Four of Five Grants in Pennsylvania Won by U. Faculty

By JONATHAN GREEN


Indictments Force Draft of Guidelines

By TERRY GREEN

To prevent the implosion of the University, President Martin Meehan and Provost Sherrill wanted to take action against any campus officials found to be responsible for the academic affairs of the University or its officials, recent faculty statements suggest.

The Council also pointed out that in most cases, the university officials had failed to act or had failed to act swiftly enough to prevent the crisis.

Beal stated that the university should be held accountable for the actions of its officials.

The university has already taken steps to prevent similar incidents from occurring in the future.

The university said it would work with the各大全国性的大学 and local officials to ensure that all students are treated fairly and that the university is held accountable for its actions.

Steve C. Miller, director of WXPN, said the decision to suspend the license was made in the best interest of the university.

C-SPAN has agreed to submit to public hearings in order to retain the license.

The university has agreed to submit to public hearings in order to retain the license.

The university has agreed to submit to public hearings in order to retain the license.
We ain’t just talking peanuts.

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CONGRESSIONAL BUSINESS - American Airlines reported that the FBI seized $4,500 from a bag in Florida that contained $75,000 in cash and a $5,000 diamond. The airlines had been investigating a possible airplane hijacking.

HOMICIDE IN PHILADELPHIA - A man was shot and killed in a bar in Center City, near the downtown area. The man was identified as James Johnson, 32, a native of Pennsylvania. The shooting occurred at approximately 2:00 a.m. and is considered a murder.

HOSPITAL TO PROVIDE KOREAN BRIBES - The House yesterday voted for its Ethics Committee to investigate charges Congressmen received thousands of dollars in bribes and gifts for their legislative support of South Korea's authoritarian regime. The House acted at the urging of Ethics Committee chairman Representative John Flynt (D-Ga.), and after the panel's ranking Republican, Floyd Southgate (D-Mich.).

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Letters to the Editor

Freedom to Pick and Choose as We Please

Recently, I saw a headline I had never seen before: "Shooler endorses the mandatory meal plan for freshmen." As a student in the class of 1977, I was disturbed to see that the meal plan was indeed a proposal that the administration was considering. Although I am not in favor of the mandatory meal plan, I feel that the administration has the right to consider it. However, I must also point out that I feel the administration's position is based on the assumption that students are inferior to themselves and that the students have no right to choose what sort of food they wish to eat.

I find two elements of the proposal to be particularly objectionable. The first is the mandatory nature of the plan. The second is the restriction of the student's choice of food. I believe that the students have the right to choose what they wish to eat, and that the administration has no right to dictate what they should eat.

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By Roma Brown

Disposition

One must respect the reasons behind students' dissatisfaction and correct dissonance of Dining Service meal plans. Besides the usual complaint of unappetizing food and long waiting lines, there is a more fundamental problem that students have not been given the chance to voice their opinions about this issue.

Dissonance has been a problem because of a lack of open communication. Students have not been given the opportunity to discuss their concerns with the administration. This has led to a situation where students feel that their opinions are not valued.

The complaint cannot be ascribed to financial reasons for other meal plans (better food but more money) or a right to the occupational employees to act more or less as a body politic. The decision (on SAMP) cannot be left unanswer. What would we do if we had it to do over again? Would we have made a different choice about the University, if we had known that certain environmental factors were going to exist? What would we have done had we known that tuition and rent would be higher than ever before? But the campus is not as safe as we would like it to be. There is no easy solution to the problem. The only solution is to come to some agreement about what the students are interested in, what the students want, and how the University can make those desires a reality.

Shooper's Memory

Listening to John Shooper talk of the renowned heroes of North Carolina, or sharing with the students of the wilds of Oreon, or sharing with him on the crag of Skyline (in the fall) I find him to be quite the beautiful individual. Even if one is not a fan of the football, one cannot help but be attracted by the charm of the man. The University is a beautiful place, and the football games are a wonderful way to spend a Saturday afternoon.

I am not sure why I made the choice to be so critical of Shooper. Perhaps it was because I was in a bad mood, or perhaps it was because I was feeling underappreciated. Regardless of the reason, I am sorry for my comments. I hope to do better in the future.

In Praise of Affirmative Action

On September 18, 1978, the California Supreme Court ruled (in February 7) that the University for a tree planting on April 15th what we know now?

I am continuously disturbed by the plethora of affirmative action programs that have been implemented on this campus. I believe that the University should be doing everything in its power to ensure that all students, regardless of their background, have an equal opportunity to succeed.

