U. consolidates Operations dept. administration

By CRAIG COOPERSMITH

The University's executive vice president has announced that the Department's two Costume Services, Facilities Development and Energy Management.

The two former organizations, now merged into a single Department, will be led by David Boyer, who served as director of Physical Plant until 1969.

The new department is comprised of three groups: Engineering Services, Operations Planning, and Energy Management.

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The two former organizations, now merged into a single Department, will be led by David Boyer, who served as director of Physical Plant until 1969.
Druse, Shites rout Lebanese army

BEIRUT — Druse and Shite fighters captured a key army post yesterday after battling for more than an hour, the fiercest fighting here since the war in Lebanon began last year.

The Druse used a well-aimed rocket to blast the post, killing two fighters and severely wounding several others, including the commandant there.

Israel said it had no role in the fighting and that it did not support the Druse or Shites in the war over the Lebanon, which has raged since Palestinian guerrillas began to move into the area.

Another wave of fighting raged in the capital, Beirut, with reports of heavy shelling and explosions.

The United States has said it would not support the Druse or the Shites because it does not want to see the Lebanese government break up into a number of uncontrollable factions.

The fighting has spread to other parts of the country, including the northern city of Tripoli, where the government has been divided between the two groups.

The fighting in the capital has also been intense, with rocket fire and artillery shells killing and wounding many people.

The United States has been working to contain the situation and prevent it from escalating into a full-scale civil war.

Beirut (AP) — The United States has told the Lebanese government that it will not support any group that seeks to dominate the country, a State Department official said.

The official said that the United States was concerned about the possibility of a civil war in Lebanon, which has been divided between the Druse and Shites for more than a year.

The official said the United States would continue to work with the Lebanese government to try to bring an end to the fighting and to prevent it from becoming a full-scale civil war.

The United States has also been working to stop the influx of Palestinian guerrillas into Lebanon, which has been divided between the two groups since the war began last year.

The United States has been working to keep the Palestinian guerrillas out of Lebanon, but it has been difficult to do so because of the large numbers of guerrillas who have crossed the border into Lebanon.

The United States has been working to contain the situation and prevent it from escalating into a full-scale civil war.
It's the new BBC

Employee acting troupe premieres
lunch hour show at Houston Hall

By JULIE LEVY

Londonome has never been to the same place twice, at least not this one. The Londonome is so...different. It is always changing, always looking for new material. ThePermanent Cast of Londonome now includes 20 members who perform their latest show "Londonome" every lunch hour at the School of Engineering and Applied Science's Temporary Classroom.

"Frankfurt Follies," a mystery that followed the routines of two German refugees, was performed in Londonome's sixth show. The show, which opened with a scene from "The Sound of Music," featured a number of Londonome members who have been involved in previous productions. The cast included a variety of performers, including a group of French students who brought their own accents to the production.

The show was directed by John Wells, who also directed the school's previous show, "The Foreigner." Wells said that he was proud of his cast and that he was looking forward to seeing their performance.

"This is the biggest and flashiest production we have done," said Wells. "It is also a way of letting out energies that are pent up in the HB. We learn a lot from one another and we use our imaginations."

Cast member Ann Pogone, who plays the title role in "The Foreigner," said that she enjoyed working with the cast and that she was looking forward to seeing the final product.

"I'm really excited to see how this show turns out," she said. "I think it's going to be great."
A Letter to Dad

By Patrick Austin

I think my father like any proud soul would. In my own inarticulate way I try to convey it to him.

"I promise to you, Dad, that this will be the last time I come to you with this request. I will never come to you again. I will not ask you for anything ever again."

As a group of our senior women faculty wrote recently, "...we are minus a student who fear tuition hikes, I say: If you want the recruiter here, pay for the services."

Keep Those Letters Coming

The Daily Pennsylvania Alumni Association

The Daily Pennsylvania Alumni Association

Penn Women's Alliance

Skyline Drive

Peter Canellis

A Masked Threat

By Lee G.A. Graham

As a gay student at Penn, I am not surprised to find that the student body, the administration, and the alumni have ignored the plight of gay and lesbian students. It seems, however, that the administration has taken a more negative stance than the alumni.

I am writing to you in the hope that you will understand that our society encourages these views. I am very much for those students in understanding where the gay students are coming from, if such straight student groups are few in number and of low quality, if the gay students have only 5 percent of the population of the student body.

To the Editor: In the University community is well aware, just one year ago an incident occurred in the Alpha Tau Omega house in which a number of issues were raised. This letter is an attempt to bring to light some of the major differences among its members, severely distort the image of the student body, and cause personal distress and other problems for the university.

Many of the students who have been involved in these incidents, and the administration and administrative actions that followed the incident, have endeavored to achieve their goals. Because these groups do not represent the majority of the student body, it appears that the only way to make the campus and public discussions, many groups are understandably frustrated with the university's response to these incidents.

As a community, we must in particular be concerned with the extent to which these issues are affecting the student body, and the extent to which these issues are affecting the university as a whole.

Sheldon Hackett

To the President

On February 17, 1983 an "incident" occurred at the Alpha Tau Omega house. That incident has been a catalyst for a number of actions, some of which have been productive, and others that have not.

To the President of the University Confedera
tion of Higher Education

James B. Hough

Letters: The ATO Decision

To the Editor: In the University community is well aware, just one year ago an incident occurred in the Alpha Tau Omega house in which a number of issues were raised. This letter is an attempt to bring to light some of the major differences among its members, severely distort the image of the student body, and cause personal distress and other problems for the university.

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As a community, we must in particular be concerned with the extent to which these issues are affecting the student body, and the extent to which these issues are affecting the university as a whole.
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The Company: MBI, Inc. is a medium-sized ( $120 million in sales) privately-owned company engaged exclusively in the creation and marketing of fine collectibles. The business is young: it was launched in 1969 and top division managers are now in their mid-30's and 40's. MBI's track record is one of outstanding growth in a highly competitive field.

The Products: Through its operating divisions, MBI markets fine collectibles of heirloom quality. Products include philatelic items, medallic art, fine china and crystal collector items and leather bound books of unsurpassed quality.

The Structure: Organization is on the Program Group basis, with Program Managers responsible for individual programs. The structure offers a unique opportunity for direct experience in different areas of business management (not available in larger organizations where functions tend to be more specialized).

The Position: Entry to management is at the Assistant or Associate Program Manager level, depending upon experience. Assistants and Associates share in program development and implementation responsibilities as an extension of the Program Manager. Typically, a Program Group is comprised of the Program Manager and 1 or 2 Assistants and/or Associates. MBI is committed to the internal development of managerial talent and our growth provides for unusual advancement opportunities.

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‘USA Today’ article omits U. from Ivies

By JEFFREY GOLDBERG

A front-page article about Ivy League tuition increases in yesterday’s edition of the national newspaper, USA Today, neglects to mention the University as a member of the ancient eight.

The article, “College tuition going up eight percent this fall,” outlines tuition hikes at the NCIU, but fails to list the University’s expected eight-percent undergraduate tuition increase.

USA Today reporter Mark Mayfield, a colleague of the article’s authors, Joseph Novomy and Peter Johnson, said last night that the omission was merely a journalistic oversight. “I think that they just forgot that Penn is a part of the Ivy League,” Mayfield said. “However, we’ve been getting a lot of phone calls today from pretty angry people from Penn and the writers said that they were truly sorry for forgetting about Penn.” Mayfield added that a number of factors could have led to the omission. “I have a feeling that they knew that Penn was in the Ivy League,” he said. “But I think in their research, they found out that the increase at Penn was less than eight percent, so they didn’t look into it further.”

The University announced last month that it expects tuition to increase by eight percent. Mayfield added that confusion between the University and Penn State University might also have contributed to the oversight. Undergraduate Assembly Chairman Ken Meyers said last night that he is aware of the omission and that members of the University community were disturbed by the oversight.

