attention as the brainy member of the progressive soul trio Labelle, but her blistering solo debut, Nona Hendryx (Epic, 1977), was ignored. Hendryx rebounded last year, scoring a dance-club hit with her vocals on Material's "Bustin Out" and touring with Talking Heads. Her new unrecorded originals are reportedly terrific, and if she brings along a crack backup band her 8 p.m. set opener tonight at the Opera House might be an eye opener as well. Third World, purveyors of slick crossover reggae, are the headliners.

The Fourth of July is a nice symbol and all,

but the real Independence Day is the day you take off from work. A good way to celebrate your independence today is at the East Cambridge American Heritage Festival, which will be going on between 1 and 6 p.m. on Sixth Street in East Cambridge between Otis and Thorndike Streets, near the Lechmere Station on the MBTA, with everything that makes a street fair a street fair: music, clowns, dancing, face painting, pup-pets, and a pie-eating contest. Call 498-9082 for pie flavors and other details.

Tonight, if you stay up late enough, there's something special not to see: the moon. Starting at 1:33 a.m. (actually Tuesday morning if you want to be technical about it), old Luna will enter the earth's shadow, and by 2:38 the lunar eclipse will be total. The end of the eclipse, theoretically, is at 5:29 a.m., but don't stay up for it: by the time the moon is scheduled to reappear, it will have set and the sun will be rising. All in all, it won't be as spectacular as an eclipse of the sun, but it can safely be viewed with the naked eye.

## TUESDAY

There's no such thing as a free lunch, but there are free lunchtime concerts. In fact, for the next eight weeks there's one every weekday, as the 1982 Summer Jazz Band Festival takes over the City Hall Plaza Stage from noon to 2 p.m. Mondays through Fridays. Each week a different big band will be featured: today through Friday it's Leon Merian and His Magic Horn. The festival is sponsored by the Boston Musicians Association, the Music Performance Trust Fund, Budweiser beer, and WEEI, and you can get more information by calling 536-2486. Or just Thursday: Sylvain Sylvain



Wednesday: Irving Penn's Portrait of John Marin



Saturday the 3rd: fun times at The Funhouse



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drop by; after all, you can't fight City Hall, especially when the beat proves irresistible.

## WEDNESDAY

Brent Sikkema Gallery, at 216 Newbury Street in Boston, is devoted entirely to photography; its exhibition for July, "25 Great Photographs," looks at various moments in which photographers like Diane Arbus and Richard Avedon gave it their best shot. The gallery is open Tuesday through Friday 11 a.m. to 5:30 p.m., and the phone there is

## THURSDAY

To some people, the Method means the vibrant performances of Marlon Brando in A Streetcar Named Desire, Paul Newman in Hud, and Marilyn Monroe in The Misfits. To others, it means actors who mumble and moan. Decide for yourself at the Museum of Fine Art, which this week kicks off an ambitious new film series called "The Method: The Acting Style That Changed Hollywood." The fun begins tonight at 7:30, with Abraham Polonsky's Force of Evil (1948), with John Garfield. Tomorrow night, also at 7:30, you can catch George Stevens's A Place in the Sun (1951), with Montgomery Clift, Elizabeth Taylor, and Shelley Winters. For info, call 267-9300.

It's a long trek to the Raft (5 East Merrimac Street, Lowell), but former New York Doll Sylvain Sylvain hasn't been to Massachusetts for a long spell. His second solo album, Syl Sylvain and the Teardrops (RCA), was one of the most vivid and ingratiating releases last year. Sylvain's songs are innocent ("Just One Kiss"), romantic ("Formidable"), clownish ("Crowded Love"), and incorrigibly high-spirited. Help bring this man to the Hub.

## **FRIDAY**

Four years ago, comedian-juggler-singer Sean Morey was perhaps the funniest and classiest of the performers appearing at the Comedy Connection, on the main floor of the Charles Playhouse at 76 Warrenton Street, Boston. Since he moved to Los Angeles and started making appearances on the Tonight show, his Boston gigs have been restricted to occasional sentimental stopovers. Tonight, though, he's back at the Comedy Connection, and we have two pieces of advice: 1) get there early, since the house is sure to be packed, and 2) don't miss it. Call 275-8901 or 721-1455 for more information

## SATURDAY

The Saturday Night in Marblehead series roduced by Bob Franke every Saturday night at 9 at St. Andrew's Church, Lafayette Street in Marblehead, is one of the principal havens in the Boston area for folk music and good songwriting. After a few weeks' rest, the series' resumes tonight with a concert by Reynardine, an acoustic trio offering traditional tunes interpreted for guitar, fiddle, piano, concertina, pennywhistle, and voice. Admission, as usual, is \$3.

## SUNDAY

If you'd like to see a complete performance with J.R.R. Tolkien's) this summer, don't go to Germany, go to Northeastern. Boston Lyric Opera, in cooperation with Northeastern University's Division of Fine Arts and the Wagner International Institution, is presenting a concert performance of all four operas in the cycle, starting at 2 p.m. today with Das Rheingold and ending August 1 with Götterdämmerung; the performances will be at Northeastern's Alumni Auditorium, 360 Huntington Avenue in Boston. Although the singers will be American, from Boston and New York, the singing will be German (maybe just as well, considering Wagner's abilities as a librettist). Tickets are available for single performances for \$15; information is available too, by calling 437-2247.

Milo Miles and Stephen Schiff helped prepare this week's column.

## Hot dots by Clif Garboden

## SATURDAY

9:00 a.m. (4) Wimbledon Tennia. Live from across the sea. Breakfast at Wimbledon (with Bud Collins). 11:30 a.m. (2) Betty Boop (movie). Selection Boopers from 1924 through '36, featuring Max Fleischer's animated cutie-pie and the surreal and comparatively, bettel accountant, that surrounds omparatively bestial population that surrounds

comparatively bestial population that surrounds her. Sex in animation.

1:00 (56) Curse of the Undead (movie). The Bob hope biography. Actually a vampire Western, no doubt inspired by the the formidable success of Billy the Kid Meets Dracula.

2:00 (2) Mova: Locust: War Without End. Repeated from last week. A look at mankind's millennia-long struggle to deny crops to insects.

2:30 (56) The Thing That Couldn't Die (movie). Not to be confused with The Brain That Wouldn't Die (that's the one with the severed head on the lab table and the mutant in the closet). This is the one about a young girl with a knack for finding lost about a young girl with a knack for finding lost things who locates a severed head in a treasure chest. She should have stuck to golf balls.

6:00 (56) Star Trek, "Amok Tim 8:00 (2) The Paper Chase, "The Man in the Chair. In which a crippled law student uses his disability thest advantage.

best advantage.
8:00 (38) Backstage Pass. This is a West Coast rock 8:00 (38) Backstage Pass. This is a West Coast rock show that used to be on one of the network affiliates at some ungodly hour of the a.m. Now it's here and simulcast on WBCN-FM (104.1). Today's featured performers include Bruce Springsteen, Alice Cooper, Bonnie Raitt, Jackson Browne, and Marty

8:00 (56) They Died with Their Boots On (mo Something we all aspire to at one time or another. Errol Flynn and Olivia de Havilland star in this 1941 Raoul Walsh epic about Custer's Last Stand.

9:00 (2) Danger UXB, part nine. In which Brian and his brave lads confront Nazi parachute mines. 9:00 (7) Mayflower: Pilgrims' Adventure (movie). Anthony Hopkins and Richard Crenna colonize the

Anthony Hopkins and Richard Crenna colonize the Cape.

10:00 (2) Ireland: A Television History: Terror (1919-1921). The Irish nationalists set up their own parliament in Dublin and spark more violence between the Brits and the newly formed IRA. This series offers a reasonable and believable explanation of the bloody Troubles, but somehow we can't help finding it boring to watch. A little hysteria here and there might have kept our interest. To be repeated on Sunday at 10 p.m. on Channel 44.

11:00 (56) Blue Jean Network. Another syndicated rock show, this one simulcast on WCOZ-FM (94.5). Featured musicians are Foghat.

11:30 (5) Meet Me in St. Louis (movie). From 1945, with Judy Garland, Tom Drake, and Margaret O'Brien. Just when the World's Fair comes to town, Judy's family has to move to New York.

11:45 (38) The Return of Mr. Moto (movie). Not one of the delightfully dirty Peter Lorre Motos, but a 1965 sequel starring Henry Silva and Terence Longdon. If you were upset to see someone other than Sean Connery playing James Bond, you'll hate Moto without Lorre.

## SUNDAY

9:00 a.m. (4) Wimbledon Tennis. More live

coverage from the rain-soaked fields of England.

Noon (56) Beach Party (movie). The first of three
beach movies scheduled for this afternoon. This
one stars Bob Cummings and Frankle Avalon.

Anthropologist conducts sex study among white middle-class teens with sand between their toes. 2:00 (56) Bikini Beach (movie). Frankie and Annette The bikinis are modest by even

4:00 (56) Muscle Beach Party (movie). Frankie and again. Something about a wealthy con-

tessa and a team of gymnasts.
6:00 (2) Don't Count the Candles. Lord Snowdon's

documentary essay on the elderly — rich elderly and poor elderly alike.

6:30 (5) Intrepid. Another presidential cover-up. We wouldn't have thought to list this Orson Wellesnarrated tribute to the USS Intrepid, but Channel 5 narrated tribute to the USS Intrepid, but Channel 5 sent us a note asking us not to violate some contractual agreement it made by mentioning the names of the former presidents scheduled to appear on this show. Always anxious to cooperate, we'll tell you only that Richard Nixon will not be featured, and that Harry Truman is dead.

7:00 (2) The Great American Fourth of July and Other Disasters. This being from Jean Shepherd, it can't help but be great. We mean, the man deals in truth!— all-American truth. However, compared to

truth! — all-American truth. However, compared to the earlier Phantom of the Open Hearth, this show, which was shot around Boston, is filled with mistakes and sloppy editing that detract from the above-mentioned truth!

Pop quiz: Of the three living former US presidents, which ones aren't named Richard?

7:00 (4) The Muppets. Jim Henson and his terry terrors are joined by special guests Florence Henderson and Bruce Forsyth (two shows). Have you caught The Match Game promos? "Don't touch my feathers..." "If you want my body, and you think I'm sxy..." Way to go, WBZ. No class and proud of it.

proud of it.
7:30 (44) I Heard It Through the Grapevine.
Repeated from last week. Author James Baldwin revisits the leaders of the '60s civil-rights move-

revisits the leaders of the Sus Civil-rights movement.

8:00 (2) Nova: Aging: The Methuselah Syndrome.
We all do it every day, but we don't know much about it. A look at the inevitable process of turning into people our parents' age. To be repeated on Wednesday at 10 p.m. on Channel 44, and on Saturday at 2 p.m.

8:00 (5) America, the Beautiful: A Star-Spangled Celebration. WCVB's Eileen Prose and Frank Avruch join WTTG's (we don't know either) Gloria Gibson to host all-American performances by the Greater Bostonians, the Boston Sackbut Ensemble (trombones to you), the Concord/Carlisle Patriot Marching Band, the Young Dance Company of America, the Boston Common Barbershop Quartet, and the Concord Minutemen. (WTTG is a TV station in Washington.)

and the Concord Minutemen. (WTTG is a TV station in Washington.)

Pop quiz: If two former American presidents appeared on a television show aboard a US warship, and Richard Nixon did not, would you be most likely to call the two who did 1) Ford and Carter or 2) Echeverría and Perón?

8:00 (38) Alabama and Friends. Country music from Alabama plus Ronnie Milsap, Hank Williams In cold histophysical states.

3.00 (56) The Seekers, part two. Randolph Man-tooth and George Hamilton continue John Jakes's American history. The concluding installment.

9:00 (2) Masterpiece Theatre: Pride and Prejudice, part one. Elizabeth Garvie stars as 18th-century societal misfit Elizabeth Bennet in this five-part adaptation of Jane Austen's satiric classic. To be ated on Monday at 10 p.m. on Channel 44, and

on Friday at 9 p.m. 9:00 (4) Terror at Alcatraz (movie). The pilot for the Smothers Brothers' *Fitz and Bones* series —

Smothers Brothers' Fitz and Bones series — unaired until now.

10:00 (2) National Symphony Orcheetra Fourth of July Concert. Mstislav Rostropovich conducts "The Stars and Stripes Forever" with fireworks from Washington, DC.

10:00 (5) Come Hear the Music Play. Julie Andrews and Robert Goulet join Joel Grey for an hour of Broadway melodies.

10:00 (44) Ireland: A Television History: Terror (1919-1921). Repeated from Saturday at 10 p.m.

## MONDAY

8:00 (2) Evening at Pops. John Williams and the Pops are joined by the King's Singers, six English musicians who do everything from Renaissance stuff to Randy Newman's stuff.
8:00 (38) Walkabout (movie). A young Jenny Agutter stars in Nicolas Roeg's masterfuil 1971 movie about a brother and sister stranded in Australia's outback. Well worth seeing.
9:00 (2) Great Performances: Remstein Conducts

9:00 (2) Great Performances: Bernstein Conducts
Mahler's Synphony No. 5. Leonard B. leads the
Vienna Philharmonic through the above-mentioned work in Vienna's Musikverein - a giant hall for a

work in Vienna's wushiverent of the property of the property of the Scarlett O'Hara War. Part of a 1980 made-for-TV series about Hollywood legends. This installment covered the search for GWTW's female lead. Tony Curtis, Edward Winter, the property of the search of th

and Sharon Giess star.

10:00 (44) Masterpiece Theatre: Pride and Prejudice, part one. Repeated from Sunday at 9 p.m..

10:30 (2) Featival of Hands: The Road to Córdoba.

Chita Rivera joins the National Theater of the Deat
in a tribute to Spanish poet Federico García Lorca.

11:00 (56) Saturday Night Live. Paul Simon hosts.

## TUESDAY

8:00 (2) The Cousteau Odyssey: The Nile, part one Jacques Cousteau and his men explore the world's longest and most legend-ridden river in a repeated the part openial.

two-part special.

8:00 (55) War of the Gargantuas (movie). In which those of you with color sets will learn the essential personality differences between the Red Gargantua and the Green Gargantua. Those of you with only black-and-white sets will, of course, be no less confused than the rest of us but will find yourselves at a particular disadvantage. Buss Tamblyn stars. at a particular disadvantage. Russ Tamblyn stars. **8:30 (38) Baseball.** The Sox vs. the Kansas City

Royals. 9:00 (2) Mystery: Malice Aforethought, part one. The first chapter of a four-part adaptation of The first chapter of a four-part adaptation of Francis lles's crime novel of the same name, starring Hywel Bennett, Cheryl Campbell, and Judy Parfitt. In this, we meet unhappily married Dr. Edmund Bickleigh and see him begin to be seduced by the fey Madeleine Cranmere. To be repeated on Friday at 10 p.m. on Channel 44. 11:00 (56) Saturday Night Live. Candice Bergen hosts.

## WEDNESDAY

8:00 (2) Boston Harbor — Upclose. An hour documentary and discussion of this city's shore — from the days when it was spelled "harbour" and

was important as a center of trade to today, when it's become a good place to buy stuffed alligator dolls and rainbow decals.

8:00 (56) The Green Slime (movie). In 1969, it suddenly became fashionable to like bad movies because they were so bad. And this Kinji Fukasaku feature was the trigger. Although it enjoyed fame as a self-promoted camp/cult object, this really isn't much to watch. Snot from outer space threatens the earth.

much to watch. Snot from outer space threatens the earth.

8:30 (38) Baseball. The Sox vs. the Texas Rangers.

9:00 (2) Creation vs. Evolution: Battle in the Classroom. A look at the pigheaded fools who seek to impose their version of science on the public-education system. You decide which group of pigheaded fools has the better point. Seriously folks, creationists are fundamentally dangerous, not for what they preach but because people feel the need to take their demands seriously.

9:00 (7) Scared Straight: Another Story (movie). Remember the documentary about young punks given spine-chilling fours of the prisons they seem destined to populate? Well, this is a dramatized version of that, with Cliff De Young.

10:00 (44) Nova: Aging: The Methuselah Syndrome. Repeated from Sunday at 8 p.m.

11:00 (56) Saturday Night Live. Buck Henry hosts.

## THURSDAY

8:00 (56) Revenge of the Creature (movie). All the creep-show stuff in this time slot this week was build-up to this, Channel 56's first 3-D movie. Get out those red-and-blue specs and hope everything really nasty stays inside the TV. Revenge of the Creature is, of course, the sequel to The Creature from the Black Lagoon. We felt sorry for the creature in the original movie. In this, we feel sorry for ourselves. But anyway, the 3-D will be fun, and yes, you absolutely need the special glasses to watch this broadcast without getting a headache. To be repeated tonight at midnight. Channel 38 will do its first 3-D show tomorrow at 8 p.m.
8:30 (33) Baseball. The Sox vs. the Texas Rangers.
9:30 (2) 8ay, Brother: Maya Angelou: The Heart of a Woman. Writer, poet, actress Angelou will read aloud from her talest book, The Heart of a Woman. To be repeated on Friday at 9 p.m. on Channel 44.
11:00 (56) Saturday Night Live. Featuring music by the B-52's.
Midnight (56) Revenge of the Creature (movie).

Midnight (56) Revenge of the Creature (movie). Repeated from 8 p.m.

## FRIDAY

8:00 (38) Gorilla at Large (movie). Channel 38's entry into the double-vision market is this 1954 thriller with Cameron Mitchell, Lee J. Cobb, Anne Bancroft, and Raymond Burr. Murder at an amusement park.

8:00 (56) The Menagerie (movie). Actually a two-part Star Trek story that recaps the crew's dirty laundry. Whether WLVI will cut out key scenes to make room for extra commercials as it does with its weekly Treks is anybody's guess.

9:00 (2) Masterpiece Theatre: Pride and Prejudice, part one. Repeated from Sunday at 9 p.m.

9:00 (44) Say, Srother: Maya Angelou: The Heart of a Woman. Repeated from Thursday at 9:30 p.m.

10:00 (56) Saturday Night Live. Kirk Douglas hosts. Midnight (5) Fridays. Bob Balaban hosts the Blasters.

Blasters. Midnight (56) Evening at the Improv. Featuring comedy by David Steinberg. 12:30 a.m. (4) Late Night with David Letterman. SCTV has been bumped to Saturday in SNL's slot.

## Air waves by Billy Pope

## SATURDAY

All day (WBZ) Boston Harborfest. Reports on the Fourth of July weekend concerts, regarta, fire-works, and other festive activities are filed live through Monday. 8:30 a.m. (WMFO) Alan Watts. One of a series of lectures by the philosopher/spiritualist. See Fave

8:30 a.m. (WMFO) Alan Watts. One of a series of lectures by the philosopher/spiritualist. See Fave waves.
9:00 a.m. (WZBC) Dragon Gate. Presented in both English and Mandarin, Dragon Gate provides a doorway to Chinese culture, with regular features on Chinese music, arts, news, and community events; this week's show includes coverage of the annual Dragon Boat Festival at the Esplanade.
10:00 a.m. to 2:00 (WMFO) Something About the Women. A women's program that includes public affairs and free-form music. See Fave waves.
2:00 (WCRB) Houston Grand Opera. John DeMain conducts Janáček's Katya Kabanova, with Söderström, Curtis, Busse, and Tozzi.
4:30 (WGBH) Cambridge Forum. Representatives from academia, business, consumer groups, and the telephone company argue about what the Bell System's relinquishing of control over local telephone exchanges means to the consumer.
5:00 (WMFO) Pacifica News Magazine. The first of a two-part program on how the elections in El-Salvador were conducted. See Fave waves.
6:00 (WBUR) The Adventures of Sherfock Holmes.
"The Berly Coronet." After a lengthy investigation, Sherlock deduces that Berly's real name is Mary, and we learn that 4000 pounds was a lot of money in those days. What we don't find out is how they put Berly back together again.
6:30 (WBUR) The Adventures of Lord Peter Wimsey. "Mary Quite Contrary." The BBC production of a Dorothy Sayers mystery.
6:00 (WCRB) Balo Playbacks. Seiji Ozawa conducts Verdi's Requiem, with Freni, Verrett, and Ghiaurov.

ducts Verdi's Requiem, with Prent, verrett, and Ghiaurov.
9:00 (WERS) Live from the Willow Jazz Club (live). The Jimmy Mosher Quartet.
9:00 (WUNR) On the Agenda. Dr. A. Vogel, author of Swiss Nature Doctor, reviews his 80-year experience with herbs and their healing abilities.
10:00 (WBOS) Supergroups. Jethro Tull, in a concert recorded live in Germany last month.
10:00 (WGBH) Great Artista. A musical profile of concert planist Maurizio Pollini.
11:00 (WGBH) Horizons. "West Indians." A look at how Jamaicans, Antiguans, Trinidadians, and Guyanese adjust to urban life in the US. A great show at a dumb time.

Guyanese adjust to urpan life in the US. A great show at a dumb time.

11:00 (WCGZ) The Blue Jean Network. Foghat, in a 90-minute concert. Simulcast on Channel 56.

11:30 (WGBH) Blues After Hours. A feature on blues planist Fats Waller.

2:00 to 6:00 a.m. (WBUR) All Night Long. A new swinging jazz show; tonight at 3:30 you can hear the mid 50s recording Papper Adams Plays the Compositions of Charles Mingus.

## SUNDAY

7:00 a.m. (WROR) Sundays on ROR. A review of the summer-theater circuit at the South Shore Music

8:00 a.m. to noon (WBCN) Boston Sunday Review George Gloss of the Brattle Bookshop assesses the value of your old books; Stephen Schiff, the Boston Phoenix's redoubtable film critic, reviews this summer's movies; Carter Alan looks at BCN's Rock summer's movies; Carter Alan looks at BCN's Rock 'n' Roll Rumble. and Fred Hayward of Men's Rights gets tangled up arguing for his rather dumb cause. 11:00 a.m. to 2:00 (WMFO) Morning After Blues. A blend of urban and rural blues. See Fave waves. Noon to 5:00 (WBUR) The Sunday Show. A tribute to the American West, with live coverage of the Smithsonian's Festival of American Folklife in Washington, country-swing, fiddle, and string-band sessions from Oklahoma, and 19th-century parlor songs from Dallas

songs from Dallas.

12:15 (WKOX) Vokes Radio Theater. "The Lady or the Tiger." A performance of the Frank Stockton story by the Vokes Theater Group of Wayland.

1:00 (WGBH) King of Instruments. Program one of the complete organ works of Bach as performed by Peter Hurford.

Peter Hurford.

2:00 (WGBH) Los Angeles Philharmonic. Carlo Maria Giulini conducts Mozart's Eine kleine Nachtmusik, Dvořák's Cello Concerto, with Lynn Harrell, and Mussorgsky's Pictures at an Exhibition.

2:00 to 5:30 (WMFO) Jazz Variations. This show focuses on the jazz singer. See Fave waves.

2:30 to 5:30 (WDLW) Willie and Merle. This profile of the lives and careers of Merle Haggard and Willie Nelson, two of country music's best singers/songwriters, features in-depth interviews and lots of their music.

ots of their music. **3:00 (WERS) Live at Passim**. A folk performance by Kim Wallach; also, Dean Stevens and Randy

Sablen.

300 (WGBH) Options in Education. "Independent Scholars." A feature on people who have careers in the field but do scholarly research in another.

30 (WMFO) Great Atlantic Radio Conspiracy.

The Politics of Language." An examination of how anguage reinforces many of the lifs of society. See face waters.

Fave waves.
7:00 (WCRB) Showtime. The Broadway cast recording of Edwards's 1776. 8:00 (WCRB and WBZ) Boston Pops Fourth of July Concert (live). From the Hatch Sheli, John Williams conducts the annual performance of Tchaikovsky's 1812 Overture, his own themes from the movies E.T. and Star Wars, and a medley of patriotic tunes. 8:00 (WMRB) Sunday Night at the Opera: Emerson Buckley conducts Moore's The Ballad of Baby Doe, with Sills, Bible, and Cassel.
9:00 (WBUR) Jazz Alivel From the 1981 Kool Jazz Festival in New York City, the awant-garde trio Air and the observability.

with Sills, blove, and the state of the stat

Hoffman.

10:00 (WROR) Black Issues. Benjamin Hooks, executive director of the NAACP, discusses the 1982 NAACP National Convention just held in Boston and what blacks must do to combat

Boston and what blacks must up to some Reaganism.
10:30 (WROR) Boston's Other Voice. The final segment of discussions about sexual preference and lesbian motherhood.
11:30 (WAAF) Bay State Rock. Performances by two local groups; the Probers and Andy Pratt.
11:30 (WECN) The Continuous History of Rock 'n'

Roll. "Greatest Songs About America." The show includes Jerry Garcia's "US Blues," the Kinks "Catch Me Now," and Charlie Daniels's "In

MONDAY

10:00 a.m. to 2:00 (WMFO) Just Jazz. A weekday jazz show that ranges from Dixieland to the avant garde. See Fave waves.

Noon (WITS) Harley Gordon Show. A debate between Armenians and Turks over the Armenian holocaust in Turkey some 65 years ago.

4:30 (WGBH) The Spider's Web. Alice Through the Looking Glass. This dramatization of Lewis Carroll's great work of fantasy continues each evening through Thursday.

through Thursday.

6:00 to 7:30 (WMFO) Contacto. This show of music and news from Portugal. Brazil, and Cape Verde airs each evening through Thursday.

7:30 (WGBH) Reading Aloud. My Bondage and My Freedom. This reading of Frederick Douglass's history of struggle out of slavery continues each weeknight.

weeknight. 8:30 (WBUR) Fireworks over Boston Harb From the Harbor Terrace of the New England Aquarium, Banchetto Musicale performs Baroque works, including Handel's Water Music Suite and Royal Fireworks Music, in conjunction with the fireworks display over Boston. 9:00 (WCRB) San Francisco Symphony. Edo de Waart conducts Schuman's Symphony No. 3, Mozart's Sintonia concertante, and Stravinsky's Le sacre du printemos.

sacre du printemps.

10:00 (WHDH) Hubert Jessup Show. Darrell Martinnie, the cosmic muffin, looks at the stars and tells you why you stubbed your big toe this morning, were fired by noon, and got booted before the sun went down.

## TUESDAY

6:30 (\*\*ic\*i) St. Louis Symphony. Catherine Come conducts Dvořák's Stabat Mater, with Kelm

Carlson, Best, and Diaz.
6:30 (WBUR). Communiqué. "A Future for the
Falklands." An examination of what England must
now do to guarantee a stable and secure future for

of Beethoven's Piano Trio No. 1 in E-flat, Mozart's Notturni, and Shostakovich's Quintet for Piano and Notturni, and Shoeland. "The Naval Treaty." Tour (WEE) Mystery Theater. "The Naval Treaty." Famed supersleuth Sherlock Holmes comes out of the sheel a British diplomat recover a topretirement to help a British diplomat recove secret document. Actually, Macavity did it.

## WEDNESDAY

8:30 (WBUR) Horizons. "Ragtime Women." A review of the lives and careers of little-known composers May Audderheide, Julia Noibergain Gladys Yelvington, and Cathy Craig during the musical heyday of ragtime. 7:30 (WMFO) Artists of the Week. The show spotlights local artists in the Medford and Somer-ville community.

ville community.
8:30 (WMFO) On the Town (live). A performance by the local group Worlds, an improvisational and avant-garde jazz group.
9:00 (WCRB) Clev-land Orchestra. Sung Kwak conducts Saint-Saelns's Plano Concerto No. 2, with Cecile Licad, and Franck's Symphony in D minor.

## THURSDAY

7:00 a.m. to noon (WGBH) Morning Pro Musica

Goes to Tanglewood. For the next four days, this show originates from the Berkshire Music Center, with guest appearances by Seiji Ozawa, Maureen Forrester, Alfred Brendel, and others.

6:30 (WBUR) NPR Journal. "Parents' Rights, Kids' Rights." A look at the politics of parent-teen confrontations.

Rights." A look at the politics of parent-teen controntations.
7:30 (WMBR) Rainbow Tales. A dramatized reading of "Rapunzel," by the Brothers Grimm.
8:00 (WCRB) Concert Hour. Wilhelm Furtwangler conducts Richard Strauss's Symphonia domestica.
9:00 (WCRB) New York Philhermonic. Rafael Kubelik conducts Mahler's Symphony No. 7.
11:00 (WCRB) Radio Theater. Michael York stars in the National Radio Theater of Chicago's production of Louis MacNeice and Benjamin Britten's The Dark Tower.

## FRIDAY

4:30 (WGBH) The Spider's Web. Brother Blue performs his "Handful of Blues." 6:00 (WMFO) Tropicalia. The sounds of Brazil. See

6:00 (WMFO) Tropicalia. The sounds of Brazil. See Fave waves.
7:00 (WMFO) Kalakuta Revival. A musical journey through the Third World. See Fave waves.
5:00 (WGBH) The Lord of the Rings. "The Return of the King." Episode 24 of the BBC production of Tolkien's fantasy.
9:00 (WGBH) and WCRB) BSO at Tanglewood (live). The season begins with Seiji Ozawa conducting Sessions's Concerto for Orchestra and Beethoven's Symphony No. 9, with Alexander. Forrester, McCracken, and Halam.
10:30 to 6:00 a.m. (WMFO) Rhythms in Black Satin. Black artists performing music ranging through blues, gospel, funk, and rock. See Fave waves.
11:00 (WGBH) Horizons. "The Cowgirls of Eastern Oregon." A look at the pioneering cowgirls who participated in the legendary Pendleton Roundups in Oregon back in the 1910s and 1920s.
11:30 (WGBH) Blues After Hours. A feature on the Chicago bluer, harmonica of Little Walter.
2:00 to 6:00 a.m. (WBUR) All Night Long. This installment features the tenor sax of Tina Brooks in a 1960 recording, True Blue.

a 1960 recording, True Blue.

Fave waves. The FCC has finally approved a power boost and a shift to stereo for WMFO. The noncommercial radio station at Tutts University. The increase in power from 10 to 125 watts means that Boston residents and especially those on the North Shore can now pick up the station with relative ease. The changes are being celebrated with a week of record giveaways, tickets to concerts and movies, and other prizes. The diverse programming continues to range from progressive public affairs shows (Pacifica News Magazine and Great Atlantic Radio Conspiracy), through community programming (Artists of the Week and Contacto), to varied musical programming (Brazilian, Third World, black, local rock 'n' roll, and women's music, as well as blues, jazz, and classical). With more and more stations relying on the same tired, narrow formulas of radio programming, it's good to see free-form radio reaching a wider audience.

**WAAF 107.3 FM WBCN 104.1 FM** WBOS 92.0 FM **WBUR 90.9 FM** WCOZ 94,5 FM WEEI 500 AM WERS SAS FM **WGBH 89.7 FM** 

WHRB 95.3 FM WICN 90.5 FM WITS 1510 AM **WKOX 1190 AM WMDR 56.1 FM** WMFO 91.5 FM WROR 98.5 FM W680 1470 AM

## Art listings

## GALLERIES

ALIANZA (262-2385), 140 Newbury St., Boston. Mon.-Sat. 10-6, Wed. till 8 p.m. July 10-Aug. 28: "The Quilters Connection," fiber art by Nancy Crasco, Ruth McDowell, Robbie O'Rourke, Mary Lous Smith, and Susan Turbak. Reception July

BOSTON CENTER FOR THE ARTS (426-5000). 549 Tremont St., Boston. Mills Gallery, Tues.-Sat. 11-4. Through July 10: "First Work,"

paintings and drawings by Ken Beck. BOSTON CITY HALL, Govt. Center. Mon.-Fri. 10-4. Through July 29: "Art on a Grand Scale," exhibit sponsored by the Copley Society. BOSTON PUBLIC LIBRARY (536-5400, ext. 216).

Copley Square. Mon. 1-5, Tues.-Fri. 9-5. Through August 31: "The 17th-Century Church in New England," prints, manuscripts, etc.

BROMFIELD GALLERY (426-8270), 30 Bromfield

St., Boston. Tues.-Sat. 11-5. Through July 9: paintings and drawings by Elli Crocker.

CUTLER/STAVARIDIS GALLERY (482-4151). 354 Congress St., Boston. Tues.-Fri. 10-5, Sat. noon-5. Through July 31: Works by Pat Coomey, Jane Erlich, Judy Haberl, Walter Us, and Wend

DESIGN COLLABORATIVE (269-1782), 205 A St., Boston, Tues.-Sat. 10-3. Through July 16: o-surrealistic oils and drawings by Pa

FRAMEWORKS (868-6798), 1967 Mass. Ave., Camb. Through July 27: Varied media works by

GALLERY NATURE AND TEMPTATION (247-1719), 40 St. Stephen St., Boston, Mon.-Fri. 12-5, Through July 5: "In the Air," paintings and

GALLERY OF WORLD ART (332-1800) 210 Needham St., Newton Upper Falls. Mon.-Sat. 9-5:30, Thurs. till 9 p.m. Through July 3: paintings, prints, and drawings by Gretty Rubins-

GALLERY ON THE GREEN, 1837 Mass. Ave. Lexington. Tues.-Sat. 10-5. Through July 31: recent paintings and sculpture by Kim Cuniberti. 2nd floor, Brookline Village. Mon.-Fri. 10-4 Handwoven shawls, scarves, silkscreens, ceramics, etc. by developmentally disabled

HARCUS KRAKOW GALLERY (262-4483), 7 Newbury St., Boston. Tues-Sat. 10-5:30. Through July 7: Works on paper by Louise

Chase. July 10-Aug.: Summer Show.

HELEN SHLIEN GALLERY (482-9666), 354

Congress St., Boston. Tues.-Sat. noon-5.

Through July 3: steel and mixed-media sculpture by John Battle, figurative paintings by Jim Ann Howard. July 7-31: bronzes by 11 artists, figurative paintings by nine artists.

IMPRESSIONS (262-0783), 275 Dartmouth St., Boston. Tues.-Fri. 10-5:30, Sat. 11-5. Through July 30: photographs by major American pho-

tographers.

JOHN F. KENNEDY BUILDING (223-7291), Boston. Through Aug. 1: Works by Julie Serrano. KINGSTON GALLERY (542-5694), 129 Kingston St., Boston. Wed-Sun. 11-6. July 7-31: Figure derivative paintings by Jan Filios, kinetic steel sculptures by John Havighurst, and a "contingency system" by Jeff Moy. Reception July 10, 3-6 p.m.

LAUNDRY GALLERIA (720-0490), 256 North St. Boston. Sun-Fri. 8-10, Sat. 8-6. Through Aug.: Collage and mixed media by Pat Roberts. LOADING DOCK GALLERY, 46 Waltham St.

102, Boston. Wed.-Sat. noon-3 p.m. Through July 30: group show of membership. Reception July 9, 5-7 p.m.

July 9, 5-7 p.m.

LOPOUKHINE NAYDUCH GALLERY (426-4973), 354 Congress St., Boston. Wed.-Sat. noon-5 p.m. Through July 30: selected works by Miroslav Antic, Ellen Banks, Morgan Bulkeley, Carlos Dorrien, Jim Jacobs, Thomas Liesegang, and

Peter Pettus.
MAGNUSON LEE GALLERY (262-5252), 8 New bury St., Boston. Tues.-Sat. 10-5. Through July 31: prints by Sandro Chia, Enzo Cucchi, Martin Disler, and A.R. Penck. NATIONAL PARK SERVICE VISITORS CENTER (242-5610), 15 State St., Boston. Daily 9-5. Through Sept.: "From Revolution to Renovation Boston's Old State Ho

NIELSEN GALLERY (266-4835), 179 Newbury St., Boston. Tues.-Sat. 10-5:30. Through Aug.: 19th- and 20th-century prints and drawings. THE PICTURE SHOW, 102 Waltham St., Boston. Fri.-Sun. 11-5. Through July 11: juried filmmak-

ing show. PUCKER/SAFRAI (267-9473), 171 Newbury St., Boston, Mon.-Sat. 10-5:30. Through July 24: 14 ROLLY-MICHAUX (536-9898), 290 Dartmo

St., Boston. Tues.-Sat. 10:30-5:30. Through July 10: steel-girder sculpture by Al Wilson.