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WXP License Decision

(Continued from page 1)

In the four years I've been

Jack O'Rourke, general manager of

Thursday, February 10, 1977

'tried to contact the station

in the Massachusetts' Trustees—to alert

Charles Pellet, station manager of

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Color Window—new art form—turn it over and watch it form many shapes.
Iff wrestling program offers Lauchle there is no admission charge to meets schools like Oklahoma State, Iowa, disasterously all year long, continued Philadelphia. Academically, Penn is recruiting around campus, introducing matches causing Micahnik to sub- come. "a much stronger team in years to civilian coaches, "the Cadets hung approach, however — recruiting. For program uses a more down-to-earth


Pennsylvania's Ringe Court, a strong victory over a young Navy squad (11-1), pounded its way to a convincing 9-0 improvement of his players and Navy's only in doubt, as only three of the four. 1).


The answer lies in a form of en- much recruiting can be almost as a coach and a person. His thorough


For Groves, Larry and he is greatly respected as anAil-Around Player, and that's an impressive accomplishment," he explained. "We lost our top two girls this year and I'll be a lot more cautious against freestyle, because the Quaker who to PSU coach John Whitehead. "But we do now." Whitehead said. "For me, it's the first time it's been easy the way he usea his personnel he


this season." Coach Molloy had similar praise of the team." They play with a spirit that shows added stability. "While they may not the brunt of the Quaker swimming load is know he wouldn't trade this year's to be a part of the future. Next year he swings around, heading for the team's most consistent player, George Breen reshuffled his


I was concerned about fencing see the point of the press. "You're not going to kill anybody, you're not going to break any bones," Mike Snider added. For freshman Marc Hoffman, lieutenant, the pressure was almost nonexistent in


Our version is, we can work on it as the Sedbergs have had the chance to see the whole people. Law did not have to live long both matches caused McKibben to sub- stitute John Zachwieja who sub-


The sabers are still trying to find their way in and out of saber leagues. They may be getting on the way. Young late picks like Brigitte Dwyer,22, have been


Aside from Groves, Larry and he is greatly respected as anAil-Around Player, and that's an impressive accomplishment," he explained. "We lost our top two girls this year and I'll be a lot more cautious against freestyle, because the Quaker who


Speak your mind to me, and I'll do what you want. We didn't realize it."


You're not going to kill anybody, you're not going to break any bones," Mike Snider added. For freshman Marc Hoffman, lieutenant, the pressure was almost nonexistent in


Ian Kennedy's article from the Daily Pennsylvanian:


"They play with a spirit that shows added stability. "While they may not the brunt of the Quaker swimming load is know he wouldn't trade this year's


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After Midnight ... Pages 6-7
By Eliot Kaplan

I hated high school. I don't like parties. New Year's Eve makes me sick. So you can imagine how I felt about going to a New Year's Eve party attended by half my graduating class.

I found myself out of boredom, morbid curiosity or, more likely, intoxication. I was convinced to go. It was no experience.

Why is it that years past are supposed to create sudden bonds of comradeship? If I had nothing to say to these people three years ago, when I was around them every day, why do I always feel it is my obligation to come up with sparkling conversation, and obligation to come up with supposed to create sudden
graduating class.
attended -by half my
as we scramble and shuffle the
"Good-bye" are tossed around
majoring in?" Take care" and
now?" "What are you
nothing to say to these people
more likely, intoxication, I
imagine how I felt about going
makes me sick. So you can
like parties. New Year's Eve
aftermath of their nation's agression in
Americans, veterans of the war and the anti-
cannot be classified as winners. Nor can the
nation and our own.

Gloria Emerson's catalogue of the ravages of
Indochina.

By Seth Rosen

Winners and Losers: Retreats, Gains, Losses and Ruins From a Long War
By Gloria Emerson, Random House. $10.95

Hard as looked, I could find no winners in Gloria Emerson's catalogue of the ravages of the war in Vietnam.

Certainly the Vietnamese, whose country was gutted by decades of foreign intervention, cannot be classified as winners. Nor can the Americans, veterans of the war and the anti-war movement, whose stories emerge in Emerson's anecdotal montage of the aftermath of their nation's aggression in Indochina.

Emerson, who covered the war for the New York Times from 1970 to 1972, instead describes the agony of Vietnam. Her book is
numbering - 400 pages of physical and psychic horror that should rekindle our sense of national shame over what we did to their nation and our own.

The reporter tracked down and interviewed dozens of Vietnamese veterans, both those who bear physical wounds and those whose injuries are less apparent, refuges from anti-war movement. former POW's, Vietnamese who supported the Saigon government and those who did not.

Mingled with memories from her own experiences in the war zone, the stories Emerson tells present a picture of a merciless war that should never have been fought.

