**Mechanized Matchmaker Results Due**

BY MICHAEL NAUNI

For those who blackened in the little circles and X-ed in all the right places, the results of the first computer-generated matchmaker are in. After freshman year, she thought they'd have the means to run it on campus. "I wasn't too serious about DataWhart," said "Janice," another participant in the program. "It's scary to hear that students can leave without ever thinking, "I didn't cost anything."

"Jack," her match, "I'm looking for a girl who cares a little." Stamm said. "It the new president is interested in letting the students have a voice," he continued. "I'll hes a sophomore biology major, and yesterday I thought the program was "a really great idea. I never thought they'd have the means to run it on campus.""I can't see asking my parents to write the letter," added the 5'4 music major. "I have a feeling that she would show me in a few letters." "I won't use serious about DataWhart," said "Janice," another participant in the program. "It was there, and it was there."

Janice added that she wouldn't mind having more than one match, if it happened. "It's a good thing, ren," Stamm Hoffman said. "I'm looking for a girl with a nice personality," the 5'4 music major said. "Looks don't matter tremendously to me."

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Campus Events

Today

EVENTS

- 2 p.m. — 6 p.m. — The HAIR HUT — 1130. All hair cuts.
- 11 a.m. - 1 p.m. — Houston Hall Art Gallery.
- 4 p.m. - 6 p.m. — Brown University Debate Team vs. Dartmouth College Debate Team.

TODAY'S FOCUS

- 4:30 p.m. — 5:30 p.m. — CANDY SHOP (CANDY SHOP 105).
- 4:30 p.m. - 6 p.m. — Card Shop.
- 4:30 p.m. - 6 p.m. — Stocking Stuffers, Paper Cards, Ribbon.
- 4:30 p.m. - 6 p.m. — Candy Canes, Plants, Ice Cream Cookies, Candy Shop.

Event Planners

- 8 a.m. - 2 p.m. — Season's Greetings Breakfast

Tomorrow

- 10 a.m. — 2 p.m. — Clearance Sale - 10% off all merchandise.

Season's Greetings

Admissions Office:

- 10 a.m. — 2 p.m. — Hester's Kisses, Chocolate Santas, Chocolate Pretzels, Nuts, Hard Candy, Candy Shop.

Hershey's Kisses

- 11 a.m. - 2 p.m. — Candy Canes, Plants, Ice Cream Cookies, Candy Shop.

Stocking Stuffers

- 12 p.m. - 1 p.m. — Card Shop.

Paper Cards, Ribbon

SOUTHEAST OF THE BORDER NITE TONIGHT

Mucho Specials

Margarita, Tequilas, XX Beer

FEBRUARY 19

SOUTH OF THE BORDER NITE TONIGHT

Mucho Specials

Margarita, Tequilas, XX Beer

FEBRUARY 19
Ehrlich Speaks at Stouffer

Penn Amnesty International Presents:

"Torture & Human Rights"

What You Can Do to Work For Human Rights & Counter The Epidemic Of Torture

Side Show & presentation by Phyllis Taylor, RN
Staff Amnesty Int/Medical Capacity Committee
Tonight: 7:00 pm; CA auditorium
with support from the CA and the UA
Clearing the Air

What's going on at the Wharton Analysis Center? I never really had the time to worry about it. I was far too concerned about our accomplishments has been

I've been reading the newspaper from time to time for saying of the motivation of generations of university, and II demanded eilher acting in or history, and acting and directing styles.

That doesn't strike us as a good way of clearing the air. What's the answer al the Wharton Analysis Center? I've been reading the newspaper from time to time for saying of the motivation of generations of university, and II demanded eilher acting in or history, and acting and directing styles.

I'm not sure what you mean by clearing the air. Perhaps you are referring to the situation in which there has been a disclosure of information that was previously private or confidential, and the public is now aware of this information. In that sense, clearing the air means bringing an issue into the open for discussion and scrutiny.

However, I'm not sure what the implications of this disclosure might be. It could be a positive step in terms of transparency and accountability, or it could be a negative step if the information disclosed is sensitive or private. Without more context, it's difficult to say.

Regardless, I believe it's important for individuals and institutions to be transparent and accountable. When information is kept hidden, it can lead to speculation and rumor, which can be harmful to the organization and its stakeholders.

I appreciate your interest in this issue. Please feel free to ask any other questions you may have.

Sincerely,

[Your Name]
Students Redesign Cedar Park

"Throughout the process, the community was very receptive to what we were doing," Urek said. "We attended neighborhood meetings, as Urdgren circulated questionnaires and met with community representatives to determine their reactions. We were doing," Urek said. "We attended neighborhood meetings, as well as meetings of the Cedar Park Business Association.

After compiling and studying the information received, they brought forward a proposal for the Center. The Center would be focused on the development of a new park in the area.

The area, known as Cedar Park, was selected for the Center's focus. Cedar Park is located on Baltimore Avenue where the park is situated. The park is a 2.5-acre area that is currently underutilized.

The Center is expected to provide a variety of services to the community, including a community garden, a community center, and a meeting place for local groups. The Center will be looked upon as a "sweat equity" region where residents will help out with such jobs as planting trees and preparing soil.

"It is now up to the city to translate the plans into contracts," Urek said.