SIGNATURE GALLERY (227-4885), 1 Dock Sq., North St., Boston. Through July: monotypes by

SOCIETY OF ARTS AND CRAFTS (266-1810), 175 Newbury St., Boston. Mon. 10-4, Tues.-Sat 10-5. Through Aug. 31: "Dimensions in Fiber" by the Boston Seven, "Small Bronze Sculptures" by

SOUTH SHORE ART CENTER GALLERY (383-9548), 103 Ripley Rd., Cohasset. Mon.-Fri. noon-4, Sat. 10 a.m.-1 p.m. Through July 31: Primitive paintings by Jeanne L. Replogle. Reception July 4, 5-7 p.m. STUX GALLERY (267-7300), 36 Newbury St.,

Boston. Tues.-Sat. 10-5:30. Through July 31:

summer review/group show.
THOMAS SEGAL GALLERY (266-3500), 73 Newbury St., Boston. Tues.-Fri. 10-5:30. July 7-Aug. 20: "Boston Invitational," com rks by 19 painters, sculptors, draughtsmen, and photographers. Reception July 7, 4-7 p.m. TIGERLILLIES RESTAURANT (254-2442) Joy St., Boston. Every day, 11-8. July 10-23: works by Susan Marsh, Holly Wright, Matthew Smith, David Saunders, and Pala Townsend.

281 GALLERY (267-5279), 281b Newbury St., Boston. Tues.-Sat. 10-4. Through July 6: colorist landscapes in oil by Stephen Whittlesey

WENNIGER GRAPHICS (536-4688), 164 New-bury St., Boston, Mon.-Sat. 10-5. Through July 10: Collograph prints by Mary Ann Wenniger WESTMINSTER GALLERY (266-6704). 132A wbury St., Boston. Tues.-Sat. 11-6. Through 24: "Flights of Fancy,"stoneware and porcelain figures and sculpture; "Fiber Works"

WHISTLER HOUSE (452-7641), 243 Worthen St. Lowell. Through July 3: stained glass by Karen Pope Bingley, calligraphy by Susan Kapuscinski

## MUSEUMS

ART COMPLEX MUSEUM (934-6634), 189 Alden St., Duxbury. Fri.-Sun. Admission free. July 10-Sept. 17: "Paintings of Consciousness" by Gobin

BOSTON TEA PARTY SHIP AND MUSEUM (338-1773), Congress Street Bridge, Boston. Daily 9 a.m.-8 p.m. Adults \$2.25, children 5-14 \$1.50, under age 5 free. Replica ship and period museum; opportunity to throw tea chests over-

(426-6633), 300 Congress St., Boston. Tues.-Thurs. 10 a.m.-1 p.m., Fri.-Mon. 10-5. Admission \$3.50, seniors \$2; Mon. and Fri., \$2 all ages. BROCKTON ART MUSEUM (588-6000), Oak St., Brockton. Tues.-Sun. 12-5. Currently: "Kush

Kingdom of the Nile," archaeological CAPE ANN HISTORICAL ASSOCIATION

(283-0455), 27 Pleasant St., Gloucester. Currently: retrospective of Folly Cove designers. **DANFORTH MUSEUM** (620-0050), 123 Union Ave., Framingham. Wed.-Sun. 1-4:30 p.m. Through July 11: Bay State photography, German Expressionist prints, lithographs by Thomas Hart Benton John Steuart Curry, and Grant

ESSEX INSTITUTE (744-3390), 132 Essex St. Salem. Currently: "Salem Witches," "Summer Amusements in Victorian Essex County." INSTITUTE OF CONTEMPORARY ART (266-

Sandy berman's Jazz Revival

and Fri. 11-7, Wed. 11-8, Sat. and Sun. 11-6. Admission \$2.50, children and seniors \$1.50; free Wed. July 6-Aug. 29: drawings by Robert Morris. JOHN F. KENNEDY LIBRARY (929-4523), Co-Point, Dorchester, Daily 9-5, Adm \$1.50. Through Aug. 1: "The Art of Diplomacy," gifts to JFK from foreign heads of state. Mon.-Fri at 2:30 p.m.: films from the museum's archives.

MUSEUM OF THE CONCORD ANTIQUARIAN SOCIETY (369-9609), 200 Lexington Rd., Concord. Mon.-Sat. 10-3:30., Sun. 2-3:30. Adults \$2,

rch, belongings of Emerson and Thoreau. MUSEUM OF FINE ARTS (267-9300), Boston ues.-Sun. 10-5, Wed. till 10; West Wing only: Thurs, and Fri. till 10. Admission \$3 when entire museum is open; \$2 when West Wing only is open; free for members and children; \$2 for the etderly; free on Sat. 10-noon. Through Aug. 22: "New England Begins: The 17th Century." Dramatic presentations on 17th-century life every Thurs., 2, 4, and 7 p.m. Also related craft demonstrations; call for info. Through Aug. 8: "Hawaii: The Royal Isles. Also, exhibits on 19th-and 20th-century woodcuts and American pho-

children \$1. Paul Revere's lantern from Old North

tography.
MUSEUM OF OUR NATIONAL HERITAGE (861-6550), 33 Marrett Rd., Lexington. Mon.-Sat 10-5. Sun. noon-5:30. Currently: 19th-century folk art, "E.B. Luce, Photographer," "American Tall-case Clocks," "George Washington, American Superhero," "Japanned Tinware."

MUSEUM OF SCIENCE (742-6088), Science Park, Boston. Mon.-Thurs. 9-4, Fri. 9 a.m.-10 m., Sat. 9-5, Sun. 10-5. Adults \$4.50, children-16, elderly, students, and military \$2.75; Fri. 5-10 p.m., \$2 adults, \$1 others. Currently: the human brain, coral reefs. Through Aug. 16:

READLINERS

Saturday & Sunday, July 3 & 4

DEJA-VUE \$1 Admission & \$1 Bar Drinks Until 9:30

Every Tuesday Erotic, Exotic

**Male Dancers** 

LADIES ONLY 8-11pm

Every Wednesday

**Oldies Dance Party** 

Thursday, July 8

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ADVANCE TICKETS AT TICKETRON

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SCIENCE FRICTION

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Man., July 5 HARRY PIERROT

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A.Y.M.

Wed., July 7

On Bomp Record
PLAN NINE

LITTLE DEERS

Thurs., July 8

KOZMETICS

DREZNIAK

Fri., July 9 (Ex-Chartbusters, Ex-Rings)

**GREY BOYS** 

THE RATIONALS

Sat., July 10 RICHARD NOLAN &

THIRD RAIL

**COLD SHOULDER** 

Sun., July 11

SPUDS ON PARADE

ma on RIVALS

East India Square, Salem. Mon.-Sat. 10-5, Sun. and holidays 1-5. Adults \$2; students and seniors \$1.50, under 16 \$1. Many exhibits on maritime and natural history. Currently: "American Traders in European Ports," photographs of Native Americans, "Functional Weaving." WHALING MUSEUM (997-0046), 18 Johnny

Cake Hill. New Bedford, Mon.-Sat. 9-5, Sun. 1-5 p.m. Admission \$2, seniors \$1.50, under 14 \$1, under 6 free. Scrimshaw, pewter, model ships. WORCESTER HISTORICAL MUSEUM (753-8278), 39 Salisbury St., Worcester. Summexhibit: "And the Bands Play On," bands

## **PHOTOGRAPHY**

BRENT SIŘKEMA (266-9481), 216 Newbury St., Boston. Tues.-Fri. 11-5:30. Through July 31: "25 Great Photographs" by Diane Arbus, Richard

OGE CENTER FOR ADULT EDUCA-TION (547-6789), 42 Brattle St., Camb. Mon.-Fri. 9 a.m.-9 p.m. Through July: photos from the Cambridge Historical Commission Photo CLARENCE KENNEDY GALLERY (577-5177).

770 Main St., Camb. Tues.-Sat. 11:30-5:30. Through July 31: "Des Corps," 20x24 photographs by Sandi Fellman, Luciano Franchi de Alfaro III. Kenda North, John Reuter, and Rens

CRANBERRY WORLD (747-2350), Plymouth. Daily 9:30-5 p.m. July 10 and 11: "Images," works by local photographers.

OLD TOWN HALL, Derby Square, Salem. Mon.-

Sat. 10-4. Through July 23: 14 photographers. PROJECT (491-0187), 141 Huron Ave., Camb. Mon.-Sat. 10-5. Through July 16: hand-altered photographs by Merry Moore Winnett, student and proctor photography and ceramic show



(one block from Hancock building) Satch's Celebrity Supper Club Pre

**SONNY WATSON** 

Tues., July 6 STRAIGHT AHEAD JAZZ

Wed., July 7 SONNY WATSON Jazz & Blues

Thurs., July 8 Vocalist JAMES PARNE

Fri. & Sat., July 9 & 10 STRAIGHT AHEAD JAZZ PROPER ATTIRE

MFNASTY'S

Rock 'n' Roll Emporium 88 Queensbury St.

536-2509 Saturday & Sunday, July 3 & 4

Special Guest Sunday FANG

Thursday, July 8 A Tribute to the Grateful Dead

**MAX CREEK** All Drinks 2 for 1 (8-11 p.m.)





JAMES MONTGOMERY BAND

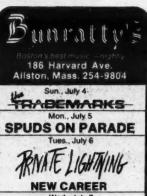


WOMAN









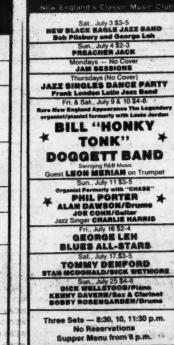
ANIMAL DANCE THE REPUTATIONS

Thurs., July 8
BOSTON BRATS GUNSMOKE

ission \$1 til 9:30 Sat., July 10 THE MAKE Admission \$1 til 9:30.

REEVE LITTLE & THE STRAIGHT BAND

REEVE LITTLE & THE STRAIGHT BAND



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Over the past 15 years, more than 5 million music lovers decided Tech Hifi is the best place to buy stereo.

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The Ohm Walsh 2 is the most exciting new speaker in years! The Complete Buyer's Guide to Stereo/Hifi Equipment says, "(The Ohm Walsh 2) is, bluntly put, one of the finest speakers we've heard, regardless of price. The fact that a pair sells for well under a thousand dollars is nothing short of a sonic miracle." Ohm Walsh 2's give you breathtakingly real, properly-imaged sound throughout your listening room. And they're finished in genuine wood veneers.



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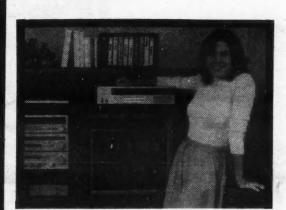
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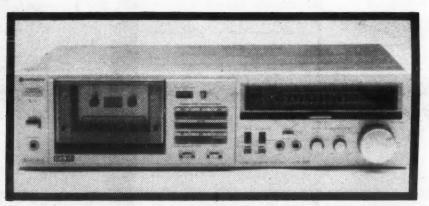
Tech Hifi also has something else most hifi stores don't. Buying power. With over 75 stores, Tech Hifi can give you a better price. And, because Tech Hifi sales-

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better advice.



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Here's an excellent cassette deck with lots of useful features. And Tech Hifi's low sale price makes it a really remarkable value! The Hitachi DE-65 has 3 heads and double Dolby® noise reduction, so you can actually hear the tape while you're recording! It also has feather-touch IC logic controls ( for fast, precise tape handling), memory rewind and auto replay, timer start, a 4-position tape selector, and more.



## 82999 projection TV NEC Save \$1001!

NEC is a world-leader in high-technology electronics. Which is obvious when you see the NEC PJ-60EN projection TV's bright, lifelike, 5-foot diagonal picture. And NEC's unique wide-angle screen lets you enjoy superb picture quality over a much greater area than conventional projection TV. The PJ-60EN's one-piece cabinet fits perfectly, even in smaller rooms. And it comes complete with a modular tuner/timer, featuring fully electronic microcomputer tuning, digital timer with one day-one memory preset, and

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Avenue : 870 Comm. Ave. **Angell Street** 

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HIFI BARGAIN CENTERS: CAMBRIDGE 95 First St., Lechmere Sq. \* BOSTON 86 Canal Street WALTHAM 667 Main Street SHREWSBURY 304 Tumpike Street BROCKTON At Rt.27 & Pleasant Street

\* HANOVER At Hanover Mail Extension

TECH VIDEO CENTERS:



BENNINGTON, VT 115 South Street w Video available and the Hill Bergera Content at the video available of the Republic of the R int and gu nit, New Hampshire Vermont, Michigan, Ohio, North Carolina and Pennsylvania

## best live rock

TONIGHT! Saturday Night Dance Party \$2.50 Adm! with FACE TO FACE THE DREAM ANGRY YOUNG BEES Saturday, July 3

L.A. WOMAN The Original all DOORS Show Sunday, July 4th

Nu Muzik Revue THE ZONE ROCK S.K. PROCESS SQUARE IDEALS Tuesday, July 6

Summer in the City

\$2 adm. featuring THE ODD COUPLE

- Prizes for the best tan \* Special tropical drinks \* 2 for 1 drinks until midnight
- Wednesday, July 7

THE JOE PERRY PROJECT

Boston Appearance:

JOHN A'S HIDDEN SECRET Tickets \$6.50 adv. \$7.50 day of show Thursday, July 8'

THE STOMPERS THE STOMPER ANIMAL DANCE

Escape from New York Night!
Featuring N.Y.'s New Music

HOOKS
REGINA RICHARDS
Another Saturday Nite
Dance Party!
\$2.50 Admission Saturday, July 10

Mass Nuclear Referendum Campaign with CUB KODA and the K STREET BAND

> THE DAWGS Sunday, July 11

**NU MUZIK REVUE** Tuesday, July 13

Summer in the City!

Adm. \$2.00 Wednesday, July 14 (and every Wednesday)

Media Workshop Benefit ARCADE AMBO SALEM'66 YOUNG SNAKES NATIVE TONGUE SOMEONE & THE SOMEBODIES

\$5 day of show Thursday, July 15

JON BUTCHER AXIS GARY SHANE & THE DETOURS FOREIGN LEGION Friday, July 16

> Saturday Night
> Dance Party
> \$2.50 Admission
> CAROLYN MAS
> THE JACKALS
> THE BANGS
> Saturday bit 17 Saturday, July 17

> > Coming soon! **ERIC BURDON 7/21** CHELSEA 7/29

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 THE CHANNEL IS NOW OPEN FOR LUNCH, GREAT FOOD, GREAT DRINKS, DAILY SPECIALS, FOOD ALSO SERVED

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Yuse, & Wed., July 6 & 7 STOMPERS

Hon., July 12 THE ENEMY



Water Music Cruises on Boston Harbor

1981 Best of Boston Award Winner

## Jazzboat

Sailing from Commonwealth Pier

Wed Jul 7/7:30 & 9:30/\$9.50 The Stan Getz Quartet Janet Grice and Tropicál

## Concert Cruise

Sailing from Long Wharf

Thurs Jul 8/6:30 & 8:00/\$6.25

The Boston Bach Ensemble

Mozart: Piano Concerto No. 14 in Torelli: Trumpet Concerto in D Copland: Quiet City

## Cabaret **Iazzboat**

Sailing from Long Wharf

Fri Jul 9/7:30 & 9:30/\$10.50 & \$9.50

The New Black Eagle Jazz Band Jeanie Stahl & Billy Novick

## Dreamboat

Sailing from Commonwealth Pier Tues Jul 13/7:30 & 9:30/\$8.50

Tom Rush and his band Jessie Winchester

Special Concert

## azz at the Pillow

New concert series in the Berkshires at Jacob's Pillow, Becket, MA

Sun Jul 11/3:00/\$13.50 & \$11.50

## Sonny Rollins

Tickets available at: Bostix/Fan'l Hall; Water Music, Inc Strawberries; Kennedy Studios Phone Charges: Concertix 876-7777

For information & brochure call Water Music / 876-8742



## GRAND SLAMM

Sat., July 10



## LESLIE WEST

CORKY LAING and the **NEW MOUNTAIN** 

> Next Week All AC/DC Show

with Q.T. HUSH



## 11TH HOUR

Chase Those Red, White, and Blues with

**SANDY MAC &** THE HEART ATTACKS

**SUGAR RAY &** THE **BLUETONES** 

**HYPERTENSION** 

DUKE ROBILLARD BAND

THE SKIP CASTRO BAND

CITY EDITION

Try our quieter sidetaped music & homecooking:

Dinner, Tues.-Sat 6-9

Brunch, Sun. 11-2:30

1648 Beacon St. Brookline 277-0982

## \* Frolies \* Isonopen at BOD pm

To place a listing: bring it or send it to Listings, Boston Phoenix, 100 Mass. Ave., Boston 02115 by Monday before the Saturday when it should appear; each issue's listings run from that Saturday to Sunday of the following weekend. We can't take any listings over the phone. There is no charge, but your copy" is subject to our revision and to space limitations. Theater listings are separate; send them to Play by Play, c/o Alan Stern. Classes, courses, workshops, and semi-nars are not listed here: call Phoenix Classifieds at 267-1234 to take out an ad under "Instruc tion." We welcome photographs for possible inclusion, but can't be responsible for returning

NOTE: ABSOLUTE LISTINGS DEADLINE IS MONDAY AT 5 P.M.



## **PHONE NUMBERS**

## **EMERGENCIES**

BOSTON POLICE: 911 BROOKLINE POLICE: 734-1212 CAMBRIDGE POLICE: 911 SOMERVILLE POLICE: 625-1212 **BOSTON FIRE: 536-1500 BROOKLINE FIRE: 232-4646** SOMERVILLE FIRE: 623-1580

## MEDICAL EMERGENCIES

BOSTON-BROOKLINE: call 911 POISON: Information Center, 232-2120 SUICIDE: Samaritans 247-0220 CAMBRIDGE AMBULANCE: 861-3400 METRO AMBULANCE: Boston 288-6700, South Shore 843-2600

CAMBRIDGE CITY HOSPITAL: 498-1000 MASS. GENERAL HOSPITAL: 726-2000 MASS. EYE & EAR: 523-7900 BOSTON CITY HOSPITAL: 424-4075 BETH ISRAEL HOSPITAL: 735-3337 BRIGHAM AND WOMEN'S HOSPITAL:

732-5636 POISON AND INFORMATION CENTER:

PROJECT PLACE HOTLINE: 267-9150, 24 hours RAPE CRISIS CENTER, 24-hour hotline: 492-RAPE. Immediate and continuing support, medical and legl info, referrals.

RAPE CRISIS HOTLINE serving Greater Lynn and North Shore. Call 595-RAPE for immediate and continuing support, medical and legal ST. ELIZABETH'S HOSPITAL: 782-7000

Because of space limitations, the rest of our "Aid" listings will appear once a month. Look for them in our July 27 issue.



AMERICAN LUNG ASSN. offers Camp Chest Nut for asthmatic kids, for one week beginning Aug. 16 at Northeastern University's Warren Center in Ashland: \$150 per camper. Call 426-8330 for

details.

ARTS IN THE PARKS, sponsored by the Newton
Recentor Dept., presents a children's theater ARTS IN THE PARKS, sponsored by the Newton Recreaton Dept., presents a children's theater series. Wednesdays at 2 p.m. on the Newton Centre Playground, Tyler Terrace, off Centre St., Newton Centre. Free. July 7: Audrey Duck, Cat-a-Lion, and Timmy Wolf, puppets by Susan Linn.
BOSTON BY LITTLE FEET, walking lours for ages 6-12. Fee \$1 per person. Call 367-2345.
THE BOSTON CHILDREN'S THEATER STAGEMOBILE will bring The Pied Piper of Hamlin to the Artesani Playground, Brighton.

July 9 at 11 a.m. Free; call 277-3277 for more information.

BOSTON NEIGHBORHOOD BASKETBALL
LEAGUE wetcomes giris 12-19 years old; to register, call 725-4006.

BOSTON PUBLIC LIBRARY (536-5400, ext. 216).

Copley Square, presents children's films Fridays at 2:15 p.m. Free. July 9: Pippi Longstocking. CABOT ST. CINEMA THEATER (927-3677). Beverly, presents Marco the Magi and Le Grand David Sundays at 3 and 8:15 p.m. Adults \$5.50, under 12, \$3.75.

DGE YWCA (491-6050), 7 Temple St., Centrel Sq., sponsors many kinds of get-logisthers and activities for children; call for

CAPE COD MELODY TENT (775-9100), West Main St., Hyannis, presents children's theater Wednesdays at 11 a.m. Tickets \$3 and \$3.50. CAPE PLAYHOUSE (385-3838), Dennis, pre-

sents children's shows Fridays at 9:30 and 11:30 a.m. Tickets \$3.75. July 9: Snow White.
CENTRAL SQUARE BRANCH LIBRARY (498-9081), 45 Pearl St., Camb., presents Latin

Cecilia Soriano Bresnahan, July 8 at 6 p.m. Free. Also, July 7 at 10:30 a.m.: "Celtic Myth and Magic," folktales told by Elaine Mahoney.

CHILDREN'S ART CENTRE (536-9666), 36

Rutland St., Boston, Mon.-Fri. 2-5 p.m., Sat. 10 a.m.-noon. Through July 15: paintings, drawings, and stitchery by Gertrude Van Allen Lafon. CHILDREN'S MUSEUM, Museum Wharf, 300 CHILDNEN'S moseon with the consistent within 300 Congress St., Boston (426-8855), Tues.-Fri. 10 a.m.-9 p.m., Sat. and Sun. 10-5. Adults \$4; children and seniors, \$3; Fri. 6-9 p.m., half price. Through July 5: "The Art of the Muppets."

DETOURS, excursions for kids 11-16, sponsored by the Children's Museum. Advance reservations required (402-850) art 2401. Each trip \$4, July

required (426-6500, ext. 240). Each trip \$4. July 6, 9:30 a.m.-12:30 p.m.: Boston Police stables. July 9, 9 a.m.-3 p.m.: Salem sampler (\$5). July 15, 9:30 a.m.-2 p.m.: Stone Zoo, July 20, 1:30-5 p.m.: Angell Memorial & Animal Shelter. July 21, 9 a.m.-noon: Howard Johnson's candy factory.

July 27, 1-4 p.m.: Coast Guard vessel. DRUMLIN FARM, sponsored by the Mass. Audubon Society, South Great Rd., Lincoln (259-9807), offers outdoor and farming activities. Wagon and sleigh rides 1-3 p.m., 50¢ extra. Admission \$1, under 16 50¢. FRANKLIN PARK (442-0991) and STONE

(436-3662) **ZOOS** are open year round. HABITAT INSTITUTE FOR THE ENVIRONMENT (489-3850), 10 Juniper Rd. Belmont, offers nature programs for childrein. Call for information and fees

MUSEUM OF OUR NATIONAL HERITAGE (861-6559), 33 Marrett Rd., Lexington, presents a "Festival of Fun for Children." with the Gerwick Puppets, July 3, 1:30-4 p.m. Free.

NEW ENGLAND AQUARIUM (742-8870), Central

Wharf, Boston. Mon.-Thurs. 9-5, Friday 9 a.m.-9 p.m., Sat. and Sun. 9-6. Adults \$5, under 15, \$3, students and seniors \$4. Through Sept.: "Frogs

NEWTON JUNIOR LIBRARY, 126 Vernon St., Newton, presents free children's films Tues, at 2:30 p.m. July 6: "Yankee Doodle," "The Adventures of a Young Eagle," "John Law and the Mississippi Bubble." OLD SOUTH CHURCH, Copley Square, Boston,

offers a two-week "music camp" for children 8-14, beginning July 6 and again July 19. Call 536-1970 for details. PRISCILLA BEACH THEATER (224-4888),

Theater Colony Way, Whitehorse Beach, pre-sents children's shows Sat. and Sun. at 10:30 a.m. Tickets \$4. July 7 and 8: Tom Sawyer. 9
PROJECT ARTS CENTER (491-0187), 141 Huron Ave., Camb., offers summer arts act for children. Call for details.

PUPPET SHOWPLACE (731-6400), 32 Station St. Brookine Village, presents puppet per-formances Sat. and Sun. at 1 and 3 p.m. Admission \$2.50. July 3 and 4: The Sorcerer's Apprentice, with Eleanor Boylan. July 10 and 11: Guilliver's Travels, with the Poobley Greegy

SOMERVILLE PUBLIC LIBRARY (623-5000, ext. 43), presents children's films Wednesdays at West Branch 40 College Ave., THursdays at East Branch, 115 Broadway, and Fridays at Central Library, 79 Highland Ave., all in Somerville. Preschool films at 10:30 a.m., school-age films at 3 p.m. Free. Call for films and schedules

TRAILSIDE MUSEUM (333-0690), 1904 Canton Ave., Milton, offers nature activities for children. Admission \$1, children 50¢. Story hour July 10 and 11 at 10:30 a.m. "Stone Walls and Cellar Holes," slide talk and nature walk, July 10 and 11 at 2 p.m.

WORCESTER STAGE COLLEGE (793-8015), 486 Chandler St., Worcester, presents per-formances for children Wednesdays at 10:30 a.m. and 2 p.m. in the Campus Center Auditorium. Tickets \$1. July 7: Clowns Around.



ADELPHIA RESTAURANT AND LOUNGE (288-5607), Dorchester. Country, oldies, disco. AHMED'S (547-9382 or 876-5200), 96 Winthrop St., Harvard Sq., Camb. Intimate dance bar with impressionistic prints below the restaurant. Tues. Sun. 9 p.m.-1 a.m.; till 2 a.m. Thurs.-Sat. Esther John plays baroque flute Wednesdays and avs. 7-10 p.m. THE ARK (247-9548), 835 Beacon St., Boston

Tues.: College night. Thurs.: 2 for 1. THE ATRIUM, 50 Church St., Camb. Cali Lounge (491-3749) features jazz every night.

Mon.: Ed Perkins and Ed Friedland. Tues.-Thurs.:

Jamie Baum Quartet. Fri.-Sun.: John Shapiro

Trio. In the Cefé Atrium (491-3745), Michael

And other conference has Sec. Therefore Redo plays contemporary harp Sun.-Thurs.

AVEROF (354-4500), 1924 Mass. Ave., Camb.

Nusic and belly dancing nightly from 7:30 p.m. No dress code; no cover charge.

BACKSTAGE (338-8827 or 648-8700), Charles Playhouse, 78 Warrenton St., Boston, Tues.-Sun., 9 p.m.; Cornedy Connection, with open milks nightle. Tures, and March

BELOW DECKS (267-8165), 745 Boylston St.,

Boston Jazz Mon. and Tues.
July 3: Northern Tier.

BENTLEYS CAFE (723-3368), 177 Skete St.

Soston, Variety. BLACKBURN TAVERN (263-9108), 2 Main St., Gloucester. Every Fri., 4-8 p.m.: happy hour with Jim Moses. July 3: Joe Lilly Band. July 4: Rick Chaff Band. July 5: Fresco and O'Brien. July 6: Pony Express. July 7: Frank Corso. July 8: Jamle Newell and the Afterbours Band. July 9 and 10: Paula Vegic Band. July 11: Los Cool Tones. Ball. BOOKSTONE CAFE (367-5078). South Market. Faneuil Hall, Boston. Full bar and food menu open 10 a.m.-10 p.m. Mon.-Wed., 10 a.m.midnight Thurs.-Sun. Live jazz Thurs.-Sun. No.

BOSTON COMEDY CLUB (491-7313), 823 Main

BOSTON FISH HOUSE (244-2710), 227 Needham St., Newton, exit 56E off Rte. 128. Mon. at 9:30 p.m.: Mike McDonald's Comedy Show-

case. No cover. BUNRATTY'S (254-9804), 186 Harvard St., Allston. Large dance floor and separate game room. \$1 cover. July 3: Airporte, Newz. July 4: the Trademarks. CAN-TAB LOUNGE (354-2685). 738 Mass. Ave., Central Sq., Camb. Jazz jam sessions with Spirals each Sunday, \$1. CANTONE'S (338-7677), 69 Broad St., Boston.

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New wave. July 3: Spearhead 'Go, SS-90. CELEBRATION (536-1950), 533 Comm. Ave., Boston. Good times rock 'n' roll music. Cover

THE CHANNEL (451-1905), 25 Necco St. Boston. July 3: Face to Face, the Dream, the Angry Young Bees. July 6: Nu Muzik Revue. July 3: Joe Perry Project, August. July 9: the Stompers, the Probers, Animal Dance. July 10:

CHAPMAN'S RESTAURANT (588-1179), 610
Oak St., Brockton, live entertainment Thurs.-Sat.: folk-rock, jazz, original.

CHATHAMS CORNER (227-6454), 8 Commercial

St., Boston, Thurs.-Sat.: folk music.

CHI-CHI'S (491-2040), 1001 Mass. Ave., Camb. Jazz brunch Sundays, noon-3 p.m., with Gary Jones & Caliente.
CHRISTOPHER'S RESTAURANT AND PUB

(876-9180), 1920 Mass. Ave., Camb. July 3: Rick

CITYSIDE RESTAURANT AND BAR (742-7390). 262 Faneuil Hall Marketplace, Boston. Mon. and Thurs.: Sonny Watson's Jazz Quintet. Tues. and Wed.: North Shore A Cappella. No cover; proper

CLUB NEW YORK (535-3033), Rte. 1, Peabody. Disco upstairs, rock downstairs.

CLUB III (623-6957), 608 Somerville Ave., Som-

ville. July 3: Richie D. and the Reunion COBBLESTONE RESTAURANT (242-3344), 412 Medford St., Charlestown. Sundays, 4-8 p.m.: jazz jam sessions with the Eddie Ellis Quartet;

sicians invited. No cover COLONNADE HOTEL. Caté Promenade (424-7000), 120 Huntington Ave., Boston. Planist Sir Charles Thompson plays Tues.-Sun. from 7 to 11

p.m., Fri. noon-2 p.m., and Sun. 11:30 a.m.-2 p.m. The Bar at Zachary's (261-2800) features the Lynn Stuart Trio Mon.-Sat. 9 p.m.-2 a.m. **COMPASS LOUNGE (398-3668), Route 28.** South Yarmouth. July 3: Fox. July 4: Shattered. COPLEY PLAZA HOTEL (267-5300), Copley Sq.,

Boston. In the Plaza Bar, Mon.-Sat.: Neil Olmstead plays 4:30-8:30 p.m., Victor Dantes 9

COPPERFIELDS (247-8605), 98 Brookline Ave., Boston. Every Monday: the Rhythm Method. Every Sun. and Wed.: Gordie Milne. CYRANO'S (254-0003), 200 N. Beacon St.,

**DANCIN'** (266-7050), 590 Comm. Ave., Boston. Cover varies, casual dress.

DING HO (661-7700), 13 Springfield St., Inman

Sq., Camb. Comedy Tues.-Sun. Wed.: open mike night. Thurs. and Sat.: Comedy All-Stars. Fri.: Don Gavin. Sun.: Steve Sweeney

DON'S PUB (864-0400), 512 Mass. Ave., Camb.

DOYLE'S (524-2345), 3484 Washington St., Jamaica Plain. Food, drink, dancing. ED BURKE'S (566-9267), 808 Huntington Ave.,

ELIOT LOUNGE (262-8823), Mass. and Comm.

Ave., Boston. Live music nightly. Mon. and Tues. jazz nights. Thurs.: 11th Hour Blues Band. Fri. Chris Jones and the Regulars.

THE FAN CLUB (357-5050), 77 Warrenton St. Boston. Planist nightly, disco dancing, music by Lynne Olson. Dinner 6 p.m.-1 a.m.

THE FIVE SEASONS (524-9016), 669 Centre St.,

FOREIGN AFFAIRS (720-2463), 189 State St., lower level. Boston. Soft ruck.

FRIENDS & CO. (742-8027), 199 State St., FROGG LANE BAR & GRILLE (720-0610).

Faneuil Hall Marketplace, Boston. Wed.: Mark Kopenits Quintet, jazz.
FROLICS (465-8400), Salisbury Beach, Tues.

female Jello wrestling. July 3 and 4: Jon Butcher Axis. July 9: Grand Stam. July 10: Leslie West. GATSBY'S (247-8848), Park Sq., Boston. Small. casual pub; no dancing or cover.

GEORGIES' (661-1671), 1671 Mass. Ave., Camb.

DJs and disco.

GLASSHAT LOUNGE (569-1100), above Mamma Catina, 160 London St., East Boston. Jazz on

GREAT SCOTT (566-9014), 1222 Comm. Ave., Allston. Every Mon.: Bruce & Marshall Rock 'n' Roll Duo. July 3: 11th Hour. July 8: Memphis

THE GROG (465-8008), 13 Middle St., New-buryport. Tuesdays: hoot with Doug Johnson. July 3: Boston Rockability Music Conspiracy, July 4: the Bright Band. July 7 and 8: Street Corner Jive. July 9 and 10: Rick Chaff Band. July 11: the

THE GROUND ROUND (247-0500), Prudential ter. No cover. July 3: Top Priority. TY PUDDING CLUB (876-6923), 1

St., Harvard Sq., Camb. Jazz Mon. nights. July 5: jazz video. HEADLINERS NORTH (603-889-8844), 14 Rail-

road Sq., Nashua, NH. July 3 and 4: Deja-Vue. July 8: Midnight Traveler. July 9; Jon Butcher Axis. July 10: the Blend.

HYATT REGENCY (492-1234), 575 Memorial Drive, Camb. Mon.-Thurs. Burt Seager Duo. Fri. and Sat. Burt Seager Trio. IDLER'S BACK ROOM (492-9639), 123 Mt.

BULET'S BACK ROOM (492-9639), 123 Mt. Auburn, Camb. Every Mon.: hoot with Bob Halperin. July 3: Suzanne Vega. July 6: Larry Sparks & the Lonesome Rambler. July 7: Carol Goodman. July 8: Lee Baird. July 9: Patty Larkin.

Goodman. July 8: Lee Baird. July 9: Party Carkin. July 10: Rishell, Butler, & Kernan. July 10: Rishell, Butler, & Kernan. July 4: Memberguape MEN'S BAR, ladies invited (491-9672), 1350 Cambridge St., Camb. July 3: New Models. July 4: Midnight Traveler. July 5: the

Incredible Casuels.

J.D.'s BARH (277-1200), 1200 Beacon St.,
Brookline. Thurs.-Sat.: Sanchia Pascale and

IACK'S (491-7800), 952 Mass. Ave., Camb. July 3: Primary Colors, Redline. JASON'S (262-9000), 131 Clarendon St., Boston.

JASPER'S (625-4975), 379 Somerville Ave., off Union Sq., Somerville. Every Wed.: the Echoes, '60s rock 'n' roll. July 3: the Bones, Brass, Ed & the Martyrs. July 4: Medicine Crow, Luanne Crosby, the Not. July 9: Private Lightning. July

0: Johnny A's Hidden Secret.