At first, as we read we are saddened and
shamed by Emerson's stories. She makes it clear that the guilt for Vietnam belongs to each of us, for the atrocities were committed in
our names. Then, quite frankly, one becomes bored, like the Americans of the early 70's who tired of watching the horrors on the news. And then, finally, we are shocked, both at our own capacity to be bored by unrelenting agony, and by the breath and detail with which the Vietnam experience is portrayed.

Emerson's book is not unflawed. She is right in alleging that no good, no honor, and no heroism can be found in the American involvement. But her portraits are so unmitigated that they become stereotypes—all members of ARVN (South Vietnam's Army) were lazy and cowards, all North Vietnamese were noble and brave, and all Americans over the rank of lieutenant were war happy criminals.

But despite its flaws, Emerson's book, and others like it, are indispensable and necessary. For members of the generation after Vietnam for whom the war has already become history and who must be made to see clearly what our country did, and for those who suffered, and whose suffering must not be forgotten, Emerson's book is a monument to be revered.

Review

Losers Without Winners

CO-EDITORS

Eliot Kaplan Drusie Menaker

PHOTOGRAPHY

Leslie Goldworm Michael Nathan

DEPARTMENTS

Daniel M. Akst Film Theater Michelle Manoff
Barbara Friedman Art Books Seth Rosen

Music Gordy Schönfeld
Cover Graphic by Peter Chapman and Michael Nathan

Held Over

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Southside Johnny

In the Wake of Springsteen?

By Sirena G. Terr

Backstage at Glassboro State College, the Asbury Jukes had just finished a pre-concert dinner and sat around with the remains of the cold lasagna. Southside Johnny leaned back in his chair, wearing black shoes with half inch platforms, gray socks, bell bottom jeans, a black sweater over a t-shirt and those ubiquitous dark glasses.

Southside talked animatedly, or rather rasped, with that voice of his, and kept pushing his sandy hair back from his face. One feels pretty comfortable sitting there with him; he could have been anyone. If one tries to decide if one's talking to a famous person, fame becomes an elusive thing.

Then, minutes after goodbye handshakes this man bounds onstage in a cream-colored three-piece suit, collar open, dark glasses, hopped-up and making music into the microphone.

For years a member of the bands of South Jersey, later playing bass for Bruce Springsteen, last year Southside Johnny and The Asbury Jukes put out an album called I Don't Want to Go Home, featuring songs by Springsteen and his guitar man Miami Steve Van Zandt.

Southside Johnny Lyon and his nine Jukes will appear on the Penn campus Friday and Saturday night, 9:00 and 11:30 at Houston Hall. Last week, Southside talked to 34th Street reporter Sirena Terr about his music, about the early days, and about the comparisons with Springsteen.

Southside, you have a very unique voice. Whatever made you think you could be a singer? I don't know. Pure gall, you know what I mean? What if you have to get a real job? What else can you do? Not much, you know what I mean? I can always make a living singing.

How long does it take you to write a song? Months. You get the idea and you let it sit and you look at it again and you go "ahh, God" and you rewrite it. You get an original idea, write a couple of lines, throw it out and say "Steve (Van Zandt)write me a song."

Where'd you get the name Jukes? From the Blackberry Booze Band which was playing in the area when I was growing up. We played with horns and ended up where we are now.

With ten people, if I don't want to see Kevin Kavanaugh that day, if I'm mad at him, I can go to a different room. Ever any problem between members of the band? Steady, everyone gets along very well. I'm surprised.

No, everyone gets along very well. I'm surprised. And I sell a 100,000. There's no bitterness at all. Do you feel famous? Not much, you know what I mean? I can always make a living singing. Not much, you know what I mean? I can always make a living singing.

What would you like to see your future go? How would you like to see your future go commercially? Commercially? I think if you get too big it intrudes on your privacy. But I'd sure like to have the money. Only for the band, of course. Nothing for me.

Do you feel famous? No, I don't feel famous. Every month they bills come in and I gotta scrape up the money to pay all of them. And I don't feel famous. Famous is when you get someone else to pay the bills.

Did Schuyler see Southside Johnny when he was a kid? No, everyone gets along very well. I'm surprised. With ten people, if I don't want to see Kevin Kavanaugh that day, if I'm mad at him, I can go talk to five other people who don't even know he exists, and that's his parents. We get along very well, and on the bus, it's the bus driver who's the creep.

Do you like disco music? No, I don't like disco. I like some of it, though. Harold Melvin and the Blue Notes are good. I don't like the robot type stuff where even the vocalist sounds like a machine.

Some people might say that you're still trying to find a musical niche where you fit. Do you resent the comparisons to Springsteen? I don't resent them, I don't see that they're very valid. It's always good to be compared to someone who is very good and I think that Bruce is one of the best there is. I just don't think that we sound like him or that he sounds like us. I don't think I sound like him singing, which some people have said. I listen to his records and mine and I can't see the comparison.

