

TV Stereotypes Studied

NEW YORK (UPI) — Television drama substantially underrepresents large segments of American society — including women, elderly people and children — and induces fear in viewers, according to a new study.

The study of programs was conducted from 1969 to 1978 by University of Pennsylvania's Annenberg School of Communications in collaboration with the Screen Actors Guild.

It found that men on TV outnumber women 3-1; Hispanics, elderly people and children are underrepresented and the programming gains of blacks and Orientals in the mid-1970s were undercut in the late 1970s.

Violence on television induces a "mean world" syndrome, the authors said — "a heightened sense of danger, insecurity and distrust."

Programs watched included plays, movies and narrative cartoons aired in the fall of each year.

SAG president Kathleen Nolan said the data reveal "TV is perpetuating an unreal world in which some segments of society barely exist. Suppose we placed a representative sample of television programming into a time capsule.

"Future generations would conclude that old age was a rarity, that women mysteriously disappeared before they hit 40, that Hispanics were seldom seen and that men definitely had more fun."

Book Review

ISAAC ASIMOV'S TREASURY OF HUMOR by Isaac Asimov. Published in softcover by Houghton Mifflin Company, \$5.95, 430 pp.

Isaac Asimov is the author of over two hundred books, ranging in subject matter from physics to Shakespeare, science-fiction to the Bible, mysteries to biology. he has been the recipient of many science-fiction awards and a successful fiction magazine bears his name. Asimov is also known for his sense of humor, as this book - a collection of his favorite anecdotes with notes on how to tell them - so aptly demonstrates.

The six hundred and forty jokes in Isaac Asimov's Treasury of Humor are placed under headings according to their subject matter, i.e., Marriage, Religion, Shaggy Dog, Anticlimax, Put Down, etc. The anecdotes range in sophistication from highly technical, scientific, historical and literary "in-jokes" to the lowliest bathroom humor. This is more than an anthology of humorous stories, however, Asimov delves into the origins and meanings of his more obscure anecdotes, along with the psychological and sociological aspects of joke-telling. (Thankfully, Asimov's wit keeps his commentaries from becoming too heavy.) He also gives advice on the use of jokes for the speaker - for example, how to match a joke to an audience and how not to overdo it.

Isaac Asimov's Treasury of Humor can be read for a number of reasons: as a tool to enliven speeches, for Asimov's insight into the human condition as revealed through humor, or just for fun. It certainly contains some of the most hilarious anecdotes ever collected under one cover.

—Stephen Luttrell

Album Review The Soulful Irishman — Van Morrison

Over the years, Van Morrison has been a leading contender in the rock industry as a soulful balladeer. He provides his beautiful and somewhat eccentric lyrics with some of the greatest musical background ever conceived. On his new L.P. *Into the Music*, he still continues in this successful pattern. He creates a perfect formula, blending personal feelings with a unique social styling that only he can achieve.

The album begins with *Bright Side of the Road*. The funky harmonica riff opens this popular FM hit and the background vocals blend perfectly with Van's burning moans "On the Dark Side of the Street, To the Bright Side of the Road."

On *Full Force*, Morrison utilizes the great slide guitar artistry of "Ry Cooper". Reminiscent of his *Wave Length*, *Full Force* again uses a powerful rhythm section as Morrison excels in both acoustic guitar and vocal styling.

The heavy yet soft sounding tune on the L.P. is *And the Healing Has Begun*. On this particular track, Morrison relates a story about a musician seducing a young woman on a dark and forbidding street corner. It's lightweight comical effect makes this a very memorable tune.

"Wait a minute, listen, listen I didn't know you stayed up so late."

I just got home from a big gig and

I saw you standing on the street.

Just let me move up on to this windowsill . . .

Let's move behind this door here.

Let's move on up behind this letter-box

Behind this door.

Let's go in your front room, let's play this Muddy Waters record you got here.

If you just open up a little bit And let me ease on in this back street jelly roll . . ."

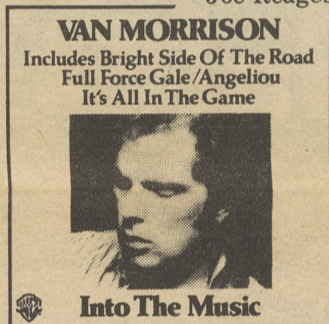
The best track on the album is *Stepping Out Queen*. The horn section provides a perfect basis for Morrison to demonstrate his vocal abilities. This should be a top ten hit.

Angeliou is the prettiest song on the album. It explains his desire to meet a stranger that he encounters on the streets of Paris. In an almost cry-like voice, Van sighs: "Walking on a city street, who would think you could ever be touched by a total stranger, not me."

Another fine song is *You Make Me Feel So Free*. Morrison reunites with former bass player David Hayes. His bass lines on this song, as well as in the others, provide a backbeat that Morrison compliments with tremendous vocals.

Van Morrison is a hard person to figure out. He covers all the major extremes. From his mellow albums *Veedon Fleece* and *Hardnose the Highway* to the soulfulrocking *Moondance* and *Wavelength* albums, Morrison still continues to be undefined. He's a mystery, but he still continues to carry a legion of fans wherever he wanders. This album is worth its weight in gold!

