To Janitorial Contractors

State Stops Job Referrals

replaced 343 housekeepers dismissed
temporary stay on referrals to four
whether unemployed workers should

Both Sides Play A Waiting Game

in University Housekeeping Dispute

Who is afflicted with measles. After
the long-overlooked work.

Shaw Is True As Well As Good

by GEORGE BEER George Shaw True to
Good fifty years ago. It could have been written
This witty, insightful social

Small-Town Pennsylvania Students
Recruited in Admissions Program

The admissions Office asks each of

The adjoining proposal, to allow

Six City Policemen Face Charges
In Federal Investigation of Brutality

News Analysis

Local 133, which is representing the
housekeepers' strike, said it is

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Her Clothes Tree
Early Fall
SALE
SHETLAND SWEATERS 7"
POLLY CAB SKIRTS 14"
DENIM JEANS 14"
PEASANT BLOUSES 7"
COWL NECKS 4"
DRESSES 9"-12"
FLANNEL SHIRTS 9"
JUST 101 COWL NECK TOPS 1-4 EACH
37/8 Walnut St.

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Tropical Plant Sale
over 4000 plants
Houston Hall
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Additional Day!
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ROBERT KLEIN WITH QUEST
Cathy Chamberlain
Sat, Oct 1 at 8 P.M.
Irvin Auditorium
Tickets: $4 and $5
Available at Houston Hall Ticket Agency
Sat Sept 24
Butch Cassidy
and The Sundance Kid
7:30 and 10:00
F.A.B.N $1.00

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Herb Clothes Tree
Early Fall
SALE
SHETLAND SWEATERS 7"
POLLY CAB SKIRTS 14"
DENIM JEANS 14"
PEASANT BLOUSES 7"
COWL NECKS 4"
DRESSES 9"-12"
FLANNEL SHIRTS 9"
JUST 101 COWL NECK TOPS 1-4 EACH
37/8 Walnut St.
Labor Dispute Remains Stagnant

Wharton Tenure Proposal

Police Brutality Charges

(Continued from page 1)

Police Commissioner and was a member of the police force for many years before attaining his present status.

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(Continued from page 1)
One Day at a Time

Don Jacobs: The PR King Fights For His Food

By Jack Nagel

Despite the external appearance of the campus labor dispute, I have yet to see or hear anyone mention what could be the strongest incentive for the University to end the strike--the noble concept of self-sufficiency.

The University hopes to save $80 million a year in operating expenses by becoming self-sufficient, according to President Richard L.博士. From the outside, the University is being forced to spend over $1 billion just to breakeven, so more security and revenue are needed. This is where the battle is being fought. Galinsky insists that this action and expense be replaced by the first-year operating without Teamsters Local 115.

The extra cost would have been a paltry 1% of the University's state funding. Nor would this argument be speculative.

Galinsky also insists that the University can stay out of the $5 million it has been told it would lose.

Galinsky also insists that the University must stay in the_Management and Maintenance_ division, which has been told it would lose $5 million.

Galinsky also insists that this argument is speculative. He reasons because most of the laid-off workers are Black. I don't see how this argument is valid. I am sure that the layoffs are racially motivated.

I have drawn heavily from Galinsky's article to write more letters about the dispute. With careful research, though, this letter could have been written on its own.

I've also heard that Galinsky's article was misrepresenting the issues involved. I have read Galinsky's article twice, and I do not see how this argument is valid. I am sure that the layoffs are racially motivated.

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Shaw Play at Annenberg

(Continued from page 1)

For the invasion, the Palestinians launched the first rocket attack on an Israeli settlement. In retaliation, Israeli tanks and troops pushed deeper into Lebanon Wednesday, pounding Palestinian positions with heavy artillery barrages. The attack, which began Tuesday, was made in an attempt to extract the Israelis from the northwestern part of the war-torn area.

ISRAEL CONTINUES LEBANON INVASION—Israel tanks and troops pushed deeper into Lebanon Wednesday, pounding Palestinian positions with heavy artillery barrages. The attack, which began Tuesday, was made in an attempt to extract the Israelis from the northwestern part of the war-torn area.