ONATHAN SWIFT'S (661-9887), 30 Boylston St., Harvard Sq., Camb. July 3: One People. July 7: Blotto. July 8: Andy Pratt, the Lifters. July 9: the Atlantics. July 10: Peter Dayton, Face-to-

Face, July 11: Jah Mallah, reggae.
JUMBO'S (623-9508), 1133 Broadway, Som lle. July 3: Joyce & the Excitable Boys. July 6: the Trend. July 7: the Catch, GG Turner. July 8: Chris Martin Group, Mike Viola & the Bottom Line, July 9: the Dream, July 10: Preservation (Kinks tunes), the Zone.

KING'S ROW II (254-0710) at Sammy White's, diers Field Rd., Brighton. Oldies bands

KINVARA PUB (254-9737), 34 Harvard Ave. Allston, Sun.: John Lowbridge. No cover, free parking. July 3: Rainbow's End. KIX DISCO BAR (266-7050); 590 Comm. Ave.,

Kenmore Sq., Boston. Proper dress. Over 20. LANDMARK CAFE (227-9660), 300 North Market Building, Faneuil Hall Marketplace, Boston nment nightly. Wed.-Sat. through

June: Reminiscence. LAST HURRAH (227-8600), Parker House, Treont and School Sts., Boston. Mon.-Sat. nights nd Sun. brunch: Ed. Bill & Bo Winiker Swing

LENOX HOTEL (536-5300), 710 Boylston St., Boston. In Diamond Jim's piano lounge, Mon-Sat. 5-8 p.m.: Ella Hall. Mon. and Tues. 8:30 p.m.-1:30 a.m.: Chuck Kriner. Wed.-Sat. 8:30 p.m.-1:30 a.m.: Ellen White. Sun. 8 p.m.-pidicibh: El Porties T.

LI'L EARL'S ROCK & ROLL ROOM (283-1367). 301 Main St., Gloucester, end of Rte. 128 north. July 3: Midnight Traveler. July 10: Jon Butcher

LOGAN AIRPORT HILTON (569-9300). East Boston. Dancing; no cover or minimum. Al Vega Trio and singers Mon.-Sat. Talent showcase

MACDONALD'S (524-9684), South and McBride

MARRIOTT HOTEL (969-1000), Comm. Ave. and Rte. 128, Mass. Tpke., Newton. In the Wind-jammer Lounge: Every Mon.: Kathy Buda. Every

Tues.-Sat. Fire and Rain. Every Sun. jazz with Dan Delaney, Dave Zox, and Juan Saito. MAYERICKS (423-4333), 112 Broad St., Boston. July 3: the Specimens, Last Sacrifice, Arcade Ambo. July 4: Sit: Boy, Girl, Boy, Girl; Men &

Volts; Dangerous Birds.
McNASTY'S (536-2509), 88 Queensberry St., Boston. Rock 'n' roll. July 3 and 4: the Lines. July 8: Max Creek. July 9: Roomful of Blues. July 10:

James Montgomery Band.
THE METRO (262-2424), formerly Boston-Boston, 15 Lansdowne St., Boston. Live and recorded music, video, more.

MIDDLE EAST RESTAURANT (354-8238), 4

Brookline Ave., Central Sq., Camb. Middle

MR. C's ROCK PALACE (454-5557), 111 Thorndike St., Lowell, Cover varies MODERN TIMES CAFE (354-8371), 134 Hamp-

MY PLACE (742-3922), 266 Commercial St. on

the Waterfront, Boston. No cover or minimum. Live sounds Fri. and Sat., jazz. NARCISSUS (536-1950), 533 Comm. Ave., Kenmore Sq., Boston, Recorded dance music computerized neon lighting, three dance floors. NICELY, NICELY'S (367-6464), 54 Chatham St Boston (Faneuil Hall area). Dixieland. Sun. 4-8

p.m.: Crazy Ed Barnaby's one-man band. NICK'S COMEDY STOP (482-0930), 100 War renton St., Boston. Thurs.: "The Alleged News. with Jack Cole and Joan Faber. Every Fri. Chance Langton comedy show. Every Sat.: Don Gavin show. Tickets \$5. Tues.-Sat.: singer-

pianist Toby Hall (no cover).

NOSTALGIA (479-8989), Wollaston Beach Blvd. OXFORD GRILLE (876-5353), 36 Church St.

Harvard Sq. (behind the Coop), Camb. Mon.: John Payne & his Sax Choir. Tues.: Tim Taylor. Wed.: Smith & Sullivan. Thurs.: Hennhouse. July 3: Paula Vech. July 7: Northern Tier

PAGE CAFE, 1667 Blue Hill Ave., Mattapan PAPILLON (536-8495), 1353 Beacon Brookline. Light food, beer, and wine. Live jazz Wed. and Thurs. nights. THE PARADISE (254-2052), 969 Comm. Ave.

Alfston. Every Tues.: Constant Comedy. July 3: Duran-Duran, Jane & Jeff Hudson. July 10: Lines, New Career, Blackheart. July 11: Jackie & the Rippers, Revolver, the James.

PARK PLAZA HOTEL (426-2000), Arlington St. at Park Plaza, Boston. Three piano bars daily from 4:30 pm. till 2 a.m.

PASSIM (492-7679), 47 Palmer St., Harvard Sq. Folk music, July 3: Kim Wallach, Dean Stevens, Randy Sabien, July 7: Jeanie Stahl, Billie Novick, Stewart Shulman, July 8: Marie Rhines, July 9 and 10: Jon Gailmor, Nick Plakias.

and 10: Jon Gaumor, Nuck Plakias.

PB SHARON'S (367-1540), 14 Marshall St.,
Boston, Saturday nights: Frank Conroy, plano;
Charles LaChapelle, bass.

PEASANT STOCK (354-9528), 415 Washington

L Scharolik C(56-164) Reput Proper Types.

St., Somerville, Classical music Tues. Thurs. in the back room, by reservation only. July 6: music of Dowland, Campion, Barber, and others, with e, and Cha lute and guitar. July 7: the Egmont Trio plays Mendelssohn & Mozart. July 8: Brassworks plays brass quintets by Bach, Joplin, Purcell, and

others.
THE PER (426-6890), 145 Northern Ave., Boston, Tues.:Lenny Clarke, Thurs.: Shoes, Fri.: the Cheaters. Sat.: J.D., Billy & Ken. Sun.: Dickie McManus & the Irish Revolution. July 3 and 4: First St. July 7-11: Metro.

PIZZERIA UNO (497-1530), 22 John F. Kennedy

St., Harvard Sq., Camb. Wed. and Sun.: Linda Blaze. Thirs.: Jim Bruce. Fri. and Sat.: Gene Hadlock. July 3: Willie T. PLAY IT AGAIN SAM (232-4242), 1314 Comm.

Ave., Brighton. Thurs.: open mike comedy. Fri.: Comedy All Stars. Sat.: Chance Langton and the Comedy All Stars. Sun.: D.J. Hanard and the

Comedy Squad. THE PLOUGH AND STARS (492-9653), 912 Mass. Ave., Camb. Folk, exotic live sounds Sun.

and Tues.-Thurs.
PURPLE SHAMROCK (227-2060), 1 Union St.,
Boston, Happy hour, dinner, luncheon specials. Continued on page 22

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Fri., July 9

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Thurs., July 8
MARIE RHINES

Fri. & Sat., July 9 & 10 JON GILMOR plus NICK PLAKIAS

Thurs.-Sat., July 15-17

RONEE BLAKLEY

FRANKIE ARMSTRONG

**BILL STAINES** plus REILLY & MALONEY

Tues., July 27 **DAGLISH & LARSEN BAND** 

> Wed., July 28 **NORTHEAST WINDS**

Fri. & Sat., July 30 & 31 **GREG GREENWAY** 

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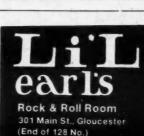


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JOHNNY A'S HIDDEN SECRET

WEEPER Sun, July 11 8-10 pm DE ARCADE ARCADE MARGINALS ALS PRICES Function Rooms 625-4975



Fri., July 9 **GARY SHANE** THE DETOUR

283-1367

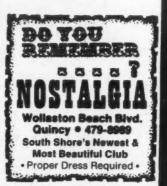
Sat., July 10



Jon Butcher Axis

Sat., July 17 691

He Stompers





Thurs. & Fri., July 8 & 9 **MEDICINE CROW** 

Sat., July 10 **BRAZIL SAMBA** (Latin)

HAPPY HOUR 5-8 pm TWO FOR ONE Drink

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Mon., July 5 cosunts

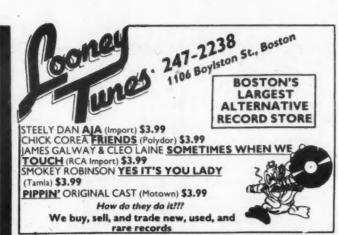
**CHRIS MARTIN** GROUP Wed. July 7 LAST ROUND

BAND Thurs., July 8
From NYC
ROCKHOUSE Fri., July 9

PRIMARY COLORS Sat., July 10

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**Crosby Band** 

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Sat - July 10

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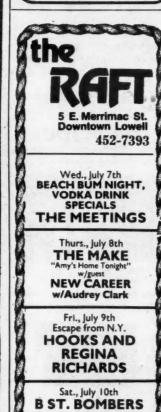
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Continued from page 21

THE RAFT (452-7393), 5 E. Merrimac St., Lowel July 3: Dish. July 8: Sylvain Sylvain. July 9 THE RATHSKELLER (247-8309), 528 Comm

Ave., Boston. July 3: Olson, with Steve Cataldo July 4: Science Friction, the Runes.

RENDEZVOUS WITH THE BLUES (893-7171).

RICHARD'S PUB (782-6245), 3 Harvard Ave., Allston. Wed.-Sun.: bluegrass music. July 3: . July 4: Mark Hoffm

Night Shade. July 4: Mark Homman.

RILEY'S (723-8371), 15 New Chardon St.,

Boston. DJ dance party every Wed. RYLES (876-9330), 212 Hampshire St., Inman Square, Camb. Live jazz nightly. Downstairs: Ed Perkins Trio Tues. and Wed.; Herman John Quartet Fri. and Sat.; Eric Preusser every Sun.

SANDY BERMAN'S JAZZ REVIVAL (922-7515). 54 Cabot St., Beverly, July 3: New Black Eagle Jazz Band, George Leh, July 4: Preacher Jack, July 9 and 10: Bill "Honky Tonk" Doggett Band. July 11: Phil Porter & Friends.

SATCH'S (266-2929), 43 Stanhope St., Boston. Lying contest every Mon. Every Tues.: Frank London and Conjunto la Paz, Latin. Wed. and Sun.: Jelly Belly & Co., blues. Thurs.-Sat. So. Stanton Jazz Group. July 3: John Ross & Jazz

SCHOONER SALOON (774-9116), Rte. 114,

Middleton. July 3: the Touchtones. SCOTCH 'N' SIRLOIN (723-3677), 77 N. Washngton St., Boston. Dancing, no dress code ues.: Dick Johnson Swing Shift, Wed.: J.D., Billy nd Ken. Thurs. and Fri.: Jim Sands (oldies). Sat. Diamond Brothers Band. Sun.: J.D., Billy and

SCOTCH 'N' SOUNDS, Westgate Mall, Brockton. Cover charge, sportcoat required. Every Tues. and Thurs.: Carlo Savero. Every Jim Sands. Every Fri. and Sat.: 14-pi

SHERATON-BOSTON (236-2000), Prudential Center, Boston. Doubles features singer-pianists Napua Davoy and Yasuko Ishibashi nightly. Third Edition: dancing Mon.-Sat. with Nightside. In the Turning Point, Terry Hooley is at the piano ba

nightly, 4:30-8:30 p.m. SHERRY'S (472-2845), 579 Southern Artery,

SIMEONE'S (864-0400), 21 Brookline St., Camb SKYCAP PLAZA (442-3131), 575 Warren St. Roxbury. Every Sun.: live jazz with Peculiar Institution, \$3. Blues, too.

OFF (262-6132), 145 Ipswich St., Boston. er skate to rock, disco, and new wave SPIT (262-2437), 13 Lansdowne St., Boston ce to P/NW, rock, and reggae. Open Wed.
10 p.m.-1:37 a.m. DJs: Wed., Albert O. Thurs., Tom Lane; Fri., Oedipus; Sat., Tony V.

INGFIELD'S (354-8030), 1369 Cambridge St., Inman Sq., Camb. Sun.: Grover Mooney and Moon Unit. Mon.: Latin Night. Tues.: the Fringe Wednesdays through July: Alida Rohr. STEPPIN' OUT LOUNGE (623-9286), 318 Broad

way, Somerville. Live rock and new wave Wed .-

STORYVILLE (266-0860), 645 Beacon St., Kennore Sq., Boston. Casual dress. Blues, rock. July

3: Fly by Night.

THE TAM (277-0982), 1648 Beacon St.,
Brookline. Food, drink, and live music. July 3: Downtime. July 4: 11th Hour. July 5: Sandy Mac & the Heart Attacks. July 6: Sugar Ray & the Bluetones. July 7: Hypertension. July 8: Duke Bluetones. July 7: Hypertension. July 8: Duke Robillard Band. July 9 and 10: Skip Castro Band July 11: City Edition 300 DERBY STREET RESTAURANT (745-9608).

300 Derby St., Salem. Live music and dancing, no

TOM FOOLERY (236-4104), 102 Mass. Ave., Boston. Thursdays and Fridays: Norman Segal,

ragtime piano singalong.

TRADER ALAN'S FIFTH WHEEL (388-1696). Rite. 495 and Rite. 150, Amesbury. July 3: Audrey's Kitchen Band. July 4: Ustown Country Band. July 5-10: the Liz Boardo Show. July 11: the BVD Ba TROLLEYS (367-8126), 55 Canal St., Bo

Tues, and Wed.: Ed Gates, Thurs.: Doug Lane (oldies), Fri. and Sat.: Full Sail, '50s and '60s, UNCLE SAM'S (925-2585), 296 Nantasket Ave., Nantasket. July 3: Through the Doors, Kevin & the 45s. July 4: the Stompers, Andy Pratt. July 9:

THE VILLAGE PUB (889-1103), 213 Everett Ave.,

WESTERN FRONT (492-7772), 343 Western Ave., Camb. Jazz, reggae, funk, new wave, and Latin; two dance floors. July 3: Blue Riddim Band. July 6 and 13: Confirmation. July 7: the Decoders, July 9 and 10: Healin' of the Nation. VILLOW (623-9874), 699 Broadway, Somerville Jazz entertainment seven nights; Nancy Holroyde, folk guitarist, every Sat. at 5 p.m.; jam session with Blue Silver every Sun. at 3 p.m. Cover varies. July 3: Jimmy Mosher Quartet. July

WINNIE'S PUB (566-8651), 1619 Tremont St., Brigham Circle, Boston. Jazz, Irish, rock.



## **PARTICIPATION**

INTERNATIONAL FOLK DANCE — 7:30 p.m. at MIT Student Center, Mass. Ave., Camb. Call 225-9185.

MONDAYS

COMMUNITY FOLK DANCERS — folk dancing every Mon, 7:30 p.m. at the St. Paul Lutheran Church, 929 Concord Tpk., Arlington Heights. Beginners welcome; call 625-5870. Admission

SCOTTISH COUNTRY DANCING takes place each Mon. at 8:15 at 7. Temple St., Camb.

(491-6084). Beginners welcome. Admission \$2.

TUESDAYS

NEW ENGLAND SQUARES AND CONTRAS each Tues., 8 p.m. at the Concord Scout Hot Walden St., Concord (275-1879). Music Yankee Ingenuity, Admission \$3,50.

FOLK DANCE BY THE FOUNTAIN - 8 p.m. in Copley Sq., Boston. Everyone welcome; tead by Conny & Marianne Taylor. Free.

**ADVANCED BALKAN & WESTERN EUROPEAN** DANCE — 7:30 p.m. at MIT Student Center Mass. Ave., Camb. Call 225-9185.

WEDNESDAYS

ISRAELI DANCING each Wed., 7:30 p.m. at the MIT Student Center. Call 225-9185. NORTH SHORE FOLK DANCERS (631-7821). Crombie St. Church, Salem. Each Wed., 8 p.m. Call 944-8767.

ENGLISH COUNTRY DANCE AND NEW ENG-LAND SQUARES & CONTRAS each Wed. during the summer, at 8 p.m. at First Church Congregational, Mason & Garden St., Camb. Adm

## THURSDAYS

CONTRAS WITH RICKY HOLT & FRIENDS p.m. at Town Hall, Lincoln. Admission \$2.50; call

EXPERIENCED INTERNATIONAL FOLK DANCE every Thurs., 8:15 p.m. at the First Baptist Church, 5 Magazine St., Camb. Sponsored by the Folk Arts Center of New England (491-6084);

## FRIDAYS

BASIC INTERNATIONAL FOLK DANCE, 8 p.m. at the Brimmer and May Gym, Middlesex Rd., Chestnut Hill. Sponsored by the Folk Arts Center of New England (491-6084); \$3.50.

DANCE FRIDAY, a weekly multi-media

where you can dance barefoot any way you like in noke-and-alcohol-free environment, 8:30-11:30 p.m. at the Joy of Mo-23 Main St., Watertown Square. Admission \$3: call 926-2700.

## SATURDAYS

DANCE ESPRIT — free-form dancing, 7:30-10:30 p.m. at 670 Centre St., Jamaica Plain.

BALLROOM, SWING, AND LATIN DANCING every Sat. night at Vaughan's, 393 Boylston St., Boston (Arthur Murray Studio) (266-6464). In-struction, dancing, refreshments, door prizes. Jackets required for men. Admission \$5.50.

## FRIDAY/9

"TALES FROM THE VIENNA WOODS," ballroom dancing to Strauss waltzes tonight and tomorrow at the Castle Hill Festival on the Crane lpswich. Tickets \$20 (students and seniors \$6 at the door); call 356-4070.

## SATURDAY/10

SUMMER SWING PARTY, 8 p.m.-midnight at Joy of Movement, 23 Main St., Watertown Sq. Music by 14-piece Sounds of Swing. Tickets \$7; call 926-2700

## PERFORMANCE

## FRIDAY/9

ARVARD SUMMER DANCE CENTER pres a faculty concert tonight and tomorrow at 8 p.m. at Sanders Theater, Kirkland and Quincy Sts., Camb. Call 495-2921 for ticket prices



## SATURDAY/3

OUR TOWN, by Thornton Wilder, will be pre-sented at the Studio Theater of Priscilla Beach Theater, Rocky Hill Rd., off Rte. 3A, Plymouth. For times and ticket prices, call 224-4888. THEY'RE PLAYING OUR SONG, by Neil Simon.

with Timothy Bottoms and Marsha Skaggs, through July 10, except July 4, at the Cape Playhouse, Dennis. For ticket prices, call

SOUTH SHORE ARTS FESTIVAL, through July 10 a.m.-dusk, under the tents on Cohasset ommon. Art exhibits and demonstrations, band and carillon concerts, children's activities. Call

CASTLE HILL FESTIVAL opens with an Independence Day celebration, featuring band concerts, fireworks, dancing, picnicking, and other family entertainments, at the Castle Hill Estate, Ipswich. Admission \$6, students and seniors \$3;

call 356-4070 "HARLEM RENAISSANCE REVISITED." s sored by the Black Men's Assn., with Mae Arnette and Trio, Danny Sloan Dance Co., and DJ

Henry Key, 10 p.m.-2 a.m. at Stephen James House, 1 Davenport St., Porter Sq., Camb. Bring food: cash bar. Period dress optional but appropriate. Tickets \$12; for information, call 536-8460 or 353-0719, 6-9 p.m.
A GREEK TAVERNA will be hosted by Panagia

Greek Orthodox Church, 817 Jerusalem Rd., Cohasset, today 11 a.m.-7 p.m. and tomorrow noon-7 p.m. Greek food, dancing to the music of the Zorba Ensemble. Call 383-6380 for details. CRAFTS FAIR, sponsored by the Cape Ann Craft Guild, 10 a.m.-dusk in Harvey Park, Rockport. Music, refreshments, entertainment, etc.
ANTIQUES AND CRAFTS FAIR, 10 a.m.-4 p.m.

m Town Green. Ac PAINTER FREDERIC M. FAILLACE will be featured in the weekly "Salon des artistes," noon-5 p.m. at the Hotel Meridien, 1 Post Office

## SUNDAY/4

CAPE VERDEAN INDEPENDENCE DAY BIKE RIDE will start at 10 a.m. at Monte Park, Acushnet Ave., New Bedford. Registration (by June 30) \$4, children \$2, includes T-shirt. Family picnic at Hazelwood Park to follow. Rain date July 5. Call 996-3741 or 97-2250.

"SCARLET GRAIN," a dramatic portrayal of

Revolutionary times, will be presented at 1:30 and 3:30 p.m. Sat. and Sun. through Aug. 29 at Minute Man National Historical Park, Concord. Free; call 484-6192 or 269-6993.

NANTASKET YOUTH CENTER, Wilson St., Hull. holds an open house, with barbecue and folk dancing, at 6 p.m. Call 244-3305 or 925-2643 for

CHARLESTOWN NAVY YARD presents a his torical pageant, "From Riggers to Riveters," with music by the US Navy Band, 11 a.m.-1 p.m. at own Navy Yard, Boston.

FAMILY PICNIC sponsored by New Community Projects, at 2 p.m., just east of Christian Herter Center, Soldiers Field Rd., Allston, Bring es and food for potluck dinner. Call

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INDEPENDENCE RELAY RUN to benefit the Mass. Hospital School, sponsored by Sheraton Boston Hotel and Etonic. Race starts at 7 a.m. in Providence, RI, and finishes at the Sherato Boston. Sen. Joseph Timilty, Dan Rea of Chann 4, and Jack Hynes of Channel 5 will be among the runners. Teams will be composed of six me bers; entry fee \$50 (registration possible to morning). For more information call 236-2000.

GLORY THROUGH THE MIST, tales and songs of the USS Constitution produced by Emerson College, will be presented Fridays and Saturdays at 4 and 6 p.m. at the Charlestown Navy Yard. Free. Preview performance today at 6:30 p.m. Call 242-5630 for information.

AMERICAN HERITAGE FESTIVAL, 1-6 p.m. on Sixth St. between Otis and Thorndike Sts., East Camb., near Lechmere Sta. Band concerts, storytelling, clowns, dance, face painting, and puppets. Call 498-9082.

## WEDNESDAY/7

CRAFT DEMONSTRATIONS in connection with "New England Begins" at the Museum of Fine Arts, Boston, Wednesdays and Saturdays in the Sculpture Courtyard. Today, 1-5 p.m.: spinning and weaving.

## THURSDAY/8

DRAMATIC PRESENTATIONS in connection with "New England Begins" exhibit at the Museum of Fine Arts, Boston, Thursdays at 2, 4, and 7 p.m. in the Sculpture Courtyard. Directed by Jane Armitage of BU School of Theater. Call 267-9300, ext. 300.

## FRIDAY/9

CHINESE YOUNG ACROBATS FROM TAIWAN will appear tonight at 7:30 p.m. at the Opera House, 537 Washington St., Boston. Tickets \$5-\$10; call 542-2574 or Ticketron.

## SATURDAY/10

POTLUCK PICNIC FOR GAY CHRISTIANS in Pepperill. Call 451-1518 or 394-5888. BASEBALL CARDS SHOW, 9 a.m.-4 p.m. at American Legion Hall, 54 Miller St., Quincy.

Admission \$1. KENDALL WOMEN'S CLASSIC today and tomorrow at Alumni Stadium, Boston College. Chestnut Hill, with various track events for

women 7-40 and over. All events free; call 267-0055 for more information.

E.M. LOEW'S WESTERN FAIR, today and tomorrow at E.M. Loew's Center for the Performing Arts, 261 Main St., Worcester, with mances by Rex Trailer, star of Boom Town, and Clayton Moore, the original Lone Ranger ssion \$5, children \$3; call 755-5252

NATIVE AMERICAN CRAFTS FESTIVAL today through July 13 at Peabody Museum of Salem, with demonstrations of basketry, hand-weaving. orcupine-quill work, and ter

CRAFT DEMONSTRATIONS in connection with "New England Begins" at the Museum of Fine Arts, Boston, Wednesdays and Saturdays in the Sculpture Courtyard. Today, 10-5 p.m.: potting

## SUNDAY/11

BENEFIT AUCTION, BUFFET, AND SHOW to benefit paralyzed author and playwright Jane Chambers, 3 p.m. at the Pied Piper, 193 Commercial St., Provincetown.



ANHEUSER-BUSCH BREWERY, Merrimack, NH, offers free guided tours 9:30 a.m.-3:30 p.m. Mon.-Sat. and 11 a.m.-4 p.m. on Sun. Call 603-889-6631 for details. BERKSHIRE CENTER FOR THE PERFORMING

ARTS (528-2240), off Rte. 23, Monterey, MA, offers various productions through Aug. 21. Call for programs and ticket prices.

BERKSHIRE THEATER FESTIVAL presents

Dore Schary's Sunrise at Campobello, Tu Sun. through July 18 at the Berkshire The Festival, Stockbridge. For schedules and ticket prices, call 413-298-5576.

**BOSTON BY FOOT** (367-2345), 77 North Washington St., Boston, offers walking tours. The Heart of the Hub leaves from the rear plaza of 60 State St. facing Faneuil Hall Tues., Thurs., and Sat. at 10 a.m. and Sun. at 2 p.m. Beacon Hill leaves from the foot of the State House steps, Beacon St., Fri. at 5:30 p.m. The North End leaves Sat. at 2 p.m. from Rachel Revere Park across from Paul Revere House, North Square. Copley Square meets Wednesdays at noon on steps of Trinity Church, Copley Square, Adults \$3, children \$1. Tours last 1½ hours; reservations not necessary.

BOSTON SKI & SPORTS CLUB sponsors

DGE CENTER FOR ADULT EDUCA-

CAMBRIDGE CENTER FON ADULT EDUCA-TION, 42 Brattle St., Camb., offers various trips, near and far. Call 547-6789.

CAMBRIDGE YWCA (491-6050), 7 Temple St., Central Sq., Camb., offers weekend trips to Cape Cod and NH for high-school girls, Fri.-Sun.; \$25. CHARLES RIVER CANDE SERVICE (527-9884), 4401 Camp. Ava. Autwordale, has cappe day. 2401 Comm. Ave., Auburndale, has cance day trips scheduled throughout the summer. InstrucTAN Hori

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CHESTERWOOD (413-298-3579), off Rte. 183, Stockbridge, originally the summer estate of sculptor Daniel Chester French (Lincoln Memorial), displays outdoor sculpture by six contemporary artists, daily 10-5 through Oct. 10. sion \$3, children \$1.

CODMAN HOUSE, Lincoln, is open Wed.-Sun. noon-5 p.m., with tours on the hour. Admission \$2, children \$1, Call 259-8843.

COMMUNITY BOATING (523-1038), 21 Embankment Rd., near the Hatch Shell on the Esplanade, offers boat rental and instruction,

CRANBERRY WORLD visitors center, Plymouth, is open daily 9:30 a.m.-5 p.m. through Nov. 30. nission free; call 747-2350. June 27, 2-4 p.m.

FREEDOM TRAIL TOURS leave daily from the National Park Service Visitor Center, 15 State St., Boston. Each tour covers half the Trail. Tours of the North End half of the Trail start at 10:30 a.m. and 1:30 p.m.; tours of the downlown Boston half start at 11 a.m. and 2 p.m. Free; call 242-5642.

GREATER BOSTON COUNCIL OF AMERICAN YOUTH HOSTELS has information about trips and hostels around Mass., the USA, and the world. Send stamped, self-addressed envelope to Greater Boston Council, American Youth stels, Dept M-5, 1020 Comm. Ave., Boston

HALE RESERVATION, 80 Carby St., Westwood,

HERITAGE PLANTATION OF SANDWICH (888-3300), Rte. 6A to 130 to Pine and Grove Sts., Sandwich, is open daily 10 a.m.-5 p.m. through Oct. 17. Adults \$4, under 12, \$1.50. KILLINGTON SKI AREA, Killington, VT, offers a

7-mile aerial round trip by ski lift gondola Sat. and Sun. through Sept. 6 (\$8; under 12, \$5) and chairlift rides daily through Sept. 6 (\$5; under 12, \$3.50), Call 802-422-3333.

KOOL JAZZ FESTIVAL presents Count Basie, Maynard Ferguson, Oscar Peterson, Roy Hay-nes, and many others, July 3 and 4 at Saratoga Springs, NY, in the Saratoga Performing Arts Center. Tickets \$12.50, under 12, \$6; call 518-587-3330.

LENOX ARTS CENTER (413-298-9463) Citizen's Hall, Stockbridge, presents Bring on the Bears, by Noah Ain, a new music-theater work, July 7, 11, 14, 17, 21, and 24. All performances at

LOWELL NATIONAL HISTORICAL PARK, 171 Merrimack St., Lowell, offers historical tours. Mill and Canal Tour explores Lowell by canal barge, trolley, and foot (3 hours). Free, but by reservation only; call 459-1000. A Self-Guided Tour is also available without reservations. Daily at 9:30 a.m.: Lowell's Architecture. Daily at 9:30 a.m. and 1:30 p.m.: Mill and Trolley Tour. Daily at 11:30 a.m.: Mill Girls and Immigrants. Daily at 10:30 a.m. 11:30 a.m.: Mill Girls and Immigrants. Daily a 12:30 p.m.: Water Power. Daily at 2:30 p.m Lowell History. Tues., Wed., and Thurs. at 10:30

a.m.: Tunes and Tales. All free. MACOMBER FARM, sponsored by the Mass Society for the Prevention of Cruelty to Animals. is open Mon.-Fri. 9:30 a.m.-5 p.m., weekends and holidays 10 a.m.-6 p.m. at 450 Salem End Road (Rte. 9 and the Mass. Pike), Framingham Cow milking, cattle handling, steeds in action. Admission \$5, seniors \$4, under 12 \$2.50. Call

"NEW ENGLAND BEGINS" BUS, TOURS to complement the current Museum of Fine Arts exhibition will take place July 14, 21, and 28; cost \$28 includes box lunch. Call 267-9300, ext. 395

NEW ENGLAND WILDFLOWER SOCIETY'S "Garden in the Woods," a 45-acre botanical garden with hundreds of wildflowers and native plants, on Hemenway Rd., Framingham, is open Mon.-Sat. 9 a.m.-4 p.m. Admission \$2, children \$1; call 877-6574.

OLD STURBRIDGE VILLAGE (347-3362), Rte. 20 west in Sturbridge, is open daily through Oct. 31, with many historical displays, demonstrations, and re-creations. Admission \$7.50; under 12

PRESCOTT PARK ARTS FESTIVAL runs through Aug. 7 in Prescott Park, on the waterfront of Portsmouth, NH. Theater, dance, music, film, and art exhibitions. All free; donations requested. Call 603-431-5846 for schedule

July 1-7 somewhere in Idaho. Check the local newspapers for exact location or call the US Forest Service office in Idaho. Bring camping and

SALEM MARITIME NATIONAL HISTORIC SITE offers free guided tours at 1 and 3:30 p.m. (Derby House) and at 2 p.m. (Warehouse and Scale ouse). Call 744-4323 for information

SALTY DOG BLUEGRASS MUSIC FESTIVAL will be held July 3 and 4 in Cambridge, ME, with the McLain Family Band, White Mt. Bluegrass, Herb Applin and the Berkshire Mt. Boys, and others. Festival tickets \$20, \$7 per day; call

TANGLEWOOD FESTIVAL presents Lena Horne: The Lady and Her Music on July 4 and 5 and various performances by the Boston Pops

and the Boston Symphony Orchestra. Call 266-1492 for more information. TRAIL SIDE MUSEUM (333-0690), 1904 Cantor Ave., Milton, offers nature walks and talks. Call for schedule of events.

WALDEN POND RESERVATION, Rte. 126, Concord (½ mile south off Rte. 2), offers guided interpretive 1½-hour walks daily through August at 10 a.m., 1 p.m., and 3 p.m., leaving from the parking lot. Parking is \$3; the walking tour is free. Call 369-3254 for information.

WALKING TOURS sponsored by Historic Neighborhoods Foundation. Make Way for Ducklings, Sal. at 10 a.m., ages 5 and up. Adults \$3.75, children \$3.25, includes swan boat ride. In Search of Grandmother's House, Sun. at 2 p.m., ages 10 and up; \$3.50. Order tickets by mail, enclosing SASE: Historic Neighborhoods Foundation, 90 South St., Boston 02111; or call

WALKING TOURS OF TORY ROW in Cambridge, otherwise known as Brattle St., leave every Sat., weather permitting, at 10 a.m. from Christ Church, 0 Garden St., Camb. Free; for reserva-

tions, call 876-4491.

WHALOM AMUSEMENT PARK, Rte. 13, Lunenburg, has roller coasters and many other rides. Call 342-3707.



## CLASSICAL

## SATURDAY/3

ASTON MAGNA FESTIVAL of 17th- and 18thcentury music presents music of Bach and Mozart at 6 p.m. at St. James Church, Great

## MONDAY/5

TANGLEWOOD of Lenox presents Lena Horne: The Lady and Her Music at 8:30 p.m., tickets \$13.50-\$45. For information call 413-637-1940.

## TUESDAY/6

MASTERWORKS CHORALE SUMMER SING will perform music by Randall Thompson, at Temple Isaiah, 55 Lincoln St., Lexington, at 8 p.m. Admission \$2. For information call 262-3678 APPLE HILL CENTER FOR CHAMBER MUSIC of East Sullivan N.H. presents a concert by the chamber players at 8 p.m. Call 603-847-3371 to verify time, program. Free.

**NEW ENGLAND BEGINS CONCERT** — the Museum of Fine Arts, 465 Huntington Ave., Boston, presents 17th century New England music for viols, voice, and virginals at 8 p.m., Remis Auditorium. Museum admission. Call

MUSIC AT EDEN'S EDGE - summer chambe music series presents works by Bartok, Beethoven and Mendelssohn at 8 p.m. at Unitarian Church, 404 Concord Ave, Belmont. Tickets \$1.50-\$5.

## FRIDAY/9

ASTON MAGNA FESTIVAL presents works by Bach and Mozart at 6 p.m. at St. James Church, Great Barrington, Admission \$10.

## SUNDAY/11

BOSTON LYRIC OPERA presents Richard Wagner's opera *Der Ring Des Nibelungen* at 2 p.m. at Alumni Auditorium, Northeastern University, 360 Huntington Ave., Boston. Tickets \$15;

BOSTON CAMERATA performs a concert version of Purcell's *Dido and Aeneas* at 3:30 p.m. at the DeCordova Museum, Sandy Pond Rd., Lincoln. Tickets \$2-\$4. Call 259-8355.

KING'S CHAPEL ORGAN CONCERT - Stephe

## POPULAR, ETC.

## SATURDAY/3

BONNIE RAITT will headline at the Northeast Arts and Energy Festival at Mt. Watatic Ski Area, Ashby, starting at noon, Also, NRBQ, Clarer Clemmons and the Red Bank Rockers, \$ Seals, and Rory Block. Tickets \$17.50; call 266-0790

TINTYPES, a Broadway revue, will be presented at 8:30 p.m. at Cape Cod Melody Tent, West Main St., Hyannis. Call 775-9100 for ticket

AITZI GAYNOR performs at South Shore Mi Circus, Schier St., Rte. 3A, Cohasset, Call

383-1400 for ticket prices and times FREE BOSTON POPS CONCERT on the Esplanade at 8:30 p.m., conducted by John

Williams. Call 266-1492 for information GUITARIST DAVE HOWARD AND SAX-OPHONIST PAUL AHLSTRAND appears 8 p.m.ight, at the Rusty Scupper, Acton. Call 263-8327 for details.