Among the changes Urek and Ladner have included in their plans are improvements such as walkways, benches, and lighting. They are also hoping to involve the children in the process.

Although some members of the community were opposed to a modification of the area in which the park is located, Ladner said that the group's primary goal was to ensure that the improvements will cost "four times as much," Ladner said.

As for funding, the Center will need to secure additional sources of funding. The City of Philadelphia is expected to contribute $10,000, and the Philadelphia Horticultural Society will provide $2,000.

"The only other thing that I hope is that the center's operating hours were shortened by four hours a day. The support is still in the park," Ladner noted.

The site on the side will not involve new construction as much as it will involve the reuse of existing space, which Ladner said will provide more ways to get in and out of the park and will make it possible to avoid the drinkers altogether. It is thus hoped that the presence of more people in the park will eventually encourage the presence of less people. Through the Center's proposed plan, the community will be able to create a prototype of $30,000 from Clouds and Rainwater to be used to demonstrate the success of the Center's participatory planning process.

"Almost every time the experience was beneficial and handled well by all concerned. He said he hopes the cause will be taken upon as a future source of community development.

HOW ARE YOU GOING TO FIND A JOB IN THE CURRENT RECESSION? You've probably seen many recent articles about the decline in jobs because of the recession. You should take advantage of our unique college recruiting program to supplement your job hunting and to ensure that the recession doesn't affect you. We can guarantee that with our credentials will be reviewed by over 1,000 companies. Just send us your resume. Then we'll contact you for an interview and we'll see what we can do for you.

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*A Holiday Wine & Cheese*
4:30
Benjamin Franklin Room
Houston Hall

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Your resume is in THE BOOK.
EVERY CAS senior who is job hunting should file copies of his or her resume in the file in HOUSTON HALL.
Resumes in this file are sent to employers when employers ask to review resumes for specific job openings.
To find out more about this service, come to Career Placement in Houston Hall.

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**WEEKLY SPECIALS**
Short Walk-Big Savings

- **Turkey Breast** $2.89/lb. Reg. 4.19
- **Tuscan Orange Juice** $1.29/qt gal Reg. 1.69
- **Archway Rocky Roads** 95¢
- **Canada Dry 28 oz Ginger Ale, Flavors & Club Soda** 49¢ Reg. 98¢

Offer Good Thru Saturday, Dec. 6

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**EXTENDED WEEKEND HOURS**
**VAN PELT AND LIPPINCOTT LIBRARIES**

**Fall 1981**

**Friday**
- December 4 8:45 a.m. - 12 midnight
- December 11
- December 18

**Saturday**
- December 5 10 a.m. - 10 p.m.
- December 12
- December 19

**Sunday**
- December 6 10 a.m. - 12 midnight
- December 13
- December 20

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**ROSENGARTEN RESERVE IS OPEN DAILY UNTIL 2 a.m.,**

December 4 - December 22, 1981.

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**IFC Names Officers**

After seven more —
You won't have the 97th to kick around any more...

---

**IFC Names Officers**

Ralph Smith Reapplies—

Join UBM at the Bookstore for the 6th Annual Sale-a-bration
Friday, December 4, 9:30 AM - 5:00 PM
10% off specially marked items

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SCM Enterprise II electric T/W-save $29 260.50
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TI 58C Programmable calculator-save $10 89.95
TI 590 New scientific/stat/prog.-save $5 44.95
TI Business Analyst II-save $4.50 40.45
TI Checkwriter-save $2 17.95
TI Visor Kit-save $2 17.95
TI Speak & Spell-save $6 53.95
TI Speak & Read-save $7.50 67.45
TI Speak & Math-save $6.50 58.45
TI DataMan-save $2.00 17.95

Hewlett Packard
HP 11C - New! Scientific/ prog-save $13.50 121.45
HP 12 C - New! Financial/ prog-save $15. 134.95

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FX 702P - basic language programmable-save $20 179.95
EX 68 - card size scientific-save $3 26.95
MG 770 - game calc.-save $3. 26.95
PW 60 - card size clock calc.-save $2 17.95
LC 785 - credit card calc.-save $1.50 13.45

Sharp
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EL 325 - solar-save $2 17.95
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The University Reading Improvement Service presents a study-skills workshop for all University students:
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Thursday, December 3rd, 7:00 P.M., 305 Van Pelt College House
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and had his personal best lime in the
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Live Music And
Dancing Tues. - Sat.

Penn Dance and Mime
Performs 8 p.m.
Thursday, December 3
and
Friday, December 4
Harold Prince Theater
Annenberg Center
Students $2.50
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CLASSIFIED ADS

Classified Ads
Plase your classifieds at the D.P. offices — 4015 Walnut Street, 2nd floor.
Cost: $1.00 per word, per day
Deadline: 3 p.m. two days before publication.


Stanford's Hurting, but Hoping for Tourney Win

JAY'S Household

It's well and good for Stanford basketball fans to bemoan the injury-ravaged Cardinal team, but there is no need to write off the Cardinal just yet. As coach John Welch said recently, "We're not going to win any games, but we're going to lose most of them as well." Stanford is still the team to beat in the Pac-10 Conference, and the Cardinal will be back in action next week when they host Oregon State.

Mermaids Take Off

Quakers Whip Whaler in Opening Meet

Coach Lois Ashley is counting on producing a winning season for the women's basketball team next year, and the squad is off to a good start this season. Ashley hopes that the team will be well-coached, and that the players will be able to play together as a team.