Are you as bad a bass player as Springsteen says you are? I'll kill him. No, I'm a lot better at bass than he is and he played bass on some of his albums. I'm better than he is, the crud. I play better harmonica than he does, too. But there's no rivalry between Bruce and I. I just because he sells a million albums and I sell a 100,000. There's no bitterness at all. Has "I Don't Want to Go Home" gone gold? It's gone tin, that's about it, man. How would you like to see your future go commercially?

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Have you written any original material? No. I don't have any originals. It's mostly all original material, but they're not my songs. I've got original material, I just don't like being pressured into using it. When the time is right, I'll use it.

Where'd you get the name Jukes? From the Blackberry Booze Band which was playing in the area when I was growing up. We played with horns and ended up where we are now.


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By Michelle Manoff

What adds the sparkle to a drawing-room comedy is the fact that it's such a pliable genre: if a play is well-written the magic comes through, no matter what the embellishments may be.

Such is the case with the Drama Guild's production of Blithe Spirit, which opened last Wednesday at the Walnut. This Noel Coward play demonstrates all of his spirited sarcasm with a unique twist: the "conventional" use of the supernatural.

Blithe Spirit deals with the classic theme of a man plagued by two women—except that in this instance, it's one woman and a ghost. The hijinks begin when Ruth (Carolyn Cootes) and Charles (Peter Pagan), two typical members of the "upper crust" of England, decide to give a dinner party which includes one Madame Arcati (Betty Leighton), a reputed medium. As Charles is doing research for a book and wants to learn some of the tricks of the trade, the good Madame holds a seance at his request. The upshot of this seeming failure (despite Madame Arcati's acquaintance with a child control named Daphne and her ability to go into TRAH-nces at will) is the later appearance of Elvira (Louise Troy), Charles' first wife. Charles suddenly finds himself "an astral bigamist," as Ruth puts it, trying to cope with two jealous women—one supposedly earthly.

The humor of this play is Coward's infatuation of the so-called spirit world with such banality that it becomes the perfect vehicle for poking fun at the "upper crust." No one seems to realize that a strange phenomenon is occurring all around.

All Ruth can see is the "humiliation" of her position. Charles attempts to do the right thing while repressing the presence of his two spouses, as evidenced by his resemblance of good manners: he tries to introduce Elvira to Ruth when the former first shows up. Madame Arcati is a spry old soul who can still act like she's playing a number of characters. She's full of stiff upper lip and prep school savings. And Elvira is the classic catty you-know-what—selfish and beautiful—who has remarried with her own plans for Charles. The situation is unreal, yet it is acceptable because the human reactions entailed are paradoxically ordinary. Thus the ludicrousness is evidenced: throw a bunch of people together and even when faced with a spirit they will act predictably—including the ghost.

This Drama Guild production is thoroughly enjoyable. The cast is adequate. Peter Pagan as Charles is the typical befuddled gentleman, flattered on the one hand and harassed on the other. Carolyn Coates is as capable as Ruth, the wronged wife. Betty Leighton as Madame Arcati possesses more spirit than some perhaps, would like to deal with. Louise Troy is a nicely spoiled Elvira. Also good are Ann Crumb as Edith, a cowering servant, and Lois Pease as Mrs. Bradman, the distasteful partner of the second couple at the tattleful dinner party, a woman who can't even get her foot out of her mouth.

Blithe Spirit provides a good time for all. Even Charles manages to pull through—and with more of a ghost of a chance. The play continues through February 20.

Philadelphia Art Alliance
251 S. 19th St.

February 10, 1977

Bet Your Life

By Jim Blair

As Tom Stoppard's play "Rosencrantz and Guildenstern Are Dead" tells us, "Life is a gamble against terrible odds. If it were a bet we wouldn't take it." This play demands the qualities of comedy—gravity and irony which interweave to create the substance of this truly odd play.

Rosencrantz and Guildenstern are minor characters (as we all) striving for meaning in a play (world) ruled by the "important" characters. The mutual destinies of Rosencrantz and Guildenstern are inexorably bound to that of Hamlet who is in turn ruled by an unbelievably obtuse form of fate or kismet.

Our heroes are in trouble but don't find out about it themselves until it is much too late. If all this sounds a bit melodramatic remember that trouble is the very stuff from which situation comedies are made. The magic of this play is that it is as a strong as its absurd dramatic counterpart. The play proudly displays fine dialogues worthy of comparison to the old Burns and Allen routines as well as scenes laden (at times overburdened) with intellectual ravings.