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Meyer's Leg Pained Him on Grid
But Decision to Hurt More

By MARTIN COOPER
talk to Coach Harry Gamble. Talk to Dan Meyer himself. The thing that stands out in Dan Meyer loved to play football. Make that, he loves to play football. His feelings for the game can best be explained by his own words: "I have a love of my players, a love of the game, a love of running and being around other people, a love of the atmosphere." When Dan Meyer says he loves to play football, he isn't kidding. Almost everything Dan Meyer did in football was designed to maximize his enjoyment of the sport. This was true of his high school career, his college career, his training regimen, his coaching philosophy, even his decision to give up a promising football career in order to pursue a career in advertising.

One thing that stands out is that Dan Meyer loved to sit around and have it heal. "My biggest disappointment came after I got hurt my sophomore year," stated the 6-1, 185-pounder. "I was 12th in my high school class, 137 in the state. But I was good at football, and that's what I was good at. Now I work at Stouffer 20." Meyer's Leg Pained Him on Grid...
Grabbing for the Glory

See page 3
Drusie Menaker

Stop them! Like lemmings, they're fleeing. Not over a cliff but across the Schuylkill, that magical dividing line between grimy West Philadelphia and glittering Center City.

Look what they're leaving behind. The chipping walls and rattling pipes of student slums. The low-atmosphere, high-neon fast food life of brainy University City.

Why?

For the cool white walls and sleek oak floors. For the brownstone fronts and gleaming stores.

But most of all, to be Center City People.

For that certain something that separates the grubby students from the chic "real" people.

Who are they?

Mainly recent graduates casting about for the rest of their lives, or taking a year off between school and more school and a smattering of seniors pretending they're not.

"I wanted to make a perfect break--a complete life change," says one who recently traded in a seven person University Housing special complete with rumbling trolleys and mice for a spacious duplex on quiet-but-swanky Pine Street.

And what do they find when they sign the lease on a Center City life?

A 10-block swathe of everything they need--the clothes, furniture and restaurants to join the young, successful and on the move set.

Any regrets on leaving the security of the student scene behind?

None, say most.

Who needs Ronnie's and Danny's when they can have The Garden and The Frog? Urban Outfitters when there's Paraphernalia? Marty's when there's Design Research? (DR to those Rittenhouse Square types.)

"It couldn't have come soon enough," say others who spent four years ensconced in Penn's dirty ivory tower.

But more important than all the accoutrements--as crucial as they may be to complete the style--is that certain inner something. That aura of Centercityness that oozes out from underneath the wool pants and elbow-gripped clutch purses.

It's the panache rippling behind the 9, noon and 5 hustle of the under 25 but gainfully employed.

And it doesn't matter if you're just pretending.

As long as you can tie up the swing of the Chestnut Street stroll, the paid rent on an address east of 22nd street and swank but not stuffy attire into a...well...a center city look.

That's all it takes...

Or at least so it seems to one who, though firmly entrenched west of 40th Street, must make the trek across the shaky South Street bridge to visit a growing number of student-turned-people friends.

And one who always feels a might out of place because she doesn't know all the restaurants described in dripping glamour and go on the back pages of Philadelphia magazine.

And can't invite people in for a Sunday brunch of crepes and quiche served amid green plants, cane chairs and antique bureaus.

Who can't fit a three-piece tweed suit or a kitch-and-silk gown into a seedy sweater and jeans lifestyle.

Who's never owned a framed picture, let alone a brass bedstead.

Who, let's face it, is still down on the farm while everyone else has gone to the big city.

But some day I'll show them.

They'll still be on Spruce Street. But I'll be on 63rd Street. New York City's, that is.