“Tt’s unfortunate that they didn’t mention Penn in the article,” Meyers said. “Whoever wrote the story failed to get all the facts and that is very unprofessional.”

Their readership should be told that we are indeed a member of the Ivy League,” he added.
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**Dining Services picks new student director**

*By CRAIG COOPERSMITH*

Wharton Junior Robert Santella has been named next year's Dining Services student general manager, and this has burdened Dining Services Director Don Jacobs with an unusual worry.

"The greatest challenge next year will be supervising the services full-time," said Tuesday. "If anything, my biggest concern is that he's incredibly loyal to Penn." Jacobs continued. "I see my job as the only member of the student general manager has more managerial responsibilities than most others."

"A major reason Bob got it was because he's the student general manager of Hill House now which is a very well-run organization," said Ms. Schaeffer, a College senior, said. "I think the thing that put him over the other finalists was his dedication to the students - a very well-run organization." Jacobs said. "As the only member of the student general manager team which works directly with the student general manager of Dining Services, Santella has been named next year's Dining Services policy decisions, Santella said. "I see my job as the only student with direct influence."

Santella continued. "I see my job as the only member of the student general manager team which works directly with the student general manager of Dining Services, Santella has been named next year's Dining Services policy decisions, Santella said. "I see my job as the only student with direct influence."

"So far, my association with Dining Services has been a great experience in every way, and I would rank my experience with Dining Services as equal with that of my academics at Penn," he added.

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Any student, club, or student organization interested in renting a food booth at Spring Flimg (April 12-14) must contact Ron (222-2793) or Tom (222-2762) by Tuesday, February 21. Funded by SAC.

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These books were discovered by the rest of the University came from an Apple Computer. The agency's clients - government perhaps the most diverse grouping of undergraduates, graduate students, and faculty when you aren't studying. Perhaps the most diverse grouping of students who have been recommended for rehabilitation training. "I do most of the individual and group counseling of people who have lost their sight," he said. "They first have to reorient on the first step of the rear end in a car. We deal with issues of loss, self-esteem, and depression," he said. "And we help people get back on their feet."

"Several of the blind people on campus come to work on the subway everyday," he said. "We're one of five national publishing houses printing Braille. We're one of five national publishing houses printing Braille. Perhaps the most diverse grouping of students who have been recommended for rehabilitation training. Perhaps the most diverse grouping of students who have been recommended for rehabilitation training. Perhaps the most diverse grouping of students who have been recommended for rehabilitation training. Perhaps the most diverse grouping of students who have been recommended for rehabilitation training. Perhaps the most diverse grouping of students who have been recommended for rehabilitation training. Perhaps the most diverse grouping of students who have been recommended for rehabilitation training. Perhaps the most diverse grouping of students who have been recommended for rehabilitation training. 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"Yo, pall Guess where the best burgers are!"
Admissions applications travel a strange route

(Continued from page 1)
In two weeks after any are taken.

What the application is complete, it then begins a long series of review, starting the day when the final form is received. Each application officer in charge of the region.

The applications enter then process what is called a "reading" of the application, a process which is a preliminary consideration, distinct from the final consideration, which is done by committee.

The applicants receive their application a reading, the application's academic performance, and comments on the grades, together with a recommendation on the applicant.

Brown said the reading process is not familiar and is "something that we do," she said, "in the first place, we want to make sure that people are selected for admission." Brown added that her system is not in any way similar to the system used at other schools.

Fifteen minutes may seem like a long period of time to spend on an application, but even so, Brown said, "I want to make sure that the applications are very good in all areas." Brown said Monday, "I usually get about five minutes to read the application and to look at the student's grades.

There are many types of applications, but they all follow the same routine, reading the Regents order to solve economic problems.

"We need economic institutions. In the economic world of 145 nations," the former Secretary of Defense said, "We live in an interdependent world. I want to see how we can help to develop those countries."

"We have to face the fact that Christ failed. We have been waiting for 200 years to try to solve this problem, but we haven't succeeded. In the time it takes of what we did, we won't do it."

"I usually have formed some sort of opinion, before I get to the essay on the application," Mr. Brown said. "A student asked me to read the essay on the application." It is a predetermined order. But she added that her system is not as strict as we are.

"People read applications in all different orders," she said. "I generally go first to the senior year of high school, then to the junior year, then to the sophomore year, and then to the freshman year."

"I have an immediate feeling from the essay on the application," she said, "and then I go to the essay on the application." Brown added that her system is not in any way similar to the system used at other schools.

"I think the mood of the selection committee is one of restraint, in that we know we are making very important decisions," Mr. Brown said. "We are naturally concerned about the decisions we make, but we are not." Mr. Brown added that her system is not in any way similar to the system used at other schools.

Mr. Brown said the people on the committee usually spend as much as 15 minutes on difficult cases.

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The Middle East Center is now accepting applications for FLAS Title VI Fellowships for Arabic, Persian and Turkish. These fellowships are for graduate students who want to acquire a language and area studies specialization on the Middle East through their disciplinary department or professional school. Students in all FAS departments and University of Pennsylvania professional schools are eligible to apply.

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FORUM ON RACE UNITY: The Most Challenging Issue

Thursday, February 16th
7:00 pm
Debbie House, Multi-Purpose Room
Reception Following
Congested classroom space plagues University

(Continued from page 1)

Debacle said by deals with the overcrowding by adding more section
registrations to 70. "We added students, and this semester we could add from the 10 15 registrations to 10. he said. "Cramming people in classrooms would be a real problem because that's where American when space is low."

Most Marketing I students said they had to find seating
arrangements. "For large classes like ours, experiences," one student said.

Another student was less tolerant, and he said he shouldn't have to
happen to the students. "I get here early and get a
seating in the theater," he said.

Senior addition a work in Meyerson Hall B 1 - a large room which only from four semester throughout the year. Many students did not sit in the front.

"I sat on the floor because you can see pictures and hear the professor much better," another student said. Asst. Registrar Junior Kurtis said classes are often overcrowded due to the university's population growth.

Many students admitted to take

"The maximum enrollment this year often doesn't correspond with the number of students allowed in the course," Kurtis said. "Definitely drop off, class size increase." and it added that problems sometimes arise when professors do not accommodate small audience sizes in large lecture halls.

The level of the water remains at the same level as last week in Meyerson Hall B 1 - a large room which suffers from poor

"The students at the University of Pennsylvania like to have large lecture halls because it is a tradition," one student said. "We want to have an audience of 500 people."

But the Tigers' cup appears to be filled up getting routed 63-43. "The students at the University of Pennsylvania like to have large lecture halls because it is a tradition," one student said.

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Hockey club overcomes obstacles

(Continued from back page)

"When you play competitively with everyone up in

like Lemos, who played professional

sion 111 team which Penn beat three

Villanova. The Wildcats are a Divi-

program."

in terms of the players we presently

pected bouts," Princeton coach

;as I could," Everson said. "I tried to

J Street fraternity Call 243-9449

'as bedrooms 8790400 and alter 5 -

Jincniioned  in   ihe   same  breath  as

An Everson lap-in gave ihe

Villanova began lo self-destruct. The

Never got closer than six points.

Ihe Hoyas stretched their margin lo

end."

Pennington made 11 free throws in the game,

mening 13-3. The meet was

competed despite having the flu.

"Sick as we were, I was still very

almost 22 years

amateur idea." Winant

large endowment for both the rink

dumping them, 13-3. The meet was

students, some coaches and others, to

hockey players. spokesman for recruited hockey players.

"We had a place (Peter Caull) in 1981 and

through a couple of years, left

saw to play pro hockey for the

late 1970s and early

"The Penn women's team also

meant not much happened."