The Repertory Company deals with Stoppard's seeming monotonous entanglement with characteristic ease. The obvious dedication and emotion present in the cast, combined with the intimacy of the tiny theatre directly involves the audience, whether it wants to be involved or not. The Company, professionally accustomed to its circumstances, uses the setup to its best advantage.

The rendition of the play is admirably homogeneous in its modesty and informality. But it is the informality that catches the audience off guard, making it prey to the roundabout machinations of Stoppard's play. The integration of text and presentation can be attributed to the cagy direction of Joseph Aufiery.

How Stoppard managed to write a true comedy of the absurd dealing with such ponderously abstruse existential themes may be called a literary high wire act. How Daniel Orenkes and Barry Sattels managed to become Rosencrantz and Guildenstern is purely a matter of talent. In kind, the Repertory Company in its entirety can be cited for playing with astute comprehension and excitement. Strangely, the players come dangerously close to overshadowing their own talents by their very enthusiasm. Fortunately talent seems to reign above overzealousness. The Repertory Company can be proud of another play which is artfully crafted and entertaining.

A Spirited Drawing-Room Comedy

By Michelle Manoff

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Arcadia 1529 Chestnut LO 8-9028
Fun with Dick and Jane, a comedy with George Segal and Jane Fonda.

Budco Midtown Broad and Chestnut LO 8-5953
The Search for Noah's Ark, pair up and go.

Cinema 19 19th and Chestnut LO 9-4175
The Happy Hooker and Pleasure is My Business, both rated R.

Duke and Duchess 1605 Chestnut LO 3-9981
Duke: Car Wash and Trick Baby.


Eric's Place 1519 Chestnut LO 3-1086
Silver Streak, with Gene Wilder, Jill Clayburgh, and Richard Pryor. An express train out of control.

Eric Rittenhouse 19th and Walnut LO 7-0320
Rocky, Silver Stallone's winning fantasy about himself. Once the viewer makes the necessary leaps over the many barriers to liking the film—such as the improbability of the action, the music, and the way the movie's rough-hewn quality is slicked over by the professionals—the music is merely following the predominating musical current trends instead of setting them as he did on all the LIs from Abracadabra to Borolotta. This festival deserves poor attendance.

Ernie McCoy Tyner Focal Point Milestone M-9072
In the last couple of years, pianist McCoy Tyner has been hailed as one of the greatest composers and performers in jazz. His music, though it shares little with that made by John Coltrane during Tyner's tenure in the late sax-giant's band, does possess a certain commonality of intensity. Focal Point is an album that zeroes in on such challenging concentration and constantly captures it for the listener. Throughout Focal Point, Tyner is propelled by the driving rhythms of drummer Eric Gratavt and percussionist Guillerm Francou. Angular horn lines abound, forcing you to keep track of what the other instruments are doing. Tyner solos and comps behind his horn men in a compellingly complex manner. Technical complexity, however, is not the predominating musical influence. Focal Point is instead an album that presents itself modestly and uses time to weave its challenging spell. As each cut continues you find yourself drawn into it. Get it and be challenged.

Gary Wright The Light of Smiles Warners Brothers BS2951
On his latest effort, The Light of Smiles, Gary Wright tries to come up with another hit single. His attempts include several remakes of "Dream Weaver," some leftover grooves of eastern intrigue, and a few tracks that sound very much like Peter Fampton. A four man keyboard team does provide dome mildly interesting, yet all too "Dream Weaver"-ish effects, but Wright's repetitious and ultimately weak lyrics are the downfall of the album. In the three minute and thirty-five second song, "Alright," the title phrase is repeated thirty-two times. Despite the dismal state of the LP in general, there are a few potential hits and even two songs worth listening to more than once. The Light of Smiles isn't really an album worth buying, but surely it is.

Madonna Archer Roy Ayers Ubiquity Vibrations Polydor PD-1-6091
Vibrations, the latest offering from vibes player Roy Ayers and his group, is an album which encompasses a variety of musical styles—jazz, disco, and straight soul—and it is exactly this diversity which creates such a confusing atmosphere. Ayers seems most uncomfortable in a pure jazz setting, and it is therefore a little unsettling to hear words simply repeated over and over. On a few tracks, the song is as if he is trying to synthesize two totally different types of music into one song, and in the majority of cases here, it just doesn't work.

David Schrage

The Spectrum 24th & Pattison Sts. DE 6-3600
The classical rock based Electric Light Orchestra make their triumphant return to Philadelphia this Saturday and Sunday nights. Elo will play host to an up and coming British guitar ace Steve Hillage.

A Little Night's Music House of Old Cafeteria 34th & Spruce 243-5284
This Friday and Saturday nights PLC proudly presents South Side Johnny and the Asbury Jukes for two shows nightly at 9:00 and 11:30 PM.