---

34th Street

Co-Editors

Eliot Kaplan Drusie Menaker

Photography

Michael Nathan

Departments

Barbara Friedman Art Daniel M. Gold

P.H. Wiest Books Gordy Schonfeld

Barbara Shulman Theatre

Cover photo by Barry Silverman

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Philly’s Funny Lady

By Steve Kurens

Rumor has it that there is a waitress at South Street’s Lickety Split Restaurant who sings at cafes around Philadelphia when she’s off work. That she’s so good she performs to sell-out crowds only. That, in fact, she is the next Bette Midler.

Well, it’s not true. Because these are not rumors: they’re facts.

And the facts all point toward superstardom for Karon Bihari.

In her one-year stint on the Philadelphia cabaret circuit, Karon Bihari has impressed everyone in this town who has encountered her act. Acclaimed as a “rising star” by critics, compared, and often preferred, to Melissa Manchester, Donna Summer, and the Divine Miss M, this new sensation is defiantly herself—Karon Bihari.

Just don’t tell that to Marilyn Monroe, James Dean, David Bowie, Ann-Margaret, or any of the other people Karon becomes once she is on stage.

KARON BIHARI is a winsome blond with a thin, almost fragile body. Don’t be fooled. She harbors a short fuse which causes her to explode into a kaleidoscope of performing roles. At 25, Karon has danced, done a stint on Broadway, and performed her own comedy with her own satire troupe, the Royal Canadienne Fromage in her own nightclub. As actress and singer she is superb and unique as both; her concerts are unforgettable as a journey through one-act plays and flawless as a journey through stories of being a rising star. "As long as the music is obvious Karon. And to convey the unity they do is no easy achievement. "Karon has been through several character changes, and the show as changed with her," says Siems. "Originally, there wasn’t as much singing as there is now. But it was too elaborate, and we decided to change it."

To work, and to work, her act Karon must commute from New York, where she and the band live and practice, to Philadelphia, three times a week. Why Philadelphia? Why shlep here three times a week? To work at her waiting job at Lickety Split, a restaurant as wacky as Karon? Sound like the chicken crossing the road? Not surprisingly, playing small clubs doesn’t pay very well.

SO AFTER BEING discovered by Larry Magid, the main brain behind Electric Factory Concerts, while working as a singing waitress and touring with The Royal Canadienne Fromage in New York, Karon came to Philadelphia. She opened her own nightclub, WPCP, on 4th Street, and played with The Fromage to a packed house. Everyone loved her. Including Magid, who decided it was time for her to go solo.

So here she is, taking tips at Lickety Split, running to the Big Apple to work her act, and running back every month to the Bijou to a growing number of fans. And endless hype that she is on the rise, the next Bette Midler. Is she a rising star?

"Beats me," says Karon, "What I need is a manager with money." Bob Molina, her present manager, winces. She continues, "People are coming up to me all the time with $50,000. They don’t care about my music, they want to own me. And the money has to be paid back in two weeks, plus interest. So I might have to do this all on my own. Right now," she admits, "A recording contract is way off in the future."

SHE LAUGHS, that silly laugh that makes you think of the Good Ship Lollipop, and all the hardships of being a rising star are dispelled. "As long as people understand what I’m doing, as long as they enjoy themselves, and I’m having a good time, that’s all that’s important," she says.

Back downstairs, the sell-out Wednesday night crowd is leaving the Bijou. And everyone is smiling.
In the realm of the Senses, the film is a profound exploration of the senses, particularly the tactile and olfactory. The film is set in a Japanese brothel during the late Meiji period, and it depicts the various forms of pleasure and sensory experiences available to the customers. The film is divided into three parts: the first part focuses on the physical and tactile sensations, the second part on the olfactory and gustatory sensations, and the third part on the auditory and visual sensations.

The film begins with a close-up of a geisha's face, her skin glowing under the soft lighting of the brothel. The camera zooms in, capturing the intricate patterns of her skin and the delicate folds of her neck. The viewer is drawn into a world of sensuality and intimacy, where every touch and sensation is heightened.

The second part of the film focuses on the olfactory and gustatory sensations. The viewer is taken on a journey through a vibrant market, where the smell of spices and seafood fills the air. The camera pans over various foods, each one more tantalizing than the last. The viewer is transported to a place where the senses are inextricably linked, and the act of eating is a meditative experience.