"We never got closer than six points.

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"We've survived six years as a

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"We had a player (Pier Cahill)

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University of Pennsylvania - Timmy McDonald's. Houston Hall

radio

months old original packaging

if you have any questions call

It required  Full-length shot

Office between 9 and 5.

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Princeton fans aren't feeling: 'neither is Katz'

The critical sellout crowd for the Princeton basketball game Tuesday night was not the fans who came to the game itself, but the "fans" sitting next to me. "Let me say this nicely," Katz said. "I don't want Bill Ryan to talk for him.

"A little too much ego. If you don't go into the law library to study instead of talking all the time, you're not going to be great." Katz began with a discussion of the Princeton - Harvard game last night wearing "a uniform." In so doing, the former Boston Celtics player provoked a heated response from the Harvard hockey club. The team lost its season opener in overtime by a score of 3-2 to the Fighting Scots, who are now 1-0-1 in the season's first two games. Katz's comments were not well-received by the Harvard players, who took exception to the comparison between the two teams.

Katz's rhetorical flourish, "I don't want Bill Ryan to talk for him," generated a range of reactions from the Harvard players. Some were amused, while others found Katz's comments offensive. The Harvard hockey club has a long and storied history, with many former players going on to successful careers in the NHL. Katz's comments were seen as an attempt to diminish the importance of the Harvard team by comparing it to the Princeton hockey club.

The comments were made during a radio broadcast of the game, and Katz's words were quickly picked up by the media. The Harvard hockey club released a statement expressing its disappointment with Katz's comments. "We were not happy with our performance," the statement read. "We were very unprepared and didn't have the skill level or the unlikeliest of heroes. Chuck Ewing."
A Town and its Fire

Joe Popson's market is the last grocery store open in Centralia, Pa., a town sitting atop a mine fire that's been burning for 22 years. The federal government has at last agreed to buy out the residents.

But not everyone's happy.
And not everyone's leaving.

SELLING THE USFL
THE MAKING OF MUSICIANS
Business's business
By David Goodhand

We are here to lay the blame for the fire burning beneath Centralia, Pa. (page 8) is unclear, but in similar cases - Love Canal, N.Y., or Times Beach, Mo. - the fault lies squarely on the back of some American corporation. Paradoxically, the responsibility for rescuing the chemically-ruined townspeople falls elsewhere: on the federal government.

Actually, it's not really paradoxical. The explanation lies in the differences between capitalism (the guiding philosophy of corporations) and democracy (the force behind the federal government).

As conceptualized, democracy is intended to serve all of society emphasizing equal participation. Any institution adopting democratic principles - like the U.S. government - must possess a sense of social responsibility.

Although capitalism frequently exists side-by-side with democracy, its philosophy is altogether different. It emphasizes making the most efficient use of resources to yield maximum profit. Organizations guided by the free market tenets of capitalism - like American corporations - need not give a hoot about society. And by and large they don't.

Adam Smith and his counterparts certainly didn't set out to create a system which allowed or encouraged the excessive societal manipulation and exploitation that taints the history of corporate America. For that reason, it's possible that the record can be improved through use of existing capitalistic tools rather than in scrapping the free market.

An important first step would be to create the environment of "equal market intelligence", a topic which is glossed over in Economics 101. Every economic unit in a capitalistic system is supposed to be equally informed about what's going on in the market. This has never been a quality of American capitalism.

Somewhere between Smith's pin factory and the World Trade Center, it was decided that producers should be smart and consumers stupid. That's why Proctor & Gamble knows how to advertise so that you'll buy anything, and you can't find out the address of your home office. That's why Ford knew its Pintos would kill people and you didn't.

If the free market is to work, consumers must become as intelligent and as well-organized as the profit-driven producers. Quite simply, if through our ignorance we allow corporations a free hand in controlling the economy, they will take advantage of consumers. The chemicals dumped all over America are certainly proof of that.
Olym-bucks

$4 million gets the name

By Raphael Markovitz

The Olympics as established by the ancient Greeks were a simple concept. These athletic festivals had fewer complications than their modern counterparts. Contestants competed without clothing, so sex tests were unnecessary. And steroids hadn't been introduced yet.

Today the Olympics are anything but uncomplicated. The number of contestants and events have increased, and so has the amount of money required to run it. In order to pay for the Olympics, and give it a uniquely American flavor, the 1984 Los Angeles Olympic Committee has dispensed publicity-related favors in exchange for cash or merchandise. Aesthetics aside, it seems necessary. And steroids hadn't been introduced yet.

The Olympic Committee issues three different types of promotional licenses to raise money. The most prestigious category is that of Official Sponsor to the 1984 Olympic Games. This entitles the licensee to use their advertising the blurb "Official Whatever of the 1984 Summer Olympics." Most corporations choose to substitute the name of their product for the "whatever."

The Olympic Committee accrues several benefits from granting this type of license. The games get publicity, and more tangibly, $4 million. The process of becoming an official sponsor is apparently not an arduous one. According to Olympic Committee spokesman Lindsey Chaney, 34th Street might easily become the official college magazine of the 1984 Olympics.

"Sure, four million and it's yours," he said. But Chaney qualified that in addition to the fee, a sponsor must fund an athletic event for underprivileged youth in the Los Angeles area. For example, Coca-Cola sponsors a soccer league.

Corporations in a second category of Olympic licensing are called "Official Suppliers to the 1984 Olympic Games." They can use that title in specific types of advertising that vary according to the value of the merchandise donated. Waste Management, Inc. is the "Official Supplier of Solid Waste Disposal Management" for all involved. The Olympic Committee grants this type of license.

Well-built welders

AIRCO teaches 'Flashdance' tech

By Jennifer Whitlock

A model in tight clothing and high heels, posed with her foot on a power tool, smiles fetchingly at the camera. The newspaper ad beckons: "Men & Women: BECOME A SKILLED WELDER. AIRCO Technical Institute offers "Hands-on Training."

"At first, people who saw Flashdance chucked, but the movie tore down sex barriers in the welding profession," says Anthony J. DeTore, Director of Admissions/Placement for AIRCO, at his 4725 Chestnut Street office.

"Enrollment has been increasing dramatically, with more women applicants than ever," he says. "A gorgeous black woman came in the other day. She was already a flashdancer by night, and wanted to be a welder by day. But it wasn't as glamorous as she imagined, so she didn't enroll."

That's where she went wrong. Apparently, she didn't read AIRCO's brochure: "The profile of today's welder bears a striking resemblance to that of the American cowboy of bygone years. A rugged individualist, fiercely proud of his skill, who cherishes the freedom to seek new places or stay put as he chooses."

"Welders are the last of the daredevils. They face hazards like toxic gases, dangerous tools, rust, grease, and dirt every day, forcing them to wear goggles, helmets, leather smocks, and other protective devices. And if they're truly rugged or foolhardy, they build skyscrapers."

They make "macho" things like bulldozers, spaceships and fire engines as well as "feminine" appliances, such as refrigerators and ovens. And they have marketable skills. "Many college grads still can't read," says DeTore. "More young people today who have no skills should seriously consider such a course."

"People in the welding profession answer the call of adventure, the spirit of entrepreneurship that built the American olympic tradition."

"To avoid and discourage senile self-satisfaction, exaggeration, and unwarranted statements."

"To uphold the principle that unusually low charges for product advertising will be maintained."

Continued on page 15
Making Musicians

By Judy Abel

Every Wednesday afternoon students and faculty members at the Curtis Institute of Music in Center City gather for tea in a sitting room rich with dark wood paneling, high ceilings and oriental rugs. They chat about musical talents of the past, present and future. And after they're done participating in this 60-year-old tradition, the students go downstairs to drab and unglamorous rehearsal rooms. And then they practice. And when they're through they go home and practice some more.

