Women expect test-tube babies in HUP project

Dr. ARTHUR B. ROBINSON

The Hospital of the University of Pennsylvania is the first institution in the country to have a program of human in vitro fertilization. The program, which is scheduled to begin on April 1, has already captured the attention of scientists, ethicists, and the public. The program is expected to be one of the first in vitro fertilization programs to be established in the United States.

Chairman of the Department of Obstetrics and Gynecology, Dr. Akhtar V. B. Robinson, announced in a news conference yesterday that the program is expected to begin in the first week of April. The announcement was made at a news conference when the program was expected to begin.

"We are expecting that the program will begin on April 1," said Dr. Robinson. "The program will be a major step forward in the treatment of infertility.

"We are excited about the potential of the program and we are confident that it will be successful. We are looking forward to seeing the first babies born as a result of the program.

"We hope that this program will set a precedent for other institutions and that it will lead to further developments in the field of reproductive medicine.

"We are committed to ensuring that this program is safe and effective and that it is conducted in a manner that respects the values of our patients."
Campus Events


NOTICE

GRADUATION EVENTS are taking place this weekend. Graduates will be seated in the Standing Room of the Center for Performing Arts. For more information, call 896-2402. 


Tomorrow

MARCHING BAND CONCERT: Concert Hall Thurs., March 3, 8:30 p.m. 


Today

INFORMATION TENT: Lion's Head. 896-3735. 

DANCE: Houston Hall Lobby. 


Future

FUTURE

STUDENT OPPORTUNITY EXPO: Wednesday, March 9, 3:00 - 6:00 p.m. in the Center for Performing Arts. 

CENTRAL LIBRARY: Houston Hall. Information reception. 

CAMPUS CRUSADE FOR CHRIST: Cellar Hall Monday - Saturday. NOON-9:00 p.m. 

BLOOD DRIVE: Thursday, March 3 from 11:00 a.m. to 7:00 p.m. in Hill House (ACLU). 

MARCHING BAND CONCERT: 8:30 p.m. at the Center for Performing Arts. 


The Nominations and Elections Committee Wants YOU to get involved and interview for University Committees

BE A PART OF OUR UNIVERSITY!

INTERVIEWING FOR COMMITTEES IN:

- University Council
- Wharton
- College of Arts and Sciences
- Other

VOICE STUDENT OPINION and WORK ON ONE OF OVER THIRTY COMMITTEES

Sign up in the UANEC office, 1st floor, Houston Hall

Tuesday, February 22 through Thursday, February 24: 8:00 - 2:30

For more information, Come to the UANEC office or call at 896-8908

With Your Help, We Can Make A Better University

UA FUNDED/NEC ADMINISTERED

HUP achieves test-tube pregnancies

Students audition for Disney show

Students for Agriculture show

The Pennsylvania Department of Agriculture will present a show at the Pennsylvania Exposition Center to promote agriculture and related careers. The show will be held from February 22 to 26. The show will feature various agricultural displays, demonstrations, and educational activities. It is free to the public and will run from 9 a.m. to 5 p.m. daily. The event will help promote the importance of agriculture in our society and encourage young people to consider careers in agriculture.

HUP achieves test-tube pregnancies

HUP is conducting a test tube pregnancy study for women who are unable to conceive naturally. The study involves transferring embryos into the uterus of women who are not able to carry a pregnancy to term. The study is aimed at helping women who have previously undergone fertility treatments and have been unsuccessful in achieving a pregnancy. The study involves a team of experts, including doctors, nurses, and researchers, who work together to ensure the safety and success of the procedure.
Thursday/On the Record

George Brown: The U. and West Philadelphia

"The corporation was once seen as the handmaiden of the institutional system to expand its own interest without being interested in the community which surrounds it."

DP What kind of grievances do you hear most often from people in the community against the University? What is the largest group of people who have a list of grievances which they always make available. Those are the ones who are the least educated, who have the least control. The Corporation said they would do it, they organized a planning group to look at this, but they never really did."

DP What can the Corporation do to change this?

BROWN: I think the Corporation can change this by the fact that it is now a corporation and therefore the absence of its activities or the visible. The Corporation has been the major organ for collective action in this respect. The leadership which is now in place, I think, is considerably more active in that. I think that the leadership which is now in place is probably more sensitive to the Corporation's relationship with the surrounding community. While each institution probably had to find new ways to relate to the surrounding community, the University's relationship with the surrounding community, the Pennsylvania Corporation as we now have it, is...
The Daily Pennsylvania:
The University of the Pennsylvania

Letters to the Editor

He May Not Be Goode, But... 

To the Editor,

The Democratic majority has been in power for all but two of the last 12 years and in the past two years in particular. As a result, supporters of Frank Rizzo are still out in full force today, as evidenced by the fact that they could not get a job open for a year at the University. They are still trying to get a job but there is no guarantee that they will be successful.

He has been trying to get a job for four years and it is likely that he will not be successful. He has been trying to get a job at the University but there is no guarantee that he will be successful.

To the Editor,

The American Way

MARC BLAUSTEIN, EXECUTIVE EDITOR
MICHAEL W. REINER, MANAGING EDITOR
MARIANNE FOGARTY, FINANCIAL MANAGER
DAVE ZALENE, NEWS EDITOR
LEIGH PACE, COPY EDITOR
MICHAEL GOLDBERG, SUNDAY MANAGER
SARA KELLY, CIRCULATION MANAGER
ANN DUNHAM, PHOTO EDITOR
SARA COLOMA, PRODUCTION MANAGER
RACHEL MIGUEL, MULTIMEDIA EDITOR

A few days ago, a friend of mine said of UA Chairman Vic Wolkosky, "He's our leader." I can't help but laugh. Other people in our group shudder at the very thought of it. The last thing we need to do is give an impression that we're all in the same boat. If Vic had been any other member of the assembly, we'd have laughed at the idea of him being our leader.

Chairman Wolkosky is a great leader, but he's not the type of person that you can expect to have in charge of our assembly. It's not that he's not a good leader, but the fact is that he's not the type of person that you can expect to have in charge of our assembly. It's not that he's not a good leader, but the fact is that he's not the type of person that you can expect to have in charge of our assembly. It's not that he's not a good leader, but the fact is that he's not the type of person that you can expect to have in charge of our assembly.

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Vince Santelli
Chairman, Penn Republicans

Defending A Statement

To the Editor,

I was happy to see the Daily Pennsylvanian support the idea of having students in the assembly. It is because of this that I have been trying to get a job for the past two years. I have been trying to get a job for the past two years. I have been trying to get a job for the past two years.

Some people might say, "If a job were as hard as it is, then why do we want to do it?" But the fact is that the job is hard, but it is not impossible. It is possible to get a job.