The final part of the film explores the auditory and visual sensations. The viewer is presented with a series of stunning visuals, each one more mesmerizing than the last. The camera captures the fleeting moments of pleasure, the fleeting moments of pain. The viewer is left with a sense of the infinite possibilities of the senses, and the infinite possibilities of the world.

In conclusion, In the Realm of the Senses is a masterpiece of film making, a testament to the power of the senses. It is a film that challenges the viewer to question their own perceptions and their own limitations. It is a film that invites the viewer to explore the infinite possibilities of the world, and to find pleasure in every moment.

September 22, 1977

By Brian Kardon
Starting Here, Starting Now
By Steve Carbo

To some the words musical revue incite visions of Judy Garland and company tapping across a stage, oozing naive smiles, top hats and lyrics centering around love, love and more love. Yuk!

So the prospect of sitting through the Philadelphia Drama Guild's new musical revue, Starting Here, Starting Now occasioned anything but delight.

Instead, the Walnut Street Theatre's showing was a great success. On the surface, the production appears as if it might fall into the category of overly light, silly and extremely simple piece of insignificance. The cast is small, only three characters, the set just functional, while the band consists solely of a bass player and a pianist - hardly a complex production.

However, Starting Here, Starting Now travels much further. Director Richard Malby Jr.'s lyrics aren't cute or humorous, they're genuinely funny. In conjunction, David Shire composed a respectable score, played well by the musicians.

But the overwhelming majority of credit belongs with the cast - Loni Ackerman, Margery Cohen and George Lee Andrews. They rendered not adequate but excellent performances.

For starters, their voices were in peak condition. The three belted out the 25 songs forcefully, under well measured control, trading off each other with such ease and expertise that one would think they've been working together for years.

Secondly, Ackerman's, Andrews's and Cohen's acting picked up where their vocal chords left off. They never failed to add that little smirk, that timely gesture which transformed what would have been a chuckle into a full fledged laugh. Such natural charm and grace enveloped their performances that one would have still been entertained had not even a note escaped from their mouths.

Ackerman, Andrews and Cohen exceeded their duties in acting and singing well; they visably enjoyed themselves. Go see Starting Here, Starting Now at 825 Walnut Street and you'll experience the same - it's contagious.

The only question about this collection is why CTI has waited five years to release it. The fact that most of the band (especially Benson and Hubbard) is now prospering on other labels could be part of the answer. Whatever the reason, your best bet would be to take the music and run.

Harry Chapin Dance Band on the Titanic Elektra 9E-303 (Two-record set)

On a doomed ship, all the dance band can do is play on. The singer may warn of the impending collision, but he cannot alter the ship's course. This sense of irony is present throughout Dance Band on the Titanic, resulting in a concept album in the best meaning of the word. The tone is set from the opening cut, and persists, whether in the form of social commentary or love ballads. The music is rightfully secondary here, acting as a humorous foil for Chapin's lyrics. "Little Girl," could be in the repertoire of Frankie Valli. Hopefully, on later albums, Mink DeVille will cover a narrower musical ground, whether it be in the style of the Ramones, the Asbury Jukes, or even the Four Seasons.

The thing about Beach Boy, Dennis Wilson's new solo album is what it isn't. It is not a typical Beach Boys work. The lush harmonies one might expect are not here. Instead, it's Dennis's voice alone in the spotlight and the results are not bad at all. Wilson's voice has a rough edge to it, making it one of the album's more disturbing aspects. Wilson more than compensates for this, though, with a musical texture of mellow strings, soft piano and braying brass. He might not be as good as his brother Brian is at writing tunes, but, then again, who is? Dennis Wilson presents a refreshing effort with Pacific Ocean Blue, one which should endanger him to both Beach Boy and non-Beach Boy fans alike. At least until the next Beach Boy album comes out.

--David Schragar

 roberson," the enigmatic football player turned scholar turned actor/singer. This one-man show is in Philadelphia from Sept. 27-Oct. 16 prior to its arrival on Broadway.