KEITH JARRETT will headline at the Northeast Arts and Energy Festival at Mt. Watatic SKi Area, Ashby, starting at noon. Also flutist Tim Weisberg, drummer Paul Motian, the Paul Winter Alex DeGrassi. Tickets \$17.50; call

BOSTON POPS ON THE ESPLANADE, with John Williams conducting, tonight at 8 p.m. Free; call 266-1492 for information.

JUICE NEWTON AND JESSE WINCHESTER appear at Cape Cod Melody Tent, West Main St. Hyannis. Two shows, 6 and 9:30 p.m. Call 775-9100 for ticket prices. SILVER STARS STEEL ORCHESTRA plays

steel-band music at 8:30 p.m. at Hammond Castle, 80 Hesperus Ave., Gloucester. Tickets \$6.50; call 283-7673.

HERITAGE JAZZ BAND appears at 6:30 p.m. on the Newton Centre Playground, Tyler Terrace, off Centre St., Newton. (Rain location: Newton South High School, Parker St., Newton Centre.) Free; call 552-7120.

BOBBY GREENE ENSEMBLE will give a concert-of original works, also featuring the poetry of Prof. Everett Hoagland, at 10:30 a.m. at the First on Church Fighth St. New Bedford Free MUSEUM OF OUR NATIONAL HERITAGE, 33 Marrett Rd., Lexington, presents the Battle of Bull Run Barbershop Quartet, who will give a peripateit concert around the museum from 2:30 p.m. to 3 p.m., and in the museum auditorium from 3:15 to 4 p.m. Free; call

861-6559 METROPOLITAN WIND SYMPHONY performs marches, show tunes, and selections for wind ensemble at 3:30 p.m. in the outdoor er of the DeCordova Museum. Admission \$4, seniors and children \$2, includes admission to museum. Call 259-8355.

## MONDAY/5

DRUMMER MAX ROACH AND BASSIST VIS-HNU WOOD perform at 8 p.m. at the New England Repertory Theater, 23 Oxford St., England Repertory Theater Worcester, Sponsored by V

BUDDY RICH AND MAYNARD FERGUSON and

Cohasset. Call 383-9850 for times and ticket

## TUESDAY/8

THE NEW 4 GIRLS — Rosemary Clooney, Helen O'Connell, Martha Raye, and Kay Starr appear tonight through Fri. at 8 p.m. and Sat. at 5:30 and 9 p.m. at the South Shore Music Circus, Cohasset. Call 383-1400 for ticket prices.

ORRIN STAR AND GARY MEHALICK give a folk concert at 7:15 p.m. at the Jackson Homestead, 527 Washington St., Newton Corner, exit 17 off the Mass. Pike. Rain location: Aguinas Jr College, Jackson Rd. Admission \$1, seniors and children 50c. Call 552-7120 for more information. LEON MERIAN AND HIS MAGIC HORN appears July 6-9, noon-2 p.m. at City Hall Plaza, Boston, to begin the 1982 Summer Jazz Band Festival. Free; call 536-2486 for information on this and other upcoming jazz performances on the Plaza. VICTOR BORGE will conduct the Boston Pops tonight and tomorrow at 8 p.m. at Symphony Hall, Boston. Tickets \$4-\$16; call 266-1492.

## WEDNESDAY/7

ORRIN STAR AND GARY MEHALICK play bluegrass at 7 p.m. in Westhaver Park, Curry College, 1071 Blue Hill Ave. (Rte. 138), Milton.

"I NEVER KNEW HE COULD SING LIKE THAT" vocal concert by Berklee faculty member Douglas Cooper Getschal with pianist Makoto Ozone at 8:15 p.m. at Berklee Performance Center, 136 Mass. Ave., Boston. Tickets \$2; call

## THURSDAY/8

SAXOPHONIST JOHN LaPORTA plays contemporary jazz tunes at 4 p.m. at Berklee Recital Hall, 1140 Boylston St., Boston. Free; call 266-3525. FILM COMPOSER LIONEL NEWMAN conducts the Boston Pops tonight and tomorrow at 8 p.m. at Symphony Hall, Boston. Tickets \$4-\$16; call

JEFF LORBER FUSION performs at 7:30 p.m. at Berklee Performance Center, 136 Mass. Ave., Boston. Tickets \$11.50; call 266-7455.

SATURDAY NIGHT IN MARBLEHEAD presents the acoustic group Reynardine at 9 p.m. at St. Andrew's Church, Lafayette St., Rte. 114, Marblehead. Admission \$3.

HARRY ELLIS DICKSON conducts the Boston Pops tonight at 8 p.m. and tomorrow at 7:30 p.m. at Symphony Hall. Tickets \$4-\$16; call 266-1492.

## SUNDAY/11

DON McLEAN AND TOM PAXTON perform at South Shore Music Circus. Cohasset.Call

383-9850 for details.

THE 5TH DIMENSION appears in concert at 6 and 9:30 p.m. at Cape Cod Melody Tent, West Main St., Hyannis. For ticket information call

JAZZ VIOLINIST STEPHANE GRAPPELLI performs tonight at 8 p.m. at Berklee Performance Center, 136 Mass. Ave., Boston. Tickets \$12; call 266-7455. SILVER STARS STEEL ORCHESTRA performs

at 6:30 p.m. on the Newton Centre Green, Centre St. and Langley Rd., Newton, as part of Arts in the Parks, sponsored by the Newton Recreation Dept. Call 552-7120 for more information. KLEZMER CONSERVATORY BAND performs at

the Jewish Community Festival, noon-5 p.m. in Lucy Larcom Park, Merrimack St., Lowell. Free;

NEW ENGLAND SONGWRITERS ASSN. presents an all-original song festival by 20 regional folk, ballad, country, and jazz songwriters, noon-10 p.m. at the Hatch Shell on the Esplanade, Boston. Call 877-6968 for more

OTICES

## **MISCELLANEOUS**

ASIAN AMERICAN RESOURCE WORKSHOP (864-2603), 27 Beach St., 3rd floor, Boston, Open Sat. for the expression of the Asian American

GRADUATES is issuing an emergency appeal for funds to provide medical aid for the Lebanese and Palestinian victims of the Israeli invasion. and Palestinian victims of the Israeli invasion. Call 484-5483 or send money to 556 Trapelo Rd., Belmont 02178.

ATTENTION — would the woman who witnessed the incident involving a black man and a police officer at approximately 9 p.m. on Wednesday, June 9, 1982, in the vicinity of the Stop & Shop at Westland Ave. and Edgerty Rd. regarding the westiand Ave. and Edgerly Rd. regarding the booting of a car and who volunteered to testify, as well as any witnesses to the arrest that followed on Burbank St., please call 522-4848.

BYAI BYRTH is forming a Back Bay Lodge. Call 731-5390 for information.

BOSTON FOOD CO-OP, (787-1416), 449 Cambridge St., Union Sq., Aliston, offers summer and year-round memberships; 2 hours of work required a month. Info meetings Tues. and Thurs. at 7 p.m., Sat. at 10:30 a.m.

GE ACTION TO SAVE HEAT (498-9034), 57 Inman St., Camb., can advise you on weatherizing your home.

CAMBRIDGE FOOD CO-OP, 580 Mass. Ave.

Central Sq., Camb., now accepting non-working members. Call 661-1580. CAULDRON EXPERIMENTAL THEATER COL-LECTIVE (542-8575) meets every other Tues. at 7:30 p.m. for scheduling, grant writing, and

support.

CIVIC CENTER AND CLEARINGHOUSE
(227-1762) can help you explore career options
through volunteer work in ecology, consumerism, health services, advocacy, teaching,

COALITION FOR REPRODUCTIVE FREEDOM is mobilizing support for a counter-demonstration at the July 17 National Right-to-Life convention in Cherry Hill, NJ. Call 522-3757 or 924-0271 for bus ticket or car-pooling information.

Continued on page 26

**CLUBS** 



11TH HOUR BARNEY FIFE

Mon., July 5 BRUCE & MARSHALL Rock 'n Roll Duo No Cover — 67th Smash Week

Tues., July 6
SILVER DOOTS Wed., July 7
ARCADIA Thurs. July 8
MEMPHIS ROCKABILLIES
Fri. & Sat., July 9 & 10 ock 'n' Roll wi

First Bost Wed., July 14

JOHN COSTER & THE MEDICINE BAND

Mon. & Tues., July 5 & 6 RHYTHM METHOD

Wed., July 7 **UNCLE PLEASANT** BAND

> Thurs., July 8 CARTRIGHT

Fri. & Sat., July 9 & 10 **UNCLE PLEASANT** BAND

Copperfields 1 98 Brookline Ave., Boston, MA 247-8605



Georgies' 1671 Mass. Ave. Cambridge, MA

Featuring Monday 2-4-1 (8-10) Tuesday 2-4-1 (8-10) Wednesday MIKE KEELEY

MIKE KEELEY (8:30-12:30) Saturday Live Bands July 3

CITY LIMITS MIKE KEELEY SUMMER LEAGUE SPECIAL

Positive ID's required 661-1671



Boston's Original Comedy Showcase

OVER 45 STAND-UP COMEDIANS APPEARING WEEKLY

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Special Show on Sat. at 8:15 p.m.

11 p.m. Back Stage Lounge, Charles Playhouse 76 Warrenton St, Boston Tickets \$3 - \$5 For info. call 721-1455 & 275-8901

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BALL SQ., SOMERVILLE 523-9074

Near Porter Sq. via Willow Ave.

3 JIMMY MOSHER QUARTET
or Denald drums Bert Beeger plano
oran Hraz flows Jimmy Mosher (alto

TROMBONE MADNESS SATELLITE JOHN DAMIAN TRIO

THE FRINGE ROBERT KAUFMAN

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## BEST CRUISIE =

N.E. Best entertainment on Boston Harbor

Thurs., July 8

the Thurs., July 15 Stompers

Fri., July 16

aboard the Commonwealth Fri., July 16

JIM PLUNKETT aboard the Provincetown

Thurs., July 29 THE SHOES

Fri., July 30

Jon Butcher Axis

Thurs., Aug. 5 The Atlantics

Coming in July & August

JAMES MONTGOMERY MISSION OF BURMA THE **NEIGHBORHOODS** THE ORBITS MIDNIGHT TRAVELER **FACE TO FACE** THE FOOLS

For ticket info & schedules

Best Cruise,

742-4265



SUN., July 4

TRADEMARKS - BUNRATTY'S 186 Harvard Ave.,

TBA — IDLER'S BACK ROOM, 123 Mt. Auburn, Cambridge (491-2067)
SOAVE BOWLERS/MIDNIGHT TRAVELER — INN SQUARE MEN'S BAR, 1350 Camb. St., Cambridge

MEDICINE CROW — JASPER'S, 379 Somerville Ave.,

Somerville (625-4975)

ONE PEOPLE — JONATHAN SWIFT'S, 30 Boylston,
Cambridge (661-9887)

AARON — KINVARA PUB. 34 Harvard Ave., Allston

RATHSKELLER, 528 Comm. Ave., Boston (247-8309)

ERIC PREUSSER TRIO — RYLES (Downstairs) Inman

SONNY WATSON JAZZ & BLUES — SATCH'S. 43 Stanhope St., Boston (266-2929) MOON UNIT — SPRINGFIELD'S, 1369 Camb. St., Cambridge (354-8030)

11TH HOUR — TAM O'SHANTER, 1648 Beacon St., Brookline (277-0982) WORLD — THE WESTERN FRONT, 343 Western Ave., ambridge (492-7772)

TROMBONE MADNESS — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

MON., July 5
SPUDS ON PARADE — BUNRATTY'S, 186 Harvard Ave.

RHYTHM METHOD — COPPERFIELD'S, 98 Brookline Ave., Boston (247-8605)

THE HOOT — IDLER, 123 Mt. Auburn St., Cambridge

THE INCREDIBLE CASUALS — INN SQUARE MEN'S BAR, 1350 Camb. St., Cambridge (491-9672)
THE RICK LARRAMORE BAND — JACKS, 952 Mass.

Ave., Cambridge (491-7800)

RARE JAZZ SUPERSTAR VIDEO — JAZZ AT THE PUDDING, 12 Holyoke St., Cambridge (876-8923)

JOHN PAYNE AND HIS SAX CHOIR — OXFORD GRILLE, 36 Church St., Cambridge (876-5353)

HARRY PIERROT/WAY OUT WEST/BATIK —
RATHSKELLAR, 528 Commonwealth, Boston (536-2750)
RUTHIE RISTICH — RYLES (DOWNSTAIRS), Inman Sq.,
Cambridge (876-9330)
SANDY MAC & THE HEART ATTACKS — THE TAM,
1648 Resen St. Brothline (277,0982)

1648 Beacon St., Brookline (277-0982) **SATILLITE** — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

TUES., July 6

PRIVATE LIGHTNING/NEW CAREER — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
TBA — CANTONES, 69 Broad St., Boston (338-7677) STOMPERS - COMPASS LOUNGE, Rt. 28, S. Yarmouth

LARRY SPARKS & THE LONESOME RAMBLER -IDLER'S BACK ROOM, 123 Mt. Auburn, Cambridge

CHRIS MARTIN GROUP - INN SQUARE MEN'S BAR. 1350 Camb. St., Cambridge (491-9672)

THE EYES (FORMERLY WALKER BAND) — JACKS,

952 Mass. Ave., Cambridge (491-7800)
PUPPET RULERS — JASPERS, 379 Somerville Ave., merville (625-4975) THE CONVERTIBLES - OXFORD GRILLE, 36 Church

St., Cambridge (876-5353)

AIR DOGS OF THE PACIFIC/A.Y.M. — RATHSKELLER.

528 Comm. Ave., Boston (247-8309)
RANDY ROOS BAND — RYLES (UPSTAIRS), Inman Sq..

Cambridge (876-9330)
ED PERKINS TRIO — RYLES (DOWNSTAIRS), Inman

Sq., Cambridge (876-9330) STRAIGHT AHEAD JAZZ — SATCH'S, 43 Stanhope St., MARC WAGNON QUINTET - SPRINGFIELD'S, 1369

Cambridge St., Cambridge (345-8030)
SUGAR RAY AND THE BLUETONES — TAM O'SHANTER, 1648 Beacon St., Brookline (277-0982)
CONFIRMATION — WESTERN FRONT, 343 Western Ave., Cambridge (492-7772)
JOHN DAMIAN TRIO — WILLOW JAZZ CLUB, 699
Broadway, Somerville (623-9874)

WED., July 7
THE JACKALS/REPUTATIONS — BUNRATTY'S, 186 Harvard Ave., Aliston (254-9804)
THE TRODS/HOOKER BROS. — CANTONES, 69 Broad

St., Boston (338-7677) STOMPERS — COMPASS LOUNGE, Rt. 28, S. Yarmouth UNCLE PLEASANT BAND - COPPERFIELD'S, 98

Brookline Ave., Boston (247-8605)

MIKE KEELEY — GEORGIE'S, 1671 Mass. Ave.,
Cambridge (661-1671)

MASS CONFUSION — GROUND ROUND, Prudential

Center, Boston (247-0500)

CARDL GOODMAN — IDLER'S BACK ROOM, 125 Mt.
Auburn, Cambridge (491-2067)
LAST ROUND BAND — INN SQUARE MEN'S BAR, 1350
Camb. St., Cambridge (491-9672)
THE DARK — JACKS, 952 Mass. Ave., Cambridge
(401-7903) (491·7800) MR. MOTO/LOOSE TIES/WAGES — JASPERS, 379

Somerville Ave., Somerville (625-4975)

THE CATCH — JUMBO'S, 1133 Broadway, Somerville (623-9508)
THE CONVERTIBLES — OXFORD GRILLE, 36 Church

St., Cambridge (876-5353) JEANIE STAHL — PASSIMS, 47 Palmer St., Cambridge

(492-7679) METRO — THE PIER, 145 Northern Ave., Boston

(426-6890)
PLAN NINE/LITTLE DEERS — RATHSKELLER, 528

Comm. Ave., Boston (247-8309)

MARK HOFFMAN — RICHARD'S, 3 Harvard Ave., Allston (782-6245)
ED PERKINS TRIO -- RYLES (DOWNSTAIRS), Inman

Sq., Cambridge (876-9330)

JACK COLE/JOAN FABER — RYLES (UPSTAIRS), Inman Sq., Cambridge (876-9330)
SONNY WATSON JAZZ & BLUES — SATCH'S, 43

Stanhope St., Boston (266-2929)

HYPERTENSION — TAM O'SHANTER, 1648 Beacon St.,
Brookline (277-0982) DECODERS — THE WESTERN FRONT, 343 Western

Ave.. Cambridge (492:7772)

THE FRINGE — WILLOW JAZZ CLUB. 699 Broadway. Somerville (623-9874)

THURS., July 8
FAT CITY — BESTCRUISE. Commonwealth Pier. Boston BOSTON BRATS - BUNRATTY'S, 186 Harvard Ave.,

Allston (254-9804)
RADIO NOVENA/DELFUEGOS — CANTONES, 69

Broad St., Boston (338-7677)
STRUTT — COMPASS LOUNGE, Rt. 28, S. Yarmouth

CARTRIGHT — COPPERFIELD'S, 98 Brookline Ave., Boston (247-8605)
MIMI JONES BAND — ED BURKES, 808 Huntington

Ave., Boston (566-9267)

MIKE KEELEY — GEORGIES, 1671 Mass. Ave.,
Cambridge (661-1671)

MASS CONFUSION — GROUND ROUND, Prudential

Center, Boston (247-0500)

LEE BAIRD — IDLER'S BACK ROOM, 123 Mt. Auburn,
Cambridge (491-2067)

St., Cambridge (491-9672)

THE YOUNG RATIONALS — JACKS, 952 Mass. Ave.,
Cambridge (491-9800) Cambridge (491-7800)



Camel. Where a man belongs.

## SOUNDBOARD

A.Y.M. — JASPER'S, 3/9 Somerville Ave., Somerville (625-4975)

ANDY PRATT/THE LIFTERS — JONATHAN SWIFTS, 30 Boylston, Cambridge (661-7720)

CHRIS MARTIN GROUP — JUMBOS, 1133 Broadway, Somerville (623-9508)
MEN & VOLTS/ANTIGRAVITY SPRING BAND — MAVERICKS, 112 Broad St., Boston (423-4333)
BLUES OVER EASY — OXFORD GRILLE, 36 Church St., Cambridge (876-5353)

MARIE RHINES — PASSIM'S, 47 Palmer St., Cambridge (492-7679)
METRO — THE PIER, 145 Northern Ave., Boston KOZMETICS/DREZNIAK — RATHSKELLAR, 528 Comm. Ave., Boston (247-8309) THE CHICKEN CHOKERS — RICHARD'S, 3 Harvard Ave., Allston (782-67245)

SPIRAL DANCE — RYLES (DOWNSTAIRS), Inman Sq., Cambridge (876-9330)

UMBRA — RYLES (UPSTAIRS), Inman Sq., Cambridge (876-936) (876-9330)

QUINTESSENCE — SATCH'S, 43 Stanhope St., Boston MEDICINE CROW — STORYVILLE, 645 Beacon St., Boston (266-0860)

DUKE ROBILLARD BAND — TAM O'SHANTER, 1648 Beacon St., Brookline (277-0982)
FASHION SHOW PARTY — THE WESTERN FRONT,
343 Western Ave, Cambridge (492-7772)
ROBERT KAUFMAN — WILLOW JAZZ CLUB, 699
Broadway, Somerville (623-9874)

A.Y.M. — JASPER'S, 379 Somerville Ave., Somerville

FRI., July 9

J.D. BILLY & KEN — BESTCRUISE, Commonwealth Pier,
Boston (742-4265)

GUNSMOKE — BUNRATTY'S, 186 Harvard Ave., Allston

350

RELENTLESS COOKOUT/LAST SACRIFICE -CANTONES, 69 Broad St., Boston (338-7677)
SECOND HAND ROSE — CHRISTOPHERS, 1920 Mass.
Ave., N. Cambridge (876-9180)
STRUTT — COMPASS LOUNGE, Rt. 28, S. Yarmouth
(398-3668) UNCLE PLEASANT BAND — COPPERFIELD'S, 98 Brookline Ave., Boston (247-8605)

11TH HOUR — BURKE'S, 808 Huntington Ave., Boston MASS CONFUSION - GROUND ROUND, Prudential

PATTY LARKIN — IDLER, 123 MT. AUBURN,
CAMBRIDGE (491-2067)
PRIMARY COLORS — INN SQUARE MEN'S BAR, 1350
Camb. St., Cambridge (491-9672)
GUITAR JUNIOR — JACKS, 952 Mass. Ave, Cambridge
(491-8672)

PETER DAYTON/FACT TO FACE - JONATHAN SWIFTS PUB, 30 Boylston St., Cambridge (661-9887)
THE DREAM/SQUAD 16 — JUMBOS, 1133 Broadway, Somerville (623-9508)

RAINBOWS END — KINVARA PUB, 34 Harvard Ave., THE DARK/MODERNS - MAVERICKS, 112 Broad St., Boston (423-4333)

MOXIE — OXFORD GRILLE, 36 Church St., Cambridge JON GAILMOR - PASSIM, 47 Palmer St., Cambridge (492-7676)
METRO — THE PIER, 145 Northern Ave., Boston GREY BOYS/THE RATIONALS — RATHSKELLAR, 528 Comm. Ave., Boston (247-8309)

GREEN LINE BREAKDOWN — RICHARD'S, 3 Harvard Ave., Allston (782-6245)
HERMAN JOHNSON QUARTET — RYLES (DOWNSTAIRS), Inman Sq., Cambridge (876-9330)
BELLVISTA — RYLES (UPSTAIRS), Inman Sq.,
Cambridge (876-9330)
STRAIGHT AHEAD JAZZ — SATCH'S, 43 Stanhope St., MEDICINE CROW — STORYVILLE, 645 Beacon St., THE SKIP CASTRO BAND — TAM O'SHANTER, 1648 JAH MAH ROOTS — THE WESTERN FRONT, 343
Western Ave., Cambridge (492-7772)
BOB MOVER TRIO — WILLOW JAZZ CLUB, 699
Broadway, Somerville (623-9874)

PRIVATE LIGHTNING - JASPER'S, 379 Somerville Ave.,

SAT., July 10 THE MAKE — BUNRATTY'S, 186 Harvard Ave., Allston LESTER PARKER & CO. — ED BURKE'S, 808 Huntington LIMBO RACE/ARCADE AMBO - CANTONES, 69 Broad MIMI JONES BAND - CHRISTOPHERS, 1920 Mass Ave. N. Cambridge (876-9180)

STRUTT — COMPASS LOUNGE, Rt. 28, S. Yarmouth UNCLE PLEASANT BAND - COPPERFIELD'S, 98 Brookline Ave., Boston (247-8605)

MASS CONFUSION — GROUND ROUND, Prudential
Center, Boston (247-0500)

RISHELL, BUTLER, & KERNAN - IDLER'S BACK ROOM, 123 Mt. Auburn, Cambridge (491-2067)
ANGRY YOUNG BEES/JACKALS — INN SQUARE
REN'S BAR, 1350 Camb. St., Cambridge (491-9672)
REAL KIDS — JACKS, 942 Mass. Ave., Cambridge JOHNNY A'S HIDDEN SECRET - JASPER'S, 379 Somerville Ave., Somerville (625-4975)

PRESERVATION — JUMBOS, 1133 Broadway, Somerville RICK WOODS — KINVARA PUB. 34 Harvard Ave., Aliston THE LYRES/CLASSIC RUINS — MAVERICKS, 112 Broad St., Boston (423-4333)
SUGAR RAY & THE BLUETONES — OXFORD GRILLE. 36 Church St., Cambridge (876-5353)

JON GAILMOR — PASSIM, 47 Palmer St., Cambridge - THE PIER, 145 Northern Ave., Boston METRO -THIRD RAIL/COLD SHOULDER — RATHSKELLAR, 528
Comm., Ave., Boston (247-8309)
SOUTHERN RAIL — RICHARD'S, 3 Harvard Ave., Allston HERMAN JOHNSON QUARTET — RYLES (DOWNSTAIRS), Inman Sq., Cambridge (876-9330) **BELLVISTA** — RYLES (UPSTAIRS), Inman Sq., Cambridge (876-9330)
STRAIGHT AHEAD JAZZ — SATCH'S, 43 Stanhope St... BRAZIL SAMBA - STORYVILLE, 645 Beacon St., Boston (266.0860)
THE SKIP CASTRO BAND — TAM O'SHANTER, 1648
Beacon St., Brookline (277.0982)
JAH MAH ROOTS — THE WESTERN FRONT, 343
Western Ave., Cambridge (492-7772)
BOB MOVER TRIO — WILLOW JAZZ CLUB, 699
Broadway, Somerville (623.9874)

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

8 mg. "tar", 0.7 mg. nicotine av. per cigarette, FTC Report DEC. '81.





## CANTONES

ROCK BANDS ARE BORN **Phone Tuesdays For Booking** Call Mario at the club 8-10 pm or come on ini Tues., July 6 AFO presents

TBA THE TRODS THE HOOKER BROS. RADIO NOVENA

**DEL FUEGOS** RELENTLESS COOKOUT LAST SACRIFICE

> LIMBO RACE ARCADE AMBO

Sun., July 11
r Contradictions N

Go Mental Happy Hour with Kennie Wed.-Sat. 4-7 New Juke Box Bring in Promo Tapes & 45's 69 BROAD ST., BOSTON 338-7677

## CHRISTOPHER'S

Fri., July 9 SECOND HAND ROSE

MIMI JONES BAND

1920 Massachusetts Avenue

## jumbo's

1133 Broadway Somerville, Mass. 02114 (617) 623-9508

Tues., July 6 All Drinks 2-4-1, 8-10 pm RICH ANZALONE SPINS YOUR MUZIK "THE TREND"

Wed., July 7

tatch **G.G. TURNER** 

Thurs., July 8 WBCN Rumble Semi-**CHRIS MARTIN GROUP** 

and 14-year-old

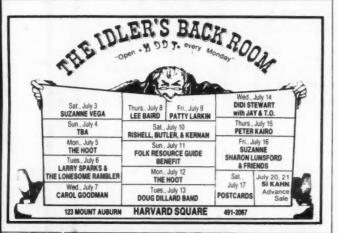
MIKE VIOLA and BOTTOM LINE

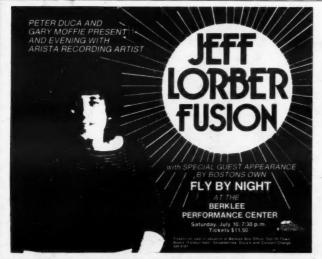
> Fri., July 9 THE DREAM **SQUAD 16**

## PRESERVATION

Tribute to the Kinks with THE ZONE

omplete Function Facilities On/Off Premise Catering 623-8177







Continued from page 23 Democrats and Republicans. Call 547-3510 or

776-2318.

MINUTEMEN TOASTMASTERS CLUB meets first and third Thurs. at 7:30 p.m. at American Legion Post #156, 215 Waverly Oaks Road,

NEWBURYPORT ART ASSN. seeks, paintings drawings, and photography for its Aug. 7 outdoor art sale at Bartlett Mall, Newburyport. Entry fee \$15 (no refunds in case of rain); call 462-9786. NEWTON FREE LIBRARY'S Outreach Program (552-7145) offers books, magazines, records,

and silent films to the housebound.

RIVERBEND PARK PHOTO CONTEST for the best amateur photo of Riverbend Park, Camb., or taken in it, during 1982. Deadline Sept. 27, 1982. Send to Riverbend Park photo Contest, 16 1982. Send to Riverbend Park photo Contest, 16 Coolidge Ave., Camb. For more information call 876-3 142

SINGLES GROUP meets every second and fourth Fri. at 7:30 p.m. at Arlington St. Church, 355 Boylston St., Boston. Call 536-7050. Free;

SMALL-BUSINESS PEOPLE can rece fessional assistance free of charge at Boston College's Small Business Development Center. Call 969-0100, ext. 4091.

SUNDAY BRUNCH CLUB (527-4478), PO Box 245, Chestnut Hill, for the professional single, divorced, separated, or widowed individual. Weekly potluck brunches, programs, and social hours; reservations necessary. Admission \$10. WORKING ALTERNATIVES NETWORK forming to explore part-time jobs and co business ventures, etc.; call 497-0724.

## RECREATION

BASEBALL TRYOUTS run by Ed Kranepool of the New York Mets will take place July 30-Aug. 1 at Brandeis University, Waltham. Register by Ed Kranepool, Baseball Connection, PO Box 75, South Dartmouth 02748.

BOSTON CAMERA CLUB meets each week a 7:30 p.m. at the First Presbyterian Church, 32 Harvard St., Brookline (731-1953). Free.

BOSTON NEIGHBORHOOD BASKETBALL LEAGUE for men and women, plays Mon.-Thurs evenings through Aug. 20 at various neighborhood locations. Call 725-3290

BOSTON SKI & SPORTS CLUB sponsors a sports night Wed. evenings, 6-9 p.m. through Aug. 11 at Beaver Country Day School, 791 nond St. near Rte. 9, Chestnut Hill. Vol-II, frisbee. scftball. Admission \$3.75; call 734-6726. Stay home if it rains. Also, tannis every other Sat (\$8)

BOSTON UNIVERSITY'S EVERGREEN PRO-GRAM for adults 65 years and older, with lectures and discussions followed by exercise and swimming, runs July 12-Aug. 12, Mon.-Thurs. Fee \$10. Call 353-4128.

BROOKLINE-BRIGHTON-NEWTON JEWISH COMMUNITY CENTER, 50 Sutherland Rd. Brookline, sponsors day and evenings trips for teens in grades 7-12 this summer. For information and fees: call 734-0800

CAMBRIDGE FAMILY Y (876-3860), 820 Mass. Ave. Camb., offers swimming instruction. Call

**DUPLICATE BRIDGE** at the Cavendish Club. Longwood Towers, 20 Chapel St., Broo Tues. and Thurs. at 11 a.m., Wed. and Fri. at 8 p.m. Admission \$3: call 734-2230 FALCON FIELD ARCHERY CLUB meets

monthly. Equipment supplied where needed. Call 331-4638 or 335-3424.

FENCING at the Salle d'Armes Richards Fencing Club, 125 Walnut St., Watertown (926-3450), every Tues, and Thurs., 8-11 p.m.

"FITNESS 45," drop-in exercise program at the Camb. YWCA; Mon. and Wed., 5:30-6:15 p.m. at 7 Temple St., Central Sq., Camb. Admission \$3; call 491-6050. FRENCH CONVERSATION GROUP every Tues.

noon-2 p.m. at the Alliance Française, 118 Milk St., Boston. Bring lunch and task French. Call 482-4170 for info

GAME NIGHT at Blacksmith House, 56 Brattle St., Camb., every Wed., 7:30-10:30 p.m. Scrab-

ble, chess, bridge, etc. Admission 50¢.

GO — learn it and play it at the Mass. Go Assn., 94 School St., Central Sq., Camb. (547-9453). HARVARD SUMMER POPS BAND open to all wind and percussion players without audit Rehearsals every Wed. through Aug. 4, 7:15-9 p.m. at Sanders Theater, Kirkland and Quincy Sts., Camb. Call 495-2000 (afternoons).

HEARTS TOURNAMENT every month at the Boston Chess Club, 1223 Beacon St., Brookline. Call 277-9893.

NEWTON FREE LIBRARY CAMERA CLUB welcomes new members, beginners and experts, for workshops, slide competitions, speakers, and field trips. Call 552-7163 or 484-1622.

RX-7 CLUB OF NEW ENGLAND is for owners of Mazda RX-7s. call 787-1578.

SCRABBLE CLUB meets each Mon. at 6:30 at the Jackson-Mann Community School, 509 Cambridge St., Allston. Prizes, refreshments. on \$1.50

SIGHTREADING SESSIONS - Beethoven. Mozarl, Bach — sponsored each Mon. night by the Little Orchestra of Cambridge. Cellos and violas especial'y needed. Call 876-8506 for

COURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA INC. invites all men who like to sing and can carry a tune to its singing meetings, Wed. at 8 p.m. at Middlesex County Hospital, Recreation Hall, 775 Trapelo Rd., Waltham. Call 861-8106 or 926-3849.

SWIMMING PROGRAM for families at the Central Branch YMCA, 316 Huntington Ave., Boston (536-7800, ext. 147), Tues, and Fri., 6:30

p.m. Members and non-members invited.

TAI CHI CLUB — to find out more about the of Tai Chi Chuan, call 542-4442 or write to 28 on Ave., Boston 02111.

VOLLEYBALL every Wed., 7-10 p.m. at the West Newton Armory, 1137 Washington St., West Newton Admission \$3.75. All levels. Call WHIST GAME every Mon. 9 a.m.-noon

Hartman Hall, next to Union Hospital in Lyn. ission \$1.25; call 581-9200, ext. 3850 ks players of all ages and abilities. Call 864-8181.

**VOLUNTEERS** 

**BROOKLINE SCHOOL VOLUNTEER PROGRAM** needs tutors in math, reading, and English as a second language. Call 734-1111, ext. 152. CAMBRIDGE ACTION TO SAVE HEAT seeks

olunters; call 498-9034.

COMMITTEE FOR A NUCLEAR WEAPONS FREEZE needs volunteers for its petition drive each Sat. at 12:30 p.m. Call 354-9456 or 492-3649

CAMBRIDGE SCHOOL VOLUNTEERS seeks to help kids from kindergarten through high school; CAREERS FOR LATER YEARS seeks retired

management professionals to serve as consultants for non-profit agencies. Call 426-1250. CASA MYRNA VASQUEZ (262-9581), PO Box 18019, Boston, needs volunteer interns to help

with the staffing of a community-based shelter for women in crisis and their children. CEASE (Coalition to End Animal Suffering in nts) is an alf-volunteer organi (825-6700).

NITY DEVELOPMENT PROGRAM, a self-help program at Walpole State Prison, needs participation and support from those outside. Write Joseph Jackson, PO Box 100, South

DARE FOSTER HOMES, 14 Beacon St., room 306, Boston, seeks prospective foster parents. Call 723-3420 day or night.

EASTERN SERVICE WORKERS ASSN. (427-9899), 55 Adams St., Roxbury, is an all-volunteer organization run through donations, providing food, clothing, and legal help where needed. Needs canvassers, professional skills,

ELIZABETH PEABODY HOUSE seeks Big Sisers and Brothers for kids 7-14; call 623-5510. ELIZABETH STONE HOUSE, a program for women in distress, seeks volunteers, particularly to work with children living there. Call 522-3417. FAMIY SERVICE ASSN. of Greater Boston (523-6400), 34½ Beacon St., Boston, seeks volunteers for three hours a week to enrich the

lives of children and/or the elderly.
HELP FOR ABUSED WOMEN AND THEIR
CHILDREN seeks volunteers for its hotline, child care, and court and welfare advocacy. Call

THE HUNGER PROJECT aims to eliminate world hunger before the end of the century. Call 566-0277.

INTERNATIONAL INSTITUTE OF BOSTON (536-1081) needs tutors, interpreters, guides, and friends for immigrants and refugees arriving

JEWISH FAMILY AND CHILDREN'S SERVICE seeks volunteers to visit the elderly (call 227-6641) and to help Russian immigrants adjust to America (call 566-5716).

MASS. ASSN. FOR THE BLIND seeks a volunteer to read the *Phoenix* weekly to a blind woman living in Boston. Call 738-5110.