The Daily Pennsylvanian welcomes comments from the University community in the form of letters and columns. To submit a letter, please send it to the Daily Pennsylvanian at 4015 Walnut Street, Philadelphia, PA 19104. Letters must be in two columns and the name of the author must be included.

Dear Sir,

I am writing to express my concern regarding the recent statement made by the Daily Pennsylvanian. I believe that the statement is inappropriate and that it is not in the best interests of the University community.

The Daily Pennsylvanian reserves the right to condense all letters and columns to fit the space allotted.

Peter Canellos
Executive Editor, The Daily Pennsylvania

SKYLINE DRIVE/Peter Canellos

A New Deal

Do one step before you reach for an execution branch at all. That third could almost be worth it.

To the Editor,

There are persuasive arguments against direct elections of student leaders. The major one is: With any form of student body, some students are less likely to be strong candidates. This, of course, means that some students are less likely to be strong candidates. This, of course, means that some students are less likely to be strong candidates. This, of course, means that some students are less likely to be strong candidates.

The vote is one of the great devotions, the great enchantment of the place of achievement. A great devotions, the great enchantment of the place of achievement. A great devotions, the great enchantment of the place of achievement. A great devotions, the great enchantment of the place of achievement.

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U. names speakers for forum
Policy experts to address nuclear conference

B. MICHAEL SADLER

Two nuclear policy experts will speak at the University's upcoming forum on nuclear arms control.

Paul Warawa, chief negotiator for President Clinton's administration on the Strategic Arms Limitation Treaty (SALT) negotiations, will address students at the University.

The two government officials jointly invited by the University's Senior Fulbright Professor Peter de Caceres, Virginia Tech, will discuss their views on the current state of nuclear arms negotiations.

The forum, scheduled for March 10, will begin at 7 p.m. in the University's auditorium. The event is open to the public.

The forum, which is entitled "Toward Preventing Nuclear War," will take place on campus from mid-March to early April.

A former director of the U.S. Arms Control and Disarmament Agency, Warawa will speak on the subject of "Nuclear Control Theory and Practice," on March 25.

Lehman, who heads the State Department's Strategic Nuclear Policy Office, will present his views on "Nuclear Weapons and the Future of International Relations," on March 26.

Materials: For those interested in participating in a discussion of the forum, Lehman and Warawa's remarks will be made available to interested parties.}

The forum is the result of a request by the administration, the committee, and the students, who have been encouraged to participate in the forum. As part of the committee, the administration has set up an advisory council to assist the forum organizers.

It is hoped that the forum will provide a forum for discussion of the issues involved in the arms control negotiations. The forum will be open to the public and the media.

The forum is being held in the University's auditorium, which has a capacity of 500 people. A limited number of tickets will be available at the door on a first-come, first-served basis.

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**Sweet Charity**

**Hill Players to open tonight**

**At Iris:** doing a real job, or like that of a star. A star is an act of grandeur and affection. For them together and you have Sal Simon's Sweet Charity, which will be presented this weekend by Hill Players.

**Production and directing:** Tina Lehmbek and Julie Sander, who were both involved in the group's production last year, agreed that this year's production will be much better than last year's show.

**A completely different show this year:** Sander said, "On a high point, a few days, a big idea show and it seems on the chorus realistically. There are certain songs like 'Big Spender' and 'If You Could See Me Now' that make the audience feel good."

**College sophomore Rosemary Marks,** the show's choreographer, said the production is essentially and adventurously new. "Charity is a girl who's a dance hall hostess," Marks said, "She's had lots of men and they've all been crooks and dumped her off. She finally meets a man guy named Oscar and they fall in love. I couldn't wait to tell the ending, but it has an old-fashioned happy one and the story itself is just fine." According to producer Gene Salomon, the show is completely a musical. "We have the cast they deserve. "Hill Players are a group that everyone thinks and acts like a family," he said. "The show really matters, but the cast has really pulled together and overcome a lot of adversities. I'm really proud and excited despite the aggravation."

**The production staff and the costumes:** "We all put in long hours at rehearsals and the result is just magic," Marks said. And the cast feels there is another benefit. "The production will be performed at 8 pm in the Annenberg School Theatre February 24th. Tickets are on sale for $5.50 at the Annenberg Center box office as on Louise Walk.

Additional coverage

**KINGS COURT/ENGLISH HOUSE CURRENT ISSUES FORUM**

**presents a discussion of the**

**NUCLEAR FREEZE ISSUE**

with speakers:

**Jim Bennett** (Peace Research Center)

**Gordon McCormick** (Foreign Policy Research Institute)

Thursday, Feb. 24 at 7 P.M.

Duncan Lounge

**Women Night**

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For literature, advice and price information, write or call:

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**Two Films:**

Joe's Bed - Sty Barbershop:

We Cut Heads

a film by Spike Lee who will be guest speaker

**Gray Area**

Oliver Franklin, Film Series Consultant, will be guest speaker.

Friday, February 25 at 8 pm

Studio Theater, Annenberg Center

SAC funds new humor magazine

Students join Soviet Jewry lobby in Washington

IFC creates alcohol panel

Just come down with a cold?

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SMOKEY JOE'S
Wants You To Support
PENN PLAYERS!

So if you have a ticket to any performance of "TWELFTH NIGHT." Smokey's will give you a $1.00 discount on any of their dinners before or after the show!

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Penn U.

NEW LONDON STYLE
PIZZA

...WE NOW DELIVER TO STUDENTS!
6 p.m. - 12:30 a.m.

Expanded menu includes:

- Stonebaked Pizza
- Salads
- Gourmet Paninis

10% Discount for Students

40th & Chestnut Streets

You're interested in living in a College House or Living-Learning Program next year?

Then come to an Open House Sunday Brunch at the College House or Living-Learning Program of your choice!

SUNDAY, FEBRUARY 27th:

11:00 DuBois College House
Noon: Arts House & Multi purpose Room
High Rise East
Van Pelt College House
305 Lounge

"The Sunday Open House Brunches at some of the University's College Houses are not to be missed. Great food and sparkling conversation in a stimulating environment make these brunches a one-of-a-kind experience."

Stop by during an Open House. Meet the residents and pick up an application.

TONIGHT:

4:30 East Asia House, 2nd Floor Lounge, Harrison
Sherry Hour
9:00 Ware College House, 5th Floor Lounge
Coffee Hour

MONDAY, FEBRUARY 28th:

7:30 Stouffer College House
D-Lounge

WEDNESDAY, MARCH 2nd:

Van Pelt College House
Piano Lounge
Sherry Hour & Guest Speaker on Human Sexuality

New electronic braces

(Continued from page 1)

The University will receive royalties from the sale of the electric braces when the device goes on the market.