The Phe. Drama Guild 220 S. 16th St. (KJ-679) A revue of Richard Maltby-

Aural Auditions

The Philadelphia Orchestra will be performing a concert of Beethoven and Bartok. Tommorow night singer-songwriter Randy Newman will play his special brand of music. Newman's songs are known for their potent, often humorous, lyrics. Also appearing is Steve Bishop who is much more than "On and On."

The Byrd Cafe, 1409 Lombard St. 735-4444

Singer Lee Horwin will bring her deep, mellow and powerful voice here tonight through Saturday. Appearing with her tonight and tomorrow night will be comedian Joe Bolster, and on Saturday night will be Laugh-In's Ed Bluestone.

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Match Game '77

By Sirena Terr

Single people don’t die. They just go to some big pick-up joint in the sky.
And that’s the way it is with all the hype about a single’s lifestyle. It just figures. Singles’ conventions in Catskill resorts, singles bars on the East Side, lots of chest hair exposed, Charlie’s Angels, Charlie himself. Life is a big self-indulgent orgy when you’re unattached—the only person you have to please is yourself. So if you want to, you can eat crackers in bed—yeah, the round James Bond bed with the red fur throw. You can go both ways—hell, nobody’s watching over your shoulder—you can go three ways if you want to. And if you had a hair weave and play a good game of mixed doubles and vacation at Club Med, things are probably cool.

But the media blitz didn’t take into account the regular guy, or the newly widowed or divorced. The older single people and the shy single people who don’t dig the bar just-for-tonight-so-don’t-even-tell-me-your-name scene. That growing mob of middle class singles with money to spend on themselves and plenty of time on their hands.

In Philadelphia, two sensitive people, both single, understood the needs and problems of this emerging social group. They wanted to help. They also wanted to grab a few bucks in the process. So Dorrie Silliman and Jim Kowalick made themselves into a corporation (Singles World) and staged the biggest, most extravagent place they could think of (Civic Center) and staged Single’s Seconds.

What it was, you see, was a whole bunch of merchants with something to sell to the singles set. So they paid Singles World for a square of space, while the single people with hopes maybe of meeting someone paid $5 a day to Singles World, Inc. And the single people looked at the exhibits and, out of the corners of their eyes, at each other. Late Saturday afternoon, on the vast floor of the Civic Center it seemed as if exhibitors outnumbered paying guests by about two to one.

From a glass-walled booth on the second floor, Dorrie and Jim had a panoramic view of the entire proceedings—and lack of proceedings, “It’s dinner hour,” Dorrie explained.

The travel agents sat restless with no one to hand their brochures and sales pitch to. The ubiquitous craft fair rip-off artisans lolled around while their crafts gathered dust. The psychic at Pyramid Power was attempting to hypnotize a man who just kept giggling. A few hands planted fondling fingerprints on the Alpha Romeo, and a few eyes watched the slides about hang gliding and white water rafting.

But by far, the best time was had by a covey of roly-poly pre-pubescent who belonged with the lady from Psychic Sciences (she taught Alpha body relaxing.) They galloped over to the ski exhibit. And then played Games People Play, with Frank, who wished he was playing with more mature folks. And then they stood mesmerized at the skateboarding exhibition where Chubbs (presumably no relation) did barrel-jumping, two board daffies and space walks.

“Now that’s what I like to see.” Dorrie pointed into the distance, “Two people trying out a way of life. It might have warmed the cockles of her heart to feel responsible for two singles meeting under such auspicious circumstances, but the fact was, she was a little nearsighted. The two figures slouching around were a pair of twelve year olds in the throes of adolescence. Apparently, they had tired of the skateboard exhibition.

