**Inside: A guide to sights and sounds**

**PHILADELPHIA, Friday, March 20, 1984**

**By JEFFREY GOLDBERG**

**City commission will investigate LGAP charges**

The University is preparing to investigate the lawsuit brought by Lesbians and Gays at Penn and the Pro- gressive student group orchestrated a campaign which forced the resignation of a program on the role of religion in politics.

The Human Relations Commission is expected to hear the discrimination complaint by mid-April, according to the Human Relations Commission's office.

"The facts are in, and the com- mission now has to move on these charges and Temple's response," the member said. "The time it takes to reach a decision depends on how quickly we can get the case ready for the hearing in the right court," the member said.

"I think that is the reason, the commissioners are trying to get the LGAP case to the right court as soon as possible, but the proposal's not in their position." the member said. The Temple students are arguing that their university is blocking a Philadelphia ordinance which prohibits discrimination.

"We lawyers at this time say we don't perform, then we have to see what losses can be recouped through litigation," he said. "Our lawyers feel that the University is not strong enough in itself to be a cause of action in the case."

"One, they have accepted the commis- sion's decision. Two, they have accepted the commission's acceptance of the LGAP charges. Three, they have accepted the commission's decision."

"We believe that the University is in a position to be a cause of action in the case."

"One of the doors tore off and collapsed in a heavy storm eight months ago," Mondschein said. "It exploded all the way to London," he said. "This is not new to us."

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"It's premature to announce any decision now," he said. "We're not in the business of putting up the availability" Zingg said. "Un- til they are firmed up, the entire season is out of the country."

"It's within the time frame of this because we have not cleared the problem with the LGAP charges until a commission on the LGAP case is reached.

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News In Brief

Compiled from Associated Press dispatches

CAROLINA tornado death toll reaches 64

CLINTON, N.C. — Rescue workers continued today to search for more than 60 people still missing since Monday's monstrous tornadoes, which killed at least 64 people.

Tornadoes that killed at least six people and injured hundreds more were reported in eastern North Carolina Monday, the most destructive of several powerful storms that hit the state.

Some 75 people were unaccounted for in Easley, N.C., where a tornado killed three people and injured 100 others.

Tornadoes also struck nearby Edenton, N.C., where two people were killed and 100 others injured.

The death count in North Carolina is expected to rise, and an estimated 200 people were unaccounted for in the state.

FARRAKHANS ASSESSMENT of first week

U.S. CENSUS, aimed at determining the number of people in the United States for the purposes of reapportionment of Congress, will be held on Sunday.

The census will be conducted in every state and territory of the United States.

The government also said new-home sales surged 7.8

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Democrats battle for party's House nomination
Foglietta: relying on experience

Two-term incumbent Congress- man Thomas Foglietta will face former City Commissioner James Tayoun Tuesday for the Democratic nomination in the 13th District seat in the April 10 Democratic primary. The Daily Pennsylvanian spoke to Foglietta at the South Philadelphia community headquarters Wednesday about what is one of the most closely contested races in the city.

DP: What do you consider to be a major issue in the campaign?
Foglietta: The basic issue is the perception of the party in the First Congressional District. We have to be concerned with the service to the people, to the constituents. On the other hand, there are other issues of a Congressmen's responsibilities - local, regional and international issues. A Congressmen should also be involved with leading jobs, programs, and money into the First Congressional District.

DP: Do you think your opponent is making a valid point in charging you with leading jobs rather than being concerned with constituents?
Foglietta: People have checked our records and they've found that in the last three years we successfully and satisfactorily handled one billion four hundred million dollars in regional jobs. Secondly, we checked and we found that my opponent has as his chief aide our office 85 times in one year, '83, and I believe what we've done as much as you in con- stituency services. The constituents don't come from the people in the office, they come from the constituents, because I have a plan from that (my opponent), because he developed this as it's not and it's not.

DP: What are some of your plans for attracting jobs to Philadelphia?
Foglietta: Let me first look at some of the things that I've done. First of all, the Naval base in South Philadelphia is one of the largest jobs in the state of Pennsylvania. Number two is that during my first term in Congress, President Reagan threatened to move the Army Corps of Engineers out of Philadelphia. I fought and I kept that from happening. I was responsible for the appropriation of $1.1 billions for a new Coast Guard facility.

DP: Many of the jobs you mentioned are in defense-related industries. Do you feel that the United States should increase funding for defense?
Foglietta: Absolutely not. It con- tradicts to what my opponent feels, I believe that we are spending too much money currently and we should be making defense cuts. I believe in a defense cut. You have to say that, but the R-B number has to be eliminated, binary nerve gas has to be eliminated, and I believe that we should have air craft carriers rather than some of the things we want like the MX missiles. That I believe is an important part of our defense strategy. I think that the reason that he has a hard time getting re-elected is, that he is not on the other hand, that he is not doing what he should be doing as a Congressman.

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**The Bad News Behind Bad News**

For a recent article on the state of the Philadelphia arts scene, I was asked to write about the negative aspects of the local arts community.

I was hesitant at first, but after some contemplation, I decided that it was important to address the challenges facing the arts community.

I started by discussing the funding situation, which is a major issue. Many organizations rely on grants from government agencies and private foundations, but these amounts have been decreasing in recent years.

Another issue is the lack of public support for the arts. Many people see it as a luxury, something that they can afford to support if they have extra money left over after paying for necessities like food and shelter.

I also touched on the problem of low attendance at events. Many venues struggle to fill their seats, and this can be frustrating for performers and organizations that rely on ticket sales to make a profit.

I ended by discussing some potential solutions to these problems, such as increasing public awareness of the importance of the arts and encouraging more people to attend events.

I hope that this article will help to raise awareness of the challenges facing the Philadelphia arts community and encourage people to support the arts in their own way.
Few Are Guilty. All Are Responsible

By Richard Buenneke

The real smiles for PA's, presidential policies are
in place, it's "Big Brother is Watching You".

Penn's book, the term of the citizens of the
ultimate totalitarian state are continually revised as
by atoning and non-transparent government. The state is
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IFC tables motion to limit rush
Group also questions absentee balloting

By DELLA MAKOWER

The Interfraternity Council tabled a motion yesterday that would have shortened fraternity rush by four weeks. The motion had been originally presented to the council in favor of the shortened rush, calling for greater unity in the Greek system.

IFC president Bob Kramer said that the issue should only be decided after some deliberation. Kramer also read parts of a statement issued by President Sheldon Kramer, urging fraternity chapters to work within the context of their constitution.

The motion was put to a vote at last night's council meeting and originally passed, 19-18, but was then tabled and put back to the agenda for next week's meeting.

"This grant will be used to compensate the spirituality and morality of the University," said President Bob Kramer yesterday. "We need all the input possible," he said. "It's also necessary that the grant will also have an effect on the Greek system."

Kramer added that the grant will also have an effect on the Greek system. "The grant will also have an effect on the Greek system," he said. "It's also necessary that the grant will also have an effect on the Greek system."
Fraternity holds alcohol awareness forum

Phi Delta Theta fraternity held a workshop last night to promote responsible drinking. The Phi Delta Thetas lead and institute alcohol awareness workshops of their own.

"It's a matter of choice between the person who decides to drink and the person who chooses not to," said Dr. Robert Adkins, an associate from the University. At Harnell House, a representative from the University Counseling Service led the workshop, said yesterday that he feels such workshops are underground. The workshop was led by a fraternity. The storm, which was led by a fraternity, led the workshop, said yesterday.