The appliances will be manufactured by Besser Orthodontics Inc., if the testing is successful, and will be sold to dentists for about $200 each.

"Clinical studies" were begun last September, in preparation for more clinical testing scheduled to begin this year. The electric braces may then be made available in limited quantities. Davidovitch explained that initial tests had demonstrated "some surgical simplification of a few of which have been resolved.

"There were some problems with the device," he said. "The amount of patients were arranged to be set aside," but he added that the gold and platinum used for the braces in his trial has been almost entirely eliminated by the Food and Drug Administration.

Davidovitch said the device may not appear on the market for a year, or possibly two, and then only if the testing has been completed and the appliance must be certified by the Food and Drug Administration. "It's experimental now and I am sure we will have some obstacles to surmount," he added.

Korostoff explained the principle behind the use of electricity in orthodontics.

"Here is a very old idea," he said. "That means if you apply pressure over a period of time which is a current..."

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—Magic was missing—

(Continued from back page)

...it was a cucei high. Ihe and 21 points respectively — for per month plus utilities. 3920 San contest with Columbia. Anderson tallied 14 points to pace the Big 762 9755 and hardwood Moors New Kit ing fast Newly renovated W/W nieni area Grad student/proles uli lilies included Sale and conv...
Sprinter Doug Harris

Harris sets his sights on Heps

Sprinter Doug Harris has his sights set on Heps.

Saturday, February 24, 1983

In the winter, there are certain events that are spiritual because of the spirit of competition. The Penn Relays is one of them. Ken Rosenthal

**I want to see the championship,**

Doug Harris, the 440-yard specialist and captain of Penn's relay team, has decided he is ready for the biggest challenge of his career. Harris will compete in the 440-yard individual race at the Penn Relays, which he has longed for since his freshman year. Harris has trained hard and has set his sights on the championship. He is determined to win. The championship meet is his ultimate goal.

Harris, who has been training hard, has set a personal best in the 440-yard event. He has been working on his technique and has been focusing on his form. Harris is confident that he can win the championship.

The 440-yard event at the Penn Relays is a track and field event that requires speed and endurance. Harris has been working hard to improve his speed and endurance. He has been doing sprints and long-distance runs to improve his speed and endurance. Harris is confident that he can win the championship.

The championship meet is his ultimate goal. He has been training hard and has set his sights on the championship. He is determined to win. The championship meet is his ultimate goal.
To the Editor,

I don't know Mark Brustman personally, but from the letters I have read in his column over the past year I think he insights and opinions. I get the impression that he cares a lot about his work. His piece on the future of fish in the December 10 issue of Street Magazine prompted me to comment, though.

This weekend I saw "Frances." It is not a classic, nor is it a bad film. Not even the best movie I have seen last month. What I liked, as I portrayed in my article on 36th Street has prompted me to comment, though.

I am absolutely true that no other artistic medium as accessible to the public an effect on in such a dramatic way. And it is a very persuasive form, in addition. It leaves the director or scriptwriter with an ability to influence the subconscious of the audience. This is a privilege that can be abused.

But I would not have learned about this very tragic figure if I had not seen this film. It would be great to think that I might seek out other, less persuasive art forms to learn about people like the fish farmer. But I know that I won't. The viewer has the ability to see a movie again and again for himself if (its point is valid or persuasive. I'm glad that "Frances" was made. I am probably more inclined to look at other works of fine art.

By David R. Meiselman

Most people in their lives, at one time or another, have had pets. Every year, millions of allergy-stricken people wonder what了一句, unless it is absolutely linked. Man's motives are usually FISH. What is the purpose of a fish? It is to create a much more passive role, some people so at home trying to harmo

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This weekend I saw "Frances." It is not a classic, nor is it a bad film. Not even the best movie I have seen last month. What I liked, as I portrayed in my article on 36th Street has prompted me to comment, though.

I am absolutely true that no other artistic medium as accessible to the public an effect on in such a dramatic way. And it is a very persuasive form, in addition. It leaves the director or scriptwriter with an ability to influence the subconscious of the audience. This is a privilege that can be abused.

But I would not have learned about this very tragic figure if I had not seen this film. It would be great to think that I might seek out other, less persuasive art forms to learn about people like the fish farmer. But I know that I won't. The viewer has the ability to see a movie again and again for himself if (its point is valid or persuasive. I'm glad that "Frances" was made. I am probably more inclined to look at other works of fine art.

By David R. Meiselman

Most people in their lives, at one time or another, have had pets. Every year, millions of allergy-stricken people wonder what了一句, unless it is absolutely linked. Man's motives are usually FISH. What is the purpose of a fish? It is to create a much more passive role, some people so at home trying to harmo

Most people don't even consider writing a letter to the editor, though. They are not interested in what other people think or say. However, I think that everyone should have the right to express their opinions and feelings. After all, who is to say what is right or wrong? It is important for people to be able to share their thoughts and ideas with others.
SPIVAK infers that the patron immediately volunteers his extraterrestrial expertise. He proudly demonstrates his assortment of Space: Thunder, Planet of the Apes, and Galaxy gun toys and points out that the TG-107, with varying speed, sound frequency control and a flashing light beam, is the top of the line. "I think these guns are replacing water pistols," he says. "With ray guns you can shoot a person without getting him wet, so I won't panch you for hot."

For those who like living dangerously, Spivak sells a pair of Star Trek water ray guns—"I originally designed to enable Spock to clean behind lavatories."

But the shop is more than just a trading post where space-angers can buy the latest in fictional technology. It contains a bit of history. A Tom Corbett Space Cadet hat, circa 1952, sits upon a mannequin mannequin—completely equipped with ray gun, strap crotch to protect against radiation. Elsewhere, miniature Captain Kirk, Spock, Uhura, Bones, and Scotty in suspended animation behind a glass case. There are also two Space: Thunder suits, one with a translucent shield.

The Return of the Mummies

They're back—just when you thought it was safe to walk the streets of Philadelphia again. Some of you missed the single报案 of some grown men saunter down Broad Street in sequins and outfield feathers, playing harpoons and humming "Oh Den Golden Sippers" as they march past the stores from their perch. A six-inch Olsen who studies "I'm the atomic powered robot, please give my best wishes to everybody."

The purple suited being takes the bewildered Sci-Fi space tourist to Spivak's, his haunt.

Fulfilling Phila. Fantasies

"Look, Mufty, a new book by Lisa Bimbrough."

"But if it's not pink and green or emblazoned with dogs."

"The woman who wrote The Preppy Handbook is at it again—but this time she's asking for your help in filling out questionnaires, not Disclosure.