That Sunday afternoon, things had picked up a bit. Exhibitors no longer outnumbered singles. They were about evenly matched. Three nicely dressed women in their fifties, one a widow and two who just giggled, were picking up free copies of Singles Datebook from a jovial man in a straw hat. “I’m finding this all very enlightening,” the widow, a petite blonde said, “there’s a lot of information about where single people can go to meet people.” But did they come to meet men? Lots of giggles and rib poking. “Look around,” the dark haired one said, “there’s nobody here old enough.” They went off to Make Up Mecca where an unpleasant looking woman wearing globby mascara was doing makeovers.

Back at the welcome desk Dorrie looked tired and drained. The weekend was drawing to a close and she had been working long, hard hours. A pair of young women stopped to inquire about the activities. “Well,” she began, “there’s the ski exhibit.”

“Is that all? We already saw that. There’s nothing there.”

Dorrie shot them a displeased look. The girls took off. “We’re awfully tired at this point,” Dorrie explained. “Some people have probably gone home disappointed. For instance, there was one girl who hadn’t talked to anyone. She made a judgement without getting involved. After all, this is an exhibition. That’s what we said it was going to be. There are things here to do, whether people take advantage of them or not.”

Jim wasn’t at all cranky at this point. His eyes gleamed and he quoted an attendance figure of ten thousand.

Which only leads one to wonder about his mathematical ability.

By five o’clock Sunday, with two hours left to go, exhibitors began disassembling their booths. Chubbs was still going strong on his skateboard and was still by far the most popular attraction. Most of the people who had come single were still single and most of the people who had come with a friend of the same sex were still in the same situation.

A few diehards remained for the Singles Datebook drawing—a trip to the Fontainbleau. The blonde haired girl from Purple Haze stood in front of the purple Purple Haze van and breathed heavily into the microphone. She stuck her hand into the box and pulled out a crumpled entry blank.

“Oh my gawd,” she howled, “I don’t believe it. Our own Howie from Purple Haze.”

For the Singles, it was just another disappointment, as they turned away, clutching their free copies of Singles Datebook, Selecta-Date applications, and all sorts of paraphernalia convincing them that a life of recreation, fun and companionship was just around the corner.

“I think in some respects we may have accomplished a little bit,” Dorrie said, “It’s a beginning.”

She and Jim plan to do it again next year. Maybe they should just take the money and run.
Selling the Story Short

By Fred Schneyer

Imagine the scene. A group of people sit in a small but plush room, their eyes glued on an overhead screen. In front of each person sits a small console with a web of wires connected to electrodes on various parts of the person's body.

As Parrah Fawcett blinks her eyelashes, some pulses quicken while the pulse of other viewers, still unimpressed, remain unaltered. Kate Jackson appears in a scanty bathing suit and heartbeats jump through the roof.

This hypothetical test of a perfect cross section of American society is part of a growing trend in the million dollar business of commercial television.

Much as if they were being treated in a hospital for some horrible disease, viewers are now being asked their opinions on various shows not by an inquisitive interviewer but by a strange conglomeration of electronic gadgetry.

The latest contribution towards chronicling this rather curious phenomenon has come from a Chicago TV critic Ron Powers in his recently released "The News-Casters: The News Business as Show Business." (St. Martin's Press, $8.95).

Powers, a former reporter for the St. Louis Post Dispatch and TV critic for the Chicago Sun Times, now works as a news commentator for WMAQ-TV in Chicago.

Entertainment Response Analysis (ERA) of San Francisco is one of the major firms using the electronic analysis. Dr. Thomas Turicchi a former professor at Texas Woman's University and ERA partner, originally developed the technique for measuring blood pressure, respiration and muscular tension to determine people's reactions to rock music.

What does measuring one's heartbeat have to do with finding out whether a viewer enjoys the escapades of Telly Savalas or the swivels and shakes of Lindsay Wagner or Jaclyn Smith?

Willis Duff, another ERA partner told Powers, "The trick is to figure out how to communicate what our client wants to communicate." Fact is that verbal devices are so inconsistent. Some-one," Duff continued, "tells you its okay. And they mean exactly the same thing; it relates to their degree of hyperbole and their normal conversation."

Another of the consultant firms is the Philadelphia-based Athyn Group. Athyn is made up of several professors from Temple University as well as an ex-minister, a lawyer and an advocate of group dynamics and psychoeducation.