Psychologist Elaine Robertson, who led the workshop, said yesterday that she has led many similar drinking workshops, but that she has led many similar drinking workshops, but that she has led many similar drinking workshops which was led by a fraternity. Robertson began the workshop by compiling a list of synonyms for the word "drunk.

"If all fraternities could do the same thing, it might be a better way of promoting responsible drinking," said Adkins. "We decided to do the workshop after the storm. It was a really old tree," he said. "The tree was about 10 feet directly south and it was uprooted in the back garden. It was demolished at about 9 a.m."

Adkins said that he hopes other fraternities will follow Phi Delta Theta's lead and institute alcohol awareness workshops of their own.

"We had six trees and one heavy tree blocking the path just east of Locust Walk," he said. "A tree was uprooted and it didn't look symmetrical anymore."

"The person who decides to drink doesn't affect the people around you," said Adkins. "We decided to do the workshop after the storm. It was a really old tree," he said. "The tree was about 10 feet directly south and it was uprooted in the back garden. It was demolished at about 9 a.m."

Adkins added that he saw the car shortly after it crashed. "A car was hit on the road and the road smashed the window," he said. "We had six trees and one heavy tree blocking the path just east of Locust Walk."

"Our house looks pretty bare without a tree there," he said. "It doesn't look symmetrical anymore."

Need an apartment?

"It was a really old tree," he said. "Our house looks pretty bare without a tree there. It doesn't look symmetrical anymore."

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Dizzy Gillespie Quartet

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As the production unfolded, Iolanthe, a fairy, has been banished from fairy-land because she married a mortal — a prac-tice strictly forbidden under the fairy code. But her former paramour Strephon, half fairy himself, has obtained Phyllis' hand in marriage. Under the direction of Bruce Cameron and Susan Pollock as Strephon and Phyllis are wont skillfully to present the great humor and a touch of humor.

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U. names faculty award winners
Panel gives honors to Baltzell and Licht

BY JEAN SHERMAN
Associate History Professors
Walter Licht and Solomon Pro-
fessor Bryan Baltzell are the
2012 winners of the Faculty
Awards, Award of Arts and
Sciences Dean Fred Commo
announced yesterday.

Commo said that the award
consists of a certificate, mention
on a plaque in College Hall and a
$1,000 grant.

The award, which is being
presented for the second consecutive
year, acknowledges teaching ex-

ce.

Commo said that he believes
his colleagues are always striving
for excellence.

“Teaching is an art form and
everyone is an artist,” Commo
said.

Eighty-such awards are given
all over the world,” he said.

Licht said that he’s very good
at good things about him.

An eight-member committee,
which was chaired by Economics
Chairman William F. Maybank,
clads several former Lindback
Awards winners, former Abrams
Award winners and masters, chosen

to judge the competition.

The winners are:

Digby’s scholarship is known all
over the United States for

its prestige and

importance,” he said.

Baltzell also said that he
was surprised.

“Considering the winning
professors,” he said.

Licht, who has been teaching at
the university for 35 years,
added: “I think I should have
gotten one about 20
years ago. I’ve been teaching for
35 years. It’s like getting an improve-
ment award when you’re 75
years old.”

Vet student’s report leads to animal cruelty arrest

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Bloomers in full blossom with this year's comedic extravaganza

By ELLEN FLAX

There's room for more than one. Bloomers: Please Don't Eat The Bloomer is a rollicking tribute to episodes — and proves once and for all that the group is a comedic force to be reckoned with. The singing and choreography are engaging and the sketches are tight. The Bloomers show they are capable of being funny in a wide variety of roles.

Review

Bloomers is best when it mocks themes that are near to many undergraduates, such as the perils of job hunting pre-professionalism. In "Hire Anxiety," two stereotypically grim job hunters attempt to get their foot through the career door — literally. But first, they must subject themselves to an obstacle course, complete with a physical "run-around" and interview. Perhaps their worst nightmare is to watch a novel sports event as two Patch doll mania, "The Day After," 

Much of the humor is topical. The music reinforces the television theme with rerun tunes. The set is simple, but effective, resembling a television set. And the video on screen alongside the stage公民 that it is important to clean the screen of an "up" sign on her back.

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New London Style

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This summer the Glenmary Home Missions, a society of Catholic priests and Brothers, are offering opportunities for Catholic men to serve the poor of Appalachia. These volunteer programs will enhance your perception of those in need. Come and learn with Glenmary. Your choice of week-long sessions is available as follows:

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We keep the cost of living down.

Kappa Alpha Psi sets marathon for charity.

Dr. FELINN SEDMAN

Kappa Alpha Psi fraternity will hold a annual Kappapton, a 26-mile marathon for the benefit of the Lupus Foundation, tomorrow night.

The Kappaman is just one part of the fraternity's "Mobility For Humanity" weekend — a program which raises thousands of dollars each year.

The Kappapan has been named a "Run For Humanity," and members of the fraternity, including the Philadelphia Health Plan, are helping the people to raise $1000 to benefit the Delaware Valley Lupus Foundation.

The foundation has been raising money for the Lupus Foundation ever since one of its little sisters succumbed to Lupus a few years ago.

Lupus is a disease which is not nobody's idea of a capricious disease, but in its more serious stages attacks the internal organs.

The weekend will include several other events, beginning with tonight's party for a group of prospective minority students who are visiting the University. The party is part of a program to help minority students, as one of its chief goals is to provide more minorities with education and employment opportunities.

Kappa Alpha Psi President Solomon Thompson said yesterday that the brothers are working very hard on the event and that many people have helped them.

"We are not doing it alone," he said, "we would like to thank the people who have helped so far."
Students prepare for presidential elections

BY DAVID EPHRUS

Hart forces student vote

Hart forces the course of the ship. a campaign meeting on campus last night. The meeting followed rumors that there would be conflicts in the student vote and that there could be no winners in a nuclear war.
The meeting also dealt with campaign and community campaign activities. Eric Weinstein, the organizer of "Free the Homosexuals from the Army," said that the Army is a federal agency. The anti-discrimination ordinance does not cover discrimination against homosexuals. Both Webber and de Veer are in favor of the law.

Mondale opens U. organization

BY DAVID CONWAY

Former Vice President Walter Mondale's campaign got a shot in the arm yesterday when the presidential candidate's political director spoke to about 20 students.

Harvey, a chief political strategist for the Mondale campaign, was the featured speaker at an organizational meeting of Mondale supporters at the University. The meeting marked the start of campus efforts for the candidate.

Harvey recruited students to work in the campaign during the next two weeks and on election day, saying that he believes effective action is necessary for the Mondale campaign.

There are places in Philadelphia where work can change things, he said while stressing the need for a viable campaign.

He emphasized the importance of informing voters of candidates' experience and policies, comparing this election to the one of four years ago. "The Anderson was the fashionable candidate as Gary Hart is today," he said.

In response to Harvey's request for suggestions for local strategy, students warned that negative campaigning will do more harm than good. Neither said that the group will be publicizing Mondale's positive points.

Because the campaign has just moved into the state, they said, students are getting out the vote by getting their friends to vote. They said they will start this weekend.