Princeton Too Much

Tigers Have Little Double with Mermen

Although the team achieved a respectable ranking in the season's first meet, the Quakers were defeated by the Tigers. The meet was well attended, and the Quakers plan to improve in the future.

W. Cagers Debut at Palestra Against Rams

Penn will play Notre Dame at 7 PM on the 18th, with MT. Mary's taking on defending champions Delaware at 9. "No team is a favorite," said Ashley. "We'll have to beat them, Delaware." With the home court advantage, Penn should be able to win.

Swarthmore First Home Match for Racquetwomen

BASKETBALL - If that's what you want to hear, but that's not what I want to say. The Quakers basketball team has been working hard to prepare for the upcoming season. With the addition of new players, the team is looking forward to a successful season.

Quaker Oats

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Davidson Torn by試

Another flying entry and tandem Hawkshaw are two players' basketball coach Louis Ashley is counting on to produce a winning season for the basketball team. Ashley's team will move into its first home appearance tonight at 7 PM against Penn. The Quaker basketball team has been working hard to prepare for the upcoming season. With the addition of new players, the team is looking forward to a successful season.

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Because of this man

Big Bands Are Back
34th STREET MAGAZINE, December 3, 1981

On the cover:
Harry James,
Woody Herman,
Maynard Ferguson
and
Willard Alexander.

Photo of
Alexander
by
Howard Gensler

On the Cover: If you thought you heard the sound of big jazz bands on your radio where the Stones used to be, you might not be hearing things. The big bands are coming back, and the man who helped orchestrate their first wave of popularity is still on top — and looking forward to the next wave. Read about music legend Willard Alexander on page 5.

So you thought the counter culture died along with psychedelia, flower power and Woodstock? Well, you're wrong. The counter culture is alive and well and still serving the public (sic) in its own offbeat inimitable style. Page 6.

When Daniel Keyes set out to write about Billy Milligan, little did he know that he would really get to know Billy Milligan — all 10 of him. Read about Keyes's latest book, The Minds of Billy Milligan, and hear the author talk about interviewing a multi-personality victim. It isn't easy — the names are different but the faces all look the same. Page 3.

Cover Design By Susan Schuval

Howard Gensler
Aphrodite Valleras
Editors

David Henkoff
Music
Marsha Pik
Theater

David Gladstone
Photo Editor

Susan Schuval
Photo Associate

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Starts Tomorrow!

Friday
Dec. 4

WARREN BEATTY
Diane Keaton
Edward Herrmann
Jerzy Kosinski
Jack Nicholson
Paul Sorvino
Maureen Stapleton

Sameric Times Daily — 1:00, 4:45, and 8:30 P.M. Also at selected 1st run area theatres

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Open for Lunch & Dinner Tuesday-Saturday
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FREE DESSERT
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Through the eyes
Of Daniel Keyes

The Minds of Billy Milligan
by Daniel Keyes
Random House, 374 pp., $15.50

Non-fiction books suffer from an identity problem. Many people feel that these factual books will be less interesting or enjoyable than fiction. But every so often a non-fiction book is published that is so well written and compelling that it becomes a popular best seller while also being high-quality factual writing. The Minds of Billy Milligan is such a book.

In Minds, author Daniel Keyes details the life of an Ohio man who is arrested for kidnapping, robbery, and rape, unquestionably committing the crimes, but acquitted on a plea of insanity because he has twenty-four separate personalities (though only ten were known of at the time of his trial). The Minds of Billy Milligan describes Billy's bizarre odyssey from home to courtroom to hospital, a disjointed existence distinguished only by a remarkable artistic talent which many of his personalities also possessed.

The bulk of the book is a recreation of Billy's early life, with particular attention toward his father's suicide and the abuse he suffered at the hands of his stepfather, which apparently caused his initial personality split. With surprising clarity, the book shows the constant changes in personality that plagued Billy, and the confrontation between the controlling personalities — Arthur, an Englishman, and Ragen, a Yugoslavian whose flawed control allowed Adalana, a lesbian personality, to commit several tragic rapes.

The bizarre nature of Milligan's story would be enough to make a good story, but Keyes's marvelous writing style makes the engrossing book a pleasure to read. Avoiding psychological jargon and tedious exposition, Keyes simply reconstructs Billy's life through action and dialogue, allowing the book to read like a novel although it carries the impact of truth.

Daniel Keyes has fashioned a brilliant piece of journalistic work with human, psychological, and legal drama. The Minds of Billy Milligan is a book for every personality.

By Howard Sherman

"I'd say to myself 'Oh my God, how can I use this in the book? Who's going to believe this? I don't believe it!'" cries Daniel Keyes, describing the difficulty he had in writing The Minds of Billy Milligan.