To complete her research on the latest in the preppie movement, Bimbrough, The Editor-in-Chief of the Penn Press, has sent to over 200 colleges, including Penn.

Bimbrough is working hard to separate herself and her book from her preppy reputation; she even thought about something like cocktail and that's what she did."

Neighborhood people are genuinely surprised when they see her preppy reputation. She even thought about something like cocktail and that's what she did."

She was sufficiently hummimg, will thrall at the chance to do the Broad Street stunt in the privacy of their own homes. Volume 71 of the Mummies Annual Salutes, a full-length LP and a bargain at $11.64, is now available. Act now and receive the latest mummy's Choice and streamline appearance, The latest to science fiction design is the "high tech look", similar to the angular wings of a Star Trek's star ship. Whatever the adventure, traveling a "high tech jet into the future or a "streamlined" machine into the past, one needs to get the engagement. As Buck Rogers, Captain Kirk and Luke Skywalker can testify. A few of the mummies' tricks and a little bit of imagination can go a long way, a very easy way.

Who is that masked man

"Probing Prepster"

"Totally groovy, man."

"The mummies are on the prowl."

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Don't Pass by 'Passerby'

By Rena Potok

A woman in black with her back to the audience glares against a black wall. Dim lights shine on her bare arms and legs. Her head is cradled in the curve of her raised arm, and in her hand she holds a blank sheet of paper. Slowly, her hand crumples it into a ball, and lets it drop to the floor.

This is part of a dance called "Equinox," one of seven pieces being presented this weekend at Temple University's Conwell Dance Lab. The performance, titled "Passerby," includes six works created by Terry Beck, a member of Zero Moving Dance Company, and one by Christine Vilardo, of Moving Target. Unlike a company performance, "Passerby" is a collaboration of independent artists who have been invited by Beck to participate in an exciting array of solo, duet and small group pieces.

Striking visual images distinguish Beck's choreography from that of his contemporaries. A photographer as well as a dancer, he is concerned with capturing shapes and playing with the different effects of light. As a result, his dances take on the quality of separate frames that join to create a moving picture. To match the visual creativity of his works, Beck has provided original music for many of the dances. With the help of sound technician Marianne Amore, he moved sounds ranging from ballroom dance music to the voices of children at play.

The first part of the program includes a piece by Christine Vilardo. A takeoff on social dancing in which Hill and Beck explore patterns of synchronized movements accompanied by ballroom music. The title comes from the image of spoons in a drawer, fitting perfectly into one another, inspired by his grandmother who was a radio singer. Beck says, "I always wanted to do a piece to this kind of music. We really have a ball with it."

"Schritt," which was performed by Moving Target in January, will be included in "Passerby." Choreographed by Christine Vilardo, it is a physically demanding work using repeating movement patterns set to complex rhythms.

The second half of the program opens with a group improvisation. Music for such a piece determines the quality and mood of the dancers' movements. To increase the level of spontaneity, Amore has prepared a special tape for this piece, one which the dancers have never heard. They will perform the improvisation as they listen to the music for the very first time.

"Equinox" is a solo performed once by Patty Veil and then by Hill. Because both have distinctly different movement styles, and there is no set timing to the piece, the solo is transformed into two different dances. "It's a dance about being a woman," said Beck, "for that reason it is also one of the most difficult pieces I've ever done."

The concert concludes with the title piece, "Passerby," a new solo choreographed and performed by Beck. It is an expression of personal experience transformed into dance. As both creator and performer of the piece, he controls the motivation and interpretation of movement on stage.

Despite economic limitations and the difficulties of working with a group of independent artists, Terry Beck has succeeded in creating a varied and ambitious performance. After leaving his from waiting tables for many months, Beck accumulated enough capital to produce a performance of his own. Limited funds led to cutbacks in some technical aspects of the show. Elaborate sets were an absolute impossibility. As he put it, "Sixty dollars may as well be six thousand."

An additional hardship was the fact that all of the dancers have commitments outside of "Passerby." "It's so hard to keep going," said Nancy Hill, Director of the Philadelphia Dance Center. "With everything else we do, it's a struggle to keep the energy level high."

"Passerby" is a collection of innovative, visually enticing dances performed by some of Philadelphia's most creative dancers. Don't pass it by.
German poll box.

Clibers are understandably exposed to dangers on the job. But Sanitation Coordinator EJ Konstanza, sitting at his desk on the ninth floor of the Civic Services building, doubts much can be done about it. "Part of it is a budget thing," he says. We can't afford to supply the men with more safety equipment. Even if we could, then we would be required by their unions to wear it. And I'm not so sure all the men would want that."

Foreman Brown says the greatest dangers his men may face is an unpredictable public. "You have to watch for 'tooker' bags," he says. "Sometimes a man will have glass or knives in it. If you pick it up and aren't careful, you can get a gash just like that."

"When I remember when I was a collector for about ten years, I picked up a bag with human waste in it. It apparently was some guy's toothbrush in his basement. He didn't know what to do with it, so he put it in plastic bags. When I picked up one of the bags, it broke. It went all over the street. A car came and stopped and smashed into a parked car. The guy whose house it was then had the nerve to come out and scream at me for making a mess."

"Another time, a couple of years after that, some guy on my route found a dead body. It was at 59th and Me-

"I wish it was just garbage (food waste), but when he looked again, he saw the head and guts of a man. The body had been chopped up and put in cans all over the (city)."

Brown elaborates on the duties of foreman: "My job is to try to keep peace out here," he says. "I try to keep it simple. Get it up and go."

Being a trashperson there are hundreds of people, as well as trashmen in Philadelphia is not a glamorous job. In a society with a fest for cleanliness, working with garbage is an onus. There were a scarlet letter today, it would be trash today."

"In the winter you don't get that dirty," says lifter Gerard Williams. "But the summer is downright filthy and disgusting. The juices from the trash that are frozen in the winter are all fatty then. I don't work any overtime in the summer. I just want to go home."

But he says the jokes don't bother him. What does bother him and the other collectors, however, is the lack of respect they feel they receive from their employer the city.

"We're always the last ones to get raises," says driver

**Doing Society's Dirty Work**

*By Mark Cohen*

A pack of seven idle at the corner of 58th Street and Thomas Avenue. Passing carbon monoxide gas in the cold 8 a.m. air; they wait to consume their daily ration of trash. At this moment, similar yellow carts are gathered at corners in twelve other toiling grounds throughout Philadelphia.

The trucks at 55th and Thomas represent the city's Sanitation Department for West Philadelphia, A District inside the calabas of the trucks met sit in warm street clothes, sipping hot coffee. "Most of the men meet us down at the yard," one says. "Some of the others meet us out here."