Along with the prestige of studying at Curtis - the country's leading conservatory - comes a full scholarship, and an enormous responsibility. Each of the 165 students strives to meet their fullest potential, and live up to the expectations of their teachers and peers. Almost every student hopes for a career in music, and realizes the dedication required to achieve this goal. They have worked long and hard to be part of this renowned institution, and now that they're here, students say they are even more enthusiastic about their futures than before.

Pelica Robb, the school's public relations assistant, said a number of students have felt a musical calling, and have never really considered another career.

"Generally they've been studying since they're about three," she said. "A lot of the people come from music families and have dreamed of going to Curtis for their whole lives."

She added that once they are accepted to Curtis, few students turn down the invitation to study there. "They realize once they get in here that they are chosen, select," she said. "They have some of the best music teachers in the world here."

Most Curtis students agreed that they are receiving a superb education, and said the prospect of studying elsewhere barely crossed their minds once they were accepted. Bart Feller, a third year student, said he was accepted to a number of schools, including Yale. But when he was admitted to Curtis, Feller said he had little trouble deciding, since he felt Curtis offered him the superior musical education he sought.

"When I got the phone call that I was accepted, there was no question about what to do," he explains. "Something about it just seemed like it was the next step - and you just don't say no to Curtis."

The institution leads students into the core of the musical elite and trains them to be polished, disciplined musicians. "The kids have a chance to work with some of the most famous conductors," Robb said. "They'll be working with (Leonard) Bernstein. And to be able to say, at the age of 18 or 19 that you've worked with some of these conductors, is exciting."

"Somebody once said that what makes Curtis unique is that if you're good you go to Julliard, and if you're great you go to Curtis," she added.
"There's a level of students here that's unlike anything else," he said. "You couldn't find another conservatory that has everything Curtis has. Another school might have one or two of the things, but not all of them."

Like most students at Curtis, Feller is very ready to grin and bear the problems that come along with superior education. But the administration doesn't see many problems at all. According to Dean of Students Robert Fitzpatrick, the school is attuned to all the students' needs. He said there is a certain level of awareness about what goes on in the lives of the students, but believes it is not beyond what should be expected in an institution Curtis' size.

"There is no lack of privacy here," he said. "The school is small, we know everybody here. We don't have a network of spies."

"Somebody once said that what makes Curtis unique is if you're good you go to Julliard and if you're great you go to Curtis."

"If we find out about something that needs to be remedied, we take action," he continues. "The only time we intervene in their private lives is if there's a problem. What they do in their own time is their business."

Fitzpatrick sees the administration's relationship to students as helpful rather than imposing. But for most Curtis students the tab-keeping in which the school engages is merely a fact of life to which they have resolved themselves.

Roger Weissmeyer, a second-year oboist, believes the lack of privacy is something to be expected. "When you have 165 kids, it's hard to get away from things," he said. "When something goes on, everyone winds up knowing about it soon."

He believes people at Curtis are one-sided, but doesn't see this as a negative thing. The 19-year-old Weissmeyer enjoys being around people who are so intensely dedicated to music. "I like that everyone plays so well," he said. "Then if I play well I can be a part of them. It keeps you on your toes in a very positive way."

He admits that the liberal arts education at Curtis is limited, but feels that people can broaden their horizons by pursuing outside interests on their own time. "It seems like those people who want to have a liberal arts education can get it," he said. "I read quite a bit, and enjoy going to movies. I think my close group of friends do that too."

He said that he is not exactly an anomaly at Curtis, but because he plays a wind instrument, which requires less practice-time than string instruments, it is easier for him to pursue outside interests. "With a wind instrument, once you get past three hours, it's diminishing returns," he explains. "A violinist can practice literally all day."

But he added that at this point in his life, he wants only to devote himself to music, and while he might change his mind in the future, right now life without music would be an empty existence. "I can't think of anything else I would rather do," he said. "I have to do music - I would want nothing else."

Not all Curtis students have been goal oriented for as long as Weissmeyer and Feller. A few have considered other careers and when they finally chose music, were fortunate enough to be accepted to Curtis. People who followed this route seem especially enthusiastic about their schooling. They feel they have achieved a great height in their musical studies.

Had Leigh Mesh followed the path he began right after high school, he would be a junior at the State University of New York at Purchase; however, last year the blond bass player decided to begin musical training. Now he is a first-year student at Curtis, and is more excited about his situation than any freshman - anywhere.

"There are people here who would rather relate to Brahms than to each other."

"I want to be a performer," he said, smiling. "You have to. There's no way you could do this without loving music."

Mesh admits that at times the pressure is extreme, but said he reacts by working harder. "Everyone gets really crazy because of the pressure," he said. "You have to be able to play the best you can all the time."

He said he is in awe of the quality of the playing around him. "You see all these great players around you and say 'This is how good I have to be to make it,'" he said. "If you don't perform, you're gone. I guess Philadelphia is the best place to be right now because there's nothing to do, so you have to practice."

He believes he has learned things at Curtis that could not be taught in any classroom - an understanding of what is required of a great musician. "To be great is not to have the best technique," he said. "It's to be able to move an audience. I'm trying to have a feeling of passion, anger and love - that's the feeling of everyone in music."

Jeremy McCoy, like Mesh, has given thought to other careers, but ultimately decided that music was the life that appealed to him the most. "I haven't planned on being a musician as long as some people here," said the 20-year-old performer. "I was about 14 when I decided that the bass would be my life. I kept my options open."

Now that he's sure what he wants, like most Curtis students, he has little doubt that he is cultivating his interest in the finest institution.

"What [Curtis] will do is make a professional atmosphere," he says. "It's very demanding and somebody who isn't cut out for music will find out that it's not the right decision. It will force people into the realization that it's not the right career. I think overall, it's the best environment you could expect from a music school."

Most students agree that while they are receiving a first rate musical education, they are missing out on the stuff college memories are made of. Many feel they have few common experiences with their high school friends.

"I find it difficult to relate to people sometimes," Mesh says. "A lot of my friends at Purchase wonder why I do what I do."

Weissmeyer thinks about differences between himself and his peers at large universities and is slightly envious of them. "I look at some of my Continued on page 15
By Adam Dolgins

By the end of its inaugural season last year most observers were cautiously calling the United States Football League a success. Nevertheless, many of the team owners in the new league expressed dissatisfaction. Modest ticket sales fell short of their lofty expectations and blame was placed on spare and unimaginative marketing campaigns. Owners have since realized that to sell springtime football to the public, they have to play the marketing game by baseball rules. And the process of selling the U.S.F.L. has begun.

The U.S.F.L.'s springtime schedule distinguishes it from past attempts at alternative professional football leagues in this country. The U.S.F.L. does not directly compete with the National Football League, unlike the American Football League which was absorbed by the N.F.L. in the '60s, or the World Football League which flopped in the '70s.

When the league was formed in May, 1982, owners assumed that without N.F.L. competition the sheer popularity of the sport would cause fans to flock to the stadiums. The failure of this philosophy resulted in a league-wide shake-up of marketing strategy and personnel, in which all but two of the teams' original twelve marketing directors were sacked.

"Throughout the league the marketing philosophy has changed from last year to this year," observes Jim McDonald, the man hired by the Philadelphia Stars to rebuild their marketing program. "They've brought in a lot of baseball guys who are used to doing all the hoopla."

McDonald came to the Stars this year after working for a number of professional teams, including hockey's Pittsburgh Penguins. Easy-going but straightforward, McDonald does not share the football-as-a-religion attitude of many sports fans. He refers to the Stars as "the product" and says that "the bottom line is putting people in the seats."

"We're in the entertainment business," McDonald explains from behind his cluttered desk in the Star's executive offices beneath the stands of Veterans Stadium. "We're trying to get that leisure entertainment dollar."