"I believed in multiple personalities, since I had researched so many cases while working on The Fifth Sally (Keyes's last novel, about a woman with multiple personalities). I had made myself like a junior expert. Billy Milligan was then known as The Man with Ten Personali- ties and of course you immediately say to yourself 'Ah! Con man! He's doing it to get off.' So that and of course you immediately say to yourself "I believed in multiple personalities, since I had researched so many cases while working on The Fifth Sally (Keyes's last novel, about a woman with multiple personalities). I had made myself like a junior expert. Billy Milligan was then known as The Man with Ten Personali- ties and of course you immediately say to yourself 'Ah! Con man! He's doing it to get off.' So that and of course you immediately say to yourself 'Ah! Con man! He's doing it to get off.' So that and of course you immediately say to yourself 'Ah! Con man! He's doing it to get off.' So that

Keye's involvement with the Milligan case was at Billy's request. Billy, in the hospital after being acquitted of the charges against him, was deluged with offers for the rights to his life story. Keyes had been teaching at Ohio University and was best known for his novel Flowers for Algernon, which was made into the film Charly, and was the basis for the short-lived Broadway musical Charly and Algernon. Billy's sister, who had attended Ohio University, and Billy's doctor, David Caul, who had helped Keyes research The Fifth Sally, recommended the author to Billy as the person to write his story. A meeting was set up, during which Keyes gave Billy a copy of Flowers for Algernon to read. A few days later, Keyes recalls, "a meeting was called with Billy's lawyer, the public defender, his sister and brother-in-law, and Dr. Caul. I got a phone call saying he wanted me to be at that meeting. I showed up and he just said to everybody, 'I want Daniel Keyes to write the story of my life. I want him to stand in my shoes the way he stood in Charly's shoes.'"

Keye's research then began in earnest. The story was unraveled through interviews with 62 people and was skittd immensely by the emergence of the Teacher, one of Billy's personalities who had almost total recall of Billy's life. But Keyes also worked with the other widely varying personalities, a process he refers to as "very crazy," and differing attitudes toward the personalities began to develop. "I don't like Kevin. He's a small-time punk, he's manipulative. I don't like Philip, he's a hood. Ragen is a nice guy. He's got a great sense of humor. He's not evil, but he's full of anger and hate. He's really violent, but he's not a bad person. They're difficult not to like because they're all fascinating in their own way. But the core Billy is just a pathetic hulk. There's nothing to like or not like."

Keyes's initial skepticism gave way to belief over the course of his three-year investigation. He relates the story of listening to a tape accidentally left on in a room where the core personality of Billy was attempting to take the consciousness ("the spot" as the personalities call it) from Ragen, the violent "Keeper of Hate."

"I went to play the tape and I realized I'd forgotten to stop it earlier, so it had still been going. So, at that point on the tape (when Keys left the room), you hear the door slam and you hear: A slavic voice: "Where is Billy? I am getting off spot. They don't want me." A British voice: "I don't know where Billy is. Anyone seen Billy?"

"A Brooklyn voice: "Ah, you guys fucked up!"

"Another American voice: "Godammit, the tape recorder's still running!"

And it clicked off. But it was so spontaneous, there was no way he could have planned it. He couldn't have known i was going to keep the tape recorder running."

In the book, Keys himself is represented only as "the writer." "I just could not write that Daniel Keyes did this or I did that," he notes. Asked why he adopted a novelistic style for the book, Keyes explains "I'm a storyteller. This is my first work of non-fiction. I saw myself as a sort of investigative reporter, digging out facts on his (Billy's) history. I didn't think I needed the clinical details. I knew if I started psychologizing, I'd lose my readers." Though Keyes is personally involved in the

(Continued on page 2)
Keyes and Milligan

transferred to a new forensic unit in Columbus, where Dr. Judyth Box, who had previously examined Billy, testified on his behalf, would be the clinical director. Billy was opposed to the transfer, saying, "I’ll kill myself. That’s another prison hospital. I want to go to lesser security, I’m not dangerous.” Billy did consent, however, because of the prospect of help from Dr. Box.

Just prior to his September 22 transfer, “the security guards in Dayton got him into seclusion, strapped him down, and beat him so badly that he had to be transferred in a wheelchair. His left leg and left arm were paralyzed,” says Keyes. At Columbus, Billy lived on a ward with other multiples and showed signs of improvement, with the Teacher managing to stay on the spot for almost three weeks with Box’s use of sodium amytal and hypnosis. But, in mid-October and in the midst of a close election race, the therapy was halted by renewed attacks from Rep. Stinziano and another legislator. The pair charged Columbus officials with giving Billy special treatment, such as withholding Thorazine (a drug not used on multiples since it causes splitting), giving him extra bologna sandwiches, and allowing him to choose the other patients on his ward. As a result of pressure, Dr. Box resigned as clinical director and has remained at Columbus only to work with the multiples. She plans to speak with the judge about the inability to work in the prevailing atmosphere.

The state of Ohio has filed suit against Billy for "treatment and maintenance” costs, amounting to $47,000 and six percent interest since July, 1981. In mid-November, Billy’s attorney countered with a $1.8 million lawsuit, claiming that “he wasn’t being treated, he was being warehoused.” The suit asks for $60,000 for Billy’s murals on the Lima State Hospital walls, $750,000 from the Ohio Department of Mental Health and officials at Dayton for the beating, and $1 million from the doctors at Dayton and Lima for malpractice, since they did not follow court orders to treat him as a multiple. Keyes says that Billy intends, if he wins, to turn over the money to an organization that fights child abuse.

According to Keyes, Billy's attitude seems improved at the moment, perhaps because of the book’s publication and the flurry of publicity it has sparked, which Billy hopes will sway public opinion in his favor. But Keyes observes that “if the judge doesn’t send him out of Ohio (for the next review hearing), I think we’re done for, as far as Billy. I think he’ll kill himself.”