Powers' treatment of the local group was anything but sympathetic. So, understandably, Athyn group representatives recently refused to grant any more interviews. Powers' chapter on Athyn is entitled, "Send in the Clowns: The Athyn Group."

While ERA tests a viewers physiological reactions to a prospective show, Athyn practices an academic brand of group dynamics, testing how various members of a television station's news staff relate to each other.

After working for the Pennsylvania Power & Light, Athyn was hired by CBS Los Angeles affiliate KNXT to help it win its ratings war.

"Thus ensued," Powers writes, "a surrealistic interlude that began as theater of the absurd and ended with the CBS station virtually out of the running in L.A. T.V. news race."

What was the result of the Athyn's work? KNXT General Manager Russ Barry told Powers that Athyn had discovered the main source of inter-office tension was the assignment desk.

And last, but certainly not least, is Frank Magid, the creative genius who dreamed up "Happy Talk." Magid's theory, now being put into practice by more and more stations across the country, is that viewers will not sit still for long stories without film. The "Happy Talk" formula calls for short stories, lots of film and other visual effects as well as the well-known bantering between the anchors.

More specifically, Magid tells his clients that each story should be no more than ten seconds in length and that there should be 100 stories in a broadcast half hour.

"We say to people," Magid told Powers, "that you have a show of 30 minutes' length time. Let's use those precious minutes. Let's provide them with every bit of our ability instead of taking a more passive approach.

"The danger with the news consultant business of course, is that viewers will not sit still for long stories without film. The "Happy Talk" formula calls for short stories, lots of film and other visual effects as well as the well-known bantering between the anchors."

Curtain's Up

By Barbara Shulman

Those readers who have been following the theater pages of the New York Times recently have noticed that Broadway (add off-and off-off-) is alive and thriving in New York. Numerous new plays are planned and few theaters will be idle this fall. Musicals, dramas, comedies, and biographies are all in preparation, and although there will be inevitable flops, the law of averages (and the cushion of advanced sales) dictates that this will be a very fulfilling year for theatergoers, not to mention a successful one for producers.

For those of us living here in Philly, this may lead to an intense inferiority complex, or at least a feeling that we're missing all the excitement.

Well, Philadelphians, take heart.

The City of Brotherly Love is having a theatrical bonanza of sorts itself. Consisting of original productions, pre-Broadway tryouts, revivals by Philadelphia's many repertory companies, or Broadway hand-me-downs (but a superb collection of the last), the theater season here looks to be the brightest yet.

The opening blockbuster of the season, The Merchant, was, of course, cancelled due to the untimely death of its star, Zero Mostel. (For those curious about the fate of "The Merchant," it will continue on its pre-Broadway tour with Mostel's understudy in the lead role.) The remainder of the Forrest series consists of successful, long-running Broadway shows which include Neil Simon's California Suite, the bitingly funny Same Time, Next Year, and Joseph Papp's two biggest successes (and deservedly so), For Colored Girls...
Beer Here!

Wine may be fine and liquor a bit quicker but beer has no peer.

At least at a typical campus fraternity party where over 170 gallons of the golden brew may be downed before the music stops and the clean up begins.

And how about the private parties in the Quadrangle, Superblock and on Spruce Street. Beer flows freely through most student residences, and the residents too.

The major source of all the suds is Springfield Beer Distributors. Located on 59th and Baltimore, Springfield accounts for approximately 100-150 kegs on campus every weekend.

Springfield stocks over 25 different brews in cans and bottles and always has at least 7 brands available in kegs: Budweiser, Miller, Schlitz, Genesee Cream Ale Tuborg and Pabst. Both quarter kegs-7 ¼ gallons-and half kegs-15 gallons—are available from Springfield. The more popular half kegs are priced near $21.00 for each of the 7 brands stocked. The quarter kegs are proportionately priced.

But, as Carmen Shick of Springfield points out, special orders for beers not stocked can be arranged. The most popular beer in this category is Heineken, which is available for $51.00 a half.