McDonald has expanded the team's sales staff, and instituted aggressive direct mail and telemarketing campaigns. The Stars are spending $250,000 on advertising this year, a 25 percent increase over last season. McDonald estimates that the total $650,000 marketing budget constitutes 30 to 40 percent of the team's costs.

While McDonald is very much the efficient businessman, he also likes to have fun. Realizing the importance of a creative marketing approach, he has a full agenda of "hoopla" scheduled for the upcoming season.

"Last season," he explains, "they had only two giveaway days here. One was seat cushions and the other was frisbees - the only reason they gave them away was because the Gap or somebody just came along and said, 'Hey, we have all these frisbees; we want to give them out.'

This season McDonald has planned a variety of giveaway days, including hat day, visor day, and t-shirt day. At every home game a Dodge Charger and a Pan Am vacation will be given away. On Mother's Day roses will be distributed to women. A fireworks display is being considered and plans are underway for a rock concert to follow one of the games. In addition, the Stars have their own cheerleaders, a mascot and two new slogans: "Get Star Struck!" and "You can make the team in '84."

Approximately 80 percent of the fans who attend the Stars' home games are men between the ages of 18 and 49, and McDonald estimates that over half of these patrons are under 29. He says that he has no future plans for attracting other sectors of the public. In fact, he would like to further exploit the large college-age market in the Philadelphia area. To do so, the Stars are about to initiate an ambitious contest aimed at students of the Big Five schools. The campus organizations at Penn, Temple, LaSalle, St. Joseph's, and Villanova that sell the largest combination of season and opening day tickets for the Stars are eligible to win prizes ranging from a team-sponsored party to 50 free tickets. At the same time each group will be earning a percentage of their overall sales. The individual who sells the most tickets in the Big Five will win a trip for two to Paris.

Unlike his predecessor, McDonald is keenly aware of the highly competitive nature of the entertainment industry.

"I think the Phillies are competition. I think the casinos are competition. I think the racetracks are competition," he says. "I think the Ice Copodges are competition. All of these other items are options that people can spend their money on - from movies to going down to the casino. Fortunately for us, football is the one sport that can go all year 'round."

Last spring, however, the most damaging competition came from an unexpected source - the New Jersey shore. Once the weather turned warm, area residents began flocking to the beaches instead of the stadium.

"We had a real problem last year," McDonald explains. "So many people go to Atlantic City or Wildwood or wherever they go. Once it gets warm in May and June we have a hard time getting people to come here on a Sunday afternoon."

The solution to this problem was easy enough. This season, four out of the team's final five home games will be played in the evening. What better way to conclude a warm spring weekend than going out to the stadium to watch the Stars play under the lights?

The only enduring obstacle that McDonald foresees for the Stars is one of image. "It's probably going to be a problem for the next five years. Many people perceive a lot of the U.S.F.L. teams as just having one star and 39 has-beens."

He himself admits: "I went to a lot of games last year in a lot of different cities and there really were a lot of lousy football games."

Nevertheless, McDonald says says that he is looking forward to the coming season, which opens for the Stars on Feb. 26 against the Memphis Showboats. Last spring, the Stars won their division and played in the league's first championship. Many sports analysts expect the team to repeat that performance this year.

Like any youngster, the U.S.F.L. is experiencing its share of growing pains. And it will be quite some time before it is fully accepted as a major league. But now supporters are being won over every day thanks in part to more effective marketing campaigns. With people like Jim McDonald carrying the ball, victory may be only yards away.
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FUN AND FUNCTIONAL HOUSEWARES AND CLOTHING

FOR MEN, WOMEN AND KIDS
One of the few empty buildings in Centralia, an abandoned farmhouse decays just next door to the house of its owner. Few such abandoned structures exist in Centralia, because those residents who want to move have been unable to find buyers, and many others still do not want to leave.
A Town and its Fire

By Jimmy Guterman

It's hard to see across the bridge that connects Ashland, Pa., with neighboring Centralia. The first thing you make out through the windshield washer fluid and the high beams, when you can see, is a sign that reads "Fog Area."

But it's not fog. Smoke — dark, thick smoke — rises from the pipes in the ground on the side of the road covering the highway with a foul mist. As Highway 61 winds into Centralia, there's another sign, this one hand-painted: "Mine Fire Holds Centralia Hostage. We Must Be Set Free." In May 1962, a fire broke out in coal pit just outside Centralia, an otherwise anonymous town two hours northwest of Philadelphia. It has yet to be put out.

"We were told it was safe. I sat in a council seat and asked the government men, 'Do you feel in your heart it's safe?' They evaded the question. They said, 'When it's cloudy or visibility is poor, put the barricade up (and divert traffic away from the fire). That was their solution.'"

— Molly Darah, Centralia Borough Council

In Oct. 1983 — more than 21 years after the fire started — Congress, after extensive lobbying, appropriated $42 million to relocate the residents of Centralia. Much of that appropriation will never leave Washington, being reserved for "administrative expenses at the home office." Columbia County Redevelopment Authority Director William Klink asserts the homes will receive "full market value," but such value is a relative term determined by appraisers. No mention was made of allocating money to put out the fire.

"There was more than one company that offered to put out the fire if they had access to the coal," remembers Centralia Mayor John Wondoloski. "The federal government would not allow it. Why? I don't know."

Wondoloski is originally from Shamokin, a city 18 miles northwest of Centralia, and has spent the past 28 years in Centralia. A miner, Wondoloski has seen the government's handling of the fire first-hand. "Since the fire started, there was always something being done, but every project had to stop before it finished because money ran out. They'd wait a year or two for more money and start something new. Nothing was ever finished."

Jimmy Guterman is a College senior and staff member of 34th Street. He spent a week in Centralia last month.

Photos by Stephen Perloff

Something Centralians wonder about but don't talk about is the fact that there is a great deal of coal under them, worth $184 million at Wondoloski's estimate. It is this fact that makes the Centralia tragedy even more despicable. Barely 1000 people populate Centralia and they are a liability to the government. $42 million dollars for clearing the people out is nothing compared to the much more that can be made from selling the coal. The Borough of Centralia owns the mineral rights to the land beneath it, but if the borough is dissolved, it would be even more difficult to claim the rights. The land is cleared; the coal is sold to the highest bidder. The federal government — not Centralia — profits.

It is possible to psychologically avoid the mine fire. The smoke is visible only in the borough's southeast section, and there is a brand-new million-dollar-plus Borough Hall that attests to some kind of future in Centralia.

But is it a clever illusion?

Joan Girolami is a motivating force behind the Concerned Citizens Action Group Against the Centralia Mine Fire, the group that brought the people of Centralia's plight to the attention of the press and the politicians. They want out. Now.

"It was a big joke watching the government people 'work' here, sleeping under the apple tree all day long. They did absolutely nothing. This was a gravy train for the government for years until people started fighting back."

Girolami lives on East Park Street. Open pipes spewing smoke scatter the landscape, testifying to the government's inaction. Her home is one of those directly affected by the fire right now. Thirty-five families have already been forced to move.

Joan Girolami is a reluctant activist. "When we bought this home, it was a dump. We did all the work with our bare hands. We know we're not going to get back half of what we put into it. All we want is a chance to start over."

"The government doesn't know what it's doing — it doesn't care what it's doing. In 1969, they asked me if they could put some fly ash under my property to protect it from the fire. I let them drill all over my yard."

"That drill was so close to my house," she

Continued on next page

Steven Perloff, College '70, is an instructor at the Moore College of Art. He has been photographing Centralia since last spring.
Steam rises from the hills above Centralia's 22-year-old underground fire.

"One of my daughters was ordered out of the house by the doctor," Girolami says. "She told us what we already knew — the government does not care about people. You can buy a house in Love Canal for $500 today and that's a damn shame. It was never cleaned up.