Seniors

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Berkeley June 18 – August 10, 1984
Language Workshop June 11 – August 17
The summer course is open to all, and the tuition and room are
蝗费 in¬bwa Asia. The program will commence at 8 a.m.
with an introductory speech by
SEATED REV. PEW, Washington, pastor of the Church
of the Advocate. The dinner will be
at noon and will be sponsored by
Perkins Golf and will be held in the
Professor Dr. Perkins. The staff is
during the Pennsylvania Academy.
The group has planned to tour several
of the colleges, including the East
Side College Club, and the Shreve
Pace’s Club Christmas benefit for
the needy.

The group has recently finished
recording its first album, "Changing
the Weather."
The Profs is a Philadelphia band
that has also placed several
1983. The group was formed by
the benefit and oral
refined and written in their own
material. In addition to the
professional Glen Holin, a College senior,
and said that both bands have
approached him for the benefit and oral
recording. Holin said that this is the first
major event for the group in the
region. He said that the group
"is interested in

the group's upcoming projects,
especially since he is graduating this

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Admissions Office to sponsor minority recruitment weekend

By Ken Barrie

Many newly renovated student residences and offices will welcome the University at midnight through a special weekend event, which is entitled "Scholars in Optimal Workshops.

Minority Recruitment Director Brenda Veldman is inviting minority applicants to participate in this weekend program. The program is for minority applicants who have been identified as eligible and who may interact with faculty, administrators, and other students, "for instance," said "Scholars in Optimal Workshops." The program is an opportunity to keep a competitive bid for the top minority applicants to participate in the University. "Right now, though, I'm looking for a new babysitter to take care of the kids, said. "We're looking for a responsible caring babysitter."

Another possible starting pitcher is Brew Stratton who is hitting .361. But rightfield with Antinori or Phil Staton said that 177 of the 421 in-coming problems trying to convert those problems. The program is a cooperative effort between interested students and the admissions office. Minority applicants who have identified as interested in the University have been invited. "We have had good luck in the men's and female rooms," said. "We have just to track our credit. Even against New Hampshire lefty Scot leftfielder who has 1-3 ERA."

Besides, the Quakers will face a weekend as part of a special weekend program for minority applicants to participate in the University at the University this afternoon. "The program is a cooperative effort between interested students and the admissions office. Minority applicants who have been identified as interested in the University have been invited. "We have had good luck in the men's and female rooms," said. "We have just to track our credit. Even against New Hampshire lefty Scot leftfielder who has 1-3 ERA."

Robert Rodriguez said that the University’s minority admissions department and has been preparing for this event all year, particularly against Rutgers. "The program is a cooperative effort between interested students and the admissions office. Minority applicants who have been identified as interested in the University have been invited. "We have had good luck in the men's and female rooms," said. "We have just to track our credit. Even against New Hampshire lefty Scot leftfielder who has 1-3 ERA."

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With more soggy weather into Saturday, it may prove to be a tough weekend for the Quakers. But we didn't have as much of a problem finishing against Rutgers. "We have had good luck in the men's and female rooms," said. "We have just to track our credit. Even against New Hampshire lefty Scot leftfielder who has 1-3 ERA."

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M. Tennis: Penn weekend

Quakers go north for indoor matches to start "outdoor" Ivy League season.

By DOUG BELAND

In college sports, rebuilding can take a long time. But sometimes a team can make great steps in a short time given enough of the right stuff.

This fall at Penn, the coaches, led by Patrick Butterworth, the associate coach and chairwoman of the squash team, are working hard to change the image of the Quakers, which has been one of the most difficult teams to watch in recent years.

"They've come back from a couple of years ago," Butterworth said. "They've been working hard in the spring and summer, and they're showing signs of improvement."

The Quakers will play Yale tomorrow at Princeton and Brown is more than a little hit wary.

Knights at Princeton tomorrow, and Penn coach Fred Leonard is more than a little hit wary.

"We're working harder this spring than we have in many years," Leonard said. "We're working harder in the spring and summer, and we're showing signs of improvement."

The key difference in the two teams, Leonard said, is "that they're working harder while we have more depth."

"If we can get off to a good start, we can remain in contention for the Ivy title," Mike Anzalone said. "We can continue to work hard and get better."

"We're starting to learn how to play well together," Rich Luftig added. "But if we start (the league) on Tuesday.

Two men's tennis teams will be competing at Yale tomorrow, one from the Ivy League season and the other from the National Indoor Tennis Center.

"We're only as good as our weakest link," he said. "If we can get off to a good start, we can remain in contention for the Ivy title."

The Quakers did well in the races they participated in during the fall, including wins over two top-ten teams, Loyola (Md.) and Navy.

"We're working harder than we have in many years," Leonard said. "We're working harder in the spring and summer, and we're showing signs of improvement."

The men's lightweight team will try to give coach Lin-}

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way. Almost.

For the past week, everything has been going the Penn men's base-

ball team's way. Almost.

The Quakers (6-7) have won their first four games, having a 333 batting average. More important, the pick-

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Sights and Sounds
A Supplement to The Daily Pennsylvanian

March 30, 1984

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Making your own record p. 4.
Drexel's grand experiment p. 8.
Sights and Sounds

A supplement to The Daily Pennsylvanian
Friday, March 30, 1984

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An inside look at the Macintosh
Apple's latest is top quality—but not for everyone

By ERIC JACOBS

The people at Apple Computer proclaim that their dazzling new Macintosh is the first computer "for the rest of us." "We" are supposedly the majority of the population which doesn't want to pore through computer manuals and become proficient at moving bytes, setting DIP switches and interfacing applications. As Apple sees it, we want a computer to understand what we want it to do, and then do it. Enter the Macintosh.

The "Mac" in action is nothing short of amazing, and its design marks the beginning of a new generation of computers. It is undoubtably a revolution, because it is markedly different from everything that has come before it.

No complicated codes to remember, just point and click.

Beneath the superlatives and hoopla, however, the new baby Apple isn't perfect. Several of the machine's most impressive features may be of little practical value for many users. And some of its shortcomings and limitations may frustrate owners.

"It's so... cute!"

That first reaction to the Macintosh outnumbered all others in the days spent reviewing the machine. Those words were normally followed by "wow!" and "neat!", but that's getting ahead of the story.

The "cute" comments stem from the computer's small size — and the Macintosh is small. The computer circuitry, disk storage and screen display are housed in one 9x11x13\% inch plastic box. A piece of notebook paper takes up the same amount of desk space.

The keyboard, connected by a coiled telephone cord, is also small. All the standard letters and numbers are present, but unlike most computer keyboards, there aren't rows and rows of special keys. No cursor movement (arrow) keys. No predefined function keys. On the Macintosh, the extra keys have been replaced with a "mouse" — a box smaller than a pack of cigarettes which you roll around the desktop to instruct the computer.

The mouse is a key element of the Macintosh. Apple's designers felt it was more natural to point at choices displayed on the screen than to type long instructions or strange command abbreviations, which most computers require. And they decided that the easiest, fastest, most accurate way to point is to roll the mouse, which has a small ball sticking out the bottom, to control an on-screen pointer.

How easy is it to learn to communicate with a computer via the mouse? A novice will feel at home within five minutes. An experienced computer user will be comfortable in ten. (The experienced user needs the extra time to overcome skepticism and months or years of conditioning.)

When you look at the built-in screen, what you see will dazzle your eyes. Although the nine-inch screen — like everything else — is small, its clarity is superb. The characters and images on a TV screen are made up of thousands of small dots, and the Macintosh "high resolution" screen packs many more, smaller dots onto its screen than most other computers. The result: a crystal sharp display for words and pictures that will make you forget the small size of the screen.