More Books

I, Me, Mine
By George Harrison
Simon and Schuster
399 pp. $12.95

The Rolling Stones: The First Twenty Years
Written and edited by David Dalton
Alfred A. Knopf
192 pp. $13.95 (Paperback)

Christgau's Record Guide
By Robert Christgau
Ticknor & Fields
470 pp. $13.95 (Paperback)

By John S. Marshall

Basically, these are pretty silly books. With that in mind let’s take a look, shall we? First there is I Me Mine by George Harrison, the Beatles’ mystical lead guitarist who became an inconsistent solo artist. Just as his most recent hit single, “All Those Years Ago,” was kind of pointless — Lennon didn’t need a tribute — so is his new book. Two years ago it had a limited printing, selling in autographed editions only. It’s considerably cheaper, but whatever the price, it’s lousy.

Part I consists of George rambling on for eighty pages about little bits of his life to British journalist Derek Taylor, who ghostwrote a collection written by George for a British paper in the early Sixties. I’d like to think he ghostwrote this, too, but the unfortunate fact remains — George is dull. “There was a view that when everybody else was ‘growing up’ we were just fooling around behind rock’n’roll stars,” he says, and his anecdotes are supposed to show that the Beatles were growing up as well, with George reaching new heights (and lows) of growth all the time. But whether or not acid and Indian music expanded his consciousness as he claims, there’s little revelation here about anything, and a lot of information of no interest to anybody, unless you simply must know what kind of vegetables he planted in his garden and how cold it was on winter mornings in Liverpool.

Part II is a nice set of photographs, probably taken from George’s family album, where they should have stayed with one or two exceptions. Part III showcases the lyrics to nearly all of George’s songs, featuring comments and the original manuscripts. His explanation of the “My Sweet Lord”/“He’s So Fine” controversy is interesting — “I wasn’t consciously aware of the similarity,” he says. But although he’s written some truly classic songs (and a number of clinkers as well), he doesn’t have that much to say about them.

There are a number of good Beatles books on the market right now. Forget I Me Mine, because it’s not likely to hold your interest if you’re not George Harrison. You needn’t be Mick Jagger to appreciate The Rolling Stones: The First Twenty Years, but you do have to be a trivia lover who doesn’t mind very small print. Dalton has prepared a meticulously researched history of sorts, utilizing reprints of tabloids, interviews and reviews, as well as some original text, to tell the story of the Stones as it appeared to those who observed it firsthand. There’s a complete reprint of “Fax and Pix Magazine” from 1965 (“Mick: Me Sexy? Ha Ha”), conversations with the boys, conversations with the boys’ mums, a “sensimography,” the blueprint for one of Dalton’s books, and so much more it’s nearly impossible to read for very long without getting eye-strain. But if you’re a Stones freak, you probably won’t care (There are lots of pictures, too).

And now, the last book. Renowned Village Voice music critic Robert Christgau has put out his own record guide, but his reviews are limited to albums of the Seventies, and they are seldom more than his personal reflections of the records. Besides, his letter-grading is pretty ridiculous: what does a B— mean when applied to an album? He’s less caustic and dogmatic than Dave Marsh, but Marsh’s The Rolling Stone Record Guide is still far more informative and complete.

Sorry, Robert. You get a B.
Willard Alexander

The biggest name in big band jazz for more than forty years

By Howard Gensler

On a wall in the small waiting room outside his Madison Avenue office, Willard Alexander has a gold record for Maynard Ferguson's Conquistador. On the opposite wall, there is a facsimile of a gold record in the guise of a birthday card, presented to him by Count Basie. Woody Herman, Thad Jones and Mel Lewis, Maynard Ferguson, Harry James, Larry Elgart, and a host of other legends in jazz history.

Alexander, now in his early 70s, at an age when most men are content to rest on their accomplishments, is still the man in the big band business, and has been for almost half a century...

Willard Alexander (College '29) was a music and fine arts major at the University back in the days when trolleys bisected the campus and jazz bands played at fraternity parties. During his junior year the band he had formed became the university's most popular, often venturing off campus to play dates across the eastern seaboard. Being a music major, and having been brought up in a musical family (his father was a musician, not as a bandleader, when I was at school.)

Alexander's job at MCA was to book their bands, and was very popular band of the time called Casa Loma, which Alexander labeled "a very advanced musical organization," and therefore, "a rarity." Alexander's job at MCA was to book their bands which he admits "didn't require any imagination because they were very popular."

"But having been a music student, I wanted to do something more advanced, and there was a guy that I used to hear play on records as a musician, not as a bandleader, when I was at school. The fellow musicians I used to run around with used to talk about him, and his name was Benny Goodman."

"As it turned out, he was trying to have a big band, and was pretty frustrated because he couldn't keep it together and he couldn't get bookings." So when Alexander became settled at MCA, he began to solicit Goodman to try and interest him in starting a big band.

It was during the formation of the Goodman Band that Alexander met long-time friend John Hammond (now Chairman of the Board of Hammond Records, and an executive producer for Columbia Records where he is also known for discovering Bob Dylan, Bruce Springsteen, etc.). Hammond was then, among other things, Goodman's record producer.