Latin Casino Route 470 Cherry Hill, N.J. 923-8443
B.B. King and Bobby "Blue"

Blind begin a week of blues on Monday.

Long March Coffeehouse 1719 Rittenhouse Square WA 5-1256
Blue Gypsee, a six member folk-rock band and Diane Zisk, singer and guitarist, open a weekend of festivities at the Long March Coffeehouse on Friday night. A jazz trio, the Clifford Brown Inversion appears Saturday and Sunday. Shows begin at 8:30 PM and 2:00 AM.

Main Point 874 Lancaster Bryn Mawr LA 5-3375
Larry Graves a local musician appears tomorrow night followed by Tom Paxton on Saturday and Sunday. Alan Mann returns to the Point next Wednesday for a one night engagement.

Biju Cafe 1409 Lombard St. 735-4444
The Lenny White Group inaugures a three night stand at the Bijou tonight and Friday. Ken Kweder and his Secret Garden will play host to an up and Sunday and Tuesday nights for a short but incredible stay.

Academy of Music Broad & Locust Sts. 732-3111
Eugene Ormandy, with special guest soloist Josef Suk, conducts the Philadelphia Orchestra in a salute to Beethoven beginning this Friday at 8:00 PM. Other performances are scheduled for Saturday and Tuesday at 8:30 PM.

*film*

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-Gordy Schonfeld

Bread Lost Without Your Love Elektra TE-1094
Lost Without Your Love marks the return of Bread after a three year hiatus. But when one listens to the album it gives the impression that Bread never left the music scene at all. Everything has now been associated with the group—sweet, syrupy melodies, lush harmonies, and love lyrics—are all evident here, each well presented. This work is a very enjoyable listening experience and one which is sure to put Bread back into the forefront of the American recording business.

-David Schrage

The Search for Noah's Ark, a comedy with Jack Nicholson and Faye Dunaway. Friday: A Star is Born. This Friday and Saturday nights PLC proudly presents South Side Johnny and the Asbury Jukes for two shows nightly at 9:00 and 11:30 PM.

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*music*

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By P.H. Wiest

Hidden beneath the darkness that accompanies night, hundreds of Philadelphians pursue both their avocations and recreations in the predawn hours when most of us dare venture no farther than dreamland.

Two intrepid souls ventured like explorers last week into the previously uncharted territory of Philadelphia after midnight to find that the barren streets are interrupted periodically by surprising pockets of activity.

The party may have been over at midnight for Cinderella, but for a select group of personalities, the night people, life begins when the clock strikes twelve.

To all who know him, he is Sly, the guy who runs the all night bowling alley buried in 30th Street Station. On his paycheck he is Morris Jackson.

At 1 A.M. the alley is still rocked by the thunderous noise of the balls hitting the pins and the clang of the bells on the nearby pinball machines. Sly seems to derive a special pleasure and enthusiasm from his responsibilities of running the bowling alley during the dangerous early morning hours. Two years ago he had open heart surgery.

"The key to this job is that it's a business just like everything else," the tall personable young man remarked as he stood behind the cash register. "In this job you have to put up with all different sorts of people; you've got to be able to adapt."

Sly, who's been running the graveyard shift for about a year, says one of the biggest challenges is maintaining order. As he takes a long look at the 24 lanes and the relative calm, he notes with obvious pride, "it took me months to get this place like this."

The Duchess and the Count

He says he wants to be an actor but smiles and wonders "who knows where life will take me?" He claims he rarely gets lonely. "You've just got to take everything as it comes and do the best you can," he said.

"Remember," he noted as we turned to leave the alley, "only the strong survive."

After 2 A.M. the best one can hope for in most of Center City is to see an occasional janitor sweeping up the popcorn and candy in one of the many movie theatres. But there remains one oasis in the desert of darkness where hundreds of people seem to flock--the Philadelphia red light district east and south of City Hall.

At the hub of the wheel of iniquity lies Eagle II, an innocuous looking all night coffee shop. While attention may at first center on the coffee shop, one quickly notices the vast number of men appearing from nowhere and ascending the stairs to the secluded "Center City Club" next door.

The front door of the Club proclaims discreetly "Entertainment nightly featuring an exotic Chinese cuisine." Men step out of limousines and go upstairs. At times it seems as if bus loads had been chartered to this unique destination.

Only once did women enter. At about 3 A.M. three creatures of the night wearing long overcoats concealing what appeared to be long satin dresses ascended the stairs. They must have been working the late shift.

Motivated by curiosity, yet restrained by fear, we strolled into what must have been the heart of the district.