For storage of programs and data, the Apple designers again chose to utilize new technology. For long-term and large quantity information storage, most microcomputers use a floppy disk — a rotating record-like disc made of metal-coated plastic which will promptly change from white to black on the screen.

Apple's new Macintosh computer

Instead of the nearly universal 3\% inch floppy disks, the Macintosh is one of the first computers to use the new 3\% inch "mini-floppy" disk. The 3\% inch disk holds as much data as its larger predecessor, is enclosed in a rigid plastic shell which prevents folding, and closes to make it impossible to touch the recording surface.

Getting started couldn't be simpler. Attach the keyboard, mouse and printer into simple connectors on the back of the computer, plug it in, insert a disk, and turn it on. Elapsed time: 5 minutes (mostly for dealing with packing material).

The disk hums quietly to life — you may need a stethoscope to hear it, though — as the Macintosh loads its operating programs. Within 30 seconds, you see a number of pictures on the screen which are intended to represent your desktop. Each of the items on the screen, which are called icons, pictorially represent programs, documents and functions you can use.

There are boxes which look like typed memos (word processing files), boxes which look like they have been painted (documents from the drawing program), file folders (into which you can organize other documents) and a trash can (for deleting unneeded material).

Move the mouse around, and a small arrow pointer will make corresponding movements on the screen. Move the mouse to position the pointer on top of one of the icon drawings and click the button on top of the mouse to "select" the icon, which will promptly change from white to black on the screen.

Want to rearrange your "desktop"? Move the mouse while holding down its button and you will drag the selected item around the screen. You can arrange programs or documents in whatever position and order you want.

Want to throw something out (that's delete, in old computer parlance)? Point to the picture of the icon you want to remove, hold down the button and move the mouse to drag the document down to the trash can in the corner, and release the button. You've just thrown the document in the trash, just as you would pick up a letter on your desk and drop it in the trash. Of course, you can reach down and pull something out of the trash — and you can do the same thing on the screen. To permanently remove items from the disk, you must "empty the trash."

To select commands, such as emptying the trash, use the mouse to point at one of several words along the top of the screen. Click the button and a "pull down menu" — a list of several commands — appears over part of the screen. Once you've pointed to the command and released the button, the menu will disappear and the portion of the screen under it will reappear.

After you master rearranging your desktop and pointing to things with the mouse, you can confidently plunge into one of the application programs.

The Macintosh currently comes with two programs: MacWrite, a
A starter kit for making records

By HOWARD GENSLE

Thirty years ago, entire orchestras were recorded within the space of one hour. The musicians set-up and tuned-up, the technician turned on the mikes, the red light went on, and the tapes for a long-playing disk were finished in time for everyone to make dinner. The process was by necessity, direct-to-disk, and the sound was often surprisingly close to the real thing given the technological limitations.

But as technology improved, the process of recording production gradually deteriorated until the entire system came to a crashing halt with the rock groups of the late 70's who would spend hundreds of thousands of dollars in a Swiss retreat to mass-produce a 30 minute album. The sound was as far from natural as the new advanced technology would allow.

That mode of high-priced, mountain-top recording has, however, given way to a new method and an entirely new sound. Via the street culture of the 80's, technology is finally being used to make recording faster, easier and less expensive.

Part of the change has come about from the beat box or drum machine, a keyboard device which allows for perfectly timed drum beats of an almost unlimited variety. A few years back, the machine would have cost a small fortune. But like the calculator or the computer which use similar technology, the price of drum machines and their synthesizer counterparts is dropping at a rate which will soon make it possible for anyone to sound like a full-bodied 24-track recording in their kitchen or living room.

So, if you've got an idea and can tape out a beat on your desk, you can now make a record. And this is how:

• Check into the quality of some studios (24-track is recommended although rap records of fine quality can be made on 8-track) and then rent 15-35 hours of time to do a decent-quality dance track. As you improve and get a grip on your surroundings, things will move faster. But don't kid yourself, it ain't easy. A good studio will probably cost upwards of $75 dollars an hour, so be prepared to shell out at least $2500 bucks to the studio plus another four hundred dollars for equipment rentals.

• Hire the best engineer you can find. He and it will almost undoubtedly be a he - is the person who controls your destiny; the person who must transform your fuzzy ideas into synthesizer and drum machine programs, make you and your instruments properly, mix everything at sound levels that make the product listenable, and then edit it from two-inch tape to half-inch tape without missing any beats or tracks. Engineers will run you at least $10 an hour. Add another $500 to be on the safe side for the engineer and another $200 for tape.

• So what do you do with your finished tape, now that you've spent $3500? You bring it to a mastering plant which will turn your tape into a mastered disk so that metals may be made from it. Cost: approximately $200.

• Now you need pressings. Pick a pressing plant (recommendations are recommended) and order up an initial batch of 1000. The 12-inch discs with labels and blank sleeves will run you around $1 each.

• Now, I've got 1000 records piled up on your bed, and you're out $5000 dollars, and a mattress, and noticeable patches of your greying hair are missing. So you go in search of a distributor. That's the company that will make sure your record is in stores where it can be bought. Most distributors will service DJs and radio stations, so they will want sample copies to distribute. Say about 1000.

Back to square one.

• Press another 1000, and sell close to the distributor. You'll get approximately $2.25 for each, but you probably won't get paid for at least 60 days if there are no reorderers. But then again, if there are no reorderers, you're out all your money anyway.

• At this point you begin to pray. Talking up the record is okay, begging your roommate to blast it out the window is not. Let's face facts, one hand washes the other and until you get to be big time you will do most of the scrapping. But if you are fortunate and have planned correctly, your money has not yet run out and you're not in debt up to your eyeballs. Happily, your record begins to make a little noise.

Then - and this is most important - you hire someone to screen your phone calls. Otherwise, you'll begin to sound like a, er, broken record.

I sent you 400 three weeks ago, of course you got them.

What do you mean you think it sucks? Look, it's my name, and I'm telling you it's spelled wrong.

It's getting airplay, why isn't anybody buying it?

That SOB hasn't paid me in five months.

An ounce of blow. Are you out of your f-ing mind?

Tell everyone I've gone to Europe.

Listen doctor, I just can't get this song out of my head.

Best of luck.

A greying and balding Howard Gensler, College '83, recently arranged creative financing for a 12-inch dance record currently in release in Philadelphia.

Album-shopping
Where to search for Philly's best

By JEFF SALAMON

Philadelphia is something of a rich musical reservoir.

It contains one of the finest orchestras in the country and is perhaps the greatest wellspring of jazz talent in America. And like any city with such a strong background in music, Philadelphia is made up of a large and varied record-buying public. Though much of this public could be serviced by almost any record shop, there are some stores in Philly which stand head and shoulders above the rest. Each has its own reason for existing, and each has managed to survive the competition that is endemic to any major metropolitan area.

One of the most prominent among them is Sound of Market. With five stores - three in Center City, one in Germantown and one in Upper Darby - Sound of Market caters mostly to the people who buy what is commonly referred to as 'black music' (funk-soul-disco) and the people who buy rock and roll.

"All the music in America starts right here," said Meyer Gabby, manager of Sound of Market at 1230 Chestnut Street. "We got everything.