Only 150 people attended Gibb's talk; many of the "stayers" — the approximately 100 who have decided to remain after the government buy-out — feel Girolami brought Gibb's in to split the town.

Girolami's battle scars remain. "I almost had a nervous breakdown, my marriage almost broke up. This has wrecked a lot of people's lives and a lot of marriages. I ended up with an ulcer where you're totally immune."

But the fire is spreading. Even those who are staying admit it is "out of control." It has been estimated that the fire will burn for hundreds of years if action is not taken.

"Some people just refuse to believe there is a fire in the borough. There are deadly gases here."

Anne Marie Devine, her husband, and her two children are staying. "It would be a bigger gamble to go," she says. "I know what I have right now. I don't feel any endangerment." Devine cites as evidence a natural water barrier between her home and the mine fire, one that Concerned Citizens feels is far from reliable.

Devine shares with Girolami a belief that those who are staying and those who have to leave need not be adversaries. "I don't feel any ill will to anyone who's leaving. Some people really do have problems — especially if they're stressful. I sympathize with them and I can see why they're getting out."

But not all of them. "There are people who don't live anywhere near the fire who have white elephants in their houses. They've been trying to get rid of for 20 years. They're trying to take advantage of the government and get out of town — get rich quick."

"We've gone through an awful lot. It would be crazy to give up now. We definitely feel there is a future in Centralia. We want the fire put out, not the people."

If there's one characteristic that can act as a description of the stereotypical Centralian, it's trusting. Centralia is a closely-knit community, far removed from the hustle and bustle of the city. In Devine's words, "They cannot believe that someone would do something like this to them."

But one person did.

Girolami calls those who are staying apathetic, "It's like when the doctor tells you you have cancer — you don't want to believe it."

Apathy may play a part, but the trusting Centralians are more naïve than apathetic. Centralia isn't a backwoods hicktown, but they are somewhat easy prey to either incompetent or corrupt government officials — how else can one explain sitting atop a fire for nearly a quarter of a century? Even today, the government has not allocated a cent for putting out the fire.

Walchanskis' Tavern stands on Locust Avenue. Centralia's approximation of a main street. The bar is no more than 15 feet long, and it's 50 cents a beer. Those assembled are in their mid-to-late 50s. They were miners when the fire started. Some have lost limbs and friends to the mine. They're bitter, but many of them are staying: "It's all we know. It's all we want to know."

Molly Darrah's house stands next to Walchanskis. Darrah has lived in Centralia for 60-odd years; she tells it best.

"We love Centralia. I've lived my whole life in Centralia. in this house. No one locks their doors here. It's a nice feeling."

"I really feel sorry for the people leaving. We pray all the time for them that God will protect them, which I'm sure he will."

"If they don't do something with the fire soon, there's going to be a tragedy here."

— Joanne Girolami

Government inaction has left Molly Darrah frustrated. A government buy-out will leave her without a hometown.
Conti charms

Literate & wry 'Reuben'

Reuben, Reuben
Directed by Robert Ellis Miller
At the Ritz III

By Stefan Fatsis

There's a lot to be said for immaturity, and Reuben, Reuben says it in a wry, melancholy, and literate way.

As it unmasks pretenses and mocks contemporary America, this almost-perfect tragicomedy makes a hero out of a lush who has no faith in himself and no respect for anyone else. He is Gowan McGland (Tom Conti), a Scottish poet who hasn't written a line in five years, drinks too much, steals tips at fancy restaurants, and seduces bored suburban housewives. But McGland is a lovable lecher; he isn't out for sympathy, and he isn't malicious. He just wants to be left alone to live his cynical life in peace.

The plot of Reuben, Reuben isn't complex. McGland, having given up writing, earns a living giving up, writing, earns a meager living lecturing to Ivy League students and women's clubs. He travels from one quaint New England town to another, reading poetry and, without even trying, luring middle-aged matrons into the sack. And he is bored by it all, including sex, until he meets the nubile Geneva Spofford (Kelly McGillis) and falls head over poetic heels.

Given the storyline and its pathetic, self-deprecating protagonist, Reuben, Reuben could have been another silly sex farce, but isn't. Like life in its rural setting, the film moves along at a curiously pleasant crawl.

Robert Ellis Miller's direction is so well-paced that nothing is lost or exaggerated. The moments when McGland reflects on his misery, stumbles through Manhattan in a drunken stupor, or walks through the countryside ironically lamenting the decline of American values with old salt Frank Spofford (Roberts Blossom) are all effective.

The film owes much of its rural simplicity and intelligence to screenwriter Julius Epstein (Casselblande). He lets McGland move from one cynicism to another without ever faltering, and it is partly because of those clever one-liners that this immature alcoholic/womanizer earns our affection. And McGland's targets - material success, suburban complacency, popular culture - deserve every ounce of abuse they receive. He is a truly misunderstood man who truly understands everyone else. McGland sees through (and belittles) phonies, while he respects the intelligent and compassionate. He can be cruel, but it's a healthy kind of cruelty.

Reuben, Reuben is also a forum for Conti's talent. He plays the disheveled McGland with just the right amount of wit and emotion. The poet doesn't come off as a snotty exploiter but as a sad child who happens to be smarter than everyone else - and one who (thankfully) forgets to grow up and conform to society's dictates. So McGland thinks that maturity is overrated. Within the context of Reuben, Reuben and, indeed, real life, he's right.

The rest of the cast is equally skilled. McGillis combines rural innocence and worldly toughness as McGland's lover, and Roberts Blossom is the soft-spoken New Englander as Geneva's understanding grandfather.

The film's major flaw is that several scenes, including the ending, are telegraphed. These are the only times Miller goes for the obvious instead of the subtle, but they don't spoil the overall effect of Reuben, Reuben, making it only a very good film rather than a brilliant one. Which even a cynic would agree isn't such a bad thing.

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The breaks

Rap and flash epitomize 'Style'

Wild Style
Directed by Charlie Ahearn
At Eric's Place

By John S. Marshall

It's a slick, Hollywood, big-budget cinematic presentation of New York's exciting hip-hop culture you want, wait for Harry Belafonte's Beat Street. Wild Style is barely a movie; the acting is terrible and the plot is kind of hard to pin down. But as a celebration of a scene in which city kids can make and command the admiration and respect of older people - especially those in the media - by doing what they do for fun - rapping, break dancing, and graffiti writing - the film is irresistible.

The story sort of follows Raymond (Lee Quinones), a graffiti writer who signs himself "Zoro" and sprays paints huge likenesses of his namesake on subway cars. As the main character, Quinones is appealing and believable. He is also a real graffiti writer, just as the journalist in the film doing a story on the graffiti scene must convince Raymond to reveal himself so his work can gain recognition. So did director Charlie Ahearn have to persuade Quinones and all the other graffiti writers in the movie to show their faces.

All of the performers are "real people," and Ahearn encourages them to improvise around their written lines. Of course, real people who are not actors frequently sound like fake people, and just when you think you won't be able to watch Raymond for too much longer (even though he paints some amazing pieces before your eyes, like a giant broken heart with "Love Sticks" on it which he can't finish because his paint runs out), the film cuts to a rap club. And it's the rapping that really makes Wild Style go.

The rapping is street-style, fast and furious, performed by people who are not well known outside of New York but are excellent. The best scene takes place at a playground, where the Cold Crush Brothers and the Fantastic Freaks rap insults at each other as they play basketball, without music.