All around us men met women on street corners and retreated into the darkness. The area featured some of the strangest looking people ever seen. Fellows wearing high boots and tight pants walked arm in arm; large groups of men huddled in alleys as one lone police wagon continually circled the block.

"What is this, a school night, boys?" asked one young woman with a painted face. She posed this engaging question several times as we surveyed the territory. At one point we passed three doorways with the same posted sign, "no vacancies, inquire at the bar."
Journey Into Day
While the Rest of Philadelphia Sleeps

At the other end of the compartment a man with a crazed look in his eye stood up and started studying his hand. Babbling incomprehensibly he moved his way down the aisle and proceeded to bump into objects and collapse into an unoccupied seat.

Luckily we hit the end of the line before any of our travelling companions had a chance to hit us.

Snow flurries began to accumulate on our noses as we walked along Pattison Avenue from the subway station to the Spectrum where we intended to talk with night janitors. One could gaze up the wide avenue past hundreds of street lights without seeing a single automobile. South Philly was closed for the night.

When we tapped on the big window of the Spectrum, janitors inside ignored us to the point of staring and then walking away.

Strolling around the grounds with no particular place to go, we were startled to see what appeared to be a gypsy camp complete with bonfires and tents.

There, nearly 50 young adults huddled and passed what we learned to be an official list of the people on line.

"It's a gas, I love it," explained one youth whose face was illuminated by a fire in a trash can.

As other brought more firewood, we learned that these night people were waiting on line for the next day's scheduled opening of ticket sales for a March "Genesis" concert.

"I knew I had to do it, if I wanted to get good seats," reflected Ken Mickel, a 1975 graduate of Camden Catholic High School, the first person on line. He said he had spent nearly two days on line and "without my gas heater, sleeping bag and tent I could not have made it. It's great to be number 11."

"We've had no trouble with the cops here," he said, adding "Once the cops came by and told us not to burn the wooden police barricades and that was cool with us."

"Man, it's just a party, I love it," exclaimed a young woman who said she was a veteran of the Who concert and the Pink Floyd waiting lines.

Even though most of the hearty souls who braved the night air for the tickets said they did it often, very few said they recognized anyone.

"I took off two days from my job to do this. You know, it's fun. It's work, but it's worth it when you get those good seats," Mickel said as he returned to the cases of beer that had been brought to keep spirits high.

As we moved on in the distance, the precursor of the next day's sun made an appearance as the sky began to brighten in the east.

Approaching 5 A.M. the spring in our step began to get rusty and my ace photographer, who claimed he was suffering from exposure, decided to call it a night.

Returning to the city, we boarded an empty Number 36 trolley car driven by a man who would only give us his badge number, not his name.

"You know, I've been driving this rig at night for the past 35 years," Mr. 3635 explained. "Three more years and I'm up for a pension," he pointed out as we slowed for a curve.

Suddenly his eyes lit up and he said "you guys want to see something? I got some protection in case one of them boneheads come on my trolley and give me trouble."

Mr. 3635 reached over and picked up his ditty bag and pulled out a heavy metal rod concealed in brown paper. Just to prove the weapon's power, he rapped it against his dashboard.

Next he showed us an egg timer that was mounted on his dashboard. "This," he said "keeps me awake."

"You never go around a curve fast 'cause you never know what's around on the other side."

Finally as the doors opened to let us out we asked him if he ever got lonely during his 35 year career.

Mr. 3635 paused for a moment, gazed down at the dials on his dashboard and sighed "Well, I guess you get used to it."

**THEATER CENTER PHILADELPHIA**
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**DANCE-THEATRE SOLARIS**
Feb. 18, 19 - H.H. Tix

Photos by Peter Chapman
The Best Hamburgers in Town

The best hamburger in Philadelphia is Pat's cheese steak. Although hamburgers are generally accepted as a fast food staple in the rest of the world, a Philadelphian is confronted with quite a problem searching for a place to eat them.

Winston's is closest competition, cheese and a chewy crust. Their rendition of this Italian delicacy has lots of gooey cheese. Although prices are a little high for a hamburger ($2.35—$3.10) Winston's still stands as the best burger in town.

No one to settle for a pat answer, we searched for Winston's closest competition. On campus, there's no trouble. Featured are McDonald's with their 100 percent burger, Gino's with its polystyrene patties and Roy Roger's with its stable atmosphere. All are priced similarly (75¢—$1.65) and Roy's probably get the edge for taste. Bull 'n' Barrel is said to serve a good, cheap burger, but service is often slower than the construction of the South St. bridge.

Center City offers a little more variety. Even though most places are busy "keeping up with the Winston's," there are a few good burgers to be had. One find was The Pub (1421 Sansom), a small businessman's lunch-type bar which features quick service and a reasonably-priced, delicious, need-two-hands ehe-burger ($1.50) served in a toasted bun with two varieties of cheese.