MASS. SOCIETY FOR THE PREVENTION OF CRUELTY TO ANIMALS is looking for people to adopt dogs and cats. Call 522-5505, ext. 151.

MASSPIRG (Mass. Public Interest Research Group) has many volunteer opportunities; call

MIDDLESEX COUNTY JAIL needs volunteers to conduct educational and recreational programs for inmates awaiting trial. Short-term programs

on a topic of your choice. Call 494-4400.

NEWTON FREE LIBRARY (552-7145) seeks volunteers to help with library services and

9to5 (536-6003), 140 Clarendon St., Boston, the organization for women office workers, needs

NORTH SHORE MUSIC THEATER needs ushers. Call 922-8220.

NUCLEO ECLETTICO seeks help with sound/lighting, stage managing, set design, costuming, advertising, public relations, type-setting, and graphics. Call 367-8056, 12:30-5:30

PLANNED PARENTHOOD (492-0518), seeks volunteers for its counseling and referral service. RAHWAY FORUM seeks pen pals for New Jerse stamped self-addressed

envelope to Pen Pal Program, c/o the Rahway Forum, Lock Bag R, Rahway, NJ 07065. RED CROSS needs volunteers to staff blood donor sites; call 262-1234, ext. 236. Training and

RENEWAL HOUSE (566-6881) a shelter for battered women and their children, needs volunteers to answer crisis calls and do other

ROCKLAND MUSEUM OF SCIENCE ne volunteers to work on the grounds and help give nature-study programs. Call 335-3424.

SCIENCE FOR THE PEOPLE (547-0370) seeks volunteer editors, artists, photographers, and riters to produce a bimonthly magazine

THE SCIENCE MUSEUM (723-2500) needs volunteers to help visitors, children, and staff. SHAUGHNESSY REHABILITATION HOSPITAL needs volunteers. Call 745-9000.

MASS. ASSN. FOR THE BLIND seeks volunte to read to the blind; also, a number of blind and mildly retarded adults need friends to share re time Call 738-5110

VOLUNTARY ACTION CENTER has listings of more than 500 agencies requesting volunteers. Call 482-8370 for information

WOMEN'S EDUCATIONAL AND INDUSTRIAL source Library; call 536-5651, ext. 40.



## MONDAY/5

POETRY AT THE CIRCLE GARDEN Mon. evenings through Aug. 30, with workshop at 6 p.m., and readings at 7 and 8 p.m., at Herter Memorial Garden, 1175 Soldiers Field Rd., Allston, opposite WBZ. Tonight's readers: Christina Robb and Leo Connellan. Free; call 227-0845 for rain dates and locations.

FRIDAY/9 STORYTELLERS IN CONCERT presents Kel Watkins from Perth, Western Australia in a program of the "Bush Ballads" of the early Australian settlers of the late 1800s. At 8 p.m. at First Church Congregational, 11 Garden St., Camb. Admission \$4; call 868-9600, ext. 449.

## **ONGOING**

NEW WRITERS' COLLECTIVE holds open readings every Tues. at 8 p.m. in the Community Church Bldg., 565 Boylston St., 3rd floor. Free; call 742-1538.

STAGED READINGS OF ORIGINAL PLAYS take place every Sun. at 2 p.m. at Nucleo Eclettico Theater, 37 Clark St., Boston. Tickets \$1.50; call



## SATURDAY/3

SUPPORT GROUP FOR THE JOB HUNTER, every Sat. at 2:15 p.m. at Wider Opportunities for nen, 413 Comm. Ave., Boston. Fee \$5; call

## SUNDAY/4

CITYWIDE PARENTS' ADVISORY COUNCIL holds a meeting to promote anti-racist education at 4:30 p.m. at Boston Public School Head-

MONDAY/5 "POWER, MILLS, AND PEOPLE," slide talk by Peter Psareas at 7:30 p.m. at the Park Visitor Center, Market Mills, Lowell National Historical Park. Free; call 459-1000.

## TUESDAY/6

"THE REMARRIED COUPLE," talk by Jamie Kelem Keshet of the Institute for Remarriage and Stepfamilies, at 8 p.m. at Riverside Family Counseling, 259 Walnut St., Newton. Free; call

## WEDNESDAY/7

CONTINUUM OPEN HOUSE at 9:30 a.m. to discuss benefits of career internships at Newton Country Day School, 785 Centre St., Newton. ree: call 964-3322.

TOM KRENS, director of the Williams College Museum of Art, talks on the drawings of Robert Morris at 7 p.m. in the auditorium of the Institute of Contemporary Art, 955 Boylston St., Boston

Admission \$3; call 266-5152. SOUTH SHORE JEWISH SINGLES presents Paul Shalom Treat talking on "The Aliyah Imperative" at 8 p.m. Admission \$3; call

961-2391 for location CRUSTACEAN CELEBRATION at the Peabody Museum, East India Sq., Salem, at 11:30 a.m., including a talk by Earl L. Doliber of Marblehead on lobsters and the lobstering industry and a lobster salad roll luncheon aft

er salad roll luncheon afterwards. Tic ; reservations required. Call 745-1876. FILM ON ALCOHOLISM, I'll Quit Tomorrow, with discussion afterwards, 7 p.m. at Pierce Hall, McLean Hospital, 115 Mill St., Belmont. Free; call

855-2112. SOCIALISM vs. CAPITALISM will be discussed at 7:30 p.m. at Phillips Brooks House, Harvard University, Camb. Sponsored by the Spartacus

Youth League. Free; call 492-3928. SCULPTOR ANNA POOR gives a slide lecture on her recent narrative sculptures and lithographs, at 7:30 p.m. at Truro Center for the Arts, Castle Rd., Truro. Donations requested at the door; call

## THURSDAY/8

DR. HELEN CALDICOTT of Physicians for Social Responsibility will speak on the medical effects of nuclear war at 8 p.m. in the Forum at Kennedy School of Govt., 79 Boylston St., Camb. The film 'The Last Epidemic' will also be shown. Free. BILINGUAL FORUM ON WOMEN AND VIOLENCE at 7:30 p.m. at St. Stephen's Churh, 419 Shawmut Ave., Boston, sponsored by the

Central American Solidarity Assn. and Casa

violence in the US, discussion by a Salvadoran

Vasquez. Includes film on

## refugee, and comments by recent travelers to Nicaragua. Free. Childcare provided. Call 492-8699 for more information. FRIDAY/9

TAOIST ESOTERIC YOGA will be discussed by Mantak Chia and Gunther Weil at 8 p.m. at the Old Cambridge Baptist Church, Camb. Free; call 661-1850

ART SANDWICHED IN, lunchtime lectures at the Institute of Contemporary Art, 955 Boylston St. Boston. Bring lunch; coffee and desser lunch; coffee and dessert ion \$2; call 266-5152. Today at provided. Admission \$2; call 266-5152. Today at 12:15 p.m., John Rhodes of Wellesley College discusses "The Drawings of Robert Morris.

## SATURDAY/10 SUPPORT GROUP FOR THE JOB HUNTER.

every Sat. at 2:15 p.m. at Wider Opports n, 413 Comm. Ave., Boston. Fee \$5; call

## SUNDAY/11

"WITCHCRAFT AND THE CULTURE OF EARLY NEW ENGLAND," talk by John Demos of Brandeis University at 3 p.m. in the Remis Auditorium of the Museum of Fine Arts, 465 Huntington Ave., Boston. Museum admission; call 267-9300; ext. 300. NEW COMMUNITY PROJECTS supports

people's exploration of urban cooperative life-styles. Weekly potluck supper at 5 p.m. and talk at 6 p.m. Tonight: "Hidden Agendas." Donation

MILITANT FORUM presents a forum on "What What Strategy in the Fight Against War and Nuclear War?" at 7 p.m. at 510 Comm. Ave., Kenmore Sq. Boston. Tony Palomba of Mobilization for Survival, Penny Johnson of the Assn. of Arab-American University Graduates, Peter Ho of the Central Amer. Solidarity Assn., and Chris Gavreau of the Young Socialist A speak. Donation \$2; call 262-4621.

## **CLUBS**

Mon. July 5
Jazz Video Night

Rare Footage of
BILLIE HOLLIDAY, LESTER YOUNG,
CHARLIE PARKER, THELONIOUS
ONK, DIZZY GILLESPIE, MILES DAYIS

Mon. July 12th
KENNY BURREL TRIO
Baturing ALAN DAWSOI The Hasty Pudding Club



Tix - Out of Town, Elsies

## American Supergroup **Lead Guitar**

American Supergroup looking for heavy metal lead guitarist. Next major U.S. Arena tour to hear this Summer

begin this Summer.
Must be outstanding on-stage performer, tall (6-foot range.) long hair, & must sing & write. Professionals only to respond. Please send tape, photograph &

resume to:
Supergroup
321 South Beverly Dr., # 13
Beverly Hills, CA 90212



Saturday, July 10

## Mavericks FIDDUE 429-4333

MEN & VOLTS Party with ANTI-GRAVITY

THE LYRES

## **ED BURKE'S**

Thurs., July 8 MIMI JONES BAND

> Fri., July 9 11TH HOUR

Sat., July 10 LESTER PARKER & CO.

## Richard's Pub Kinvara Pub

34 Harvard Ave., Allston, MA

Sat., July 3 RAINBOW'S END AARON Fri., July 9 RAINBOW'S END

Sat., July 10 RICK WOODS

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## Play by play compiled by Alan Stern

THE ALLEGED NEWS IN REVUE. Former V newsman Jack Cole (who became comething of a Happy Talk News martyr when he introduced a commercial by saying, "We'll be back with more alleged news after this," thus ensuring himself of an abbreviated career on the airwaves) and café entertainer Joan Faber in a satirical cabaret act being pushed as "a cross between Tom Lehrer and Bobby Short." At the Comedy Stop, inside Nick's Restaurant, 100 Warrenton Street, Boston (482-0930), Thursdays through the summer. Curtain is at 9 p.m. Tix \$5

CAT ON A HOT TIN ROOF. Tennessee Williams's tale of feline frustration and family feudin'. At the Nucleo Eclettico er Street, 216 Hanover Street, Boston (367-8056), through July 31. Curtain is

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CORPSE. A new play by Gerald Moon, promising the standards of the genre: "murder, mystery, and intrigue." Colonel Mustard did it in the green room with the stage manager's pocket knife. At the American Stage Festival, Milford, New Hampshire (603-673-7515), July 6 through 17. Curtain is at 8 p.m. Tuesday through Friday; at 8:30 p.m. on Saturday; and at 7:30 p.m. on Sunday, with a 2:30 p.m. ee on Wednesday. Tix \$9.95 to

DANCIN'. Bob Fosse's invitation to the dance, now in its fifth year on Broadway, makes a return visit to Boston. At the Theater, 265 Tremont Street Shubert Boston (426-4520), through July 10. Curtain is at 8 p.m. Monday through Saturday, with 2 p.m. matinees on Wednesday and Saturday, and at 3 p.m. on Sunday. \$13 to \$26.

DANCIN' IN THE STREET! Described as a new musical entertainment," Billy Wilson's razzle-dazzle tribute to Motown reaches for — and often grabs — a vision of '60s black pop as seen by its fans. Each scene in this revue is choreographed to the teeth and fairly bursting with the energy of its young, talented performers. But the mphant moments owe less to Wilson's theatrics than to the hit-making instincts of Berry Gordy. At the Next Move Theater, 1 Boylston Place, Boston (423-5572) through July 11. Curtain is at 8 p.m. Tuesday through Friday; at 6 and 9:30 p.m. on Saturday; and at 2 and 5:30 p.m. on Tix \$12 to \$16.50

THE DOG BENEATH THE SKIN. W.H.

Brustein tries to use the "ghost story" in Ibsen's play as a sort of shovel to unearth the "submerged poem" he knows is there. In so doing he proves that it is easier to have than to execute an intriguing idea — though the production is certainly respectable. It has an unusually young, attractive Mrs. Alving in Kathleen Widdoes; and with its stark, gray parlor almost swallowed by the equally gray Norwegian vista beyond, it's quite stunning to look at. In the end, however, director Brustein is himself haunted by critic Brustein, who writes beautifully about Ibsen but whose ideas about Ghosts he cannot quite make, uh, flesh. In repertory at the American Repertory Theater, Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), through July 8. Curtain is at 8 p.m. on Saturday (July 3) and Thursday, and at 2

p.m. on Sunday. Tix \$6 to \$17.50. **HAVE.** With its combination of social criticism and saccharine sentimentality, this 1936 play by the Hungarian dramatist Julius Hay looks like something that Bertolt Brecht might have collaborated on with Fanny Hurst. Based on a 1929 incident in which 41 women were convicted of conspiring to poison their husbands, Have raises some interesting questions about economic and social injustice but then ignores them to concentrate on a dime-novel romance. And like the play, this production is inconsistent in tone: each performance is credible, but together they grate on the nerves. At the outdoor Open Door Theater in Pinebank

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and resistance. At the Cauldron Theater, 22 Randolph Street, Boston (542-8575), through July 4. Curtain is at 8 p.m. on Saturday and Sunday. Tix \$3.50 to \$5.50. Auden and Christopher Isherwood col-laborated on this 80-character satiric romp. in which a boy and his dog ransack Europe while searching for a lost heir. Presented by the Harvard-Radcliffe Summer Theater, Loeb Drama Center, 64 Brattle Street. Cambridge (864-2636), through July 10. Curtain is at 8 p.m. Tuesday through Saturday, and at 2 p.m. on Sunday. Tix \$4;

GHOSTS. In his first directorial outing since the ART came to Cambridge, Robert

through July 10. Curtain is at 8 p.m. Thursday through Saturday. Tix \$5; \$4 for THE HOUND OF THE BASKERVILLES. and carnage. The basset did it. At the Theater Loft, 811 Boylston Street, Boston (536-3261), through July 24. Curtain is at 8

THE INDIAN WANTS THE BRONX, Israel acter about urban cowboys and one little Indian. At the Alley Theater, 1253 Cambridge Street, Cambridge (492-9567), through July 24. Curtain is at 8 p.m. Thursday through Saturday. Tix \$5 to \$6. JOINING THE DANCE. An original drama with dance and music, created through the miracle of improvisation and said to explore the American female consciousness. At the Theater Company, 40 Brighton Avenue, Allston (232-6610), through July 3. Curtain is at 8 p.m. on Saturday. Tix \$5; \$3 for students, \$1 for children and seniors. (See

review in this issue.)

THE LITTLE FOXES. Lillian Hellman's potboiler about Southern greed and icy passions. At the Arena Theater, Tufts University, Medford (381-3493), July 7 through 17. Curtain is at 8 p.m. Wednesday through Saturday. Tix \$5; \$4 for students

MACK AND MABEL. A musical look at the early days of Hollywood, with an underrated score by Jerry (Hello Dolly!) Herman. In repertory at the West End Playhouse, Main and Sea Streets, Hyannis (771-0347), in repertory through September 5. Curtain is at 8 p.m. Tuesday through Sunday. Tix \$6.50: \$5.50 for children and seniors IIDSUMMER'S CABARET. "An evening

of outrage and fun," featuring the Gay Divorcees and Gal Perry, who is said to sing songs your mother never taught you. At the Watermelon Studio in the Bates School, 731 Harrison Avenue, Boston (864-6432) July 10 and 11. Curtain is at £ p.m. on Saturday and Sunday.

THE MOUSETRAP. A 30th-anniversary

production of Agatha Christie's classic mystery thriller, which is still going strong in London. Colonel Mustard did it with the candlestick in the drawing room. At the Publick Theater, Herter Park, 1175 Soldiers Field Road, Allston (254-2205), through July 31. Curtain is at 8 p.m. Wednesday through Saturday. Tix \$5; \$3 for seniors and

ORCHIDS IN THE MOONLIGHT. Planted somewhere south of the border between reality and illusion, Carlos Fuentes's play is like a second-hand rose in which the unmistakable odor of Genet is mingled with the musty fragrance of Pirandello. Set on the day of Orson Welles's death, in the decadent-glamorous Venice (California)

stars, Dolores del Río and María Félix, Orchids has a certain sad, exotic beauty But once it stops meditating on its author's favorite themes and develops a plot, the vehicle goes out of control and heads for the guard rail. And director Joann Green just turns off the lights and takes her hands off the wheel. The crash has an undeniable brilliance, but no one survives. In repertory at the American Repertory Theater, Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), through July 18. Curtain is at 8 p.m. on Sunday. Tuesday. Wednesday, Friday, and Saturday (July 10). Tix \$6 to \$17.50.

SEXUAL PERVERSITY IN CHICAGO David Mamet's one-act battle of the sexes is presented with Lanford Wilson's The Great Nebula in Orion, which is about a coupla white chicks sitting around talking (has every author got one of these?). Presented by Feat First at the Lyric Stage Theater, 54 Charles Street, Boston (742-8703), through July 31. Curtain is at 8 p.m. Wednesday through Saturday. Tix \$5 to \$6.50. (See review in this issue.)

SHEAR MADNESS. The audience gets to

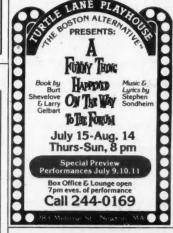
play amateur gumshoe in this whodunit set in a Newbury Street beauty salon. We thought it rather hair-brained, but as the longest-running play in Boston history, it's undeniably popular. At the Charles Playhouse, Stage III, 76 Warrenton Street. Boston (426-5225), indefinitely. Curtain is at B p.m. Tuesday through Friday; at 6:30 and 9:30 p.m. on Saturday; and at 3 and 7:30 p.m. on Sunday. Tix \$11 to \$14.

TINTYPES. Re-creating those wonderful Teddy Roosevelt years, this "ragtime re-vue," which premièred last year Off Broadway, serves up all the musical numbers that Milos Forman's movie left out. Harry K. Thaw, eat your heart out. At the Trinity Square Repertory Theater, 201 Washington Street, Providence, Rhode Island (401-351-4242), through July 11. Curtain is at 8 p.m. Tuesday through Friday, at 5 and 9 p.m. on Saturday, and at 2 and 8 p.m.

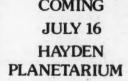
on Sunday. Tix \$10 to \$14.

VOICES. Boston première of Susan Griffin's "collage" play about common women In s "Collage" play about common women and others. At the New Ehrlich Theater, 539 Tremont Street, Boston (482-6316), through July 31. Curtain is at 8 p.m. Thursday through Saturday. Tix \$6 to \$8; half price for students and seniors. (See review in this issue.)

WE'RE ALL GONNA DIE SOMEDAY ANYWAY! This "comedy with music abou occupational health and safety," with an all female cast of full-time secretaries, electricians, and teachers, is good political theater, if not great drama; invigorating and informative, it prods a part of the brain that commercial theater has allowed to shrivel Presented by Word of Mouth Productions at the Wentworth Institute, 550 Huntington Avenue, Boston (524-7607), on Saturday,

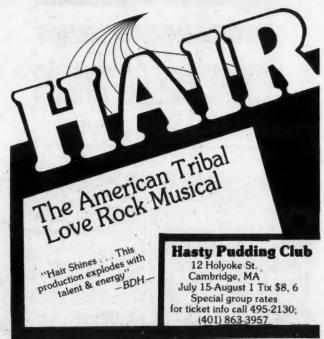






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John Young, Christian Science Monitor

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Sri Chinmoy

## Off the record

## THIS WEEK

★Ray Charles, A LIFE IN MUSIC (Atlantic). The rating on A Life in Music reflects frustration over missed opportunities rather than the merit of the many superb Ray Charles numbers included. Since Charles's Atlantic singles could have been presented complete, with personnel and recording dates noted, on this five-record-plus-book let anthology, it's tragic that producer Kevin Eggers has assembled a hodgepodge of jazz, pop, and R&B masterpieces (and throwaways) rather than an essential his-tory of soul. No recording dates are given, the sequence lacks logic, and you won't find "Tell the Truth," "The Right Time," "Roll with My Baby," "I'm Movin On," "Mess Around," or a dozen other crucial cuts. The saddest thing is that Atlantic probably won't attempt to do right by Charles for at least another decade. (The four-record series The Ray Charles Story is hard to find, and expensive, but it remains the most

The Clash, COMBAT ROCK (Epic). The Clash's determination to square the circle of rock 'n' roll, by keeping their punk integrity intact while achieving international success, crumbles under the pressure of the contradictions on Combat Rock. Whether their target was the "suss" law or the lack of "career opportunities," the Clash knew whereof they protested in Great Britain. But now that their causes extend from heroin in Harlem to the boat people in the South China Sea, one rightly suspects them of sloganeering. Joe Strummer's pompous outrage and the hammering, "Hava Nagila" beat of "Know Your Rights" reduce the song to a parody of political pop. The punched-up clatter of producer Glyn Johns's mix can't be blamed for Mick Jones's guitar's buzzing like a housefly instead of a chainsaw in "Car Jamming," and the guest vocals on Combat Rock, whether they sound more fatuous (Allen Ginsberg's comentary in "Ghetto Defen-dant") or more focused (Futura 2000's rap in "Overpowered by Funk") than the Clash themselves, point toward a dearth of direction and self-confidence.

\*\*\*\* Geng of Four, SONGS OF THE FREE (Warner Bros.). As usual with the Gang of Four, Songs of the Free is a heavily Garig of rour, songs of the recer is a heavily ironic album title, but the record does break through the stasis of the group's past work. The Garig's sound is fuller (thanks to producer Mike Howlett), and their collective discipline is loosened by a tunefulness that reaches out to listeners rather than barking orders at them. The addition of Sara Lee on orders at them. The addition of Sara Lee or bass seems to have broadened the band's previously all-male outlook; love isn't necessarily counter-revolutionary on Sonas of the Free, though songwriters Andrew Gill and Jon King still coldly dissect the politics of six and the Sexuality of adition. There is many fine a sexuality of aditions. There is many fine and Gill's clangorous guitar and rebels against this industrialism with a humanistic outpouring typing. The girls humanistic outpouring of voices ("The girls they love to see you shoot"). As the Gang kick up their heels and take flight, they tread more lightly for having defied the gravity of

their Marxist analysis.

\*\*\*\*\$\frac{\text{\$x\$ Queeze}}{\text{\$x\$ Stranger}}\$ (A&M). Sweets from a Stranger continues to feed America's insatiable appetite for English pop, and the state the termorism with back and the control of the state though the harmonies-with-hooks menu has been dreadfully scant recently, there's no way Squeeze are more than an empty meal. Rhythm guitarist and hiricist Chris Difford can make a gentle and beguiling pitch for adultery with "His House Her Home," in which guitarist Glenn Tilbrook's crystal tenor, double-tracked on the refrain, sounds like an Art Garfunkel and Michael McDonald

ike a Knife," which equates sexual conquest with big-game hunting.

\*\*\*Steel Pulse, TRUE DEMOCRACY

\*\*\'\various performers, REGGAE SUNSPLASH '81 (Elektra). The first side

of Reggae Sunsplash '81 soars; Steel Pulse
— the most prominent British guests at the
festival — chant, throb, and protest their
way through "Sound System," "Handsworth Revolution," and "Soldiers," three
top-ranking numbers from their first two
Manno althurs. The remaining three sides of Mango albums. The remaining three sides of this showcase feature performances that are feeble (Rita Marley and the I-threes), faltering (Black Uhuru), or fleeting (Gregory Isaacs, Dennis Brown). True Democracy, Steel Pulse's debut on Elektra, finds the band shirking the jargon-free agitprop-reggae that singer David Hinds helped articulate in England. Too much of True Democracy is founded on the messages in numbers like "Chant a Psalm a Day" and "Leggo Beast": a tame, proessional trust in Jah-jingles and misogynist scriptural morality.

## PREVIOUS

(L'Oiseau-Lyre). Vivaldi's 12 concerti get an exhilarating treatment in this first recording in which each part is performed by a single player (on historical instruments, of course). The playing, led by Christopher Hogwood on organ and harpsichord, is stunning, especially under such exposed conditions. The clarity of voices alone would compensate for any reduction in size, but astonishingly, the smaller number of players does not result in diminution - which reinforces the theory that this, indeed, is how Vivaldi's young "bastard girls and orphans" must have performed these works inder their master's own direction. (Lloyd

\* \* Shirley Caesar, GO (Myrrh), Compassion, not zeal, makes Shirley Caesar a great singer-evangelist; the prevailing mood of her gospel albums is hopeful, and she tempers the importance of faith with the knowledge that faith may not be tangibly recognized. Caesar's tributes to mothers as symbols of divine love, starting with "No Charge" (1975), are audience favorites but her testifying talent carries over into material outside traditional gospel. Go, a current Top 20 gospel LP, includes message pieces ("He's Gonna Listen"), uptempo shouting ("I Am Determined"), and a recognizable pop song (Joe Simon's "Glad You Carne My Way"). If Go doesn't break bounds the way Caesar's First Lady (1977) did, the new record's "We Can Change the World" is a model performance mixing scriptural metaphor and secular episode, Caesar exhorts, cheers, and soars, and the exclamation "We can change this world if we believe!" flies over the choir's massed voices like a rim shot.

compiled by Milo Miles

★★★ Elmo Hope, HERE'S HOPE!
(Celebrity/V.S.O.P.).
★★★ Elmo Hope, HIGH HOPE!
(Bescen/V.S.O.P.). Bop pianist Elmo
Hope's career was shaped and ultimately shortened by heroin addiction, and though these two albums, recorded shortly after his return to New York in 1961, are not as impeccable as Hope's earlier LA sessions (reissued on Contemporary), they still crackle. Hope synthesized the darting arpeggios of Bud Powell and the delicate dissonance of Thelonious Monk, but the trebly brittleness of the lines and the rolling blues accents are his own, and they make greater use of black church sources than did most of his contemporaries. Among the rewards of these records is their reprise of 12 tunes first done on rare Blue Note sessions by Hope and saxophonist Lou Donaldson. Bold, expansive themes mark them as exceptional bop tunes — compare the differing uses of Latin tempo in "De-Dah" and "Stars over Marakesh" (Here's Hope!), or the buoyancy of "Happy Hour" with the cragginess of "Mo's Buff" (High

\*\*\*David Lesley, MISSIN' TWENTY GRAND (EMI-America). David Lasley may be the last of the confessional singer-songwriters, and Missin' Twenty Grand may be a white boy's belated homage to Motown and '60s soul idealism (it includes Clyde Otis's "Take a Look"), but it's hard to imagine James Taylor writing a gay love song like "Never Say," or Laura Nyro (whom Lasley occasionally recalls) singing the hard-nosed "Take the Money and Run." Missin' Twenty Grand interlaces songs into a story of home-town memories ("On Third Street"), boy-meets-gets-loses-boy ("Treat Willie Good," "Never Say"), and eventual disillusionment "Where Is Charlie and Joanne") and studio-musician cynicism ("Take the Money and Run"). This story could apply to Lasley, but *Missin' Twenty Grand* is attractive more for his ambivalence about love and money, his flair for melodious pop, his penchant for imagery of sweet kids in hunger slums (à la Nyro and Rickie Lee Jones), and his racially ambiguous falsetto (sincere like Smokey Robinson, torchy like Sylvester but minus the camp).

\*\*The Plimsouls, "A MILLION

\*\*\*The Plimsouls, "A MILLION MILES AWAY"/"I'LL GET LUCKY (Sheky City, single). Despite their British Invasion moniker, the Plimsouls are American, LA suburban, and latter-day ers of clean-cut neo-psychede right at home with the Strangeloves ("Night Time"), the Seeds ("Pushin' Too Hard") or their truest soul brothers, the Flam Groovies ("Shake Some Action"). Million Miles Away" is an addictive whiff of nitrous pop: twangy guitar, best-l-can-do vocals, breathy harmonies, and drumming that beats time, not polyrhythms. It's a "rough" sound that thrives on clean ar-rangement. But "I'll Get Lucky," the band's concert rave-up, emerges too thin in the studio: singer/writer Peter Case has the right sense of bravado, and Eddie Munoz leads into each verse with a smartly soaring guitar line, but the song fails to crash through to the climax Case needs to convince us his fortunes will change

\* 1/2 Dionne Warwick, FRIENDS IN LOVE (Arista). In its structure, Friends in Love doesn't differ a whit from many Motown LPs or quickie disco cash-ins, but where the filler on those bespeaks rash idiocy or wasted chances, the padding on *Friends in Love* smacks of manicured nothingness. What ever vocal detail remains in "Never Gonna Let You Go" and "What Is This," or even Stevie Wonder's "With a Touch," gets swamped by producer Jay Graydon, who was last heard whitewashing for Al Jarreau Burt Bacharach invented the perfect recipe for the Dionne Soufflée (Barry Manilow, for instance, proved to be a hash-slinger by comparison), but during the past decade her material has missed the modest, upwardly mobile coziness of Hal David's lyrics as much as Bacharach's early melodicism. With her awesome vocal sup-pleness and her acute sense of drama, Warwick still soars above the mediocrity of

her collaborators, but she no longer rens her nagging difficulties as a blacker stifled by the straight and narrow of singer stifled current MOR.

## CLASSICS

\*\*\*\*Various perfermers, GEMS (bootleg). At last, here's a '60s anthology of girl-group garage rock. The 20 cuts on *Gems* echo the Crystals and the Shangri-Las far more than the Marvelettes or the Supremes, but there are satisfying soupçons of the Chantels (Hedy Sontag's "He Never Came Back") and the Shirelles (the Candies' "I'm Only Making It Easier for You"). Significantly, the Fortune Cookies'
"A Girl in Love" is the sole soppy ballad; Gems emphasizes female assertions like Diane Renay's "Watch Out, Sally!" and teenage raunch-on-wheels like the Pin-Ups' "Lookin' for Boys." The cliché of preferninist girl rockers as horny supplicants gets repeatedly trashed, especially in a trio of tunes on side one: Christine Quaite's "Mr. Stuck-Up," Little Eva's "Takin' Back What I Said," and the Halos' "Do I?" ("I said I love him, but . . ."). Male counterparts like the Mugwumps and the Seeds are famous names compared to the Cinders and the Pussycats, and Gems's lack of release dates or band bios is a drawback (only the nascent psychedelia of the Love Ex-change's "Swallow the Sun" sounds later than '65 or so). Still, the unexpected impact of these songs comes from the spunky singers, not producers or backup bands. (I would particularly welcome information about any other recording by the terrific Ms. Sontag.) Gems is available at Nuggets in

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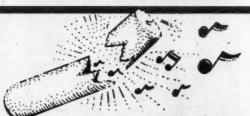
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## Film listings

These listings are compiled almost a week before theater bookings are final. New shows are often scheduled with little advance notification, and films may run longer than noted. Please call the theater before stepping out, and be advised that sneak previews are on Friday and Saturday nigh

These listings run from Saturday, July 3, to nday, July 11.

## BOSTON

ALLSTON CINEMA (277-2140)

I: Bembi: through Thurs., 1:15, 3:15, 5:15, 7:15,

II: Porky's: through Thurs., 1:45, 3:40, 5:35, 7:30,

BEACON HILL I, II & III (723-8110)

I: Roommates: through Thurs., 1:30, 3:15, 4:45,

6:15, 8, 9:50 II: The Story of "O": through Thurs., 1, 3:15, 5:30,

III: Atomic Caté: through Thurs., 1, 2:45, 4:30,

CHARLES I, II & III (227-1330)

195 Cambridge Street I: E.T.: through Thurs., 1, 3:15, 5:30, 7:45, 10; Fri., Sat., Sun. (July 4), 12:15 a.m. show II: Blade Runner: through Thurs., 1:15, 3:30, 5:45, 8, 10:15; Fri., Sat., Sun. (July 4), 12:15 a.m.

CHERI I, II & III (536-2870)

Dalton Street near the Prudential Center I: Recky III: through Thurs., 1, 3:15, 5:30, 7:45,

II: Annie: through Thurs., noon, 2:30, 5, 7:30, 10 III: Firefox: through Thurs., 12:15, 2:45, 5:15,

CINEMA 57 | & II (482-1222)

CINEMA 5/1 at 1 (986-1222)
200 Stuart Street
I: Poltergeist: through Thurs., 1, 3:15, 5:30, 7:45,
10; Fri., Sat., Sun. (July 4), midnight show
II: Star Teek II: through Thurs., 1:15, 3:30, 5:45, 8,
10:15; Fri., Sat., Sun. (July 4), 12:15 a.m. show
EXETER THEATER (\$38-7067)
Evalor Street at Newbyra

La Vie Continue: through Thurs., 1:45, 3:35, 5:25, 7:15, 9:15

Rocky Horror Picture Show: Fri., Sat., midnight NICKELODEON CÍNEMA (247-216u)

I: Diva: through Tues., 12:55, 3:10, 5:25, 7:50.

Pink Flamingos: Sat. (July 3), 12:15 a.m.
II: Diner: through Tues., 1:45, 3:45, 5:45, 8, 10:15; Fri. (July 9), no 8 p.m. show

Taxi zum Klo: Sat. (July 3), 12:15 a.m. Iil: My Dinner with André: through Tues., 1:10, 3:20, 5:30, 7:45, 10 The Texas Chainsaw Massacre: Sat. (July 3).

PARIS (267-8181)

Author! Author!: through Thurs., 1, 3:15, 5:30,

PI ALLEY I & II (227-6676)

237 Washington St. I: Bambi: through Thurs., 1, 2:30 4, 5:30, 7, 8:30,

II: Conan the Barbarian: through Thurs., 1, 3:15, PREMIER PERFORMANCE THEATER

(361-6111) Cat People: through Thurs., 7 Conan the Barbarian: through Thurs., 9

SAXON (542-4600) 219 Tremont Stree The Thing: through Thurs., 1, 3:15, 5:30, 7:45, 10

## BROOKLINE

CHESTNUT HILL (277-2500) I: Star Trek II: through Thurs., noon, 2:20, 4:35, 7:25, 10 II: Author! Author!: through Thurs., 1, 3:15, 5:15,

: Firefox: through Thurs., 1:30, 4:20, 7:15, 10

IV: Rocky III: through Thurs., 1, 3:20, 5:20, 7:45,

V: Diner: through Thurs., 1, 3:15, 5:15, 7:30, 10 CINEMA BROOKLINE (568-0007) Porky's: through Thurs., 7:15, 9:15; Sat. mat., 5:15; Sun., Mon. mats., 3:15, 5:15 CIRCLE CINEMA I, II, & III (566-4040) Cleveland Circle

Cleveland Circle

I Annie: through Thurs. Call for times.

II: E.T.: through Thurs. Call for times.

III: Poltergeist: through Thurs. Call for times.