Sound carries a huge selection of new albums, lots of 7" and 12" singles, a healthy back catalog, plenty of cut-outs, more Gospel than you could shake a prayer book at, and a fair jazz selection. But the store's main attraction is the prices. New albums go for anywhere from $4.99 to $5.49 - though catalog items rarely hit the lower end of that range.

Gola Electronics, with locations at 1112 Chestnut (Continued on page 5)
The city's best record stores

(Created from page 4)

Street and 1106 Market Street, is Sound's biggest competition. The two store's prices are comparable (Gola's albums generally sell for $5.29), they are located near each other, both were founded in 1975 and both emphasize funk and rock. But Gola has neither the jazz section, voluminous cut-out bins, nor the giant back stock readily apparent at Sound.

John Lima, Sound of Market's head record buyer, credits his store's apparent edge to a "good work force," referring to the fact that many of the employees work unpaid on their own time to make the store as good as it can be - keeping in close contact with the trades and record companies in order to monitor which records will be popular.

The only other store in that immediate vicinity that aims for mostly the same market is Sam Goody's, at 1121 Chestnut Street. Goody's rock catalog probably has more depth than Sound's or Gola's, but it doesn't touch either in most other categories. Sound and Gola have much better selections of black music, and when it comes to prices, well, there's really no competition.

Rick Levy, store manager at Goody's, claims that records which are "guaranteed hits" are priced from 5.99 to 6.99, but his statement is a bit misleading. The only recent record currently marked below the $6.49 mark is Michael Jackson's Thriller, while other new albums which do not meet the narrow definition of "guaranteed hits" and all catalog material is priced between $7.99 and $8.49.

But Goody's does have a drawing card - its large classical section. Levy notes that there is almost no other place in Center City to buy classical records. The section is large but, like most classical music, expensive. Goody's also offers a healthy classical budget bin.

Further east, on 10 N. 3rd Street (between Market and Arch Streets) lies what is for many is a record buyer's haven, 3rd Street Jazz & Rock - nestled into a dingy, two-level store - is for those who, as Johnny Rotten says, "know what they want but don't know how to get it."

The ground floor of 3rd Street Jazz & Rock is absolutely filled with jazz albums. Since Philly is the birthplace of numerous jazz musicians, it's only fitting that a store like 3rd Street exists. Owner Jerry Gordon claims 3rd Street has no equal - even in New York City.

"Other people try this kind of thing, but I do it better than anyone," Gordon said. "No store in Philly has the depth of catalog I have."

This is certainly true for the jazz, which is the store's specialty, but it also extends to some of the other sections. Although 3rd Street's funk section can't beat Sound or Gola, its rock cutouts, imports, blues and range of obscure rock are better than anyone's. The collection of budget jazz puts such supposed cut-out giants as New York's Tower Records to shame. 3rd Street's record prices cover a wide range because of the store's incredible variety.

Gordon said he caters to those who want "the hits and beyond." He added there's a lot of "crossover" among his customers since "rock consumers buy jazz, jazz fans buy blues, etc."

But if these four stores are possibly Center City's best record stores, one more place deserves mention - and for more reasons than just that it's so close to campus. Houston Hall Records, which has been esconsed in Houston Hall Mall since November 1981, has been undergoing something of a renaissance. Because they weren't making enough money, the students who run the record store started a project in October 1982 that has been their savior - the rental record system. For $1.25 a shot (and a returnable $10 deposit) one can rent a record for 24 hours, and if one wants to be naughty, tape it.

Record renting has been so successful that the rentals now make up 60 to 65 percent of our profit," said co-owner Wayne Fishman. That kind of success has enabled the group to lower its cost of albums to $5.99 apiece. Since public transportation to Center City costs $1.50 (and time), Houston Hall can be considered a bargain.

But prices and convenience aren't Houston Hall's only advantages; they usually get new albums right after they're released, and with their newfound wealth they've expanded their selection of jazz - especially budget jazz - and are starting to carry classical albums. And virtually anything they do not have can be ordered and delivered in a day.

But of course some people don't want to wait, which is why it's easy to sense that Fishman and his partners are a little antsy. Since they have limited display space with no parking nearby, it's not surprising that the group is thinking of opening another store, either at another college or on the Mainline. But that's still a while down the way, they say. For what it is, Houston Hall shows that if small isn't necessarily better, it can still be damn good.

Which is also the lesson that can be learned about Philadelphia as a place to buy records. As Wayne Fishman notes, Philadelphia "is not New York or L.A." when it comes to record stores. But that doesn't mean you can't get what you want.

One of the many record bins at the Sound of Market
Some useful pointers for computer buyers

By JIMMY GUTERMAN

Deciding which computer to buy is just like getting married — you have to find out who, what, when, where, why and how.

David Rand, President of the Penn Computer Store in Houston Hall, advocates shopping around before buying computers. He said that the average computer buyer visits eight stores before making a purchase.

"You should find the store that will give you the best service and the best post-sale support," he said.

Rand also said to ask friends who have already purchased computers for advice, but added it was a good idea to sound them out.

But he added: "There aren't many people who will admit to making a $2000 mistake."

Before doing anything else, you should first decide among the various DOS's, short for disk operating systems. Currently, the most popular ones are CP/M, PC-DOS, TRS-DOS and AppleDOS.

The most popular CP/M machines include Morrow, Kaypro, Zenith and Osborne. PC-DOS runs on IBM Personal Computers and such IBM-compatible computers as Compaq and Columbia. TRS-DOS works on Radio Shack computers and AppleDOS is for Apple computers.

While most computers offer only one system, some of the newer ones — such as the Franklin — offer more.

Each disk operating system has its own good and bad points. For instance, CP/M computers tend to be slower than PC-DOS machines in mathematical calculations and programming applications, but are much faster in word processing tasks.

The second decision to make is size. Personal computers range in size from one that is impossible to move to one that can fit easily into a briefcase, such as the NEC and Sharp.

Also, you should choose between a component system and an all-in-one. Morrow, IBM, Compaq and Kaypro all offer portable models not much larger than an electric typewriter.

There is also the question of diskette memory. Most microcomputers available today can fit either 190K — about 90 pages of text — or 390K — double that — on each diskette. If you plan to use the computer for word processing, 190K of memory should be sufficient.

Programmers and those manipulating data base systems should use 390K or more. Hard disks, which can store massive amounts of information, are also available.

It is essential that any computer you plan to purchase is capable of performing the tasks you want them to.

Each of these tasks is stored on programs, so you must be sure that the computer you buy will run the programs you need. Without the programs, after all, computers are just $2000 pieces of metal.

Printers fall into two categories: dot-matrix and letter quality. Letter quality printouts are usually much better looking than dot-matrix ones, but they are also five to 10 times slower. But some new dot-matrix printers, such as those manufactured by Okidata, have a mode labelled "correspondence quality" which is almost as good as letter quality.

If you plan to communicate between microcomputers, a bulletin board service or a large mainframe computer such as the University's DEC and Unicac both a modem and communications software is necessary. Most of the popular modems transfer data at either 300 bps (bauds per second) or 1200 bps.

Needless to say, you must make several decisions before purchasing a computer system.

"It's worth spending the extra time to do it right," Rand said. "You have to be comfortable with what you buy."

In other words, find out who, what, when, where, why and how.
U. sets plans for microcomputers

By WILL MARTYN

The Macintosh computers won't be arriving on campus for another month and won't be widely distributed until next year, but several university administrators and professors have already begun to integrate microcomputers into the classroom.