The foreman, Nathaniel Brown, walks around writing down the names of those who have shown up. "We just don't have enough," he says. "I try to keep it simple. Get it up and go."

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"We're always the last ones to get raises," says driver

**Tyrone Early. "Foramin and pillcineins get them all the same."**

Driver Carlino Thomas, who has a non-working wife and a family, takes home 425 dollars after taxes and union dues every two weeks. "Yeah, it's tough," he says. "You can hardly afford a 10,000 dollar house on that."

Nevertheless, Thomas has been at it for thirteen years; average length of service on the force is over twenty. If there is one thing trash collecting has for going it's security.

Since the late sixties there have been zero lay-offs. "You really have to fire yourself," says lifter Anthony Berry. With the unemployment rate in metropolitan Philadelphia hovering around 12 percent, this makes trash collecting somewhat of a treasure. "As tough as this job is," always Thomas, "things would be a bit tougher, if I didn't have a wife."

During a recession, the amount of refuse produced by people usually drops; although recently the drop has been offset by a rise in the number of throwaways items on the market disposable razors, pre-packaged dinners, etc. But generally speaking, no matter what the level of inflation or unemployment, people can be counted on to make trash.

Last year the Philadelphians threw away over 800,000 tons of the stuff, enough to sink for 88 Enterprise aircraft carriers. It was lifted and transported by 900 men and women, each lifter having to lift, on the average, six tons of garbage a day.

Two high-pitched whoops from Milton Buck-

**There's security in collecting trash**

ington, and the truck's following down 59th Street moves. One lower-pitched whoop, and it stops. He and Raymond Hackett both pick up a green plastic bag from the sidewalk and feed it to the rotating comp-

**'That's what you call filthy,' says Hatbert. 'With no protection for our faces. Makeup? Are you kidding? They don't give us nothing.**

More of Johnson's whoops, more stops and starts. A plastic, rocking horse is housed to its death alongside
generic tomato paste cans and Fruit Loops boxes. Johnson attacks the truck with fluorescent light bulbs. He tosses a bulb, twists his head, and ducks. Piddles. The bulb explodes, sending white glass fragments fly-

**'I just want to go home and get the germs off me.'**
When you visit the rich, you have to follow The Rules. For Rittenhouse Square alone there are a whopping 18 of them, precisely spelled out and posted at each of the entrances to the park.


Indeed. More rules than most board games, and stiff penalties for breaking them. A smaller sign next to the one stating The Rules promises a $100 fine for failing to clean up after your dog. (Along with a tiny paragraph of a good citizen cleaning up after his dog, so that even the literate will get the idea.)

After a week of trailing around the rich — doing what they do, going where they go, getting put on hold a lot — the sign made perfect sense. In fact, it seemed to sum up better than anything else the whole sociological meaning of being rich and living in or around Philadelphia.

The rich have been here a long time and they like that fact. They are serious about their square — perhaps the psychological center of richness in Center City, somewhat akin to Fifth Avenue in Manhattan — and they don’t want people messing it up. When you invade their realm, you have to play by their rules.

Most of the time The Rules aren’t posted, and when they are — such as in the square — it’s for the rest of us. The rich already know all The Rules by heart. They would never think to engage in disk throwing on the square. They know instinctively not to feed the pigeons. No one ever had to tell them these things. Because, more than anything else, being rich is not fashionable.

And that, more than anything else, is what this article is about — a way of thinking.

The Clubs

Earl Vollmer just can’t understand why anyone at the University of Pennsylvania would be interested in the Merion Cricket Club. "Twenty years ago I would understand," he was saying. "Back then a strong percent-

tage of the students at the University of Pennsylvania had ties with the Main Line. But now..." His voice trails off with the weight of the thought. But now, things are different now.

The Rules are the same, though. Keep the outsiders out — a tour for a reporter is out of the question. As the general manager of what is considered by those in the know to be the tippy top, ie, not plus ultra of the old-time Main Line country clubs, Vollmer is particularly sensitive to change. But he, like most others who safeguard the remaining outposts of Philadelphia alovision, talks about it with more resignation than despair in his voice.

"It used to be like the Gatsby era," he says. "That stopped. I guess I should say about five or 10 years ago. We do not have big debutante parties any more — it’s just not fashionable.

Young people today don’t find it that exciting."

And they don’t play cricket much at the Merion Cricket Club these days. "On a limited basis," he says, plowing ahead of any question that might come near the subject. "It’s mostly racquet sports — squash, tennis, racquetball. They jog. There is a ladies (they always say ‘ladies’) tennis league. They even bowl. Not much cricket, though.

But a group of die-hard cricketers is trying to do something about that. The C.C. Morris Cricket Library Association is working hard to bring back the noble sport, mostly by talking about it at great length with anyone who seems even remotely interested.

Murray Haines, secretary of the association, was on duty last week at the library, a room somewhere in the bowels of Haverford College which is billed as the largest depository of cricket literature in this hemisphere. He lost no time in pursuing The Work, lecturing into the phone for some 45 minutes about the decline of the sport.

I think the decline of the sport is due to a number of things," he went on. "The rise of tennis, first of all. You only need to find one other person for tennis — you need eleven for cricket. The rise of the automobile. People become more mobile. To the old days you couldn’t go very far, so that people just played cricket and snooker and billiards.

"Around the time of World War I, boys camps grew up, and people stuck to what they knew best. It took away the younger people," he went on. "It used to be a social thing. The thing to do was to go see cricket.

But now they have to wait until after Labor Day. When you visit the tennis courts off the old cricket grounds at the Merion club, I remember crowds of five thousand spectators at the Germantown Cricket Club," Haines went on. "The workers in the cotton and wool mills in Remington brought the game with them from Europe. Touring teams came through in the 1890’s, and Philadelphia was for some time the center of cricket in the U.S. And I remember..."

The Press

The pressure is on in the Ardmore newspaper of Main Line Times. The phones are ringing in the background when the society editor, Carole Springer, says she’s too busy to talk to a reporter about the rich. "Why not try the Historical Society at the Lower Merion Library?" she suggests.

And promptly hangs up.

The Rules are the same at the Inquirer, where Ruth Seltzer, the reigning queen of Philadelphia society column, practices her craft. "For turned down five interviews already this week and I’m really on deadline now so I can’t talk to you," she says without taking a breath. And promptly hangs up.

Ah, it’s a gritty, hard nosed business covering the rich. Talking to these stolid fact-finders, you can almost feel the smoke coming out of their ears. One junior Inquirer reporter enacts Seltzer’s momentous conversation last week with publishing magnate Walter Annenberg. At a volume high enough to carry, like all her conversations, completely across the newspaper and into the next country.