At first there were many problems, including opposition from his bosses at MCA (who later opposed Alexander's representation of Count Basie because the company did not believe in black bands), but Alexander persisted, and three to four years later when Goodman broke open, he was given full credit by his bosses because the making of Goodman was something that did not stop the development of what they were doing in the Lombardo, Wayne King phrases, it just added a new dimension in building up a new audience. Anybody that was a Goodman fan was not necessarily a Lombardo or a Wayne King fan. They were two different animals.

With the success of Goodman, Alexander and MCA went on to launch the band of Count Basie (whom Alexander still represents), with which he became familiar through John Hammond, who persuaded him to go to Kansas City to hear Basie, whom he had heard on the radio when he was in Chicago. At this time Alexander also launched the band of Tommy Dorsey and it was those three bands which helped pave the way for other similar bands (i.e. Artie Shaw's, Jimmy Dorsey's), and 'the swing generation' was born.

"He's the smartest man there has ever been in band booking," says Hammond. MCA, in those days, had "every Mickey Mouse band in the world, and Willard put them into the 20th century with 'swing'."

Alexander isn't sure where the term 'swing' comes from, but as far as he's concerned, it dates back to a very famous incident in Goodman's life, when the bandleader "rocked the..."
Thought the 60s were gone forever? This week 34th Street brings back the counter-culture and shows you what its members are doing today. Clockwise: Naydeen Jones shakes it anyway you like at “California Smoothie.” Dom Cannuli of Cannuli Bros. Inc. meets his match as he poses with an identified helper in the business. Steve Levin of Walden Books displays the tome all college students browse through when they think no one’s looking. An anonymous man doesn’t want his name in the paper, it’s okay with us! Street vendor who only has eyes for you. Linda Lips (honest) who poses here with an em-balmmed sales aid never gives the brush-off to customers at Makeup. and Derrick Iovacchini & Tina Thompson hold a prize catch at Anastasi Seafood.
THE
INTER CULTURE
By David Gladstone
Big Bands’ Biggest Booker

(Continued from page 5)

Paramount Theater. It literally rocked," Alexander recalls. "You know, it was bedlam. I think it is best to compare it to a Rolling Stones concert today, except it's a different kind of music. But they had that kind of fire and excitement and the kids literally got up in the aisles of the theater and started to swing each other around... and after the reviews came out the next day, there was one New York critic - I don't remember his name - who coined 'Benny Goodman, the Pied Piper of Swing.' And then one day I seized upon that while we were looking for a tag line... later on we changed it to 'The King of Swing.'

Alexander left MCA in the late 1930s to start a band department at the William Morris Agency, where, according to Hammond, "they really gave him a royal screwing. After that he started his own agency and he's the biggest and best band agency in the country... if anybody has a big band, they ultimately have to go through Willard."

"He's important because he never gave up on the big bands," says jazz historian and Village Voice editor Nat Hentoff. "Through all the lean years, I think he kept more bands on the road than anybody."

But now, it seems, the lean years are over. Alexander has a variety of bands staffed by new, young musicians, constantly on the road (The Basie Band still tours 45 weeks a year), and a resurging interest among the young due to a variety of factors.

"The big inroad that we have made with big bands in the past ten years has been playing to high schools, doing jazz concerts (with the Maynard Ferguson's and the Buddy Rich's), and commercial dances (with the Miller band). The colleges have been late in grabbing on. Now, I don't want to say that the colleges are not buying big bands, because they are, but we are making inroads, and that's why the colleges are buying them."

The surprise success in high schools, which Alexander concedes they "stumbled" into, is due in part to the fact that "young people are deman-
ding more melody in their music," and "the introduction among young people of touch dancing." Also important is the fact that most high school students have never heard a big band, as they've been bred on a steady diet of rock and roll and disco. Then "all of a sudden, bang! a flood of musicians come in... and these kids are paralyzed."

Alexander feels that this big band renaissance would, and should, be further along, "but they have no record company of any importance making new big band records." He insists that "if we could take any record executive of importance out to hear five or ten consecutive dates played in high schools, to see what these guys do in high schools... and they came back and said we're not going to record with them, they would be categorized as insane."

"Sometimes the people in the record companies defeat themselves by not being openminded. They have closed minds as to what they think they should hear."

On the other hand, producer and theater owner Lee Guber feels that one of the things that has made Alexander great, was that "he hasn't been trendy."

"All of a sudden, bang! a flood of musicians come in... and these kids are paralyzed."

"If you let the public set up the standards... then you've got a chance."

(Continued on page 9)
Big Bands: One More Time

(Continued from page 5)

He sees a similar problem with the use of electronic tricks, and would prefer "to hear the natural sound," because "out of the natural sound, you can swing better. You get a better feel out of it...you're not locked into one electrical trick."

So Alexander persists in his belief that romance and melody will once again return to make a strong impact on popular music. "Now that does not mean that I'm saying that the music is going to be the same as 30-40 years ago, I'm not saying that at all. But I am saying that there is a radical adjustment occurring."

To help the musical adjustment along, Alexander plans to launch a few new big bands, and a few new big band records. "When we launch them, we might have to wait until the record business has gotten a little better. The bottom has fallen out of it," he says as shifts in his chair to emphasize the next point. "We may not, I was told years ago by the man who founded MCA that when there's a scarcity of something, that's sometimes the best time to launch it because there's limited competition."