COOLIDGE CORNER (734-2500)

290 Harvard St. I: Blue Collar: Sat., 3:35, 7:45 Silver Streak: Sat., 1:30, 5:40, 9:50 The Spy Who Leved Me: Sun.-Tues., 7:45; Sun.,

Diamonds are Forever: Sun.-Tues., 10; Sun. Mon. mat., 3:15 The Man with the Golden Gun: Sun.-Tues., 5:30 A Film About Jimi Hendrix: Wed., Thurs., 7:45

The Harder They Come: Wed., Thurs., 6, 9:30 8½: Fri., Sat., 7:25; Sat. mat., 3:35 Shoot the Piane Player: Fri., Sat., 5:50, 9:40; Sat.

arcord: starts Sun., 7:35; Sun. mat., 3:25

Small Change: starts Sun., 5:40, 9:50: Sun. mat.,

II: Samurai Trilogy I: Sat., 4, 7:30 Samurai Trilogy II: Sat., 2:05, 5:35, 9:05 A Clockwork Orange: Sun,-Tues., 5:25, 9:50;

ce: Sun.-Tues., 7:55; Sun., Mon. mat., Adam's Rib: Wed., Thurs., 8

Pat and Milte: Wed., Thurs., 6:15, 9:50 The Ladykillers: Fri., Sat., 8:10; Sat. mat., 3:10 The Promoter: Fri., Sat., 9:50; Sat. mat., 4:50 Last Holiday: Fri., Sat., 6:30; Sat. mat., 1:30 Samurai Trilogy III: starts Sun., 7:40; Sun. mat.,

Sanjure: starts Sun., 5:55, 9:25; Sun. mat., 2:15

## CAMBRIDGE

BRATTLE (876-4226) 40 Brattle St. near Harvard Square Bringing Up Baby: through Tues., 6:10, 9:45 Stage Door: through Tues., 8:05 Children of Paradian Word Stage Door: through Tues., 8:05 Children of Paradise: Wed.-Sun., 5:15, 8:30 FRESH POND CINEMA (547-8800)

Fresh Pond Shopping Center & Porky's: through Thurs., 2, 4, 5:45, 7:40, 9:40 It: The Great Muppet Caper: through Thurs., 2 Conan the Barbarian: through Thurs., 4:30, 7:10,

5 Boylston Street Three Brothers: through Thurs., 1:30, 3:30, 5:30,

HARVARD SQUARE THEATER (864-4580) 1434 Mass. Ave. The Life of Brian: Sat., 1:35, 4:40, 7:55

Monty Python and the Holy Grail: Sat., noon, 3:05, 6:15, 9:30

Three Stooges Festival: Sat., 11:15 Victor Victoria: Sun., noon, 4:20, 8:45 Revenge of the Pink Panther: Sun., 2:25, 6:45,

Kagemushs: Mon , noon, 2:40, 5, 8 Reds: Tues., 1, 4:45, 8:30 ies from Heaven: Wed., 12:30, 4:10 7:55 Take the Money and Run: Wed. 2:20, 6, 9:45 Gallipoli: Thurs., 12:45, 4:20, 8 Days of Heaven: Thurs., 2:40, 6:15, 9:55

Barbarella: Fri., noon, 3:30, 7, 10:30 Erotic NY Film Festival: Fri., Sat., 12:15 a.m. Bananas: Sat., noon, 4:30, 9:05 Sleeper: Sat., 1:30, 6:05, 10:35 Everything You Always Wanted To Know About Sex: Sat., 3, 7:35

Atlantic City: Sun., 12:30, 4:15, 8:05 Pretty Baby: Sun 2:20 6:05 9:55 THE WALL CINEMA (354-5678)

Cat People: through Thurs., 7, 10; Sat., Sun. mat., 3:50

The Thing: through Thurs., 8:30; Sat., Sun. mat. 2:15, 5:20 Head: starts Fri., 7:30, 9:35; Sat., Sun. mats.

ON WELLES I, II & III (868-3600)

1001 Mass. Ave. k: Mephisto: all week, 2:55, 5:15, 7:45, 10:10:

Sat., Sun. mat., 12:30 Polyester: Fri., Sat., 12:30 a.m.

Il: I Love You: all week, 2:15, 4:15, 6:15, 8:15, Three Stooges Follies, Part III: Fri., Sat.,

III: The Toy: through Thurs., 2, 3:40, 5:20, 7, 8:40,

Fright Night at the Welles: Sat. (July 3), starting nidnight Harder They Come: Fri., Sat. (July 9 and 10),

## **FILM SPECIALS**

BARTON SQ. PLAYHOUSE (744-4844), 8 Barton Sq., Salem, presents classic and prize-winning shorts and animation Saturdays at 8 p.m. starting July 10. Admission \$3; call for features. BOSTON PUBLIC LIBRARY (536-5400, ext. 216), Copley Sq., presents several different film series in the lecture hall, downstairs. Occar-win ahor subjects Mon. at 2:15 p.m.; July 7:
"Ferdinand the Bult," "Sinbad the Sailor,"
"Neighbors," "Water Birds," "The Tell-tale
Heart. "Oscar-winning feature films Tues, at 6
p.m.; July 6: Alfred Hitchcock: Rebecca. Classic documentaries Thurs. at 6:30 p.m.: July 8: Victory at Sea, The Ten GE CENTER FOR ADULT EDUCA-TION (547-6789), 56 Brattle St., Camb., pres

films Fri. at 8 p.m. Admission \$2.50. July 9: Godard's *Six in Paris*. CENTRAL SQUARE LIBRARY (498-9081), 45 Pearl St., Camb., presents free films Tues. at 7 p.m. July 6: Way Out West, with Laurel and

DECORDOVA MUSEUM (259-8355), Sandy Pond Rd., Lincoln, presents Woody Allen's Sleeper, July 7 at 8:45 p.m. in the outdoor

amphitheater. Admission \$3.
FRENCH LIBRARY (266-4351), 53 Marlborough St., Boston, presents postwar French films at 8 p.m. Admission \$2. July 9-11: René Clair's À nous la liberté. HAMMOND CASTLE (283-7673), 80 Hesperus

Ave., Gloucester, presents silent films with organ accompaniment. July 9: D.W. Griffith's Orphans on \$3, children \$1.50

**HARVARD ARAB STUDENT SOCIETY** presents documentary. Occupied Palestine, July 9 at 30 and 9:30 p.m. at Science Center C, Harvard University, Camb. Admission \$3.

HARVARD FILM ARCHIVE (495-4700) at the Carpenter Center for the Visual Arts, 24 Quincy St., Camb. Admission \$2; all films begin at 8:45 ot., Cartio. Admission sz.; an intris begin et e. 49.
p.m. July 3: Mizoguchi's Sancho the Bailiff. July
6: "Bespoke Overcoat," "An Occurrence at Owl
Creek Bridge," "The Ventriloquist." July 9: Ernst
Lubitsch's Trouble in Paradise. July 10:
Mizoguchi's Ugetsu Monagatari.
HARVARD SUMMER SCHOOL presents films
Fri and Sat at 8. pm. at Science Center B.

Fri. and Sat. at 8 p.m. at Science Center B, Kirkland and Oxford Sts., Camb.; admission \$1.50. July 3: Kentucky Fried Movie. July 9 and 10: Love Story, Also, July 6: Blood Wedding, the

INSTITUTE OF CONTEMPORARY ART (266-5152), 955 Boylston St., Boston, presents films of Josef von Sternberg. Admission \$2.50, children and seniors, \$1.50. July 8 at 6 and 8 p.m. and July 11 at 4 p.m.: Blonde Venus. July 9 at 6 and 8 p.m.

and July 11 at 6 p.m.: The Scarlett Empres MASS. COLLEGE OF ART, room C-9 Brookline Ave., Boston, presents "L'Opéra Mouffe" by Agnes Verda, "Misconception" by Marjorie Kelier, "Hold Me While I'm Naked" by George Kucher, and "New York Near Sleep," July 7 at 8 p.m. Donation \$2; call 731-2340, ext.

USEUM OF OUR NATIONAL HERITAGE (861-8559), 33 Marrett Rd., Lexington, presents Discover America, narrated by Burgess Meredith, with music by Stravinsky, July 5 at 2 p.m. Also, July 10 at 2 p.m.: "Life, Liberty and the Pursuit of Happiness," about the artistic achieve-ments of 18th-century Americans. Both free. NORTH CAMBRIDGE BRANCH LIBRARY

(498-9086), 70 Rindge Ave., Camb., presents free films Thurs. at 6 p.m. July 8: Funny Face.

THE REAR WINDOW (277-4618) presents a film

series every week in four locations: Wed. at 8:30 p.m. at **Media Werkshop**, 530 Comm. Ave., Boston (\$3); Thurs. at 7:30 p.m. at **Berten Sq.** Playhouse, 8 Barton Sq., Salem, (\$3.50); Fri. at 8 p.m. at Puppet Showplace Theater, 32 Station St., Brookline Village (\$2.50); and Sun. at 8:15 p.m. at The Space, 8 Thayer St., South End (\$2.50). July 4 at The Space: William Wyler's Wuthering Heights and Karen Aqua's "Penetralia." July 7 at Media Workshop, July 8 at Barton Sq. Playhouse, July 9 at Puppet Showplace, and July 11 at The Space: Mania, Mayhem and Manners, selected shorts by Mike Jittlov, Bruno Bossetto, Mel Brooks, Ann Carol Grossman and Renée Fraser, and Pell Osborn. SOMERVILLE PUBLIC LIBRARY (623-5000, ext. 47), Highland Ave. and Walnut St., Somerville, presents free films Thurs. at 6:30 p.m. July 8: Mr.

## "'The Toy' is a delight... ...a frolic...an ingenious comedy.

Gene Shalit, NBC-TV

"A funny cogent and touching tale for our times."

- Judith Crist





12

The young son of a wealthy Frenchman demands that his father purchase Pierre Richard as his new " toy" A very funny, whimsical and tender bond grows between

2:00, 3:40, 5:20, 7:00, 8:40, 10:15



A devastating and haunting portrait of an actor torn between love, principles, and career at the time of Hitler's rise to power. Based on the long-banned, award winning novel by Klaus Mann, the film has surpassed the novel in its well deserved acclaim and praise as a stunning, power ful, and richly told story.

2:55, 5:15, 7:45, 10:10, Sat., Sun. & Mon. mats at 12:30



1001 Mass. Ave., Cambridge 868-3600

Discount Parking Available



A sensual erotic comedy from Brazil that is as hot a movie as you are ever likely to see that is not pornographic. Touched by the uniquely Brazilian sense of humor toward sex, love, and the battle between men and women, I LOVE YOU is the story of an unusual man who meets one of the world's most unusual worn

2: 15, 4: 15, 6: 15, 8: 15, 10: 15 (No 2:15 Show on Sunday, July 4)

## THE LATE SHOWS (FRIDAY & SATURDAY AT MIDNIGHT) July 9 & 10

Fina Goods Fishika Part III

Polyester 12:30 am

Flatfoot Stooges Three Little Sew & Sews Cash 'n' Carry WeeWee Monsieur THE HARDER 12:15 am THEY COME Tassles in the Air



Tickets available now & at the door

AND THE PERSON.

## Suburban anemas

These listings run from Saturday, July Sunday, July 11.

ARLINGTON, Capitol (648-4340)

204 Mass. Ave. Conan the Barbarian: through Thurs., 7, 9:05 Chariots of Fire: starts Fri., 7, 9:20; Sun. mat.,

ARLINGTON, Regent (643-1197) Medford St.

Porky's: through Thurs., 7, 9
Dead Men Don't Wear Plaid: starts Fri., 7:15, 9
BELMONT, Studio Cinema (484-1706)

Call for features and times BRAINTREE, General Cinema I-IV (846-1070) South Shore Plaza

I: E.T.: through Thurs., 12:30, 3, 5:15, 7:30, 9:40 t: through Thurs., 1, 3:20, 5:30, 7:45,

III: Author! Author!: through Thurs., 1, 3:20, 5:25, 7:45, 10 IV: Annie: through Thurs., noon, 2:30, 4:50, 7:30,

BROCKTON, Westgate Mail (588-5050) I: E.T.: through Thurs., 1, 3:15, 5:25, 7:40, 9:55 II: Annie: through Thurs., noon, 2:30, 4:50, 7:30,

HI: Star Trek II: through Thurs., 1, 3:20, 5:30, 7:45, 9:55

IV: Author! Author!: through Thurs., 1, 3:20, 5:25, 7:45, 10 V: Firefo V: Firefox: through Thurs., 1:30, 4:30, 7:20, 9:55 BROCKTON, Sack I-IV (963-1010)

I: The Thing: through Thurs., 1:30, 3:30, 5:45,

II: Rocky III: through Thurs., 1, 2:50, 4:40, 6:30,

III: Blade Runner: through Thurs., 1, 3:15, 5:35, 8.

IV: Poltergeist: through Thurs., 1:15, 3:20, 5:30, 7:45, 10:10

BURLINGTON, General Cinema I-III Route 128, exit 42 I: Blade Runner: through Thurs., 1, 3:10, 5:20, 7:40, 9:55

II: Author! Author!: through Thurs., 1, 3:20, 5:25, 7:45, 10

III: Firefox: through Thurs., 1:30, 4:30, 7:20, 9:55 DANVERS, Sack I-VI Route 128, exit 24

Houte 128, extr 24
E.T.: through Thurs., 12:20, 2:40, 5:05, 7:25, 9:55; Fri., Sat., Sun. (July 4), midnight show the Diner: through Thurs., 12:40, 3, 5:30, 7:40, 9:50; Fri., Sat., Sun. (July 4), 11:50 show the Firefeax: through Thurs., noon, 2:30, 5, 7:40, 10:15; Fri, Sat., Sun. (July 4), 12:20 a.m. show the Americ Arthur Househ Thurs.

IV: Annie: through Thurs., noon, 2:30, 5, 7:30 9:55; Fri., Sat., 12:15 a.m. show V: Bambi: through Thurs., 12:10, 1:40, 3:10, 4:40,

Blade Runner: through Thurs., 12:30, 2:50, 5:15, 7:45, 10:10; Fri., Sat., Sun. (July 4), 12:10 a.m. DANVERS, Liberty Tree Mall I and II (599-3122) Route 128, exit 24

I: Poltergeist: through Thurs., 1, 3:10, 5:15, 7:30,

II: The Thing: through Thurs., 1:10, 3:20, 5:25, 7:45, 10 DEDHAM, Showcase 8 (326-2100)

950 Providence St. I: Firefax: through Thurs. Call for times. II: Diner: through Thurs. Call for times.

III: Bembi: through Thurs. Call for times.
IV: Star Trek II: through Thurs. Call for times.
V: The Thing: through Thurs. Call for times.
VI: Blade Runner: through Thurs. Call for times.
VII: Rocky III: through Thurs. Call for times.
VIII: Grease II: through Thurs. Call for times.

FRAMINGHAM, General Cinema I-V (235-8020) Route 9, Shopper's World k The Thing: through Thurs., 1, 3:20, 5:25, 7:40,

II: Diner: through Thurs., 1, 3:15, 5:20, 7:35, 9:50 III: Annie: through Thurs., noon, 2:30, 4:50, 7:30,

IV: Firefax: through Thurs., 1:30, 4:30, 7:20, 9:55 V: Poltergelat: through Thurs., 1, 3:20, 5:30, 7:45,

MALDEN, Granada I, II & III (324-3033)

i: Perky's: through Thurs., 2, 7, 9 II: Megaforce: through Thurs., 2, 7, 9
III: Bread and Chocolate: through Thurs., 2, 7, 9 NATICK, Sack I-VI (237-5840)

Route 9, opposite Shopper's World I: E.T.: through Thurs., 1, 3:15, 5:30, 7:45, 10; Fri.,

Sat., Sun. (July 4), 11:55 show II: Recky III: through Thurs., 1, 2:50, 4:40, 6:30, 8:20, 10:15; Fri., Sat., Sun. (July 4), midnight III: Bambi: through Thurs., 1:10, 2:35, 4, 5:25,

6:30, 6:15, 10 IV: Star Trek II: through Thurs., 1:05, 3:15, 5:35, 7:50, 10:05; Fri., Sat., Sun. (July 4), 11:55 show V: Author! Author!: through Thurs., 1:25, 3:25, 5:25, 7:30, 9:35; Fri., Sat., Sun. (July 4), 11:40

Vi: Blade Runner: through Thurs., 1:15, 3:30,

5:45, 8, 10:15; Fri., Sat., Sun. (July 4), 11:55 show

NEWTON, Academy (332-2524)
102 Beacon St., Newton Centre
I: Three Brothers: through Thurs., 7:15, 9:15;
Sat., Sun., Mon. mats., 1:15, 3:15, 5:15 Blade Runner: through Thurs., 7:30, 9:45; Sat., in., Mon. mats., 1, 3:10, 5:20 NEWTON, West Cinema (964-6060)

1296 Washington St.
1: My Brilliant Career: through Thurs., 7:30, 9:30
Ib: On Golden Pond: through Thurs., 7:15, 9:30
Ib: Beas Père: through Tues., 7:15, 9:30
Murder She Said: Wed.-Sat. Call for times.
Haunder at the Gallop: Wed.-Sat. Call for times.

Murder at the Gallop: Wed.-Sat. Call for times.
Swept Away: starts Sun. Call for times.
PEABODY CINEMA (599-1310)
North Share County North Shore Center I: Star Trek II: through Thurs., 1, 3:20, 5:30, 7:45,

II: Rocky III: through Thurs., 1, 3:15, 5:15, 7:30,

arl Author: through Thurs., 1, 3:20, 5:25, 7:45, 10 SAUGUS, General Cinema (321-1345)

E.T.: through Thurs., 1, 3:15, 5:25, 7:40, 9:55

SOMERVILLE, Sack Assembly Sq. (628-7000) 5 Middlesex Ave. Author! Author!: through Thurs., 2, 4:25, 6:20, 35 Middle

8:15, 10:10; Fri., Sat., Sun. (July 4), 12:05 a.m. II: Star Trek II: through Thurs., 1, 3:10, 5:25, 7:50,

10:05; Fri., Sat., Sun. (July 4), 12:10 a.m., show III: Annie: through Thurs., noon, 2:30, 5, 7:30, 9:55; Fri., Sat., Sun. (July 4), 12:10 a.m. show

IV: Firefax: through Thurs., noon, 2:45, 5:15, 7:45, 10:15; Fri., Sat., Sun. (July 4), 12:20 a.m.

VA. 75

show V: Rocky III: through Thurs., 12:10, 2:15, 4:15, 6:15, 8:15, 10:15, Fri., Sat., Sun. (July 4), 12:10

6:15, 6:15, 10:15, Fri., Sat., Sun. (July 4), 12:10 a.m. show Vit Pollergeleit: through Thurs., 12:10, 2:35, 5:20, 7:35, 10; Fri., Sat., Sun. (July 4), 12:05 a.m. show Vith E.T.: through Thurs., noon, 2:30, 5, 7:25, 9:45; Fri., Sat., Sun. (July 4), 12:10 a.m. show VIII: Blade Runner: through Thurs., 12:40, 3:10, 5:25, 7:50, 10:10; Fri., Sat., Sun. (July 4), 12:15

SOMERVILLE, Somerville (625-1081)

SOMENVILLE, SOMENVILLE, SOMENVILLE, SOMENVILLE, SOMENVILLE, SOMENVILLE, SOMENVILLE, 7, 9:05
Dead Men Don't Weer Plaid: starts Fri., 7:15, 9
STONEMAM, General Cinema I & II (438-4050) vies 128 and 28

It: The Great Muppet Caper: through Thurs., 2, 4, 5:45, 7:40, 9:40 It: The Great Muppet Caper: through Thurs., 2: Conan the Barberian: through Thurs., 4:30, 7:10,

WALTHAM, General Cinema I & II (890-1064)

1: Porky's: through Thurs., 7:40, 9:40
The Great Muppet Caper: Sat., Sun., Mon., 2
II: Conen the Barbarian: through Thurs., 7:10, 9:30; Sat., Sun., Mon., mat., 4:30
MARHIMIA Chapters Six (1923 5:19)

WOBURN, Showcase Six (933-5138) Main Street, Middlesex Canal Park I: Rocky III: through Thurs. Call for times. II: Star Trek II: through Thurs. Call for times. Ill: Poltergaist: through Thurs. Call for times.

IV: Annie: through Thurs. Call for times.

V: E.T.: through Thurs. Call for times.

VI: The Thing: through Thurs. Call for times

600 Comm. Ave. Boston 247-2160

Just opp. the Blandford St. stop on B.C. Green Line MBTA



## IT'S A COMEDY, A THRILLER, A ROMANCE... AND IT'S UNLIKE ANY OTHER MOVIE YOU'VE EVER SEEN

"★★★★THE MOST STYLISH AND SATISFYING FILM OF THE YEAR!

'Diva' is that rarity, the thriller that is both intellectually and emotionally gratifying and satisfying to watch. Witty, assured, outrageously unpredictable and shamelessly manipulative, the film is a sheer and total delight from beginning to end!

Bruce McCabe, Boston Globe

A delicious little movie... A mad frothy swirl of French and American fantasies fe tishes references and in-jokes A work of glistening visual beauty

★★★★★ What a movie! Lovely touching.



12:55, 3:10, 5:25, 7:50, 10:10

LAST WEEK!





DIRECTED BY **LOUIS MALLE** 

ANDRE GREGORY AND WALLACE SHAWN

1:10, 3:20, 5:30, 7:45, 10:00

## "THE BEST FILM TO OPEN BOSTON SO FAR THIS YEAR."

- Michael Blowen, Boston Globe

"★★★★★AN OUTSTANDING,

**FUNNY MOVIE** about growing up and coming to terms with growing up. The best such movie about young Americans in ages."



METRO-GOLDWYN MAYER Presents A JERRY WEINTRAUB PRODUCTION "DINER"
STEVE GUTTENBERG - DANIEL STERN - MICKEY ROURKE - KEVIN BACON - TIMOTHY DALY
ELLEN BARKIN Executive Producer MARK JOHNSON Produced by JERRY WEINTRAUB
Written and Directed by BARRY LEVINSON Produced by JERRY WEINTRAUB

WRITTEN AND PRODUCTION AND THAT OF THE PRODUCTION AND TH R Military 5

> 1:45, 3:45, 5:45, 8:00, 10:15 No 8pm Show Fri., July 9th

## rresistible

'Nothing less than the best com since Truffaut's 'Small Change'. VINCENT CANBY, N.Y. TIMES

"Unexpected Delights" "A sweet, tender, romantic, come the picture will simply beguile yo

STEWART KLEIN, WNEW-TV, NY

The funniest, the m the most daring, and the m eccentric of the lot ('Diner' and 'Porky's')."
RODGER GREENSPUN, PENTHOUSE

"It's a revelation.



Gregory's Girl

Vanual Volchuya BOME MATERIAL BUIDANCE SUGGESTED BOME MATERIAL MAY NOT BE STATE OF THE STATE OF

Sneak Preview Friday Night at 8 p.m.

WITH DIRECTOR BILL FORSYTH IN PERSON AT THE THEATRE TO TALK WITH THE AUDIENCE.



## Film strips



MOVIE OF THE WEEK: Tron (1982). Science-fiction films may never look the same after this new Walt Disney adventure, the first major movie to feature special effects generated by computer. Much of the movie is set inside the Master Control Program, an enormous computer that has grown more intelligent than its programmer and has entrapped several light-and-electric versions of human beings (led by Jeff Bridges), who struggle to overthrow the program that rules their lives. Their high-tech adventures include a four-dimensional car chase and encounters with life-and-death video games. David Warner plays the heavy, and Steven Lisberger wrote and directed. Opens Friday, July 9, at the Saxon and the Pi Alley,

\*\*\* ADAM'S RIB (1949). Katharine lepburn and Spencer Tracy, in one of their nest comedies, square off as married lawyers arguing opposite sides of a wife abuse case. The "feminist" stance taken by the brittle, rapid-fire script (by Ruth Gordon and Garson Kanin) was ahead of its time, but the ideological angle is nicely tempered by the wondrously authentic interplay of Hepburn and Tracy and by the bittersweet manticism of director George Cukor

\*AN AMERICAN WEREWOLF IN LON-**DON (1981).** In John Landis's preppie horror movie, David Naughton (from the Dr. Pepper commercials) and Griffin Dunne star as two wise-cracking American college students who are attacked on the Welsh moors and begin to turn into monsters. The tone of the blasé amusement that surrounds the terror is effective, but there's nothing in between the deadpan jokiness and the screaming horror. Landis wants to shock us. but he's not willing to leap off the beaten

\* \* 1/2 ANNIE (1982). Thanks to a shrewd combination of elements (and a \$50-million budget), the smash Broadway musical of the '70s has been turned into a lavish wishfulfillment fantasy - the ultimate Shirley Temple movie. And because it celebrates the unbridled enthusiasm of American movies, the film triumphs over its weaker links: a lackluster script, serviceable but uninspired direction by John Huston, and the aggressively adorable Aileen Quinn as Little Orphan Annie. With Ann Reinking, Carol Burnett, and Albert Finney. Charles.

\*\* \* A NOUS LA LIBERTÉ (1931), René Clair's musical satire, loosely based on the career of French record magnate Louis Pathé, traces the careers of two ex-cons (Raymond Cordy and Henri Marchand), one of whom becomes an industrialist. The futuristic style of the sets and the outsized machinery, the spirited, operetta-like music, and some delightful business with factory equipment run amok (the scenes anti-cipated Chaplin's Modern Times) all con-tribute to an exhilarating experience. French

· AUTHOR! AUTHOR! (1982). There isn't a believable moment in this niggardly light comedy about an aspiring Broadway playwright (Al Pacino) and his five cutesy kids. Neither sharp enough to be funny nor powerful enough to be good drama, the movie is basically the self-congratulatory fantasy of screenwriter Israel Horovitz, who has conceived Pacino's character as a sort of souped-up Horovitz. With Dyan Cannon and Tuesday Weld; directed by Arthur Hiller. Paris, Chestnut Hill, suburbs.

\*\*\*BAMBI (1942). The most heartmade is back. We defy you not to cry. Pi

\*\*BARBARELLA (1968). Jane Fonda plays the heroine of the famous French scifi comic strip in Roger Vadim's silly but ingeniously erotic plunge into the kinky 41st century. The special effects are not particularly memorable; the sight of Ms. Fonda in umpteen stages of deshabille most certainly is. With John Philip Law, Milo O'Shea, and, as the evil underworld queen,

Anita Pallenberg. Harvard Square.

★★★BEAU PERE (1981). Director Bertrand Biler (Get Out Your Handkerchiefs) has finally tackled a truly taboo subject. His sublime, entrancing comedy is about the love affair of a 29-year old cocktail-lounge pianist (Patrick De-waere) and his 14-year-old stepdaughter (Ariel Besse), and in Blier's realistic fairytale world, this subversive romance comes to seem somehow rich, moral, and biologically right. Mingling laughter and dismay, the film brings to the surface a range of subterranean feelings about sex, and the effect is shocking, touching, and ordits whiterating. More Mountee. oddly exhilarating. West Newton.

★ 1/B LADE RUNNER (1982). Ridley Scott's attempt to set a Raymond Chandler-style detective story in the 21st century is insanely detailed, even fetishistic, but the movie is badly photographed and the sci-fi bric-a-brac becomes so much stultifying clutter. Harrison Ford, spouting weary film-noir clichés, plays a gumshoe who's called upon to eliminate four dangerous androids (led by Rutger Hauer) who have landed in LA. For a short time, the novelty of the futuristic setting is tantalizing, but the story and the characters are incredibly lame. You watch this film wondering at the invention that must have gone into it, and at the 

Grant's sixth film was really another Josef von Sternberg vehicle for Marlene Dietrich, who plays her usual notorious woman, this time leading the naughty life to support her child. A wonderfully baroque and steamy movie, with one absolutely unbelievable sequence: Marlene's rendition of a tune called "Hot Voodoo," which she huskily croons from within an ape suit. Institute of

Contemporary Art.

★★½BLUE COLLAR (1978). Paul chrader's crude but effective story of three Detroit auto workers who take on the System Richard Pryor, Harvey Keitel, and Yaphet Kotto star as the disgruntled assembly-line buddies who rob their local union headquarters, only to discover that the union organizers are every bit as corrupt as the company they're supposedly there to fight. The film often feels propagandistic but Schrader's harsh visual style and relentless cynicism combine to give it a gritty, primitive power. Coolidge Co

\* \* \* BRINGING UP BABY (1938). The quintessential screwball comedy of the '30s. Cary Grant is the absent-minded archaeologist pursuing a dinosaur bone. Katharine Hepburn is the zany heiress pursuing him, and May Robson and Charles Ruggles portray two of filmdom's wacklest blue bloods who join the pursuit of a dog, a leopard named Baby, and one another. Howard Hawkes directed from a script by Hagar Wilde and Dudley Nicholas. Brattle.

\*\*\*CAT PEOPLE (1942). An intensely

movies is the story of a woman (Simone Simon) who refuses to consummate her marriage for fear that she'll turn into a panther. This was probably the first monster novie that refused to show the monster

horror film that puts Paul Schrader's recent remake to shame. The

approach will fascinate horror buffs Directed by Jacques Tourneur. Off the Wall.

(1945). This glorious, epic-length romance of theater life and love in Paris during the 1830s is a landmark of tone characterization. Moving effortlessly from the tragic to the farcical, it explores crosscurrents between life and art while

sumptuously evoking an era. Jacques Prévert wrote the superbly literate script and Marcel Camé directed with an unfailing

feel for rhythm and detail. The extraordinary

cast includes Arletty, Jean-Louis Barrault, Pierre Brasseur, and Maria Casares. Brattle. \*CONAN THE BARBARIAN (1982). John

Milius has envisioned his lavish adaptation of the Conan comics as a larger-than-life spectacle, a gladiator movie laced with the philosophy of G. Gordon Liddy. But Conan doesn't feel "mythic" — it's just long, solemn, and dull. Arnold Schwarzenegger

hasn't been given much to do but flex his pectorals, and it's almost impossible to connect him with the brawny lug from the

comic strip. The movie boils down to a

bunch of burly stuntmen sweating and grunting and bashing one another over the

head with prop swords. With James Earl

Jones, Sandahl Bergman, and Ben Davidson. Pi Alley, suburbs.

\*\* DAYS OF HEAVEN (1978). Terrence Malick's second film (Badlands was the first) is as harsh and strange as a folk

tale. It's the story of three rootless refugees

from city squalor (Richard Gere, Brooke Adams, and Linda Manz) who call down

apocalyptic ruin on terminally ill Texas wheat farmer Sam Shepard. The sharp, airy photography by Nestor Almendros knocks the wind out of you. Each image, no matter

how scabrous, is presented with equal detachment, and the people soon shrink to

(1971). Sean Connery as James Bond in one of the more enjoyable entries in the series. In this one, James joins forces with

the lissome but rather wooden Jill St. John to uncover the horrid machinations of a mysterious, Howard Hughes-like villain

ensconced in a Las Vegas suite. Seems the

fellow wants to take over the world. The movie is zippy and garish and a lot of fun; it was directed by Guy Hamilton. Coolidge

ignificance. Harvard Square.

★★DIAMONDS ARE FOREVER

\*\*\*\*\* (1963). Fellini's finest film, and

Films without ratings have not been ewed as we go to press. We intend no

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Complex yet controlled, 81/2 explores inside and out the world of a film director who reaches the crisis of middle age as he plans his next film. Marcello Mastroianni manages wit and a boyish jubilance as the director, while Fellini punctuates the darkness of his artistic anguish with poignant images of whiteness. Anouk Aimée is stylish and long-suffering as the wife, Claudia Cardinale a vision of loveliness as his dream girl.

\* \* \* E.T., THE EXTRATERRESTRIAL (1902). In this story of an alien marooned on earth and the 10-year-old boy who befriends him, Steven Spielberg has fashioned a magical fable, a movie that understands the sensibility of a child from the inside out. Melissa Mathison's peerless-ly witty script sweeps us into the deep-pile ly witty script sweeps us into the coop, textures of suburbia, while Spielberg textures the sort of fairy-tale miracles that provides the sort of fairy-tale miracles that we remember from Peter Pan and The Thief of Bagdad. With his elongated neck and wide, slowly blinking eyes, the alien, E.T., embodies the qualities of childhood and age, all at once. He's the finest movie "monster" ever built — and the most profound. Charles, Circle, suburbs.

\*\*\*A FILM ABOUT JIMI HENDRIX (1973). An excellent documentary on rock's great guitar visionary, with footage of his unforgettable performance at Woodstock, the Monterey Pop Festival, and the Isle of Wight, and interviews with Mick Jagger, Lou Reed, Peter Townshend, and Eric Clapton. Co-directed by Gary Weis. Coolidge Corner. ★FIREFOX (1982). In what may be the worst film he's ever directed, Clint Eastwood plays a crack American fighter pilot ordered to penetrate the innermost levels of Russian security and steal the country's latest war gadget — a gleaming supersonic missile transport that renders all other weapon systems obsolete. The story alternates between the routine espionage stuff we've seen in countless old movies and the sort of ludicrous plotting you couldn't get away with in Flash Gordon, and the 45ninute doglight sequence that concludes it is about as riveting as a curling match. eri, Chestnut Hill, suburbs

\*\*\* FRIGHT NIGHT AT THE ORSON WELLES. The Orson Welles continues a wonderful tradition with its third annual allnight horror-film marathon. Our faves on this year's bill are two classics: I Walked with a Zombie (1943), perhaps the finest of the spooky, ethereal nightmares produced by Val Lewton, and *The Old Dark House* a cheeky haunted-house flick directed by the great James Whale and featuring Boris Karloff as a menacing butler.



\*\*GALLIPOLI (1981). Peter Weir's pleasant, gorgeously photographed World War I picture stirs up the simple anti-war sentiments that other war movies have already given us. Telling the story of two young Australians (Mark Lee and Mel Gibson) who enlist to fight with the British against the Turks. Weir approaches every thing in his boyish, pictorial style; even the punishing emptiness of the Australian deserts and moors comes to seem somehow cozy and quant. Most of the movie is taken up with the getting there, and by the end, we've discovered very little about the Gallipoli campaign and very little about the boys who fought in it. Harvard Square.

## H

\*\*\*THE HARDER THEY COME (1973). Jimmy Cliff tries for that pie in the sky above Shantytown, but he's got many rivers to cross. This is the de rigueur reggae picture and its music is enthralling even when its risual and narrative styles are not. Coolidge Orson Welles

\* \*HEAD (1968). This surrealist counterculture romp has some moments of barbed culture romp has some moments of barbed wit, aimed — amazingly — at its stars, the Monkees. But director Bob Rafelson wasn't content with taking a cute satirical poke at the politics of celebrity-making, and the movie often gets bogged down in neo-Pirandellian reality-and-illusion games. It's fun at times, but very dated. With special guest appearances by Victor Mature. Timothy Carey, Frank Zappa, Annette Funicello, and a pre-celebrity Jack Nicholson. Off the Wall.

\*\*HEALTH (1980). Completed before

\*\*\*HEALTH (1980). Completed before Popeye, this Robert Altman political allegory about the chaotic goings-on at a health-food convention played in Los Angeles for about a week, and was received so disastrously that it was pulled from release. Glenda Jackson, Lauren Bacall, and Paul Dooley play three politicos vying for a health organization's presidency, and Carl Burnett and James Garner are among the host of plotters and schemers. Beacon Hill.

★I LOVE YOU. (1982). Arnaldo Jabor, the Brazilian director, has made a pretty av social comedy - one of those prima therapy movies in which two people get in touch with their deepest feelings by shout-ing at each other and engaging in artful sex. The hero, Paulo (Paulo César Pereiro), is a The hero, Paulio (Paulio Cesar Pereiro), is a ruined businessman who lives in a Rio penthouse that's a voyeur's dream — a fortress of mirrored walls and fancy video equipment. Pretty soon, he meets Maria (sultry Sónia Braga), and the two retire to Paulo's palace for a few days of Sturm und Pressess. The movie can be furny when it Drang sex. The movie can be funny when it focuses on the trappings of Brazil's Americanized culture, but when it turns to the couple's erotic entanglements, the result is porn with pretensions. Orson-Welles.