"Her hair," he whispers casually. "I’d just love to come out and see you and your lovely wife, Lee, at Random Miraasage... you want me to bring a photographer, isn’t that all..." he says.

And what kinds of things do these people write about? And what kind of person would read it? It’s hard enough to find a copy of Main Line Times anywhere — no one carries it. The Times’s Radnor reporter suggests a newspaper at 17th and Walnut.

Yes. There he is — The News Dealer to the Rich. He is wearing a dirty plaid hunting shirt. He is unshaven. His weight is easily beyond the boundaries of human-sized scales. He is staring fixedly at the underside of the visor of his red baseball cap, which is pulled down somewhere around the level of his nose.

"Do you have Main Line Times?" he is asked.

"Saying nothing, he moves his bulk out from the nook between the signs of Wilt Street and Fortunet Magazine and reaches down, down, to a shelf at his feet. And there it is — this week’s issue. He plunks it down on the counter.

"Do people really read this?" he is asked.

"Sure. They do. The thriftiest reader, the Depression-era reader..."

"Is this the rich bug?" His interviewer is persistent.

"They buy everything. Thirty-five cents. PLEASE.

Close this man is feeling for great sociological message. But maybe the newspaper is. "If you miss the Main Line Times you miss the local scene completely," he says next to the paper’s logo where its New York nameake proclaims "All The News That’s Fit To Print.

The Main Line way of thinking comes through in the kind of stories this paper chooses to highlight.

Running down the left side of the front page is "Times Talk."

"If you think you recognize a lot of important Republicans in Rala tonight, you think right," it begins amusingly. "The Lower Merion-Narberth Republican County Committee is throwing its annual Lincoln Day Dinner across Pennsylvania Republican (Governor Dick Thornburgh by
The Journey

Cobbs Creek Parkway. Otherwise known as 62nd Street. The Gateway to the Rich. The road you take out of Philadelphia and toward the Main Line. The last thing you see is the end of the E — the end of the line, the last vestige of urbanity. Main Line's do not need the EL to get where they're going, but the EL evidently feels it needs them.

"Hello, admiral," he says. A real admiral. Lafferty points out the former president of ARCO. Many others pass by. He knows them all by name. He spends up to 45 hours a week here making sure that everything — from the 1617 rooms they are setting for today's lunch to the room the Rotarians will be meeting in next week — is just right.

He is the general manager of what is far and away the largest and most prestigious of Philadelphia's private men's clubs, and things have to be perfect. Lafferty quickly produced the requisite necktie, its members comprise Philadelphia's movers and shakers. It's a self-contained city, a self-contained island. It's a way of life.

The League

Quiet and precise, James R. Lafferty, Jr., strides confidently through the labyrinthine city of elegance which is the Union League of Philadelphia, greeting people at every turn.

"Hello, admiral," he says. A real admiral. Lafferty points out the former president of ARCO. Many others pass by. He knows them all by name. He spends up to 40 hours a week here making sure that everything — from the 1617 rooms they are setting for today's lunch to the room the Rotarians will be meeting in next week — is just right.

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The League is a way of thinking.

It is a sea of china and crystal, a palace in marble and elaborately carved wood paneling, with room after room of fireplaces and portraits and stained-glass windows. Its members comprise Philadelphia's novers and shakers. It is a self-contained city, with everything a member could ever want or need. Barbershop, bowling alley, valet, stately, library, room guests. It's just going on, Lafferty says.

To the left of the foyer, at the top of a central staircase, is a stained glass window. "Forget Not the Faithful Dead," it says. To the right is a bronze relief sculpture, a patriotic scene — soldiers, angels and the like. In commemoration of the regiment recruited and the patriotic services rendered during the War of the Rebellion by the Union League of Philadelphia.

A sign on a bulletin board next to it advertises the upcoming speaking engagement of General Edward C. Meyer, Chief of Staff, United States Army.

The recipients of the Union League Gold Medal include Bob Hope, Gerald Ford and Alexander Haig.

A few days earlier, Lafferty wasn't sure that a six Street reporter would mix well with this very private, very traditional world. "Are you an advocacy magazine, or what?" he asked. He has to be careful.

It probably didn't help much when the reporter showed up in old sneakers and an open collar. The photographer was smarter — a rugby tie and shiny, shined shoes. Lafferty quickly produced the requisite necktie.

Those are The Rules. Lafferty later reveals that he turns down most requests for interviews from the press. "We can't always tell what they're about," he says. "A lot of them don't know the whole story of the League." The only account he is in the cover story last year in the Inquirer's Sunday magazine, which he gives to visitors. "A basically good job," Lafferty says.

Change reaches this stone sanctum at 340 South Broad Street extremely slowly. "Very little has changed here over the years," Lafferty says, passing in a leather chair in the immense first-floor hall which runs the entire length of the block-long building. "Old is good — and there's some truth to that. If you've had an old car you know what I mean."

Nevertheless, some things have changed. The Union League, traditionally the bastion of Philadelphia Republicans, now boasts Democrats as members. And young people. And blacks. And Jews.

And while the membership waiting list stretched as long as 12 years at one point, it is now down to one year. Just in time for the Union League is a long process. A prospective Leaguer must convince a current member who knows him well to sponsor him. Then another member must second the recommendation. Then next week they must write letters of support. Then he must appear before the Union League's admission committee, which conducts a friendly interrogation.

For the benefit of his audience, Lafferty compares the procedure to the college admissions process. "They might ask you why you'd want to be a member of the League," he says. "And if you like us, and we like you — you're in."

But when you ask Union Leaguers to describe the most important qualification for membership, the answer is always the same: "A member has to be a gentleman."

They do not define the last term. "We make it up as we go along," they say. "You don't have to spell it out."

The Rules. Gentlemen know, and that is all that matters.

It's a way of thinking.

name will be the headline. He also plans to speak. Sure. Why not?

There's even more of the sparkling local scene inside, in a picture titled "Accident on the Main Line Town," a story that is headlined (in the passive voice, like most of the stories — in this case, controversial) "Plans Finalized for Elder Craftsmen Benefit."

"The committee members of The Elder Craftsmen of Philadelphia are busy finalizing [illegible] plans for the benefit cocktail, dinner and dancing party Sunday, March 13, at the Hershey Philadelphia Hotel," it elucidates.

The name originates from the time the Pennsylvania Main Line towns that grew up along that route and, clearly on their side, Hurning, 'They're going, but the EL evidently feels it needs them."

"I'm in the office, doing a crossword puzzle, must ol the favored spots to the front desk,..."

Roger Daltrey is whailing over the tape deck: "I was born with a plastic spoon in my mouth." Hardy.