Especially endearing is Chief Rocker Busy Bee, a bespectacled

Continued on page 15
Tad's tribute

Fontainebleau

by Peter Gruber

Tad's tribute

Richard Mazda has finally produced his album Hands of Fate. Mazda, a noted producer, steps out with his own album after years of producing other people's albums, including Wall of Voodoo's Call of the West, Richard Mazda has finally produced one of his own. Almost a year in the making, his debut L.P., Hands Of Fate, features musicians from several of Mazda's past endeavors. While the eight tracks reveal the musicians' talents and the eclectic tendencies of Mazda's instrumental arrangements, it is Mazda's "Amphetamine Soul" style, a fast-paced and unstable combination of funk, Latin and Caribbean sounds, which holds the album together.

By Ned Hoyt

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Mazda makes it simple

A noted producer steps out with his own album

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Not a thriller

Michael Jackson's latest album

Situation X
Michael Gregory
Island

By Gary Lowitt

Okay, so its not really a new Michael Jackson album. This guy's name was Michael Gregory Jackson, but he dropped the "Jackson" to avoid confusion with someone we've all heard too much about. Maybe he should have left well enough alone.

Situation X is Gregory's first album since signing with Island. In the past the guitarist/composer had toured New England with numerous small bands, always performing his own compositions. Then he met avant-garde jazz trumpeter Leo Smith, the two began giggling and adventurous guitar playing moved him into the higher ranks of avant-garde jazz. Gregory toured and recorded with jazz musician Oliver Lake for several years, and played with the likes of Jack DeJohnette, Anthony Braxton, and Henry Threadgill.

However, he was unhappy with the direction his music was taking. Since he had begun as a small-time rock 'n' roll and blues performer, he grew tired of writing music "my mother can't listen to," music that was almost totally conceptual and very cerebral. He wanted to go back to writing and playing music that was "strong, intense, compositionally-uncompromising." Unfortunately, he has failed at his attempt to capture the music of his youth.

Island claims that the album "defies categorization" by combining elements of many current styles of music. What it really is, however, is pop. Though somewhat pleasant to listen to, the songs, especially the lyrics, are uninspired. The majority of the tracks deal with unsuccessful or frustrating romantic situations. Gregory seems to have a knack for writing lyrics which are trite, confusing, and sometimes even silly. This is most evident in the song "No Ordinary Romance," where he follows the line " Ain't no ordinary romance" with "N-O emotional distress", trying to rhyme the beginnings of the two lines. But Gregory must like his lyrics very much, because he'll repeat certain lines over and over and over.

If one manages to overlook Gregory's lyrics (which is difficult, as they are printed on the inside jacket) one will find several infectious tunes on Situation X. "Can't Carry You" and "Give and Take" show the level of intensity that he is capable of, displaying interesting guitar lines and nicely sung (yet pedestrian) lyrics. For an accomplished guitarist, though, Gregory does not make full use of his playing abilities, limiting himself to occasional riffs, and short solos. Humility may be a virtue, but, as it is his forte, more of Gregory's striking guitar playing would have been a welcome addition. His strongest point here is his singing ability; he possesses a large, powerful voice.

The album's strengths are enhanced by the classy production of Nile Rodgers, who has performed similar chores for Chic and David Bowie. He has assembled a cohesive and talented mixture of studio musicians to accompany Gregory. Included are Steve Winwood on one track and Anthony Jackson on three. Rogers himself even perorms on some of the tracks.

Michael Gregory is a talented musician with a lot of potential; yet if he insists on continuing in the pop field, he ought to get some help with his lyrics.

Although moderately enjoyable, Situation X lacks the pizzazz necessary to make it anything more than an average tech-nopop-ish album. When Michael Gregory decided to return to the "good old days" when he played rock and blues, he may have gone back too far.

His name may not have been well-known during his jazz years, but his music was certainly better.

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The schizophrenia of Johnson's career

Lyndon
By James Prideaux
At the Shubert Theatre

By Howard Sherman

The choice of Lyndon Johnson as the subject of a one-man show is a surprising one; his place in the historical and the popular schema of the presidency is uncertain. He has not gained the mythic proportions of J.F.K. nor achieved the notoriety of Nixon. Yet in two events, there lies a wealth of dramatic possibilities waiting to be mined: his unexpected accession to the seat of power and his decision not to run for re-election in '68.

With the help of Jack Klugman as the President, author James Prideaux has attempted to present all of L.B.J.'s life, recounted as a monologue on the evening of his withdrawal from the '68 race. The play is erratic, veering from apple pie patriotism to history lesson to psychological probing, with the first two factors dominating the more interesting third.

Wandering about Roy C. Lister's sparse, impressionistic set, which is hung with panels of a Texas farm, the X-141 envisioned by the President's first ministers, which is hung with Christopher's spare, interesting third.

Johnson's recollections of the Senate and Texas life are pleasant, but hardly dramatic. In fact, in these moments Prideaux often resorts to cliches; such phrases as "Politics makes strange bedfellows" and "No matter how many advisors he's got, a President is always alone" are uttered by Klugman in the play's brief two acts. Even if L.B.J. did actually mouth these homilies (Prideaux's script is based on a book by Merle Miller), they could have been passed over for less familiar phrases.

Lyndon is never boring, thanks to the often blunt humor that characterized L.B.J. Every time the history lesson gets a little to overhearing, Prideaux lets Klugman cut loose with some "Johnson-isms": regarding F.D.R.'s infidelity, "I thought Eleanor was enough to drive any man to the door of the nearest dance hall;" trying to defuse a gaffe about his fictitious ancestor at the Alamo, "If they'd have been there, they'd have fought," insulting anti-war protesters, "They're so dumb they wouldn't know to pour piss out of a boot even with the instructions printed on the heel." Klugman is, of course, the drama's mainstay. Under George Schaeffer's direction, his rapid delivery and accent make the speech unusually effective.

The schizophrenia of L.B.J. is apparent in its final moments, when Klugman first rationalizes and then acts as an act of cowardice, announcing that he will not run for re-election. Following scenes of Johnson ignoring key cablegrams on Vietnam and purusing the conflict out of personal pride, it is hard to accept Prideaux's attempts to make Johnson's decision seem noble and moral; instead, it comes off as an act of cowardice and an unwillingness to face the inevitable escalation.

Unlike many one-person shows, Lyndon fails to make one believe they have just spent an evening with the personality portrayed. Undermined partially by Prideaux's lack of focus and the effective but hardly galvanizing presence of Klugman, L.B.J. is a diverting but unremarkable attempt to bring a President back to life.

Philadelphia native Jack Klugman has come back home.

A week ago, while getting ready for the local run of his one-man show Lyndon, he discussed the production with reporters.

Klugman, who has never done a one-man show or played a historical figure before, has found the experience a challenge. "I'm up there all alone," he says, "and it's tough."

Klugman says he doesn't want to "imitate" Johnson - "I'm not Rich Little" - but he does his best to reproduce the President's accent and expansive manner. But he repeatedly declared that the most difficult part of his portrayal has been trying to capture the "majesty of a President."

In trying to get a feel for the character, Klugman says he read about 15 biographies, and travelled to Texas, where he spent time in Johnson's hometown, visited with Ladybird Johnson and did some research in the Presidential library in Austin. When the show played in Washington, L.B.J.'s daughter Lucy gave Klugman perhaps the greatest compliment of all. "When you put on that cowboy hat," he reports she said, "I cried. You were my father."

Klugman says he campaigned for Johnson in 1964, but then it was only to help defeat Barry Goldwater. Since he got involved with Lyndon however, Klugman has developed a new admiration for the late President. He blames Johnson's Vietnam mistakes on bad advice and "the Texas idea of 'no retreat.'" Emphasizing Johnson's civil rights and social legislation, Klugman insists that had it not been for Vietnam, Johnson would have been seen as "one of the all-time great Presidents."