\*\*\*\*KAGEMUSHA (1980). Akira Kurosawa's film must be counted among the most beautiful war movies ever made me most beautiful war movies ever made; emotionally, it is at once stirring and forbidding. The marvelous actor Tatsuya Nakadai plays both an embattled 16th-century warlord, Shingen Tanaka, and the grubby thief, known only as "Kagemusha" ("the shadow warrior"), who impersonates the local for these years after his death to the lord for three years after his death to ensure the morale of his troops and the respect of his enemies. In adopting Shingen's gestures and postures, the thief acquires some of the lord's immovable spirit. The movie views warfare and kingship as great and tragic rituals, gestures that, in the zen spirit, call forth corr qualities of soul. Harvard Square corresponding

\*\*\*THE LADY KILLERS (1956). Alec Guinness, wearing fangs, heads a gang of nasty but rather feckless bank robbers (including Peter Sellers) who move in on including Peter Selers) who move in on little oil day Katie Johnson, never suspecting that she will innocently destroy them in the end. This quirky post-Ealing farce by Alexander Mackendrick is one of the funniest, most original British comedies of the '50s, graced by fine performances and a hint of Goon Show zaniness. Coolidge Corner.

\*\*LAST HOLIDAY (1950). Alec Guinness plays a man with only six weeks to live who decides to let loose at a fancy resort. An amusing and moving comedy, with a neat twist at the end. Directed by Henry Cass. Coolidge Corner.

\*\*\*MANIA, MAYHEM, AND MAN-NERS. A diverse collection of shorts featuring such hot talents as Mel Brooks ("The Critic"), Bruno Bozzetto ("Baby Story"), Norman McLaren ("Opening Speech"), and Mike Jittlov ("Wizard of Speed and Time"). Also included is the delightful "Lady Fishbourne's Complete Guide to Better Table Manners." Rear View Window at the Puppet Show Place Theater. THE MAN WITH THE GOLDEN GUN (1974). A leading candidate for the booby prize as the worst James Bond film of all. It

was Roger Moore's second outing in the role, features Britt Ekland and Maud Adams as guest bunnies, and for a villain offers Christopher Lee with a plastic third nipple pasted to his chest. If we had a license to kill, we'd start here. Coolidge Corner.

\*\*MEPHISTO (1981). As Hendrik

Höfgen, a seething, ambitious actor who barters his soul to the Nazis in exchange for their applause and adoration, Klaus Maria Brandauer gives a joyously hammy per-formance, moaning, screaming, throwing his arms about, and gazing rapturously into mirrors. But his character, Höfgen, has no no soul - and neither does the movie. Director István Szabó is content to condemn Hofgen because, like Germany itself, he's an empty vessel, an actor who takes whatever shape he's asked to. But that's a glib metaphor for what an actor is; this Oscar-winning film makes you hunger for truth, and then feeds you razzle-dazzle

\*MONTY PYTHON'S LIFE OF BRIAN (1979). This gonzo gospel was cor as "blasphemous" even though its barbs are directed not at Jesus but at the mortals He walked among - it depicts a world as unlikely to respond to wisdom from on high as our own. Graham Chapman plays "Brian called Brian." an ordinary schmo who spends most of his life on the run, either from Roman centurions or from followers who are certain he's the Messiah. The many chases are ragged and dull and the dialogue all has a flat sameness about it, perhaps because the Pythons stick closer to a linear plot than is really good for them. Harvard

\*\*\*\*MY DINNER WITH ANDRE (1981). The premise of this wonderful movie is magically simple: a playwright named Wally Shawn and an avant-garde theater director named Andé Gregory, playing themselves, sit down in a posh Manhattan restaurant, order dinner; and talk. And that's the whole movie. But as Wally and André spill out their souls to us — the dashing André going on about his mystical wanderings, the bald, pudgy Wally standing up for the sublime pleasures of everyday life — their searching eagerness is inspiring. And the result is less a weighty philosophical debate than a spritzy celebration of conversation — a reflection on what the performance we spend our lives putting on is all about. Louis Malle directed.

THE NEW YORK EROTIC FILM FESTIannual Big Apple festival. Selections from past years have tended to run toward the campy or boringly arty (e.g., 10-minute takes of silhouetted nipples). Harvard Source

\*\*\*\*PAT AND MIKE (1962). This uproariously funny film gets our vote for the best of the Katharine Hepburn/Spencer Tracy vehicles — as well as for the best screenwriting effort by Garson Kanin and his wife, Ruth Gordon. Hepburn plays a golf pro unappreciated by, her stolid blond boyfriend, and Tracy is the sports promoter who manages her. At first he treats her like a prize mare, but this is what she needs: coddling, stroking, care, and admiration. Love ensues, naturally, but it's almost unphysical, more a joyous mutual admiration. George Cukor directed. "There's not

ch meat on her, but what's there is

\*\*\*\*PENNIES FROM HEAVEN (1981). Merging the stylized austerity of an Edward Hopper painting with the stylized lavishness of a Busby Berkeley musical, director Herbert Ross created a boldly imaginative musical - a parable of the '30s

fraught with religious overtones Steve Martin plays a washed-up sheet music salesman who lives out his fantasies in '30s-like-style production numbers. The realistic sequences are a little stiff, but it's the brilliant musical numbers, in which Martin and co-star Bernadette Peters lip-synch to '30s songs or re-create Astair-

Rogers bits, that this rather stark tale of sin, suffering, and redemption takes on a mythic grandeur. Harvard Square.

\*\*\*PERFORMANCE (1988). A difficult

but rewarding film by Nicolas Roeg and Donald Cammell. The latter provides the obfuscating metaphysics (exchange of Continued on page 34



## "\*\*\*\*\*\*\*\*\***"**

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Continued from page 33

dentities, performance as identity, etc.) while the former mounts a bewildering cinematic barrage (ellipses, jump cuts, temporal distortions, dazzling composi-tions, and baroque editing). Beneath it all there's an encounter between a washed-up gangster who "knows who he is" (played brilliantly by James Fox) and a washed-up rock star (a riveting portrayal by Mick Jagger) who proves him wrong. Coolidge

\*\*\*PINK FLAMINGOS (1971). John Waters's classic of gross-out comedy, in which Divine proves once and for all that she is indeed the filthiest person alive by

"AN INVOLVING, BELIEVABLE STORY.

devouring a handful of freshly-laid poodle turds. It's a one-of-a-kind picture, a gleefully dirty sex-and-violence fairy tale whose only raison d'être is to make us laugh at our owr revulsion. With Edith Massey, Mink Stole, David Lochary, and a cameo appearance by a man who sings "Surfin' Bird" with his

\*\*\*POLTERGEIST (1982). Steven Spielberg has created a flawed but thrilling haunted-house movie that manages to move us as well. The Freelings, a suburban family visited by ghosts, are so lovingly and accurately observed that their ordinariness is not only appealing but magnetic. Even when the terror erupts, the film remains essentially sweet-spirited — a paean to parenthood and a gentle, joky look at the quirks of suburban life. The special effects are frequently amazing. With Jobeth Williams and Craig T. Nelson; the credited director is Tobe Hooper. Cinema 57, Circle,

\*\*\*POLYESTER (1981). John Waters's demented send-up of suburbia is his slickest, most "tasteful" product to date, and probably his funniest. Set — where else? — in Baltimore, this worm-eaten soap opera follows the adventures of Francine Fishpaw (Divine), an elephantine house-wife driven to alcoholic despair by her fiendish family and then rescued by Todd Tomorrow (Tab Hunter), a dashing stud in a white Corvette. Waters goes easy on the gross-outs this time, and his movie is funny mostly for the gleeful sadism of the characters; acts of gratuitous mayhem make them come alive. With Ken King and the Baltimore Foot Stomper, David Samson as Elmer Fishpaw, and the great Edith Massey as Cuddles. Orson Welles.

\*\*\*\*PORKY'S (1982). Amazingly, this tale of the outlandish sexual exploits of a mottey group of '50s teenagers is neither slick nor grossly off-putting. And unlike most of the youth-anarchy flicks inspired by Animal House, it's often screamingly funny. Director Bob Clark has infused his tribute to overactive hormones with a bonhomie that keeps it shaggy and amiable, and as a group, the actors have a winningly authentic personality. The movie follows them from peepholes in the girls' shower room to a madcap encounter with a hooker, and then out to a tough, redneck bar cum bordello called Porky's. Wherever they go, though, everything is designed to thwart their efforts to get laid. Allston, Cinema Brookline,

THE PROMOTER (1952). A rarely seen British comedy featuring Alec Guinness as a con artist who cheats his way up the ladder of success. Directed by Ronald Neame. Coolidge Corner.

\*\*\*REBECCA (1940). Daphne Du Maurier's immensely popular lady's Gothic novel became one of Hitchcock's most popular films (it won the Oscar for Best Picture), though the suspense, arising mostly from trumped-up personality conflicts, seems a mite hoky. Joan Fontaine plays a shy, self-effacing lamb whose marriage to a handsome baron (Laurence Olivier) is haunted by the specter of his first wife. Rebecca, who died mysteriously. This wasn't one of Olivier's finest hours, and the most entertaining performance in the film is Judith Anderson's, as a hilariously sinister housekeeper who clearly had the hots for her former mistress, Boston Public Library.

\*\*\* REDS (1981). Warren Beatty co-

R

wrote, produced directed, and starred in this three-and-a-quarter-hour movie about John Reed (played rather haltingly by Beatty). the radical American journalist who witnessed the Russian Revolution and helped form the Communist Labor Party. The result is undeniably entertaining — a little balanc-ing trick that teeters between love story and history, intimacy and spectacle — yet oddly superficial. Watching Reed flit from Greenwich Village to Provincetown and then over to Petrograd for a spot of revolution, one enters a sort of boho never-never land, an aestheticized world of radicals and dilettantes and poets who look and act (and dress) like movie stars. With Diane Keaton, Jerzy Kosinski, and Jack Nicholson, who gives a smoldering performance as Eugene O'Neill. Harvard Square.

\*\*REVENGE OF THE PINK PANTHER (1978). Watching a uniquely gifted mimic/satirist like the late Peter Sellers working with safe and essentially second-rate material is not an unmitigated pleasure. But this fifth adventure of the vain and accident-prone Paris flatfoot Inspector Clouseau (Sellers) is often very funny, and the opening minutes rank with the series's best. When Herbert Lorn, Dyan Cannon and about a dozen others enter and start about a dozen others enter and start chasing each other all over Hong Kong, it's a return to business as usual. Harvard

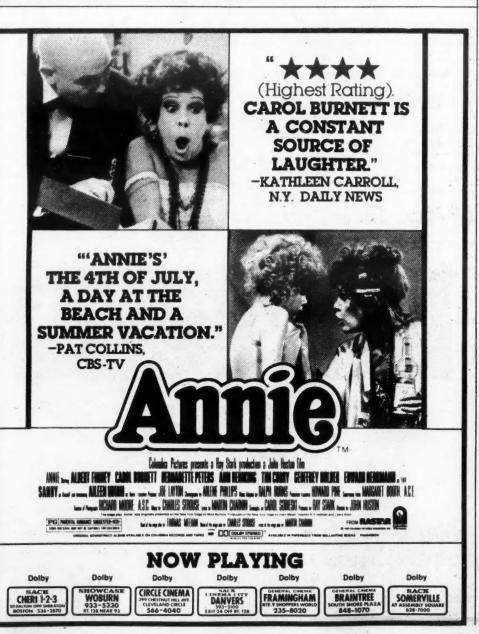
\*\* ROCKY III (1982). Sylvester Stallone revives teh Rocky formula without the charm and innocenne it once held. Our hero



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is now the heavyweight champion of the world, but his trainer, Mickey (Burgess Meredith), has been matching him up with second-rate fighters, and Rocky's gone soft. Can he beat Clubber Lang, a scary black scrapper with a Mohawk haircut? Not vithout the help of Apollo Creed (Carl Weathers), who shows up to train Rocky by spiriting him off to a seedy LA gym and teaching him to fight like a black man. The movie is loud, brutish, and mindlessly compelling, but cold and detached as well: there's almost no trace of the old Rocky in it. Stallone wrote and directed. Cheri, Chestnut Hill, suburbs.

\*\*\*THE SAMURAI TRILOGY, PARTS I & II (1954). Hiroshi breathtaking entertainment has the feeling for space and action of some of the best of the American color Westerns, and applies it to material that recalls our own historic epics. Toshiro Mifune stars, as the real-life 16th-century samurai-saint, a farm boy whose fierce desire for conquest coincider with his Buddhist yearning for self-con quest. The first film, Miyamoto Musashi, follows Musashi's early battles, his en-counter with an amorous widow and her daughter, and the commencement of his life-long travels. In the second part, Duel at Temple, he encounters the treacher ous master of a martial-arts academy and confronts Japan's top swordsman, the arrogant dandy Kojiro (Koji Tsurata).

\*\*\* SANSHO THE BAILIFF (1954). Kenji Mizoguchi's masterpiece and one of the glories of world cinema. Set in 11thcentury Japan, the epic story (from a novel by Ogai Mori) is about a mother and two children sold into slavery, their separation and struggle to find one another, and their through the cruel mysteries of feudal Japanese society. This is one of the most emotional of the Japanese classics, and the final scene, when mother and son are reunited after terrible suffering, is incredibly agonizing and beautiful. Harvard

\*\*\*\*THE SCARLET EMPRESS (1934). No one can deny that Josef von Sternberg's delirious biography of Catherine the Great is silly, its performances stilted, and its tone hysterical. But it is an extraordinary work of baroque cinematic art, all decor and mist and Weimaresque depravity. Nothing about it is explicit — least of all Sam Jaffe's bizarre but haunting performance as the mad prince, or Marlene Dietrich's exotic Catherine — but implicitly the power of sexuality exceeds that of any conqueror, king, or kingdom. At once ludicrous and breathtakingly gorgeous, the film has been aptly hailed "a surrealist masterpiece." Institute of Contemporary

Art.

\*\*\*SHOOT THE PIANO PLAYER
(1960). François Truffaut's exuberant,
tragic second film seems cruder today than
in 1960, but it retains its freshness of
viewpoint. Charles Aznavour is charming as
the former concert pianist hounded by
gangsters who are no less dangerous for all
their bumbling. A ticklish, surprising, and
extremely energetic movie. With Nicole
Regner Coolidae Corner. Coolidge Corner

\*THE SPY WHO LOVED ME (1977). Albert Broccoli was fully that in 1977, James Bond was a fairly ludicrous anachronism. So he and director Lewis Gilbert played this 007 opus entirely for laughs, and the silliness, the lapses in logic, the stupefying dialogue — in short, the vacuity of it all — are really kind of fun. The nicest surprise is Roger Moore, who finally uses his soft, prissy, epicurean style to good advantage: hr's never been the killer type, but here at least he's an roquish cad. Coolidge Corner

\* \* STAGE DOOR (1937). Gregory (My Man Godfrey) La Cava's polished, refreshing comedy of female bonding (something films rarely treat these days) concerns a group of aspiring actresses living in a theatrical boarding house in New York. The cast is extraordinary: Katharine Hepburn as the rich girl trying to make it on her own, Andrea Leeds as the hypersensitive acolyte, Adolphe Menjou as a propositioning producer, Ginger Rogers, Lucille Ball, Gail Patrick, Eve Arden, Ann Miller, Constance Collier, and Franklin Pangborn. From play by Edna Ferber and George F.

\* \* 1/2 STAR TREK II: THE WRATH OF KHAN (1982). For Trekkies who felt cheated by the first Star Trek movie, the sequel amounts to an affirmation: yes, it is possible for a mere film to capture the ineffable qualities of the TV show — that unique blend of bad acting, mawkish melodrama, and hasty brushes with the Big Issues. Longing for adventure, Captain (now Admiral) Kirk, finds the perfect opportunity to spring back into action when his old nemesis, the genetically superior

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Devils Playground Khan (Ricardo Montalban), threatens to destroy the universe. This movie is about as good as the series can get, but unless you're a true believer, you can't help sensing a void where its heart ought to be. Meyer directed. Cinema 57,

**★THE STORY OF O (1976).** Soft-core fun for the whips-and-chains crowd directed by Just Jaeckin, the grand philosophe who gave us Emmanuelle. Claims that it also stimulates you upstairs should be taken with a grain of salt. Beacon Hill.

\* \* TAKE THE MONEY AND RUN (1969). Woody Allen's first stint as writer-director-star is a rag-tag piece of movie-making, but a lot of the jokes are vintage Allen. Woody at his nerdiest, plays Virgil, a fumbling bank-robber and would-be member of the FBI's Ten Most Wanted list. The chain-gang scene, interviews with Virgil's parents (wearing Groucho glasses), and a hilariously botched heist stand out amid the high ks. Harvard Square

\*\* THE TEXAS CHAINSAW MASSACRE (1974). Exploitation title aside, this low-budget horror film by Tobe Hooper is a masterpiece of barbaric demen-tia. It's the story of five teenagers who meet up with a family of cannibals, the foremost of whom is an obese masked horror called Leatherface. He's a human beast who wields his chainsaw like a mechanized phallus, and the combination of savage primitivism and buzzing technology is authentically nightmarish; when the murders erupt, it's with a shock and perversity that evoke the terror of real-life violence. Despite its achievement, the

movie enjoys something of a scandalous reputation, mostly because it spawned an entire sub-genre of offensive, mind-less, "hack-'em-up" horror movies. But Chainsaw transcends its exploitation roots by infusing gruesome slaughter with a sense of crazed mysticism. By the end, the film has reached beyond malevolence to a sess of preternatural force — madnessire, it's rhapsodic. Nickelodeon.

\*\*THE THING (1951). The hand of producer Howard Hawks is clearly visible behind the work of nominal director Christian Nyby, and as a result, this story of a group of Army scientists menaced by a vegetable man from outer space at an Arctic testing station has some enjoyable ents. But it's still pretty mundar the Thing, a strapping young James Arness makes a great entrance and then spends a grand total of three minutes lumbering around like a low-budget version of Frankenstein's monster. Off the Wall.

\*\* 1/4 THE THING (1982). Director John Carpenter (Halloween) has remade How-ard Hawks's classic 1951 sci-fi yarn about a creature that menaces the men at an Arctic testing station. In the original (see above), the monster was James Arness, but here it's the brainchild of Rob Bottin, the 23-year-old special-effects wizard who created those marvelous werewolves in *The Howling*. Kurt

Russell stars. Saxon, suburbs.

★★★THREE BROTHERS (1982). masterpiece, a work beyond time. The story is about three brothers who return to the small, pastoral Italian village after their mother has died. One is a worldly judge, one an alienated factory worker, and one a teacher, and although they're united in their grief. Rosi insists on their aloneness, on their separation from the world at large. Rosi

gives us scenes of suspense, domestic elodrama, seduction, and fantasy, and his pastoral sequences seem heightened, trembling with unspoken significance. In this film, Rosi finds what so many filmmakers have sought: a direct passage to the most elemental emotions. With a beautiful performance by Charles Vanel, as the stately old widower. Galeria, Academy, suburbs.

THE TOY (1982). Francis Veber produced. wrote, and directed this satirical comedy about a boy who gets his impossibly wealthy father to buy him the shopkeeper (Pierre Richard) of a toy store. Orson \*\*\*TROUBLE IN PARADISE (1932).

Ernst Lubitsch's masterpiece is perhaps the most sophisticated of American comedies — and one of the most exhilarating. Indeed. it hardly seems American; Lubitsch's gorgeous Venetian interiors, the almost sublime cynicism of the characters, and the pearly diction of Herbert Marshall, Miriam Hopkins, and Kay Francis lend a Europea It's the story of a pair of jewel thieves (Marshall and Hopkins) who fall in love and join the household staff of a rich widow (Francis), planning to rob her; unfortunately for Marshall, the lady in question is both canny and quite attractive. Few American scripts are as full of silky badinage as Samson Raphaelson and Grover Jones's: and the Lubitsch touch elevates rascality to the sublime. Harvard Film Archive.

U

\*\*\*\*UGETSU (1953). Based on a pair

Mizoguchi's magical tale of two villagers seeking their fortunes is one of the most beautiful films ever made. Masayuki Mori plays the potter seduced by a sensuous ghost who lives in a haunted mansion. Sakae Ozawa is his brother-in-law, a farmer whose longing for glory leads him to claim another's victory, for which he's rewarded with a military command; meanwhile, his wife is raped by barbaric soldiers. Erotic mystical, and imbued with a sort of alluring evil, the film is a gorgeously photographed study of ambition and fantasy, and of women neglected and victimized by Harvard Film Archive.



\*\*VICTOR/VICTORIA (1982). Blake Edwards's long, very stylish farce about sexual role-playing would probably be more down, a terrible prig. Edwards expects to shock and titillate us when his star, Julie Andrews, portrays the greatest female impersonator in '30s Paris. But since Andrews doesn't have a masculine bone in her body, the elaborate role-playing game lacks the necessary glimmer of sexual confusion, and there are so many plausibility problems that our suspension of dis-belief can't even get off the ground. The movie does, however, feature some very funny performers, including Robert Preston, James Garner, and Lesley Ann Warren, who does a wildly exaggerated dumb-blonde turn that soars into a comic stratosphere all its own. Harvard Square



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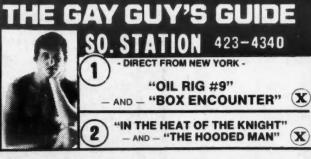
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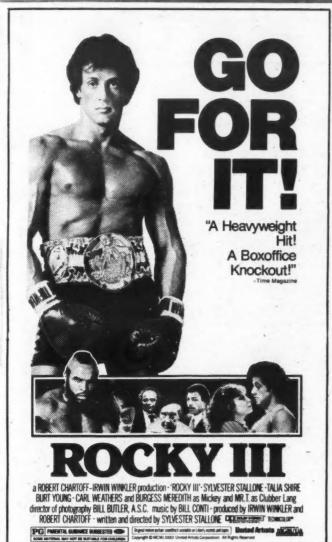


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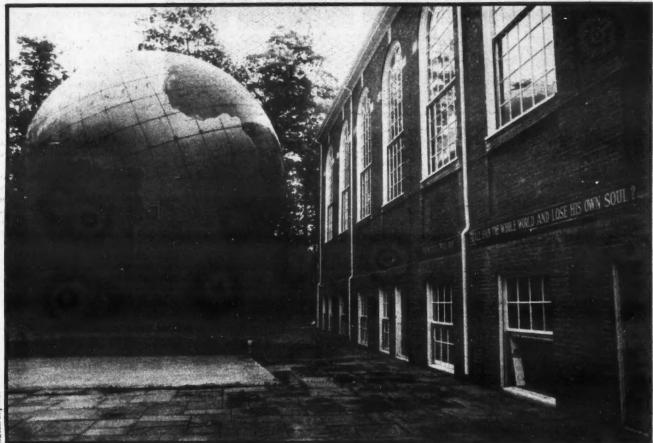
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## Entrepreneurial training

Business and the age of specialization at Babson



A specialized school with an air of expectation

ally Amos, aka Famous Amos, was a highschool dropout when he took his first step toward fortune. Working as a stock clerk at Saks Fifth Avenue in New York, Amos studied marketing at NYU and became a, trainee at the William Morris Agency. Soon he was handling acts like the Temptations and the Supremes. He signed an unknown act with the improbable name of Simon and Garfunkel. After that success, Amos moved to the West Coast and opened his own agency. He became known to booking agents and studios for his habit of handing out chocolate-chip cookies made from his Aunt Della's recipe. In 1975, at the suggestion of friends, he opened his first cookie store on Sunset Boulevard. In the seven years since, he has built, on Aunt Della's recipe, his personal trademark of a straw hat and a Hawaiian shirt, and the idea of selling brown paper bags of to the clientele of Neiman-Marcus and Bloomingdale's. Today, the Famous Amos Chocolate Chip Cookie Corporation bakes and sells six tons of cookies a week. The company grossed more than \$6. million last year. The hat and shirt are now in the Smithsonian.

Carl Sontheimer had founded three electronics firms and retired, all by his 53rd birthday. An MIT graduate, Sontheimer patented 47 different gadgets while working for RCA, including components for a radio microwave system that went to the moon. But he left the business world for his true love: cooking. Then, at a housewares show, he saw a commercial food processor. "That machine gave me the horrors," he recalled later. "It was totally unsafe." He spent 18 months perfecting a safe home find jobs with big corporations. Some of the people assembled in Cuisinarts Inc. the company that the conference room had the

he and his wife started in 1971, recorded \$100 million in sales.

Laura Brown, on the other hand, is just starting out. The senior at Babson College owns a campus enterprise that sells advertising time by projecting ads onto a large screen in the Babson dining hall. Brown has plans to move to California after graduation and take her Focal Point Inc. to other schools.

What I'd be doing is contracting with the schools to set up different Focal Point boxes in different locations, hiring students to take my pictures and change the ads for me," she says in a rush of words. She builds her scheme carefully. She'll get regional advertisers to buy time at all her operations. "And then I'll just backward integrate," she says, matter-of-factly.

Brown was among a group of Babson students who gathered in one of the school's conference rooms a few weeks ago to listen to Wally Amos and Carl Sontheimer and to discuss the joys of capitalism. What the small group had in common with bigtimers like Amos and Sontheimer is their drive to create (in this case, their own businesses) and to be their own bosses. At a time when their peers on campuses. around the country stare gloom ily at unemployment figures, these Babson students brimmed with confidence. Each owned his or her own business; all had big plans for the future. There was an air of expectation.

Certainly, they said, there are drawbacks to attending a highly specialized school like Babson. For one, there is this obsession with PROFIT, a word spoken in capital letters on the Wellesley campus. Brown and friends think this obsession is largely confined to those who will graduate and

strange way of saying "corporation" - there was a certain contempt, a curl of the lip one would expect from a good Marxist. Corporations, it seems, are considered the haven of drones. The folks collected in the conference room had higher hopes. They were studying to be en-trepreneurs, a rare breed of risk takers who start their own businesses with the expectation of building them into legend and then moving on because it's gotten boring. To paraphrase some of the conversation in the conference room, it isn't the promise of big bucks that entices, it's the urge to create, to meet the challenge

"The money isn't the end result," says Brown. "It's a way of. keeping score.

Much has been made about the shift of values on the campus. The idealism and social concerns of a decade ago have slowly given way to a scholastic form of survivalism. Social observers announce that today's students are most concerned with studying for the right job. There is a quiet desperation to choose a profession early, get the grades, and find a good-paying sanctuary after graduation.

Babson is no different from other schools in turning out such corporate cannon fodder. But for the past 10 years, the school has been developing a program to teach a small group of thrill seekers the skills needed to conceive, give birth to, and raise a business. Babson now offers an undergraduate major in entrepreneurial studies. There is a demand for the course. A survey conducted by the school found that a third of those who took entrepreneurial courses Babson between 1971 and 1975 now own their own businesses.

Babson defines entrepreneur-ship as "a willingness to take risks and to invest money and

energy in the development of a service or product leading to the recognition of that service or product as a contribution of value." The definition is brought home each year when the school holds a Founder's Day program to honor "the importance of the entrepreneurial spirit in our freeenterprise system

For the past five Founder's Days, the school has invited an eclectic group of entrepreneursmade-good, ranging from Frank Perdue to Diane Von Furstenberg, to take part in a day of pep talks and pragmatic howto sessions.

Wally Amos and Carl Sontheimer were among this year's guests. Their sessions had an almost revival-meeting quality as the living success stories exhorted students to go out and

make good.
"I don't view anything as a problem," said Amos, who wore a baseball cap and sneakers to the seminars. "Obstacles are challenges to be met and over-

Sontheimer told his audience never to give up. "There is no such business that did not go through a crisis that would have killed it dead except that the CEO chief executive officer was either too stupid or too stubborn to know it was dead."

Dr. John Hornaday, director of Babson's Center for Entrepreneurial Studies, believes this drive to succeed with your own business is the individualist's reaction to the conservative trends in US society. A psychologist, Hornaday thinks entrepreneurship offers the peffect niche for the independent person these days; to him, this spirit of independence is exemplified by the student who attends his business lectures on roller skates.

"Here's a person who wants a combination of things," said Hornaday. "He wants individualism. He wants freedom, and he wants control over his own destiny. And at the same time he wants some other factors, achievements that are related to

If Babson students need a model of individualism, they need look no further than the school's founder. Roger Babson made his fortune as a financial analyst with a theory on the business cycle said to be based on Newton's law of action and reaction. How this all worked isn't clear, but it did well enough for Babson to warn his investors away from the stock market before the 1929 crash. And he was well enough established by 1919 to start a school for those who "by inheritance or other circumstancés are to step immediately into responsible places without preliminary experience." Babson's prestige was such that he charged \$3000 for tuition at a time when Ivy League tuition was \$750 at most.

Babson celebrated his roots by planting a cutting from the English apple tree that allegedly bopped Sir Isaac Newton and led to the theory of gravity. The tree, surrounded by an iron fence, is a campus landmark - it's even rumored that another cutting was planted in a secret location during the days of campus activism, when it was feared that hooligans would burn down the venerable

There are other odd legacies on the 450-acre campus where Babson once roamed on horseback and, according to legend, dictated letters from the saddle. Believing that a working knowledge of geography was essential successful businessmen, Babson commissioned the world's largest relief map of the United States. At 65 by 45 feet, this map fills an entire building. Outside is a World's Fair-size globe of the world.

Babson also dotted his campus with stone tablets bearing quotations from the Bible and Emerson. (He was a strong moralist and in fact ran for president in 1940, on the Prohibitionist ticket.) He later started Weber College, a more modest institution for women, in Babson Park, Florida. Babson saw the need to educate frivolous rich women to prevent them from frittering away fortunes inherited from fathers or husbands.

Babson College has grown from a school for the sons of industry into a 2700-student campus where a major extracurricular activity is running your own business, where cost analysis is done on fraternity parties, and where management theory is

applied to the sailing team.
"This is a very small campus with a very narrow focus as far as what you're learning," "If you're 100 percent Brown. gung ho into business, not a liberal-artsy person, then you can survive here.

Students are required to take a class load of 40-percent liberal arts. But many of the courses relate to business. A history course titled "American Institutions" turns out to be a historical review of the US economy. "Fundamentals of Science" is described by students as a lab course on scientific principle as applied to business. All this leaves some students wondering about life in the real world.

Student Marty van Breems thinks the concentration at Babson tends to make students more narrow-minded than those going to other schools. "To be a leader of any sort, you need a much broader perspective on all sorts of things, like art," he says. "But it's not exposed to us at all. We have to work to get out and see art, whereas kids at other schools have art kids all around. They can interact with these people and see what they're trying to do."

Brown, who is intensely involved in a number of campus activities, goes home to Gloucester for escape. "On weekends I have to get out of here and get normal again," she says. "I go back to Gloucester and see normal people, and I get out of the whole profit syndrome."

Bill Brine, another student who sowns two businesses, finds it just the opposite. When he goes home, his friends consider him weird. "I'm the one who comes up with all these hare-brained schemes on how to make money. I bounce it off them and they say 'Look at this kid. He's strange."

Brine and his fellow students admit to disassembling everything from beer commercials to fraternity parties to see where they can find the profit. Jeffrey Mulligan, who runs a portable disco service, tells the forlorn story of how his fraternity did a "break-even analysis" on a planned party to see whether it could lose \$400 in leftover funds.



It failed. "We could only lose \$200," he says. "We'll talk about a party and stuff and we'll be talking about what percentage of the Babson market we need to make the party profitable. I had a friend who was in charge of programming over at Suffolk, and he couldn't believe that we could break even or make money at parties."

Brine can't believe anybody could be so foolish as to lose money. "I find it, well not naive, but stupid," he says. "I find it's really, well, shocking to think

that people do this. We were talking the other day about business plans and how people get into business and not even think about it, not even write things down."

The total immersion in business affects other aspects of campus life. Brine recalls the time the X/Y theory of management came up at a meeting of the sailing team. Under Theory X, he explained, management operates under the principle that workers have to be tightly controlled, i.e., the stick. Theory Y assumes that

everyone wants to do well and management need only help them along, i.e., the carrot.

"We were discussing how to control the people in the sailing team," said Brine, a co-captain. "We were in a group and this person said, "X/Y" and everybody knew and we went right through the conversation. I sat back after a while and said, "Wow."

It isn't all theory at Babson. There are 23 student-owned businesses on campus, from carpet sales to a travel agency to a pizza shop. The businesses, passed on from graduating seniors to other students, had a combined sales volume of \$175,000 last year.

"It's a really highly charged atmosphere there," says Ben Bailey, a 1979 graduate who started and runs two computer firms. "The most impressive thing to have on campus is a successful business. I can say you can get a lot more status comparing your profits than getting elected to the student government."

Brine, whose Babson Tire Sales "keeps us in beer and pretzels," is proud his business is a success. What mystifies him is the outsider's notion that profit may not be good. "I found that with my friends talking about making a profit was really sort of looked down on and skirted around," he says. "I think people are scared that they're going to get into the old 'screw-someoneelse-or-get-screwed syndrome' and they don't want to get into that. I think that that's unnecessary but I think that's what they're scared of. They're scared of screwing someone.

Some even see profit as part of a social responsibility, both to customer and employee. "You get a better job out of them and they get more out of it if the company's run well," says Pete Hemingway, co-owner of Babson Tire. "Too many people in this country don't enjoy their work, and it is the responsibility of management to help them. So

Continued on page 11

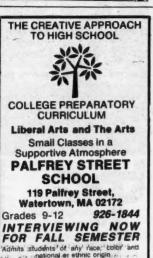
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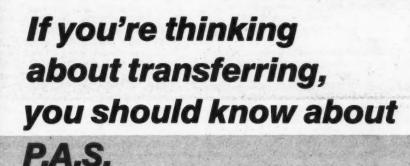
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## Lessons in high finance Scrambling for tuition dollars

by Felice Freyer

he task of raising the \$12,000 a year needed to attend a private college or university may prove to be one of the toughest entrance requirements today's students will face.

The federal government, for years the generous benefactor of the upwardly mobile, is getting meaner these days just as the cost of attending college soars. But while the future for student aid is not bright, it's certainly not as dim as it seemed several months ago. And the decade-old assumption that anyone with enough inelligence and drive could attend college is still true - although, if there can be degrees of truth, it is considerably less true today than it was a

few years ago. Students should be in no way discouraged from higher education," says James A. True, vice president for govern-ment relations of the Association of Independent Colleges and Universities in Massachusetts. "There are going to be considerable cutbacks, but we hope that parents, students, independent institutions, and the state will pick up the

'In a sense, it's not as bleak as it sounds," remarks Carol Crane, spokesperson for Massachusetts Higher-Education Assistance Corp. "The support from student lobby groups has been overwhelming. Everybody's up for reelection in the House, and no one wants to vote against education.

There are several reasons for hope.

First, the Reagan administration failed for the most part in its attempt to clobber the federal student-aid package. True, severe cutbacks were made in the 1982 budget, but the budget that emerged from the recent conference committee leaves most programs infact, funded for next year at the same level as this year. With inflation chewing away at each aid dollar, level-funding is nothing to cheer about - but it could have been worse.

'Compared to what Reagan wanted, we've come a long way," observes Barbara Tornow, president of the Massachusetts Association of Student Financial Aid Adminstrators (MASFAA) and the financial aid director for Brandeis. Still, she says, "we're way behind. We've also not thrown in the towel.

Second, the state, whose support for students is among the lowest in the nation, is at least beginning to talk about picking up some of the tab. Right now, all hope hangs on Senate Bill 1833, which would raise money for education through a sales tax on cigarettes. Apparently not favored by the Senate leadership, the bill is now stalled in

Still, alternative aid souces may yet emerge. Financial aid officers are exploring, for instance, the possibility of involving corporations in internship or grant programs serving students they may eventually recruit as employees. Major corporations, such as IBM, have been courting the best and the brightest with such programs for years.