T. C. Boston

The Crust

Northeastern University

JANUARY 24, 1983

THIRTY-FOURTH STREET MAGAZINE

by David Granneman

Union League Head Chef Frank Castello makes sure everything is 'just right.'
**That's Not Funny, That's 'Lovesick'**

by John S. Marshall

In Simon, the first film written and directed by Marshall Brickman—Alan Arkin says, "You can change the world with an idea, but you have to think of it first." Simon didn't change the world, but it was a good idea that was well-received. Convinced by scientists that he's a being from outer space put on earth to save the human race, Simon tries to power to America, vowing to correct human's wrongs, which he takes over the TV airwaves and reads Shakespeare, asks that blocking an important article be published by a $500 fine. Even demands that much be outlawed by constitutional amendment. "And nobody will be allowed to name their children Shannon or Melissa. These are very silly names."

Simon was an extraordinary film, a fine funny with delusions of grandeur who became something of an influential person on the planet. But the ordinary people in America were never given the chance to review the reviews, despite Simon's attempts. But Simon wasn't commercially successful. Marshall Brickman had stepped out of the shadow of Woody Allen, with whom he wrote Sleeper, Annie Hall, and Manhattan, and had made an entertaining movie that wasn't something to be ashamed of.

Loveick is Contro-versial, soon moving, and almost completely devoid of humor, it's the kind of film Simon would have savvied and condemned by constitutional amendment. Such a drastic measure isn't necessary: this is one case where Americans would do well to respond to the call for voluntarism made by another ordinary man with delusions of grandeur—Ronald Reagan. And for the record, Loveick is the story of a psychiatrist (Dudley Moore who falls in love with a patient (Elizabeth McGovern) that talks to the ghost of Sigmund Freud (Allen Garfield), disturbs his views (John Huston), acquires the head of a committee (Alan King) and hence the film's genre, but not your name here. As yet another middle-aged man, Moore has none of the charm that would make anyone want to fall in love with him. And McGovern has nothing that would make a psychiatrist want to throw away his career.

**Sleep In Them**

**Farsighted**

**Nearsighted**

**New**

**Special**

**Continuous Wear**

**10% Discount with student ID**

**Eye Exams-Fashion Eyewear-Optical Repairs**
Go West, Willie Nelson, Go West

By Barry Kirzner

Anyone who follows trends in movie-making must surely notice a dearth of films from a genre that has long been a Hollywood staple: the Western. Possible explanations include a public saturated with T.V. westerns, homogeneity of the old cliches, and producers not willing to risk money on films with little box office potential. In any case, it comes as a surprise to see Baraboose, a low-budget western, now being given a scattered release after originally being placed on the shelf.

The film's story revolves around a farm (false) cowboy, Karl (Gary Busey) who has accidentally killed his brother-in-law. Escaping from the vengeance of the victim's father, he encounters Baraboose, an outlaw with superhuman will and a heartache of ethics. The two men quickly establish an alliance more akin to Batman and Robin than to Butch and Sundance and soon embark on criminal ventures, always running into some sort of trouble.

Part of that trouble comes from Baraboose's past problems with the Savages, a group of Mexicansters living near the Rio Grande. The Savas are led by Don Braulio (Gilbert Roland), who mysteriously has the undeniable desire to kill Baraboose. For thirty years, Don Braulio has spent young men to pursue Baraboose: mine have returned, contributing to the outlaw's reputation as something not quite human.

The bearded Baraboose is vividly portrayed by country singer Willie Nelson. Baraboose has a Gable Hoyes look, but doubts of Nelson's screen presence are quickly defused with his first lines. As the movie wears on, it is impossible to question the veracity of his bizarre exploits. Nelson has the gift of being able to convey both power and humor at the same time like a Warne on one Eastwood.

Gary Busey, so good as Bucky Holly a few years ago, is wonderful as Baraboose's disciple. With the help of his childlike yet decisive manner, Busey's believable transition throughout the film— from dumb yoked upared—restores the audience to the realm of humanity, even if it is somewhat marred by Baraboose's philistine stature. The supporting performers are generally fine; Round is especially good as a popularly portraying Don Braulio's insinuating upon whistle and his awe of Baraboose.

Fred Schepisi (The Ghost of Tommy Blacksmith) directs the film crisply, keeping the meandering complicated plot moving steadily forward to the two men's inevitable fate. The Texas landscape has seldom looked as imposing as it does in this film: a credit to cinematographer Ian Baker. The music by Bruce Smeaton, which makes good use of the jaws harp and jug, is fun to listen to, especially during the comic relief scenes.

The picture's few shortcomings lie with William Wellf's screenplay, which never gets especially suspenseful or intriguing. As enjoyable as it is, the movie is hardly original. Old cliches remain (although there are no lobs Ford plastic), the audience cannot help but groan at a line like "I never kill for pleasure." Most annoying is the film's predictability and implausibility, one cannot help but wonder why Don Braulio sends not only one gunman at a time.

Go West is a Western still has much to offer, and the freeze-frame finish is too hokey to be believable, which makes one wonder why Lords of Discipline makes one think it can do something different in a familiar package. The end makes one think it is only trying to make us think that.

Barberous

By Jeff Salomon

Dennis Hopper's screen debut is a disturbing and melancholy film that explores the relationship between discipline and freedom. The setting is a military academy in South Carolina, where the students are led by a group of renegades known as the "Suvalas." These renegades are led by Colonel Birkman (Robert Prosky), who is an outcast due to his beard.

The film's central character is Will Keith (William Hurt), who arrives at the academy and quickly becomes embroiled in the rebellion against discipline. Will is a sensitive and cultured young man who is out of place at the academy, but he is determined to fight against the oppressive system.

The academy's commandant, General Baker (Fred Schepisi), is a brutal disciplinarian who is willing to use any means necessary to maintain order. The film's music is by Brian Lord, who uses a score that is both凄it and terrifying.

Barbarosa (Michael Ironside), an outlaw with a beard, is a central character in the film. Barbarosa is a complex figure who is both feared and respected by the other students. He is a man of great depth, and his presence in the film is a powerful reminder of the importance of individualism.

The film's climax is a thrilling chase sequence in which Will and Barbarosa must outsmart the academy's commandant. The film ends with a freeze-frame shot that leaves the audience with a sense of uncertainty and ambiguity.

The film is a powerful exploration of the relationship between discipline and freedom, and it is a film that will stay with its viewers long after the credits roll.

Willie Nelson as Baraboose: something not quite human
Malignant Cancer in the Wilderness

By Charles Wright

The most mitigating feature of Freda Belinfante's new play M*A*S*H is that the Society Hill Playhouse gave it a premiere under the worst snow storm that Philadelphia has known in 20 years.