Confusing 'Suicide'

Shepard's jazz mystery is a muddle of memories

Suicide in B-Flat
By Sam Shepard
At the Society Hill Playhouse

By Abraham Witonsky

You play with supernatural powers, you're going to get burned. That's what happened to Sam Shepard's ambiguous Suicide in B-Flat at the Society Hill Playhouse. It deals with unexplained, unseen forces and, in so doing, confuses rather than provokes the audience.

Two detectives, Pablo (Brian Unger) and Louis (Tyrone King) are investigating the suicide or murder of a renowned musician, Niles (John Diaz). Niles, whose face we at first believe is blown away, turns out to be alive and somehow involved in the mysterious murder. The unsuspecting victim's identity is never revealed.

Director Patty Small's focus is on the causes of the crime. Niles, haunted by music, enlists a self-proclaimed healer to help him eradicate the melodic memories of his past. His out-of-body symbolizes the play: once great but now a vacuum, Niles is utterly uncertain of himself. Neither he nor his healer, an adventuress called Paulette (Vanita Tyler), can achieve their goal.

The struggle with memories is interesting, but is obscured by the techniques Shepard uses to deal with it. To cure his Western music obsession, for instance, Niles sports a cowboy suit and is shot by Paulette with an arrow to rid himself of that specter. But it is in Louis' back that the arrow lodges, evidently because he, as the problem-solving detective is meddling with a concept beyond understanding. Absurd metaphors do not always make for well-defined themes.

One of the keynotes of the play is the use of music. Most of it comes from David Bruinsknik's piano, set in the rear of the stage behind a white screen. Shepard's soliloquies are ac-

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Irritating 'Years'

Struggling along with Glen Baxter

Glen Baxter
His Life: The Years of Struggle
Glen Baxter
Alfred A. Knopf
By Raphael Markovitz

Humor, like beauty, is in the eye of the beholder. To judge humor is to put the credibility of one's own sense of humor on the line. It's bad enough to say something is funny when it isn't; but it's personality suicide to assert that something's not funny when it is.

For this reason, critics tend to give professional humorists the benefit of the doubt in evaluating their wit. In the case of high low-brow comedy like Donnessex or Kilhan, this reference is irrelevant; these guys are funny by any standards. But every now and again, a book that really deserves to be saved comes along and slips right through the pincer. Glen Baxter's Life: The Years of Struggle is such a book.

Glen Baxter is a parody of stuffy, egocentric Edwardian biographies, the kind of books in which narrative and relevance are drowned in a sea of trivial details. The format deviates from the standard autobiography in that it is a cartoon book, with a drawing and one or two captions to a page.

From a literary standpoint, the most striking feature of the book is the handsome quality of its drawings. The pictures are drawn in a genteel style, in the fashion of old British boy's weeklies. They look a little bit like the drawings done by James Thurber, only with more technical expertise. Indeed, the drawings are the best part of the book, but fails to remedy this confusion, the presentation of Suicide in IMAX gets lost.

This lack of ideas becomes annoying after the first few pages, when the pseudo-noverty of the Edwardian style wears off, the book becomes very tiresome. Most of the one-liners are exceptionally old and hackneyed. This doesn't mean that the book is campy, as one might expect in a barmy D.J. painting a graffiti mural.

Wild Style falls somewhere between a documentary and a musical, and sometimes falls flat completely. But like break dancers, who also fall over occasionally before finally getting back up, when the movie has momentum, it comes closest of any film to capturing the exhilarating, scrappy spirit of this still-growing movement.

The weaknesses lie in both mobility - by showing performances in a variety of settings. Other performers include Double Trouble, who perform on their doorstep, D.S.T. (Herbie Hancock's D.J. scratcher), who performs at a rap Convention, and Grand Master Flash, who demonstrates his D.J. techniques in his kitchen. As Flash cuts up the beats, Ahearn cuts to the Rock Steady Crew break dancing on a portable dance floor in a field and to Raymond Hancock's D.J. scratcher), who drags up the beats, Ahearn cuts to the Rock Steady Crew break dancing on a portable dance floor in a field and to Raymond

Don't wear cheap, second-hand supplies of clothing, publicly decrying the profession, or demanding extremely low wages.

A.T.I., America's largest welding school system, is a subsidiary of AIRCO, a $11 billion industrial supply company. There are only 250 students in Philadelphia, but there are about 10,000 students at nine other schools around the country. The institute has been so successful that AIRCO is establishing a branch in Lon-

Sewn shirts and dancercized in the rooftop lounges, then you're ready to call Wally McKenzie at A.T.I. for your free tour and demonstration. In six months, you will be on your way to a "good-paying action career."

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Suicide

Continued from page 14

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FANNY AND ALEXANDER
Bergman's farewell (Walmart Mall, 3925 Walnut, 222-2344)

FOOTLOOSE
Kevin Kline with a group as a boy who brings rock & roll to the bowling Muskett. Review next week.

LASSER
Tom Selleck undercuts as a London dancer in the 20s. Review if we can stand it.

NEVER CRY WOLF
This beautifully filmed story about wolves and caribou in Alaska is Disney's biggest hit in years.

BROADWAY DANNY ROSE
This monitor's Forte is a fat lounge woman who plays water glasses. Still she's a wonderful sidekick. Wooden in a while.

THE DRESSER
Albert Finney and Tom Courtenay in the film adaptation of the play. Review next week.

EDUCATING RITA
Why is Julie Walters still raising Carrie? (Eric Campus, 40th Street, 282-0296)

REAR WINDOW
Jimmy Stewart has an eye for murder. (Eric Campus, 40th Street, 282-0296)

THE RIGHT STUFF
Were the flag? Hall the Space Shuttle! Sing the Anthem! It's Oscar time.

LYNDON
Jack Klugman as LBJ. Through Feb 26. (Shubert Theatre, Broad & Locust, 735-4756)

SUICIDE IN B-FLAT
A growing epidemic of the human sub-conscious, designed to ask questions but not answer them. Review inside.

TINSEL TANGEL KABARET
Rapunzel is a cabaret in the name of German-American culture. (Shubert Theatre, Broad & Locust, 735-4756)

REUBEN, REUBEN
Tom Courtenay in a sad yet funny story about a poetry-less poet. Review inside.

THE GHOSTWRITERS
You have to be a poet to go see this drivel. (Eric Campus, 40th Street, 282-0296)

THE SORROW AND THE PITY
Merceos's World War II epic. Feb 22, 7:30 & 3:00 p.m. (Spectrum, Feb 25)

RELACHE
We're unfamiliar with the violinist (and getting humbler about it by the week), composer-fortunis Robert Dick, but The Village Voice thinks he's wonderful.

ADAM ANT
The Romantics. He won't be with the Arts. he won't be wearing makeup, and if we're all lucky, he won't be running any Motown classics.

LOS LOBOS
Since the mellow "California Sound" has dissolved, it's about time the L.A. Scene finally hits its big. If X represent boho punk and the Breakfast rockabilly Los Lobos attempt a resurrection of Latino Rock. And not only do they attempt, they succeed.

DEMONS
The chestnut cabaret Feb 17 & 18

PHILADELPHIA ORCHESTRA
Woody Allen's work appeared in his debut with the orchestra. This concert features his work and Beethoven's only Violin Concerto. Also included are works of Tchaikovsky's Swan Lake and Sleeping Beauty.

ADAM AND THE ANTS
(Spectrum, Feb 25)

THE GHOSTWOMEN
WILL THORNDIKE
Two multimedia groups, the first with the help of Phillip, the second with no help. (Main Gallery, Pennsylvania Academy of Fine Arts, Broad & Cherry, 792-7009)

PHILIP PEARLSTEIN:
RETROSPECTIVE
Comprehensive exhibition of works by this new Realist artist, ranging his studio work, through abstract styles and his recent return to realism. Ends Sunday.

SAM'S PLACE
19th & Chestnut, 972-5968