And students have time on their side: conveniently, the federal fiscal year starts in October, a month after the school year begins. No matter what is in the budget that starts in October, student-aid commitments made in September are good for the whole school year. So any changes in the fiscal 1983 budget will have no effect on students until the 1983-'84 school year. This leaves time to plan

I think institutions are going to have to be more innovative in the future," says Jack Sheehan, Boston University's director of financial assistance. "And the student has to show more initiative. They've got to go around and ask [for money]. They've got to go after it.'

Here's the status of the major federal programs:

Guaranteed Student Loans. Under this 17-year-old program, the federal government insures a student loan and pays the interest while the student is in school. Students can borrow up to \$2500 a year at rates way below the market level, and start paying the loan after they graduate. Starting in 1978, these loans were available to anyone. But last year the government required families with incomes above \$30,000 to prove financial need. Now there's talk of requiring all students to prove need regardless of income, and that rule could go into effect in the upcoming school year.

Other rule changes may also affect the GSL program in the fall. The government wants to double the origination fee - a sum the student pays up front when taking out the loan - from five percent

to 10 percent. That means that a student borrowing \$2500 would have \$250 immediately deducted from the amount of the loan. Another proposal would raise the interest to market rate as soon as the

borrower graduates. Work-study. Under this program, the federal government pays 75 percent of the salary of students working for the participating employers. By tightening eligibility requirements, the government reduced this program by four percent last year, a cutback that will be felt in 1982-83. The program was level-funded in the most recent fiscal 1983 budget version. National Direct Student Loans. Originally the Reagan troops had planned to eliminate funding for this program altogether, letting the program die a slow death by continuing only on "recycled" money — that is, using payments re-ceived to award new loans. But the program ended up being cut by four percent last year, and is expected to be funded at the same level for fiscal 1983. Pell Grants. This major need-based

grant program was reduced by three

percent last year, a cut affecting the 1982-83 school year. The fiscal 1983 budget, as of this writing, leaves the program unchanged for the 1983-'84 school year.

But MASFAA's Tornow suspects that there are hidden cutbacks in the Pell grants. The maximum grant this year is \$1674, up only \$4 from last year. And the eligibility standards have been tightened so much that many students will be forced out. "Brandeis students may lose close to 20 percent" of the Pell grants, she

Tornow thinks the tougher standards will result in money left over in the Pell grant account - and she doubts the surplus will be funneled back into student aid.

Supplemental Educational Opportunity Grants. These grants were intended as supplements to the Pell grants for students who were truly needy. This program was slashed by 25 percent in fiscal 1982. But in the fiscal 1983 budget version, it's holding steady.

Plus Program. One federal student-aid Continued on page 10



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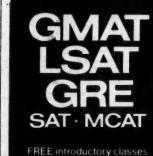
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## Prop 2½ goes to college

The class of '82 got off easy

by Chip Canty

oon Georgia will be pre-med, Tony pre-law. Rita plans a double major, Nancy a five-year BA. Donna expects to spend four years at Simmons, Charlene two years at Marian Court Secretarial. Glen will major in psychology, probably; Jody in "science.

Quietly, under cover of the rainy skies of June, Proposition 21/2 gave up its first high-school graduates and sent many off to college. They have tales to tell - of fear, of protest, and occasionally of disappointment. They witnessed the slaughter as many of their favorite teachers — the young ones, the ones with the time and the energy to teach more than the curriculum demands fell to the proverbial budget ax. They cried, and some walked out in protest, when the school budget cuts were announced: six percent in Chelmsford, 12 percent in Natick, 23 percent in Quincy. Even the affluent schools were cut back. For most communities, this was the year of Prop. 21/2: under the rules, the 15percent annual property-tax cuts stop once the total tax falls to within 21/2 percent of "the full and fair cash value of the property being taxed." That means most cities and towns had to cut taxes (and spending) only once: during the senior year of the class of '82.

It should have been a time of rigor and romance and sports glory — the mythic qualities that set seniors apart in that teenage netherworld called high school. And it was. Life went on, and for the seniors, life went on pretty much undisturbed. Nobody was reduced to selling apples to survive, or to jumping out of skyscraper windows in panic. No widows died. Donna had to pay for her own letter jacket, and Eileen's yearbook was smaller this year. In Lynn, where they ran out of white paper, they had to use yellow instead.

In short, it could have been worse, and for their younger brothers and sisters it was worse, much worse. But someone, somewhere, much have been looking out for the seniors this year, for the Class of 21/2 escaped the taxpavers' revolt relatively unscathed. "There were a lot of sports supposed to be cut, but they weren't, explains Donna Dellarciprete, of Hull: "I was in AP [advanced placement] English and it was supposed to be cut, but it wasn't. All in all, I don't think we suffered as much as people expected we

Now the worres are memories, the

concerns are becoming passé. The time has come to close that locker for good. The Class of 21/2 begins losing its identity now, scattering to work, to home, and to colleges across the map. It's members arrive on campus this fall. Do not treat them as intellectual cripples; they are not. They took the prerequisites, Prop. 21/2 notwithstanding. The stories they tell in the freshman dorms will be remarkably similar to what has echoed through those halls for decades. They did not study in the snow for want of classrooms. They did not stand in class for want of desks. They did not suffer study-hall mindrot for want of teachers. And they see themselves not as the first class to suffer 21/2, but as perhaps the last to escape its still-dreaded grasp.



At the June 4 graduation of Lynn Classical High School, the honor of introducing the commencement speaker fell to Georgia Katsoulomitis. A cheerful, almost bubbly, student, Georgia is fluent and fast-talking both in English and in Greek, the language still favored in her home. Given the name and tradition of her alma mater, Georgia might also have been tempted to mix some Latin into her brief address; trouble is, few students would have understood it. planned to take Latin 3 last year, but only two other students shared her plan. In years past, an advanced course such as that might have been offered separately for so few students, but this year it was instead folded into Latin 2. Another disappointment for Georgia was the cancellation of Advanced Math 2. The calculus course she took instead had an enrollment of 40. Though the subject was well-taught, she complains, "the teacher just couldn't handle that many kids."

After such a triple-whammy, many students would be glum, yet Georgia insists that she and her classmates were largely spared the effects of I'rop. 21/2. 'We didn't really see it like the kids next year will," she says.

Another multilingual student, Rita

Sozio, agrees that 21/2 was relatively painless for the seniors. Rita's foreignlanguage proficiency won her a fulltuition scholarship to Emmanuel College, even though she almost never got to use the school's language lab last year. (Officials reportedly were concerned that the lab equipment would break, as it had in the past; there was no money for repairs if it did.) Next year, she predicts, the lab will be closed entirely, and many more courses will be combined or cut. By the time her younger sister reaches high school, she fears, "she won't have half [the opportunities] I've had."

Principal Charles Connolly hesitates to speculate about his school's future, except to note that next year's average-size class will not fit in the language lab anyway. But Connolly has seen sad portents in the recent past: "We suffered 1/2 in this school long before 21/2 was 21/2, if you know what I mean." Classical, he says, has the oldest "and best" faculty in Lynn, but that has drawbacks, too. For several years, as teachers have retired, they have seldom been replaced. For this reason, Classical suffered considerable teacher attrition even before Prop. 21/2 charmed and won the voters of Lynn. Once I had 14 English teachers here,

Continued on page 8

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## Latin dies hard

## That unrequited romance of language

by Lisa Deeley Smith

et me see," the reporter said, seizing my Latin grammar. "I love these things." He riffled through it. "Ah," he said, "drugs are discovered. "Concursum est, there was a rush.'" He turned some more pages. "Flumen, centum pedes latum.' Don't you remember that there was always an agricola who had an ager across the flumen?"

"And it was always a bonus agricola," the copy editor said.

"Latin," another reporter said, shaking his head and smiling. "Had it in high school. Don't remember very much, though."

But as much as most of us would like to keep Latin in the realm of high-school reminiscences, it persists in rearing its antique head, even before the journalist. One of the highlights of the British victory in the Falkland Islands occurred when Lord Chancellor Hailsham, leaving 10 Downing Street, announced: "Non nobis, Domine, non nobis, sed nomini tuo da gloriam." "He told members of the press to look up the translation themselves," Nick King reported in the Globe with some chagrin. King's translation ran, Not to us, not to us, O Lord, but to thy name ascribe the glory, and quoted Hailsham's citation of

Henry V's victory pronouncement after Agincourt in 1415. But Henry's orders to his troops were in English; he was citing the first verse of the Latin Vulgate version of Psalm 115. Both Henry and Hailsham knew there's nothing like a spot of Latin when you're gloating over victory.

Of course, journalists' use of Latin can be hazardous. Evelyn Waugh, when he was covering the Italian-Abyssinian war for the Daily Mail, craftily scooped his colleagues by predicting that the Italians would invade. But he sent his cable in Latin, and no one managed to translate it before the invasion began so the exclusive was lost.

But as hit-or-miss as the 20th century's association with Latin has been, the flirtation with what we smugly call a "dead" language continues. Part of every generation wonders why we should bother; part of every generation becomes slightly defensive and embarrassed over its affection for the old thing; and one more generation learns about the bonus agricola. Enrollment in high-school Latin classes, after years of decline, has begun to rise, according to a report in the Classical Journal. The real problem is finding qualified teachers to meet the growing demand. In

1981. 2114 students took the Educational Testing Service's Latin achievement test, 16 percent more than in 1980 (1823), and 35 percent more than in 1979 (1570). The scores are higher, too a mean of 548 in 1981, compared with 529 in 1980 and 524 in 1979. Latin students taking SAT tests, the Journal was proud to point out, had higher average SAT scores. In the "verbal" (i.e., English) section of the exam, those students who also took the Latin acheivement test averaged 558 (think back; the top score per test is 800), whereas the national average was 424; and they scored higher overall on the SATs than students who had taken other foreign-language achievement

Boston Latin has had so many students take advanced college placement in the subject it's received a commendation by the advanced-placement board in Princeton, according to David Miller, former chairman of the Latin department. Latin is a required subject from the year students enter Boston Latin (either in seventh or ninth grade) through 11th grade. A senior course is optional, but 20 seniors took the course this past year, Miller said. Contrary to what's usual at most high schools, there's no solitary friendless classics teacher scurrying around the halls at Boston Latin. To accommodate the 2100 students and their requirements, there's a staff of 19 teachers who teach Latin and Greek.

Latin and Greek.

Latin is still taught at Cambridge Rindge and Latin, but as an elective. This year, there were seven sections of Latin taught there. The department began with 80 students and ended with 53, according to Walter Patacciola, head of the Rindge foreign-

sed res nullo modo diiudicata, Galle, iterum nos aspiciemus!

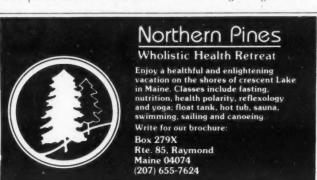
magnopere id expeto, o luli!

language department. Next year he predicts 62 students will sign up. "It doesn't look too good but it comes in spurts — a few years ago we had 90," he said.

When Harvard was founded, its students had to study Latin, Greek, and Hebrew. But Latin ceased to be a requirement in 1883, the last commencement program in Latin was printed in 1944, and the last undergraduate diploma in Latin was issued in 1960 (though some graduate schools continue to issue them). There is still a Latin oration at Harvard's commencement, and a strange experience it is. This year, Michael Castori, who graduated magna cum laude in classics, thundered his address much like Cato the Elder's parting tag, "Delenda est Carthago!" Graduates who didn't have translations made up for their ignorance by clapping and cheering at random intervals. Those who knew a little Latin kept straining to hear the occasional "facta sunt." Reading the address and its translation is

more fun. Castori dubbed Governor King "o gubernator Rex, and put words in the mouth of a wan student found in the Widener Library, "Litteratorum in animo aetate Reaganomica nulla est pax! Non diutius patres conscripti litteratis doc-tissimisque pecuniam largiuntur; immo ad tela coacervanda consumuntur omnia vectigalia." ("In this age of Reaganomics there is no peace in the mind of scholars! No longer are grants lavished on men of letters; rather all revenues are consumed in the heaping up of arms," probably the most formal outcry ever against the present administration.) Bewildered singers find the Harvard hymn a bit of a struggle (partly because you sure can't dance to it), but some phrases shine through: "Eruditi shine through: professores/Largiantur donatores Fugerit obscuritas ... Nostra Universitas.

'Obscuritas" still thrives in the discipline's academic journals. One finds earnest arguments that there should be a comma, not a period, after "dicitur" in line 83 of Horace's "Satire I" (this in the special-interest publication Mnemosyne, which prints its instructions to contributors in Latin), as well as the assertion that "corpore" and "pectore" are con-stantly confused in manuscripts. Topics of historical interest are covered in the trades: whether the Stoics (Remember the Stoic boy who let the wolf eat him rather than cry out? Didn't you think that was stupid?) thought all passions were signs of mental illness, what Pliny the Younger thought of women ("Pliny was no stranger to heroic women"), and whether the ancients com-Continued on page 8



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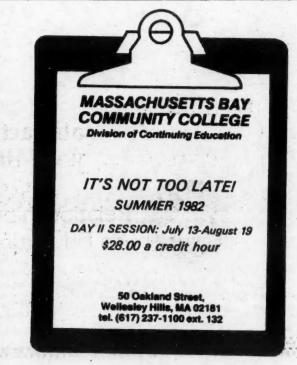
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## Latin

Continued from page 6 monly practiced infanticide and

killed more baby girls than boys (the demographics are variously

What Latin remains in the Catholic Church lives in the journals. It hasn't been the language of the Mass (with some outlaw exceptions) since 1963. Priests may read the breviary in either Latin or English, said Robert Daly S.J., chairperson of the theology department at Boston College; ordinands need a "working knowledge" but do not have to be "facile" in the language; and the courses offered in Latin in patristic studies are as well attended by secular classics students as by those preparing for the priesthood. But the Vatican Polyglot Press (or Typis Polyglottis Vaticanis) still publishes many of its official documents in Latin. Acta Apostolicae Sedis: Commentarium Officiale publishes each speech of John Paul II in the language in which he gave it, but always with a Latin title. Thus his televised Christmas address, given in Itallan, is titled "Nuntius Radiotelevisificus.

The Latin pronouncements the Vatican staff makes on behalf of the pope aren't the stuff of firstyear homework. Here's the first two sentences of Cardinal Casaroli's announcement that a cathedral had been promoted to a minor basilica: "Ad perpetuam rei memoriam. - Honorari Sanctus singulari fidelium veneratione, maxime eos qui sanguinem pro Christo fuderunt, id Ecclesia sancta catholica non modo permisit, sed etiam suasit; sunt enim illi et amici Dei fidissimi, quos Pater ipse amat, et patroni christiani populi potentes, et egregia virtutum exempla praebuerunt, omnibus im-No "hic est bonus itanda. agricola" here. Through a private Roman company, the Catholic Church also reports in Latin on changes in canon law. The Polyglot Press still publishes such Latin devotionals as Thomas à Kempis's De imitatione Christi in handy pocket sizes. It has just put out a New Testament in Greek and the two authorized versions in Latin - Vulgate and neo-Vulgate. (Clement VII announced in 1592 that the Vulgate Jerome had finished translating in 405 was the official version; Pius XII authorized in 1945 a new Latin version, the neo-Vulgate. In the cheapest edition of the Vulgate around Boston - one published

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in Madrid, where everything that is not in Latin is in Spanish only the Psalms contain the Vulgate and the neo-Vulgate versions.)

Jerome worked to make his translation readily understood, and reading the Vulgate, especialy if you have English Bible verses in the back of your mind, is a fairly painless way to reintroduce yourself to Latin. Of course, the Latin business has gone out of its way to make the language palatable. Cambridge Rindge and Latin is switching first-year texts next year, from Using Latin to Latin via Ovid; the latter draws all its readings from Ovid, but both books virtually ignore Caesar and present instead lessons paraphrased from Roman myths. Cora and Charles Scanlon's Latin Grammar is designed to help priests, nuns, and lay people read the missal, the breviary, and the Vulgate in Latin; it takes all its lessons from those sources. Magna Carta Latina is a revision of Eugen Rosenstock-Heussy's first-year Latin course at Dartmouth, which was rooted in medieval Latin. Rosenstock-Heussy has little patience with preserving classical Bostonian" Latin. He begins his grammar with literal translations of ancient hymns and urges his readers to take his book to concerts.

The late British medievalist Helen Waddell translated Latin poetry from Virgil to Milton. Another non-classical worth looking at is Egeria's Peregrinatio ad Loca Sancta, an early church nun's pilgrimage to Palestine (and it demonstrates how vulgar Vulgar Latin was: Egeria never wrote a sentence as long as today's Vatican's). Erasmus was one of the Renaissance humanists who self-consciously tried to upgrade medieval Latin, but his Colloquies are easy, biting, short dialogues between semi-fictional characters. My favorite, "Abbotae and Eruditae," shows an abbot astonished at the Latin and Greek books in a learned lady's chamber; he thinks women should read only French romances.

The grandfather of classical texts to read for fun is the Loeb Classical Library. The little books the Latin volumes bound in red, the Greek in green - are designed for tucking in one's pocket. With the text on the left page and the translation on the right, you need labor over the luperfect subjunctive only as long as you wish. The collection is jointly published by Harvard University Press and William Heinemann Ltd. of London. The Latin collection alone astonishing: 28 volumes of Cicero, 14 volumes of Livy, 10 volumes of Seneca, with a range from pre-Republic Latin to the language of Augustine. The translators in London, said Annie Goff of Harvard University Press, are working at a rate of a book a year (future volumes will be in Greek). Current editions of the Loeb are on sale at the HUP office at the Holyoke Center; in July, the cost will rise from \$11 to \$12 a volume.

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But as handy as the Loeb Classics are, they're also modest to the point of dishonesty. Yale historian John Boswell, in 1980's Christianity, Social Tolerance, and Homosexuality, charges that the series has undertaken "the most entertaining efforts to conceal homosexuality from the public." F.W. Cornish, whose Loeb translation of Catullus's poems was first published in 1913 (and last revised in 1962), declared that certain poems were not translated by him but were instead paraphrased by noted classicist and Loeb editor W.H.D. Rouse. These are some paraphrases, especially when you compare them to the 1979 translations by Frederic Raphael and Kenneth McLeish. Here's the Loeb text of oem 94:

Mentula moechatur. moechatur mentula? certe hoc est quod dicunt, ipsa olera olla legit.

And Rouse's paraphrase: Roger plays the gallant: say you so the truth? Sure enough this is the proverb, the pot finds its own herbs. And Raphael and McLeish's

translation: Big Dick's a fucking pimp; afucking goes the pimp, Big Dick.

It's an old recipe: meat that makes its own gravy.

The open-minded reader who wants to do his own translation might have some trouble. Boswell reports that Lewis and Short, the standard Latin dictionary renders "mentula" as "membrum instead of accurately virile." translating it as cock or prick. (Big Dick makes more sense than supplanting mentula with Roger or, as Rouse did in some of his araphrases, simply capitalizing Mentula and pretending it's a proper name.) Then there's outand-out omission: Rouse leaves out the first two lines in poem 16, even though all six Latin lines of the poem are printed. To the naive student the first line pedicabo ego vos et irrumabo" looks easy enough. But Lewis and Short's definitions will give you this translation: "I will practice an unnatural vice and abuse Boswell reports that pedicare" means very specifically "to penetrate the anus" and that "irrumare" means "to offer the penis for sucking"; he adds, is a pity that the unique significance of this word should be concealed from the public."

Latin, Miller says.) More relaxing, perhaps, are the modern children's books that have been translated into Latin. Many of the names of the characters in Winnie ille Pu, translated by Alexander Lenard, are more elegant in Latin than in English: Pu, Ior, Canga, and Ru. The nonsense verse "Cottleston Pie" is funnier in Latin than in English:

(By the way, "the real offensive

passages are not there" in the

Catullus selections read in Boston

Cottleston, Cottleston, Cottleston Pie, A fly can't bird, but a bird can Ask me a riddle and I reply: Cottleston, Cottleston,

Crustulum, crustulum, crustulum cru Cano aenigmata, canis ac tu? Crustulum, crustulum, crustulum crum Cerebrum meum est fatiga-

Cottleston Pie.

tum.

The nonsense in Alicia in Terra Mirabili, translated by Clive Harcourt Carruthers, is variously successful: "I speak severely to my boy" ("Molestus esse tantum vult/Praebendo se vexantem. Au! Au! Au!") has stronger rhythm than "You are old, Father William" (" 'Grandis es atque senex, pater, aevo,' filius inquit"). There doesn't seem to be a Latin translation of Through the Looking Glass, but there are two Latin renderings of "Jabberwocky." The version by A.A. Vansittart, in The Life and Letters of Lewis Carroll, is the kind that needs

Coesper era: tunc lubriciles ultravia circum

Urgebant gyros gimbiculosque tophi;

Moestenui visae borogovides ire meatu;

Et profugi gemitus exgrabuere rathae

There aren't any brilligs or slithys because Vansittart created portmanteau words for Latin just as Carroll did for English. Thus, 'coesper" from "cena" and "veslike Carroll's broiling-time "lubriciles" brillig, and from"lubricus" and "graciles," in imitation of Carroll's lithe and slimy. More fun is the version by Hassard Dodgson (Carroll's uncle), in The Lewis Carroll Picture Book:

Hora aderat briligi. Nunc et Slythaeia Tova

Plurima gyrabant gymbolitare vabo:

Et Borogovorum mimzebant undique formae,

Momiferique omnes exgrabuere Rathi.

Alicia and Christophorus Robinus both remain English children, even in Latin. A children's book that makes cultural sense in Latin is Asterix Gallus, a comic book about the attempts of Astérix the Gaul to beat back the invading Roman army. Asterix and its four sequels were originally published in French (and are available in English), but surely a scene in which Panoramix the Druid meets Julius Caesar should take place in Latin. And when the Roman legionnaire yells, "Pro Iuppiter! Num tu irrides me?!!", he speaks, I think, for everyone who associates Latin with growing up, loving the importance of the obscure, and discovering rerum naturam.

## Prop 2½

Continued from page 5

Conolly recalls. "Now I have nine, and they want to cut it to six." Of the nine still working, the youngest was hired in 1964.

Most schools responded to 21/2 by cutting back on what came to be called educational frills. Newton, for example, shelved part of its acclaimed arts education curriculum, which is why Newton North graduate Tony Whiteside thankful that he took an introductory television production course before tax-slashing wiped it out. Everett closed out its summer school and adult ed. programs. Dedham closed its pools, and Weymouth abolished its music program; these last two options were not available to Classical High, for it had neither to begin with. Across the state, driver education, home economics, industrial arts, and

study skills programs were also

popular targets

Classical High had few such extras to sacrifice, so over time its most noticeable cuts have come in sports. Five years ago, Lynn's athletic budget was \$420,000; since then it has dropped by twothirds. Throughout Massachusetts, school-sports have been cut back. First to go, usually, are the junior high or freshman teams. Next the junior varsity sacrificed. Many schools have slashed sports-equipment budgets, then asked local booster clubs to help replenish them. Many leagues have shortened their seasons to keep travel costs down. State championship tournaments were cut out last year for the same reason (though some are now being restored). Some boys' and girls' teams - track, cross-country, and swimming, for example - have been combined under one coach to cut costs.

More drastic measures pop up occasionally. As things stand, Fitchburg and Leominster have no money budgeted for sports next year. If the "local aid" package passes the State House in its present form, and if any of its "Prop. 21/2 bonus funds" find their way back to the schools, some programs may be restored. Worcester took the same step last year: it cut its half-million-dollar sports budget by a half-million dollars. Fortunately for Nancy Mayer, a city-wide booster organization, called Sports Alive, surfaced to rescue part of the sports program. Nancy, then beginning her senior, showcase, year as a high-school basketball star, almost lost the opportunity to display her talents. She recalls that South, a very sports-oriented school, went into shock when the sports non-budget was announced, and the students worked their rear ends off" to replace the stricken funds. Thanks in part to Worcester's boosterism, Nancy competed as a senior, became a Parade Magazine High-School All-American, and won a full scholarship to the University of Vir-

Despite the boost, however, Worcester lost varsity volleyball, gymnastics, swimming, ice nockey, and all junior varsity and junior high teams. (Tennis and golf will probably join the list this year.) In nearby Fitchburg, where parents last year ran the ice hockey program and what they called "Proposition 21/2 Volunteer Soccer," the number of youngsters participating in athletics has dropped from more than 1200 to 800. The elimination of all programs for the sixth through ninth grades has athletic director Tom Crank particularly upset. "You can't take Latin 4 and not take Latin 1, 2, 3 first," he complains. And you can't expect these kids to become varsity-caliber athletes if you don't give them a prevarsity program.

Eventually, Crank fears, Prop. 21/2 will even reduce the quality of local college athletics. "The colleges maybe will have to recruit in Maine or New Hampshire at that point," he speculates. Not everyone agrees, of course Northeastern University track coach Irwin Cohen, who supports 21/2, says there are "all sorts of Cassandras out predicting doom" because of the measure Northeastern would recruit outof-state, he acknowledges, if that ever became necessary, "but it hasn't yet and I don't think it

One coach who is worried, however, is Bill Riley, who has led the University of Lowell Chiefs hockey team to three National Division 2 championships in the past four years. Two-thirds of Lowell's teams are composed of homegrown talent, and Riley is concerned not only about the decline of hockey at the high-school and junior-high levels, but also about declining Continued on page 10

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ing Camera will be offered for 4 weeks, 2 nights a week for 21/2 hours

Day	Time	Beginnin
Date		
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Mon. & Wed.	6:30-9:00p.m.	Aug. 9

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Basic Photography meets for 6 weeks, twice a week for 4 hours. Two sessions are offered, with classes beginning on the following dates:

Day.	Time	Beginning
Days		
Mon. & Wed.	9:00a.m1:00	July 19
Tues. & Thurs.	9:00a.m1:00	July 20
Nights		
Mon. & Wed.	6-10:00p.m.	July 19
Tues & Thurs	6-10:00p m	July 20

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This course is a continuation of Basic Photography, with the emphasis placed on refining printing and exposure techniques. The majority of the time will be spent in the darkroom, with short lectures before each session. Different types of papers and paper developers will be covered, to provide the student with the tools to gain the best results from their negatives. Negative exposure control will be discussed to enable the student to get the best possible negative with which to work. The philosophy of the course is that the student learns best by working with the materials in the darkroom, with the instructor there to provide help and alternate procedures. Enrollment is limited. Applicants must have a basic knowledge of printing and processing. Please bring five (5) prints to the first class meeting. Tuition \$225.

inting and Exposure meets for 6 weeks, 2 nights a ek for 4 hours. Two sessions are offered, beginning on

	Day	Time	<b>Beginning Date</b>
	Tues. & Thurs.	6-10:00p.m.	July 20

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A black and white workshop designed to introduce stu-dents to the basic skills of commercial studio photogra-phy. Emphasis will be on the application of the practical procedures in shooting, processing and printing with the 4 x 5 format. The course will cover commercial photography, product lighting, use of tents and ones, etc., studio lighting, fundamentals of the 4 x 5 studio camera, swings and tilts, perspective control, copying, process-ing cut film, printing 4 x 5 formats. ALL CAMERAS AND LIGHTING EQUIPMENT FURNISHED BY THE SCHOOL AT NO ADDITIONAL COST TO THE STUDENT, FILM HOLDERS NOT SUPPLIED. Applicants should have some understanding of black and white processing and printing. Enrollment is limited. Tuition \$225.

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Color Photography meets for 6 weeks, 2 nights a week for 4 hours. Two sessions are offered, beginning on the

Day	Time	<b>Beginning Dat</b>
Mon. & Wed.	6-10:00p.m.	July 19

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## Prop 21/2

Continued from page 8

enrollment in the peewee and bantam leagues. The players he recruits from high-school varsity teams, Riley says, "certainly didn't start playing hockey in high school. They started, many of them, when they were eight or nine years old." But since Prop. 21/2, many towns have stopped subsidizing their youth hockey leagues. Some private rinks have closed, as schools balk at "renting ice" at costs of up to \$90 an hour.

It has fallen on college coaches, such as Riley, to lead the counter-attack. Riley promotes hockey wherever he goes, urging communities to build municipal rinks and to keep local youth leagues and school teams alive. In Lynn, he says, a band of disciples "did their homework" and compared rink rental rates with the costs of heating, lighting, policing, and maintaining gymnasiums. "Lo maintaining gymnasiums. "Lo and behold," he says, "basketball was costing even more money than ice hockey."

Here, anyway, the counter-offensive worked. The Lynn school committee recently voted down a proposal to slash athletics again. Instead, the committee is holding out, pressing for a budget 25 percent larger than the mayor told it to expect. Commit-teewoman Debbie Walsh, one of three Classical High graduates on the seven-member board, believes there is strong support for keeping Lynn competitive in sports, Prop. 21/2 notwithstand-

ing. Colleges, she says, "will still be able to recruit athletes from the Lincolns and the Concords and the Newtons. Our problem is that we still want them to pull from the Lynns and the Lowells and the Haverhills, too.

Nancy Mayer has escaped. Already she is in Virginia, nursing a sore knee and waiting for September. Meanwhile, back in Worcester, voters stomped, two to one, on a proposal to override 21/2 partially. The plan was to cut this year's tax and spending cuts in half. The voters didn't bite.

So the cuts will continue. In the secondary schools, academic courses will be cut for the first time. "Enrichment" courses, such as home economics and industrial arts, will be reduced severely. One-third of the guidance counselors will be laid off. So will one-third of the art teachers There will be only one music teacher in each high school or junior high. According to John Whalen, supervisor of secondary education, "if that teacher has a stronger choral background, then maybe the band will suffer. So be it. We can't do anything about it."

'Bittersweet." That's the way Georgia Katsoulomitis describes her graduation. "We were glad to get out, but sad to leave. We all said we weren't going to cry, but we did." Amid the tears, class president Glen Ahearn departed from tradition by using his open-ing address to urge his classmates into politics. "Through most of our school years," he said, "we have been fortunate enough to

have had adequate school supplies and facilities. But all that is changing." Prop. 21/2, he said, had forced Lynn to reduce spending "'unnecessary' things like education." "Don't we want our children to have the same kind of quality education we had?" he asked. "How many of us are going to change anything?"

In Hull, which so far has suffered from 21/2 at least as much as Lynn, Donna Dellarciprete shares Glen's dim view of the tax-cutting referendum. "The only advantage was to the taxpayer," she says. But her predilection, probably more common than Glen's, is to enjoy, before college, one last summer at the beach and, if possible, to forget 21/2 entirely. "I'm out, I'm going to college," she says. "It's a little selfish, maybe, but I'm not worri-

ed about it myself. She does, however, have some advice for her sister Dina, who will be entering Hull High School come September. "I told my mother she should go to another

## Finance

Continued from page 4 program has survived unchanged, though it's not nearly as attractive as the others. The Plus Program enables dependent students' parents, independent undergraduates, and graduate students to take out federally guaranteed loans from lending institutions. There are, however, several drawbacks to this plan.

First, the interest is high currently 14 percent, though it may soon drop to 12 percent. Second, borrowers must begin repayment within 60 days of disbursement. And finally, lending institutons, have been unwilling to lend to independent undergraduates and graduate students. Although these students are legally eligible, only parents have succeeded in borrowing under the Plus Program.

Regardless of what happens to the federal budget, one fact remains clear: Washington's role in providing student aid is diminishing. "You can no longer go to a single faucet, the federal faucet, and fill up the cup," says Boston University's Sheehan.

Some colleges are responding by increasing their commitment to scholarships. Brandeis, for example, upped its scholarship account from \$3.67 million to \$4.37 million for 1983-'84, according to Tornow. But there's a limit to how much the private schools

can provide.

That leaves the state. And considering the number of colleges in Massachusetts, the state's contribution to student aid is downright embarrassing. Tornow provides the following figures. Nationally, states annually spend an average of \$4.18 per student on scholarships. New York pays \$15.17 per student, New Jersey \$5.95, and Vermont \$10.16. What does Massdachusetts pay? A pitiful \$2.86 — "One of the worst records in the country," Tornow

Senate Bill 1833 could help.

Sponsored by Senator Gerard D'Amico (D-Worcester), chairman of the Education Committee, Senator Chester G. Atkins (D-Concord), chairman of the Ways and Means Committee, and Senator John Olver (D-Amherst), the bill would raise an estimated \$28 million to \$33 million through a five-percent sales tax on cigarette. The bill would also repeal a minimum-pricing law for cigarettes, so that retailers could lower cigarette prices to compensate for the tax. Presumably, this would take the squeeze off the consumer — but the pinch would be felt by the tobacco industry, which is currently pressuring the Senate leadership, according to one source. As a result, the bill languishes in the Ways and Means Committee. The bill faces another obstacle — Governor King, who is thought to be unlikely to sign any bill imposing a tax.

If, somehow, Senate Bill 1833 makes it through, the money raised could be used in the following ways, according to Joann Flaminio, a D'Amico aide.

- To enlarge the need-based state-scholarship program, which, Flaminio says, currently provides scholaships only to students with no money at all for college

To increase the state's matching grant program, under which the state gives institutions a certain amount to "match" each grant they dole out. Currently the state contributes a mere \$4 million against the \$25 million the private schools pay.

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specifically for welfare recipients. To establish a state workstudy program modeled after the

federal program.

The state hasn't totally neglected its students up until now, however. When the federal government announced that it would eliminate Social Security survivors' benefits for education, the state leaped to the rescue, setting up a mechanism whereby high-school seniors could enroll in community colleges im-mediately, thus claiming their benefits for the four years before their eligibility expired.

Also, legislation early this year created the Massachusetts Student Loan Authority, through which colleges and universities may buy tax-exempt bonds and then lend the money to their students.

What can you as a student do? Financial-aid administrators offer the following advice:

 Apply early, and do it right.
 Tornow says that one type of student is sure to be hurt by the cutbacks — the negligent one. File a financial-aid application when you apply for admission; if you wait until after acceptance, the money may be gone.

- Shop around. Go to every conceivable civic or social group in your neighborhood, including the local chapter of your college's alumni association, and ask if they have any scholarship programs. It could mean a few hundred dollars you won't have to borrow.

- Keep in touch with your financial-aid office. The studentaid rules are still in flux, and your financial-aid administrator is likely to be up-to-date on them. MASFAA even has its own Washington hotline, providing periodic updates on congressional actions affecting student aid

Lobby. Don't wait for your first term paper to break in your new typewriter. Start writing now — to your senators, representatives, and state legislators. Student lobbying is credited with preventing the worst of the federal cutbacks. Here is one kind of political activism that can have a direct effect on your life.

## Babson

Continued from page 3

many people stress the fact that there's management and there's labor. There's a dichotomy there that shouldn't be.

Profit may be the Holy Grail at Babson, but for the student entrepreneurs, money is not the final goal. Brine and his friends are quick to point out that they are primarily in it for a kind of Zen of success. "The whole need for achievement, just accomplishing something, means a lot to me," says Brown. "Not necessarily the money involved or the power as much as just being able to look at something and be proud that I did it.

With this need for self-expression, it is no wonder that students like Brown and Brine turn their noses up at the thought of working for a large corporation. "I don't particularly like big business a lot," says Brown. A guy I know is a big corporate leader," says Brine. "He says all the fun is out of it for him. He doesn't have time to even read memos anymore. I wouldn't want to be a peon. I want hands on. I want to talk to the supplier, the customer, the dealer. I want

to really get down in there."

And what of the prospect that his business would take off and grow into an empire?

At that point, I'd sell it and start another one," says Brine. "I just want to start them up and get them going. As soon as it becomes a bore, a routine, I want to get rid of it and start over."

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