"In the next year, we'd like to have a one computer to ten students ratio."

Computers are already used in classes in the Engineering School and are increasingly becoming a part of the classroom experience in the humanities and social sciences.

Assistant Dean for Undergraduate Computing Robert Douglas said that it is his job to help professors learn to work with the microcomputer.

"Basically, we work within the existing course structure," Douglas said last week. "The primary goal is getting them to use the computer as a tool in analyzing data, in models, in situations and in word processing."

"Computers are not an end in themselves," he added. "They're a tool, and they will become a greater and greater part of peoples' lives - they have to get used to it."

"We have to get students not to be afraid of computers and to work with them," Douglas said. "It's quite a different approach from what they do in the existing course structure," he said. "Of course students can't experiment. They learn to do analyses of data and use computer simulations to analyze economic and sociological behavior patterns."

Religious Studies Department Chairman Robert Kraft said that his department finds computers extremely useful in performing routine tasks which in the past were done by hand.

"A lot of humanists feel threatened by computers - they feel that they are somehow contradictory to humanistic values," he said. "Actually, one of the most important uses of the computer is to do what humanists have been doing for centuries, but doing it more quickly, thoroughly and accurately."

"I try to emphasize that computers are a fantastically powerful and adaptable tool," Kraft added. "They really speed up what we'd be doing anyway - using indices and comparing texts."

"On one level, we're not doing anything different, we're doing it differently," he said.

Kraft noted that his department has developed its own programs for using computers in research. In fact, the department teaches two courses in computer in research is its rapid indexing and search capabilities," he said. "For any text in computer that is in readable form you can create your own specialized index."

"The place where using computers in the classroom will be most immediately useful is in language instruction," he said.

"We're working with the students to teach them how to use the computer in a business environment, there are also students using computers to aid architectural planning. They're learning all the standard computer uses: word processing, spread sheet and

(Continued on page 101)

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Drexel sets the pace in the computer age

By JOSEPH ROSENZWEIG

A s most universities ponder the merits of using personal computers, one stands out as an aggressive leader in the Information Age - Drexel University.

In October of 1982, Drexel announced that it would require all future incoming freshmen to purchase a microcomputer, beginning this year with the 1900 members of the Class of 1988.

A faculty committee was formed under the direction of Drexel's Vice President of Academic Affairs Bernard Sajik shortly after the announcement. Their task: to assess the market and recommend a suitable machine. The committee chose Apple's Macintosh, at that time still in the design stage.

Students were scheduled to receive their Macintoshes at the beginning of the 1983-84 school year, but the microcomputers did not arrive until three weeks ago due to delays in design and production. The Drexel freshmen are among the first ever to use the new model.

Assistant Vice President of Academic Affairs at Drexel Brian Hawkins stressed that the microcomputers are intended to augment all fields of study, and not merely to make students proficient with computers.

"The computers should enhance disciplined education - not create programmers," Hawkins said. "The idea is to allow students to experience computer usage in their own major."

He added that there are uses for the computers in all disciplines - including engineering, the humanities, psychology, design and mathematics.

Chemistry professor Alan Smith, who chaired the selection committee, said that the main goal of the new policy is to facilitate and improve the educational experience of the Drexel student.

"We wanted to give the student stand-alone computational power where he needed it most - at his desk," Smith said, adding that the Macintosh impressed the selection committee because of its diverse strengths in text manipulation, numerical computation and graphics, which correspond to the needs of students.

The ability of the Macintosh to link up with other Macintoshes and with large mainframe computers to form a network also appealed to the committee.

"That would be very exciting," Smith said. "Faculty and students could communicate using electronic mail techniques."

"You'd be surprised at the traumatic experiences some students go through."

Smith added that because the Macintosh is portable, it meets special needs that can't be filled by a mainframe. Because half of Drexel's students are commuters, it can be difficult for them to work on the three Prime minicomputers currently owned by the university.

"We want to give students the ability to take their work home," he said.

He explained that a microcomputer is also a benefit for Drexel's co-op program, through which students spend one year at a university-found job.

"The microcomputer provides students with a set of tools to use in jobs, which they can take with them to the co-op," he said. "A campus facility wouldn't do that."

This year's freshmen were charged $1000 for the microcomputer package, which costs more than $2500 at retail prices. Students had the option of paying the entire amount up front or choosing a low-interest five-year payment plan (because of the co-op, Drexel is a five year college).

The package they received included the Macintosh monitor, disk drive, keyboard and "mouse," and five software packages designed for the Macintosh: MacWrite, a word processor; MacPaint, a graphics program; Multiplan, a statistics program; a Basic interpreter; and a Fortran interpreter.

To service and distribute the computers, Drexel established an Equipment and Services Facility. The university also set up both a user support group to help students adjust to the new computers, and a faculty training program to familiarize instructors with the machines and their educational properties.

As students and faculty begin to design their own software, the support groups will also offer assistance and guidance.

Bill James, head of the student support group, said the possibilities are far-reaching.

"There's tremendous interaction between the students and the faculty," he said. "It's really exciting how they talk about using the Macintosh. They embrace each other with their knowledge."

James said that many students have...
been coming to the support group offices to discuss their problems and to use the 31 Macintoshes and 24 Imagemewriter printers set up there.

"The students are very optimistic," he added. "They're really looking forward to developing [programs] on the system themselves."

The user support group has a trained staff of consultants as well as a hotline for students who are having problems with the computer. James said that most of the problems encountered so far have been simple ones.

"We get questions about how to turn the machine on," James said, adding that many students are nervous with, or even afraid of, the computer.

"You'd be surprised at the traumatic experience some students go through," he said.

To reduce the difficulties the students have in dealing with a grand-scale computer influx, several freshmen have formed DUsers, an organization intended to help students make the most of the Macintosh.

"Most of the problems come from lack of information or misinformation," Steven Weintraut, one of the group's founders, said.

DUsers will provide a forum for students to get questions answered to counter this ignorance. They will also arrange tutorials and seminars on the Macintosh.

Weintraut emphasized that the Macintosh is especially easy to use and apply to schoolwork. "The word processor is excellent for writing papers," he said. "Your writing really improves when you work on one."

Paul Dunham, another freshman, was also pleased with the Macintosh.

"A lot of students were worried it would take a lot of time to learn how to use a computer," but with this thing, in 45 minutes you know it all," he said.

He added that he had already used the Macintosh to write a term paper and could see many other applications for the computer in his course work.

The Multiplan program can save a lot of work on physics and chemistry labs, where you have to put a lot of numbers in a table and do calculations with them, he said. "With the computer, you can just move the cursor and

'Ve want to give students the ability to take their work home.'

it will print out the results neatly."

But not everyone at Drexel is as eager to work with the computer.

"A lot of students I know just don't want a computer," Dunham said. "Some people got the Macintosh and haven't even opened the box."

Upperclassmen — who were excluded from the Macintosh deal — tended to be more critical of the policy.

"I don't know if everyone will need [the computers]," said James Wood, a graduate student in the School of Environmental Engineering.

He added that students using preprogrammed software could be lulled into a false sense of security while not really learning anything about computers.

"Running canned programs isn't using a computer — it's just filling blanks with a cursor," Wood said.

Junior Sam Randolph said that although the Macintosh is good for someone with no computer experience, it is of little use to more sophisticated programmers working with large databases.

"The Macintosh is too user-friendly," Randolph said. "It's a toy as far as I'm concerned."