One of the better Winston imitators is Bananas (1415 Locust), which has a menu similar to Winston's gourmet burgers, but the patties are smaller and the prices more reasonable. The cheeseburger ($1.75) is served on a delicious hard roll with liquid cheddar cheese. The decor, "diner funk," is warm and comfortable. A good meal if you're not hungry enough to down a Winston.

Dewey's (everywhere, a Philadelphia staple) and The Busy Butcher (15th & Chestnut) are quite poor. Dewey's charges 95¢ for a burger that Stouffer wouldn't serve and, with its Ray Charles' designed architecture, is simply a disaster. The Busy Butcher, a surrogate Roy's with that same magic ranch atmosphere, is also weak, featuring an 89¢ cheeseburger which has absolutely no taste and is served on a bun as thick as my arm.

Zum Zum (1527 Chestnut) serves a good, if overpriced, burger with cheddar cheese ($1.75) in a pseudo-deli, neo-sauerkraut motif which includes hanging salamis and bathroom tile walls. They offer a wide variety of toppings at higher prices. Although fairly classy for fast food, beware of cost-plus pricing.

For those who really wish to dine on a burger, The Franklin Steves (555 City Line) serve a chopped beetsteak ($3.95) with an incredible salad bar, all the bread you can cut and complimentary wine. With the extras, this is probably the best burger bargain in town, but this is a real, dress-up, coat check restaurant and is heavily a substitute for a Winston's burger dinner.

What this spells out is that you can't get a good burger in town for less than $1.50. Winston's is your best bet if you want to spend the money but, to invest your food dollar with an eye towards maximizing profits, take your $1.35 and go to Pat's.

—Steve Fried

Pizza

Tired of University City's rendition of cheese, tomato sauce, crust and spices? Do not fear, read on!

If you insist on pizza from an ethnic area, then Brit's pizzeria in South Philly is for you. Located at 180 S. 10th, near Pat's Steaks, it's a very small family fun spot that serves pizza and only pizza. Their rendition of this Italian delicacy has lots of gooey cheese and a chewy crust. Since this is primarily a take-out operation, don't expect atmosphere. But if you do decide to stay, the place is clean, the service is fast, and the owners' friendliness wins points.

Downtown, there's Freddy's Restaurant and Pizzeria at 27 S. 21st. It is a small locale with a family atmosphere. Featuring many types of Italian cuisine, the pizza comes in all varieties all tasty and low in price. You may bring your own alcohol if you pay 25¢. Take-out orders are also available.

For pizza that has been acclaimed the "best in West Philly," go to Fonzo's Italian Village, 48th and Chestnut Streets. The atmosphere is enjoyable and the prices are moderate, but if you don't want to make the trip, Fonzo's delivers. Check the paper for special student coupons.

Pi-ET-LA.

Hoagies

How does one find a truly good submarine sandwich in the City of Brotherly Love? Trying every establishment is quickly eliminated; it would take a rather large bankroll plus a ton of Alka-Seltzer, and after a few weeks, one would probably never eat another hoagie for the rest of one's life.

One option is to try a place near campus (after all, why should you have to travel a long way to get indulgence.) The best hoagies close to the Penn campus are those at Ronnie's: they are good if not spectacular. Venturing farther afield, in Center City, one cannot help but stumble on the chain of Hoagie City restaurants. But catch yourself before you fall through the door of one of these Heartburn Havens—you'll be glad you did. Hoagie City has the dubious distinction of being famous for mixing oil and mayonnaise on their finished products, resulting in one of the most sickening mixtures you ever want to see or taste.

The best alternative is to ask someone who would know—a native Philadelphian.

—Susan E. Comer

The answer: the best subs in the city are at Raggazino's in South Philadelphia. Located on the corner of 10th and Fitzwater, Raggazino's is one of the few places left that serve really authentic Italian hoagies. But don't expect to be greeted by bright lights and loud music the minute you step in the doorway. Happily, unlike similar establishments, this small restaurant (about the size of a diner) relies more on the food than on the entertainment.

Although the menu only lists six or seven types of subs (in addition to other assorted sandwiches), there are no steadfast rules—the people behind the counter are more than willing to "make it the way you want it," an asset that is unusual if not inconceivable in today's world.

One bite makes you a believer. The ingredients, which include chopped lettuce, tomatoes, assorted meats, cheese and oil, harmoniously blended together.

Raggazino's may not win any prizes for the prettiest storefront, but they sure have the best hoagies in town.

—Lee Perepelny

The Best Subs in the City of Brotherly Love.