"If you can get the exposure it means that (product) may take off...if you let the public set up the standards, that is give them free choice, then you've got a better chance."

One of the new jazz men that Alexander says to watch out for is a young trombonist from the West Coast named Bill Watrous, who's developed his own young band. "Now they're not going to sweep you off the ceiling overnight...but Bill Watrous is the best trombone player - if we're talking about jazz - in the United States, maybe in the world...and I have a feeling his day is coming."

It would be hard to doubt him. Breaking big bands is what Willard Alexander does better than anyone else has ever done it, and now things have come full circle. "This would not be much different for me, nor is it any different than the experiences we went through with the Benny Goodmans, Tommy Dorseys, and Count Basies."

So the beat goes on for the big bands and their chief proponent, probably because Willard Alexander won't "have anything to do with anything that doesn't have a beat."
The Shubert Theatre thru January 3

By Marsha Pik

Most of us would look upon a belief that "the sun will come out tomorrow" as foolish optimism. When that kind of faith is espoused by a camp sergeant, the headmistress, and would-be boot camp sergeant, the temptation to call it "cute" however, never completely fades; it can't when the children are deliberately adorable, and Annie's pal pooh Sandy always raises his ear on cue.

But all this doesn't interfere with the quality of the acting. Each orphan adds a special touch to the children's numbers, with Regina Meredith, as the smallest orphan, Molly, rendering a performance that goes well beyond cute. The little girl should make it big.

Connell, as Miss Hannigan, is also extremely convincing, and Reid Shelton, as Warbucks, heartwarmingly shows us that even politicos can be people too.

The show, however, belongs to young Coombs who a dynamic: cute, witty, and bursting with expression. Her most impressive quality, though, is her singing. The occasional childish lift in this nine year old's voice is the only giveaway as she soars her way across an impressive musical range, especially in her solo performance of "Tomorrow."

Such spirited acting demands a good set, and David Mitchell's set design, a glistering view of Times Square to the simple elegance of Warbucks's home, is just as colorful as the performance.

Bet your bottom dollar — Annie is sheer delight.

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THEATRE

it's hard to sneer. This hope pervades every moment of the thoroughly enjoyable production of Annie as the beloved comic-strip character comes very much alive on the stage of the Shubert Theatre.

The play deals with the attempts of Annie (Kristi Coombs) to find the parents who left her as a baby. Hope sustains Annie through every bleak day in the orphanage, allowing her to withstand the tauntings and ravings of Miss Hannigan, as Warbucks, heartwarmingly shows us that even politicos can be people too.

Annie's big "break" comes when she is invited to vacation at the home of Oliver Warbucks, V.I.P., who promises to help Annie achieve her goal. Although this eventually proves impossible, the love that develops between Annie and Warbucks begins Annie's new life.

Although Annie examines unbridled courage and raw faith, it does so without heroic pretense. Above all, this is a "fun" musical, with its audience overwhelmed by children, song and spirit. The temptation to call it "cute" however, never completely fades; it can't when the children are deliberately adorable, and Annie's pal pooh Sandy always raises his ear on cue.

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**C'est Cheese**

By Toni Lee

Some people like cheese steaks, cheese cake, cheese balls or cheese blintzes, while other people don't like cheese any way it's churned. If you fall into the first category, several noteworthy cheese-type shops can be found in Center City, Head House Square and even West Philly.

Overlooked by Philadelphia Magazine in their Best and Worst of Philly issue, the Society Hill Cheese Shop at 424 South 2nd Street nonetheless rates a best in Philly award for its selection and price of cheeses.

The store, owned by Myra Brown, the brie cheese, which was found to be better than most bries that can be bought in the city.

The brie is 60 percent, which refers to its butterfat content," explains Brown, "and I think it's the best brie in terms of flavor. It's creamier and tastier that any other."

The Fruit Lady, at 1717 Walnut Street, won the Best in Philly award for gourmet shops, and among charcuteries, is probably the most extensive and expensive in the area, catering to an upper-class clientele.

The most original and popular item sold at the Fruit Lady is fresh egg or spinach pasta, which can be bought in four different cuts, from linguini to fetuccini.

The Fruit Lady also features a produce selection, 40 different types of fresh salads, four to five types of pates, some baked goods, imported meats, cheese, and of course an elaborate gourmet section that has everything from caviar to truffles.

Pagano's Cheesery at 1426 Walnut is more commercial than the other stores, and what it lacks in class, it also lacks in quality and service. While the Society Hill Cheese Shop and The Fruit Lady are more than willing to oblige customers with samples of cheese, Pagano's, (no relation to Pagano's Restaurant), is less sensitive to their customers' personal idiosyncracies.

Pagano's does have a large deli section and a small assortment of cheese, but is nothing more than a spruced-up convenience store.

For those unwilling to travel downtown, a Moveable Feast at 4443 Spruce Street also offers a small but reasonable selection of cheese and gourmet items.

One of Moveable Feast's finer attributes are its fresh-baked cookies and desserts, which are made on the premises daily. The store also has an assortment of teas, prepared soups and dinners as well as fresh spices. While considerably more expensive than the Society Hill Cheese Shop and the Fruit Lady, A Moveable Feast's quality is comparably as good, if not better.