He added that he was dissatisfied with the delays in delivering the computers, pointing out that some of the software in the Macintosh package hasn't arrived yet.

Faculty members have been planning the uses of the Macintosh for months. Professor Leonard Cohen hopes to augment his Introductory Physics course with computer demonstrations in the lecture hall.

"Animation simulation, which can be generated by the computer, is extremely helpful in physics," he said. He added that the computer image, which is projected on a large screen, is better than a film because the instructor can change it. "I have control over it; I can alter it in any way I choose," Cohen said.

Cohen also wants to develop course software for students to use at home. One program he envisions would act as a surrogate instructor, demonstrating a concept and then asking multiple choice questions. If the student enters the wrong answer the computer might help by giving him some relevant facts.

"I think the computer can go part of the way towards performing the question-and-answer function I would like to do with all of my students," Cohen said.

Sociology professor Joan McCord intends to use the microcomputers to guide students in conducting interviews. After the students gather their data, they can go to the computer and type in what they had observed. The computer then asks a series of questions designed to pinpoint areas they might have overlooked due to their subjectivity.

"Hopefully, the computer could prod in such a way as to expose their ignorance," McCord said.

Professor of Marketing Ralph Anderson is optimistic about applying microcomputers to business and marketing classes. "The computer will bring the excitement of the real business world to the classroom," he said. "It will be extremely valuable to people doing marketing research for analyzing data, selecting sample sizes and testing questionnaires."

He added that the use of the Macintoshes in higher-level courses has not been considered yet, but as the computers are phased in, more advanced and varied possibilities will present themselves.

"By the time this freshman class graduates, the entire faculty will be teaching courses aided by the computer," Anderson said.

In committing itself so heavily to Apple products on a long-term basis, Drexel is the first of some 20 universities to join the "Apple Consortium," each of whose members plans to purchase more than $1,000,000 of hardware and software from Apple. Hawkins said he sees this as the beginning of a trend.

"More than 250 schools have contacted us to find out the how's and why's of our program," he said. "We've been getting a very favorable response to what we're doing."

He said that as computers become more and more prevalent in society, universities and colleges will have a responsibility to familiarize students with their use.

But Smith said he is more doubtful about other universities following Drexel's lead.

"It is a substantial commitment on the part of the university," he said. "I don't think many schools will go into it the way we have."

"On the other hand, its inconceivable that in the 1990's you'll be able to work in an office without a computer system," Smith added. "Any type of educated person will have to understand this new tool, its potential and its limitations."
U.'s microcomputing plan

(Continued from page 7)
database with an architectural slant," Glennie said.
"I do have some students who are doing
some three-dimensional design work on a
computer in an independent study course," Glennie added. "Someone once said 'A
geometric model is worth a thousand pic-
tures,' and one thing we're just beginning to
do is to use the microcomputer to create and
manipulate those models."
"I've been using computers in architecture
for years now for analysis of energy loss in
buildings," Glennie added. "I'm really looking
forward to the next 25 years."
Glennie said that he finds teaching com-
puters to architecture students very challeng-
ing.
The most interesting thing is trying to ex-
plain something detailed and complex to peo-
ple with no experience," he said. "Architects
are used to working with pencil and paper -
working with a keyboard is very different -
the limitations are surprising."
"Maybe a quarter of the students respond
well to the computer, a quarter of them dislike
it intensely, and about half can get along," he
added. "The greatest reward is when a student
goes out and buys a microcomputer after the
course."
Glennie also noted that other departments
are expanding their use of computers in the
classroom.
"The whole Graduate School of Fine Arts is
starting to use computers in some of the other
areas of learning," Glennie said. "In City Plan-
ing, the computer is being used for analysis." "There is a definite plan for maine growth -
not only in microcomputers, but also for
larger computers," he added. "Right now we
don't have enough machines for people to
start using them in the context of a lot of their
other work."
"But when we have enough machines, there
won't be a problem integrating computers in
the school," he said. "The goal is to use the
computer in student design work as soon as
possible."
Assistant to the Vice Provost for Research
Andrea Graddis said that her department
hopes to foster the growth of computer use
throughout the University.
"We're going to become very computer-
tensive over the next few years," Graddis said.
"In the next year, we'd like to have a one
computer to ten students ratio."
"We're going to devote all sorts of
mechanisms to increase faculty [computer] literacy in using microcomputers in research
and education," she continued. "We're doing
this in direct response to our perception of in-
creased student desire to become computer
literate."
"I think this interest both on the part of
University students and faculty will cut
across all departments and schools of the
University," she added.
Graddis said that the key issue in the drive
to computerize University courses is training
personnel in the use of computers.
"We hope to develop faculty computer
literacy) by offering high quality technical ex-
pertise and personnel to teach the faculty
about use of computers," she said.
"It's my perception that there's already a lot
of highly skilled computer expertise on cam-
pus," she said. "I think a critical issue for us is
to build on this expertise that already exists
and expand and extend it as much as we
possibly can."
No more typewriters?
Word processors ease academic life

By JEFF JACOBSON

Tik, tik, tik, tik — that everpresent clicking of your neighbor’s typewriter at 3 a.m. You know that noise — the one that gives you headaches and keeps you awake much longer than you’d like.

But recently, that sound has been diminishing. Students are finding another way to write papers. No, students are not typing papers earlier. They are typing them more quickly and more quietly with word processors.

Word processors are programs for computers that give writers a power unequalled by typewriters.

With word processors, students can insert words, sentences and paragraphs, revise them, move them, delete them, check for spelling and — most importantly — save and print them out.

David Rand, who owns the Penn Computer Store, said students have a great use for word processors.

"Word processing is the major application for computers. Students who buy from us are mostly grad students, from every school, who need to do dissertations. Undergraduates also buy word processors, but mostly those in schools that write a lot of papers, like Wharton and FAS."

"Word processors increase efficiency and effectiveness," he added. "They improve the quality of writing. If someone suggests changes in a student’s text, like switching around a sentence or paragraph, it is highly unlikely that the student will retype the whole page for the one correction. It is very easy to do that with a word processor, though, and one’s whole style of writing changes. It becomes freer and easier."

Students and professors who have word processors said they would not be caught without them.

College sophomore David Fries has a Morrow MD3.

"The biggest advantage in my mind is that you don’t have to write a rough copy and then retype it," he said. "It is very simple to reprint subsequent copies with the corrections. A word processor is especially helpful with graphs and charts."

"Not too many students that I’ve noticed do have word processors," Fries added. "It doesn’t pay for students who are in the hard sciences, and I’m not so sure the investment is worth it for students with one or two classes that require papers. But for an English or History major with plenty of papers to do, it is a wonderful timesaver."

Associate Professor of Anthropology Peggy Sanday has an IBM-PC word processor, which her students are encouraged to use.

"When describing a society, you have pages of descriptive field notes," she said. "I couldn’t do it without a word processor."

"Students love them, and really think they’re great," Sanday added. "Not many have them, but in every class I find two or three who turn in word processor generated papers. I have my own personal computer at home, and it has really changed my work habits. It’s incredible."

College junior Andrea Ploscowe, a student of Sanday’s, also spoke highly of word processors.

"They’re fun," she said. "And they’re convenient. I’m not a good typist, but I can go a lot faster with a word processor. I have a case of computer petrification."

But Ploscowe did have one criticism.