—Joe Reagos



Dead Come Alive

The Grateful Dead, whose career has taken it from the San Francisco peninsula to the Great Pyramids of Egypt, returned to the Spectrum for concerts on Monday, Nov. 5 and Tuesday, Nov. 6.

The Grateful Dead was born in 1963 when a blue grass and folk jug band, after making some personnel changes, went electric.

Beginning in the mid-sixties, the band became one of the most well-known in the San Francisco area, playing free gigs in Golden Gate Park and at a number of other "Be-In's" of the period. By 1970, the band was touring Canada and England as well as the U.S., and two years later, underwent an extensive seven-country European tour. The enthusiastic reception that

greeted the band's appearances during this time confirmed its position as one of the most popular American bands in the world.

Since its first album, released in March, 1967, the Grateful Dead or its individual members have released 29 albums, the last being the group's "Shakedown Street" of last year. During the recording of this album, the band went to Egypt for three concerts at the Great Pyramids, the first performances by an American rock band in that country.

The Grateful Dead currently includes lead guitarist Jerry Garcia, rhythm guitarist Bob Weir, drummers Bill Kreutzmann and Mickey Hart, bassist Phil Lesh and keyboardist Brent Mydland.

Concert Review Styx - A Success Story

In 1968, members of The Tradewinds never thought that their dreams would become reality. Today, the group is known as Styx, the successful band that appeared at the Spectrum in Philadelphia October 27.

Success did not come easy for the quintet, which has released nine albums - excluding a best-of L.P.

"We never were one of those bands that made the covers of magazines because someone wanted to give us any easy shot. We worked for our success," said band member Dennis DeYoung, who has written several of the group's hits in-

cluding *The Grand Illusion* and *Come Sail Away*.

The group's latest effort, *Cornerstone*, follows in the footsteps of its two previous albums, *The Grand Illusion* (1977), and *Pieces of Eight* (1978). The band demonstrates even more versatility and style in this newest release.

Styx has developed a wide-ranged cult of followers. It's hit singles vary from easy listeners like *Lady, Come Sail Away*, and *Baby* to more progressive rockers such as *The Grand Illusion* and *Renegade*.

— George Hatton

Art In The Area

Send listings to Art Editor, c/o the Lion's Eye.

PHILADELPHIA COLLEGE OF ART, 1403 Spruce Street, Philadelphia - The work of internationally-known graphic designer Paul Rand, whose innovations have influenced today's design. Exhibit includes his corporate designs, trademarks, book designs, posters, drawings, and his teaching. Monday through Friday 10:00 a.m. to 5:00 p.m., Saturdays 12:00 p.m. to 5:00 p.m. until November 9. Telephone (215) 893-3156.

BEAVER COLLEGE'S FULLER GALLERY, Easton and Church Roads, Glenside - Annual art faculty exhibit on display Monday through Friday 9:00 a.m. to 10:00 p.m., Saturday and Sunday 1:00 p.m. to 5:00 p.m. until November 14. Telephone (215) 884-3500.

MOORE COLLEGE OF ART, 20th and Race Streets, Philadelphia - Works of internationally-known ceramic artist Ruth Duckworth, shown together with fiber compositions by another firmly established artist of mature years and distinction, Claire Zeisler. Exhibit open Monday through Friday 9:00 a.m. to 4:30 p.m., Saturdays 12:00 p.m. to 4:00 p.m. until November 17. Telephone (215) 568-4515.

PHILADELPHIA COLLEGE OF TEXTILES AND SCIENCES, Henry Avenue and School House Lane, Philadelphia - Fabrics exhibit featuring toiles and other printed materials of children, samplers and fabrics woven by children, and textiles made into various items for children on display Monday through Saturday 10:00 a.m. to 4:00 p.m. until November 21. Telephone (215) V13-9700.

PHILADELPHIA MUSEUM OF ART, Parkway at 26th Street, Philadelphia - "Isamu Noguchi's Imaginary landscapes," 22 sculptures by world-renowned artist who describes himself as a traditional sculptor making contemporary images. On display Tuesday through Sunday 10:00 a.m. to 5:00 p.m. until January 6. Telephone (215) 763-8100.

BRANDYWINE RIVER MUSEUM, Rte. 1, Chadds Ford - Home of paintings by the Wyeth family and other American artists. Open daily 9:30 a.m. to 4:00 p.m. Telephone (215) 388-7601.

WIDENER UNIVERSITY'S ALFRED O. DESHONG MUSEUM, 11th Street and Avenue of the States, Chester - Deshong collections and university's permanent collections on display Monday through Friday 10:00 a.m. to 4:00 p.m. Telephone (215) 876-5551, ext. 254.

INSTITUTE OF CONTEMPORARY ART OF UNIVERSITY OF PENNSYLVANIA, 34th and Walnut Streets, Philadelphia - "Richard Artschwager's Themes," 70 sculptures, paintings, and drawings produced 1962-77 by maverick nationally-known artist who household furniture subjects and interior scenes are imbued with irony. On display Tuesdays 10:00 a.m. to 7:30 p.m., Wednesday through Friday 10:00 a.m. to 5:00 p.m., Saturday and Sunday 12:00 p.m. to 5:00 p.m. Admission is free. Telephone (215) 243-7108.

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