Taps, the instruments necessary to pump the beer out of the keg and into the mugs, can be rented for a nominal fee plus a $35.00 deposit. Three types of taps are available: the coil box, the straight tap and the CO2 cylinder. All pump out the beer but each is designed for a specific function.

Shick explains: 'The coil box contains 30-50 feet of metal tubing coiled in a box. You put crushed ice around the coils to keep the beer cold. But you have to pump the keg and pour slowly so you don't get warm beer and foam. This tap is designed for the slow drinking party. The straight taps are the easiest, most efficient to use. You need the least amount of beer knowledge necessary to operate them. There's very little foam. It's your basic, simple beer drinking.

'The CO2 tap is containerized pressure. Its automated through and only for people who know what they're doing.'

Shick recommends that the keg should be pumped to up avoid foam and that beer in bottles be chilled to 38 degrees before consumption.

And, dispelling myths about the ability of Penn students to guzzle beer, Shick said that Pennsylvania was "definitely a drinking school."

As if you had any doubt!

---Joel Siegel

Booze Blues

A State Store, for the information of anyone who hasn't yet had the pleasure of patronizing one, is a liquor store run by the Pennsylvania Liquor Control Board (PLCB), and is the only place one can legally buy any alcoholic beverage (excluding beer). Sounds like fun, doesn't it?

It sure is, especially if you enjoy paying through your nose for your rotgut. You see, the PLCB was established in 1934 by Pennsylvania legislators who thought Prohibition was a barrel of laughs. In order to make legal drinking easier to swallow (no pun intended), our sober solons deemed it necessary to put the retail liquor industry under total state control.

To put it mildly, that brought the prices up. Specifically, consider a fifth of domestic spirits costing oh, say, about five dollars and seventy-three cents. Of that, $1.36 goes to the distiller. The remaining three-quarters of the purchase price is taken up by the state liquor tax (18%), state sales tax (6%), federal tax, and the state markup (48%). Much of the state markup goes to the state's senior citizens, so go hoist a few for ol' grandad (that's your grandfather, not the bourdon). Oh, yeah, the transportation costs a nickel. The whole deal kinda makes you think twice about legalizing pot, doesn't it?

But what does this mean to the average lush at the University? How can you reap the rewards of actually having a bottle of booze for your very own? Well first you need an I.D., and not some "State I.D. Card" you can send for in the back of High Times that says you're a 27-year-old lumberjack. You need a PLCB card, and that is the only I.D. they will accept. Application forms are available at any State Store and must be filled out in duplicate and returned with two official proof of age documents, like license, passport, birth certificate, etc. Plus two Bobberry box tops.

Once you have your I.D., there are two or three stores relatively close to campus. The prices are the same, but the atmosphere varies from store to store.

The store located at 4049 Market St. is the nearest one to campus. It is not in the best neighborhood and consequently offers a facade of wood and pig-iron in an early Attica style. There are three cashiers with whom you place your order by number, after making your selection from a price list. Store hours are 11-7 on Monday and Tuesday, 9-9 Wednesday through Saturday, closed on Sundays and holidays. Hours are the same in all stores.

Farther from campus but offering a wider selection and a more relaxed atmosphere is the store at 1911 Chestnut. Fashionable boozers stroll up and down the aisles with shopping carts (self-serve), while Muzak drones in the background. But is it worth the schlep? You decide.

Combining all the bad points of the stores already mentioned is the still located at 424 South St. It is small (only 2 cashiers) and is a hop, skip and a bus ride from campus. If you can't find it, it's the building that resembles a large cinderblock. If you still can't find it, give up.

Now, to end on a confusing note, I might add that all State Stores are under federal order to switch to the metric system within two years. Good-bye to fifths, magnums, and gallons. Hello 500ml (a little more than a pint), 750 ml (almost a fifth), liters (about a quart), 1.5 liters (approximately a magnum), and 1.75 liters (almost a half gallon). Understand? Good. Have one on me.

---Joe Cohn