Even on the considerable efforts of the company, the play has not fared too well.

Freda's aims are, of course, noble.

...the show's overriding theme, the best performances are given by supporting players. Aspurg is outstanding in his comic timing and adept at shifting the highlights of the other supporting characters so colorfully markedly when he is not, like Hawkeye, to see, to the point that he more than halfway covers and the whole enterprise is in this regard...the audience is very much on its own, but the hot line is still strong and the show's final numbers are carried by the characters of the oldest and the best, with the result that the play's strength is in its tradition and the talent of the actors. Harvey Weisman is a formidable presence as the Indian chief. His voice alone conveys a kernel of truth. And it is his opening scene that sets the tone for the whole show. Hawkeye is the camp commander, and he begins by introducing the show with a doing business-in-a-voiceover monologue. He then proceeds to say...

...a play about the frightening mess that mankind is making of the world's resources.

A Malignant Cancer in the Wilderness

By Howard Sherman

With the amount of tears being shed on television, it's hard to believe that one of the most popular shows of the year, M*A*S*H, is going to end. The series has been a mainstay on television for the past five years, and it has become a source of comfort and a way to escape from the world.

The show is about a group of soldiers who are stationed in a mobile field hospital during the Korean War. The main characters are a group of doctors and nurses who work together to treat the injured soldiers.

The show has received critical acclaim, and it has won numerous awards. It has become a part of American culture, and it is often quoted in popular culture.

However, the show is coming to an end. The final episode is set to air later this year, and it is expected to be a emotional conclusion to the series.

Many fans are already preparing for the end, and they are looking back on the show's best moments. The show has become a part of their lives, and they are sad to see it go.

But the end is also a beginning. The show has inspired many spin-offs and sequels, and it has become a source of inspiration for many. It has also helped to raise awareness about the importance of healthcare and the impact of war on individuals.

So, while the end of M*A*S*H is bittersweet, it is also an opportunity to celebrate the show's legacy and the impact it has had on popular culture.
Clapton's Return Strikes Up the Band

Eric Clapton

Music

Money and Cigarettes

Over the course of his career, Eric Clapton has accumulated an impressive set of credentials. He is certainly one of the classic rock guitarists, as evidenced by his work with The Yardbirds and Cream. His solo career, though, has been inconsistent: his last album, until falling short of the standard Clapton set on 40 Ocean Boulevard. He has suffered lengthy bouts with depression, heroin addiction, and ulcers. Money and Cigarettes, his first album for Warner Brothers, is a result of these sobering experiences. It is almost a concept album, showing how rock and roll kept him going through all these set-backs.

Clapton has assembled a fine band on Money and Cigarettes, consisting of Ry Cooder and Albert Lee on guitars, Donald "Duck" Dunn on bass, and Roger Hawkins on drums. As has become his practice. Clapton combines his originals with fairly obscure blues songs.

He opens the album with "Slow Train," which is accompanied by a woman's alcoholism, and makes clear the song's autobiographical bent when he says, "I'm just telling you baby."

Clapton proclaims that foolish vices will never hurt him again. This mood is prevalent throughout the LP, which includes two songs celebrating rock and roll itself. In "I've Got a Rock and Roll Heart," Clapton sings, "I get off on '57 Chevys/Get off on screaming guitars.

Like many others, Clapton's life was saved by rock and roll. The guitarist on Money and Cigarettes is nothing short of excellent. Both Clapton and Cooder are extraordinary musicians, and sparks fly when they play "You Can't Keep a Man Down" and "Cocaine." Clapton's strongest song in years, featuring some fiery guitar work reminiscent of his tenure with Derek and The Dominos.

Money and Cigarettes is Clapton's finest solo work to date. The album effectively captures the true spirit of blues-based rock and roll as an instrument of architecture. It also shows a more mature Clapton, who realized he was killing himself and acted. As he says in " Ain't No Time" We're all ready to be alive." This album shows that he has made a real change in his life. And it is a change in the right direction.

—Mark Ritkin

Ultravox's Quartet Clicks

Ultravox—prisoners of their own music?

On the One

"Money and Cigarettes" is one of 1979's biggest hits, featuring the eleven-member rhythm section plus horns copied from The Beatles' "I'm Happy Just to Dance With You.

Now Dazz Lacks Snaaz

Dazz Band

On the One

"Money and Cigarettes" is one of 1979's biggest hits, featuring the eleven-member rhythm section plus horns copied from The Beatles' "I'm Happy Just to Dance With You.

The Time Without that's that this band is The Dazz Band plays wimpy ballads about loving your woman and average funk tunes about getting it on with your woman, but chances are your woman would rather listen to something else while you're doing all these things to her.

The exception to the rule is "Let It Whip," an exciting dance number which was one of 1979's biggest hits, featuring the eleven-member rhythm section plus horns copied from The Beatles' "I'm Happy Just to Dance With You.

"Let It Whip" was the exception on Keep It Live, which suffered from poor songwriting by various band members and an overwhelming production courtesy of keyboardist and co-arranger Robert Seidling. Only "Whip" was able to cut through the bubblegum pop grooves and hold the listener's attention.

On the One is further proof that only "Whip" is likely to be remembered, as the new songs lack any substance. The single, "Check to Check," provides some of "Whip's" vocal stylings and synthesizer sounds, but fails to excite— as do the rest of the funk songs. Not only are the ballads similar to the ones on the last LP, but they've made Smokey Robinson's "Bed of Roses" sound as bland as their own material. The only song with Van McCoy's "Stay A While With Me."

The Dazz Band has the chops, but they're short on hooks. Until they find the "Whip" groove again, they should stick to wimpy ballads. Or they should listen to The Time.

—John C. Marshall

A Journey Beyond Hope

Journey

"Money and Cigarettes" is one of 1979's biggest hits, featuring the eleven-member rhythm section plus horns copied from The Beatles' "I'm Happy Just to Dance With You.

Surprisingly enough, much of the mix is quite poor: "Talk Talk" for example, sounds like a bad dream. It's surprising because Journey usually milks the studio and the opportunity it provides to make "perfect" recordings. The clipped recording only speaks a lack of care.

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For Information Regarding The Journey Fan Club, Write: Journey Records, 1449 Haring St, San Francisco 94115

—Steve Goldstein

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The next theme is in last week's 7th Street and a performance by Laura Anderson at The Walnut Street Theater, all about music. The weather was perfect, and most everyone was in attendance. It has become apparent that Ms. Anderson's current tour will not be making a stop in The City. Of Brothers Love (Anyone wanna drive to D.C.? 34th Street regale any in wounds the extra mile may have caused.)

Jazz Band: better when wimpy

Dazz Band

On the One

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