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**The Fruit Lady**

Andrée Castro
Rod Stewart
Tonight I'm Yours
Warner BSK 3602
Tonight I'm Yours
vascillated over the years. In much of this reputation is vivacious rocker. Certainly sensitive, evocative and classic Rod Stewart. Its rockers and ballads are straight-forward and more or less uncompromised by what seemed to be previously Stewart's enlarging popular conscience. Rod has not deliberately sold out to the masses this time.

Best fast tracks include "Tora Tora Tora" and "Fear It Up". For slower more somber tastes there is "Never Give Up On A Dream" and "Only A Boy." Rod has also adequately covered Ace's "How Long" and Bob Dylan's "Just Like A Woman".

For those of you who have read this far, the usual final profundity is of course in order: if you like Rod Stewart you should like Tonight I'm Yours.

— David Henkoff

Joan Jett
I Love Rock 'n' Roll
Boardwalk NB1—33243

AAAYY Vin come ere, check out dis disc I just swiped from Vito's Record Den. Joan Jett, ya know, that rockin' chick from Queens, ya know we checked her out on Steven Island. She's just whipped up a new album I Love Rock 'n' Roll.

It's got some great beat or alam thats powered me through her years with The Runaways and her summer hit, "I don't give a damn Bout my Bad Reputation". Yeah. This album plays it all over again. I can just see us cruisin' with me 440 B-Barrel Chevy blazin' her raucous version of "Little Drummer Boy" over the 15" woofers.

Joan, no she ain't stupid, no Wharton degree, but she throws in a Christmas carol for a December release. It ain't bad, just the way you'd expect a kid pushed into Sunday School to sing it. "You're Too Possessive," a raspy lecture to her beau, comes right off The Runaways Waitin' For The Night album but this time her three-sumach band backs up instead of the three titillating blonde beauties.

Is it the Beach Boy's "Surfin' Safari" or is it "Nag," another of her deep meaningful ballads, this one spiced up with a Ramonish Shock Treatment backbeat. buy this disc, show charity, why not, its Christmas. Your fifteen-year-old kid bro will hop until New Years. But by that time you won't Love Rock 'n' Roll.

— Mark Goldstein

Bobby and The Midnites
Bobby and The Midnites
Atlantic

Will the real Bob Weir please stand up? Sure, the Grateful Dead's lead singer and guitarist has made two other solo albums — four if you count his Kingfish records — but everyone in the Grateful Dead has done that, probably to express whatever creative urges the Dead seemed to be stifling.

The problem is that every last Dead spin-off has been in roughly the same vein as the Grateful Dead albums — except for the new Bobby and the Midnites album. The album has a heavy rock feel to it, but the pertinent question is whether the Midnites album is an attempt to satisfy a serious tangential musical interest of Weir's or whether it is simply commercial rubbish.

The album opens with a bang with a song called "Haze," and it is obvious that the Midnites are very capable musicians, although they sound nothing like the Dead and nothing like they sounded on their 1980 east coast tour. Billy Cobham on drums keeps a steady beat, and Dead keyboardist Brent Mydland has toured with the Bob Weir Band since 1978. Lead guitarist Bobby Cochran, formerly of Stepchild and the Flying Burrito Brothers, has also toured with Weir before, while former Kingfish harp player Matt Kelly and bassist Alphonso Johnson round out the sextet.

"Haze," however, turns out to be a five-minute interpretation of one riff disguised by two hideous bridges — in short, pretty awful, although the riff sounds good the first few times it is played. Then "Too Many Losers" blasts on with its energetic heavy-rock oriented perfection, right down to the slick west-coast guitar. "Book of Rules" is a reggae song that is catchy and not as pretentiously kick-ass as the rest of side one.

Side two opens with "Josephine," a Muddy Waters riff turned into a ridiculous Weir song about rocking and rolling "with life's vicissitudes, yeah". The six-minute tune gives Cochran, Kelly and Mydland their first chance at creative solos, which turn out to be excellent.

After sleep-inducing reggae-influenced "Fly Away" and "Carry Me," the highlight of the album appears. The zesty "Festival" is seemingly about the "circuit" — atmosphere of a Dead tour — "Most anything you want, you can get it with a smile, at the festival." Unfortunately, the song is marred by an annoyingly over-produced bridge, but it is the only cut on the album with any genuine spirit to it.

Weir may be a long-haired hippie on "Ace" and a work-shirted acoustic guitarist on "Heaven Help The Fool," but the clean-cut Weir in a Polo shirt on the back of Bobby and the Midnites is the real indication of what to expect on this album.

— David Rothblatt

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THE ROMANTICS
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KARON BIHARI
Singing My Life Away
Saturday, December 11
"LIVIN' DOLLS"
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DO WOP PT. 1
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THE HEROES
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DAVID BROMBERG
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GROVER
WASHINGTOS, JR
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PIECES OF A DREAM
Tuesday, December 7
You must be 21. Proof of age
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Central City Theater — 1427 Chestnut St
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Stewart's "Tonight I'm Yours"
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solid dramaturgy tor

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A young Boy with a Knsiei clear view ot peisecution ot Jews during WWH

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(Edward Seidman)

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The Wiggers do >1 up m the traditional at

THE 13th PART I
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An untortunately stereotyped and insulting

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KINTUCKV    PRIBD

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