"When I work with the machine, I really get going for a couple of hours," she said. "When I’m done, I find I have a hard time relating to people unless they have little green letters on their face."

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What to look for in a camera...

By FRITZ VON BULOW

S

do you want to buy a camera? The problem is, you don’t know where to begin. Do you want a huge camera with zillions of dials and buttons you have no idea what to do with, or is a simple instamatic best? Maybe something in between?

Take heart. The problem is not as difficult as it sounds, and after asking the right questions, all else should fall into place.

The first question to ask when buying a camera is how you plan to use it. Obviously, it is unwise to invest in professional equipment if you plan to use the camera once a year. On the other hand, anyone who is at all serious about photography will soon discover that cheaper cameras limit the quality of the picture.

The cameras to buy fall under one of the following three categories: instamatics, 35mm Rangefinders and 35mm Single Lens Reflex (SLR) cameras.

Instamatic Cameras account for about 90 percent of all pictures taken in a year. Instamatics have several advantages over the other types of cameras. Their most significant plus is price — most run about $15. And, of course, they are easy to use.

If the number of times you plan to take a picture is equal to the number of holidays each year, then look no further. It’s unreasonable to spend hundreds of dollars on a camera you don’t plan to utilize.

But one of the major problems with instamatic cameras is the quality of the picture. Somehow, they are never quite sharp. One way to solve this problem is to shift to a larger camera format.

Don’t worry, this doesn’t imply that the camera will be bigger than an instamatic. They are cameras that use 35mm film. The increase in film size from instamatic film automatically makes the picture sharper.

The 35mm film is much more versatile. The possibilities are almost endless — in addition to regular color print film, you can get slide film, black and white film, photography and extreme low light lenses. This type of camera, plain and simple, takes the best pictures. But it is the most difficult type to use and the most expensive to buy.

There are several factors to keep in mind when buying a camera.

First, how much money do you want to spend? It is best to set a budget and stick to it. Keep this in mind when going in to the camera store — like with many other items, there can be several pitfalls.

Unlike a rangefinder or disc camera, you must also select lenses. It is best to start out with a 50mm lens, which you can only afford to get one. The view from this lens is similar to that of the unaided human eye.

The fun things begin when you get additional lenses and equipment. Most people purchase a flash as their second piece of equipment. A fixed focal length lenses. Zooms often have smaller apertures, which means that they can not be used in low light conditions. But on the whole, the zoom lens is satisfactory for most uses.

The following is a possible scenario to follow when buying an SLR camera:

Get a camera body and 50mm lens. Also, purchase a zoom lens covering 35-105mm. This lens allows you to take photos that are either wide angle or telephoto. Also, get a flash.

The cost of such a package is approximately $400. Of course, it is very easy to spend more. Using a $400 limit, you can get camera body and 50mm lens for around $150-200 dollars. The zoom lens costs about $150 and the flash varies in price from $30-40.

For this amount of money, expect a major brand-name camera such as Pentax, Nikon, Olympus or Canon. But $400 is not a small amount of money, and a big step.

Be careful when you consider your camera purchase. With so much money invested, you must be certain that it is worth it.

Fritz von Bulow is currently Photography Editor of The Daily Pennsylvanian.
By SCOTT LANGSTON

Now that you've bought the latest, most up-to-date 35mm SLR that you could afford, you should take some time and learn how to use it.

Learning the basics of photography is, after all, even more important than having good equipment. No matter how good your camera is, it won't take good pictures all by itself. You need to learn how to control it.

Immediately after buying a camera, read the instruction manual carefully. Pay particular attention to the section dealing with exposure control. It is essential that you know how to set your camera's controls to get the correct exposure.

By the time you are finished, you should be on intimate terms with your camera. You should know what each and every knob, lever and button does. Also, you should be able to find major controls -- the shutter button, shutter-speed dial, aperture ring and wind lever -- without searching for them.

Once you know your camera and how to control it, you will be able to get those once-in-a-lifetime shots that you might otherwise miss -- you won't be fumbling with all of those little buttons and knobs.

Now comes the fun part.

On a bright, sunny day, buy two rolls of color print film. The best film to buy is ASA 100, 24 exposures. The ASA value measures the film's sensitivity to light. Film with an ASA value of 100 is moderately sensitive. Color print film is good to use because it is widely available and tends to be more forgiving of small exposure errors.

Load your camera -- check the instruction manual if you don't remember how -- and grab a willing subject to take outside. As you photograph your assistant, you will be varying the f-stop and shutter speed to observe their effects on the picture.

Remember from the manual that the film is exposed to light. A fast shutter speed -- such as 1/250 or 1/500 -- is best for freezing action. A slower speed allows you to take pictures in dim light.

The f-stop, controlled by the aperture ring, varies the size of shutter. It also controls the depth of field, or area of the picture which is in focus. The larger the f-stop -- represented by a smaller number on the aperture ring -- the the greater the amount of light which reaches the film. Also, larger f-stops will produce a shallower depth of field. Correspondingly, a smaller f-stop will allow less light to reach the film and give greater depth of field.

Walk around campus until you find a nice sunny area where you can work without being disturbed. Have your accomplice stand about fifteen feet in front of you.

Take five pictures as your friend walks toward you using a different shutter speed for each shot. This will show the ability of the shutter to freeze motion. For the first picture, set your camera on 1/500th of a second, and set your aperture according to the camera's built-in light meter. Refer to the instruction manual if you forgot how to set the exposure or if your camera has no meter.

Focus on a spot about ten feet away and have your friend walk toward you. When he is at the spot you have focused on, press the shutter button. Repeat the same procedure using shutter speeds of 1/250, 1/125, 1/60, and 1/30. When these prints come back from the lab, you will see that the faster speeds freeze most of the motion. Look closely at the hands and feet. They should be clear and distinct with no blurring. At the slower speeds you will have some blurring of the extremities, especially at 1/30.

For the next set of photographs, find a brick wall which is exposed to sunlight. These pictures will demonstrate the effect of the f-stop on the depth of field. Stand about 15 feet from your subject and face him. Make sure you are both standing along side of the wall, so that a portion of the wall will be in the photos you take.

Focus on a point two feet in front of the subject and set your camera using the largest f-stop -- remember, that's the smallest number. Take a picture, and then take several more while changing the f-stop. For example, if you start at f/2, you should then take pictures at f/2.8, f/4, f/5.6, f/8, f/11, f/16 and f/22. When you look at these pictures, you should notice that more of the wall -- and your friend -- is in focus when smaller f-stops were used.

You should use the rest of this roll of film and all of the second to practice composition. Composition is mainly a matter of personal taste, but there are a few basic rules to follow.

The first is the artist's "rule of thirds." While looking through the viewfinder, imagine lines dividing the scene into thirds, both vertically and horizontally. Objects placed at one of the four intersections formed by these lines are naturally emphasized, and the picture seems much less static than one in which the subject is perfectly centered.

The rule can be used in other ways, too. Subjects which are diagonally opposed will seem to balance each other, and subjects located at three of the intersections will result in a strong triangular composition.

As a second rule, be wary of distracting backgrounds. Be sure not to let your subject have any trees growing out of his head when you take a portrait outdoors. Look instead for a simple background, such as a hedge or a distant landscape. A house can also be used as a background, as long as it is not overly distracting.

Your pictures should not be too busy. They should have a strong main subject, without lots of little details which drag your eye away from it.

The final rule is to fill the frame. You should have as little extraneous matter in your picture as possible. When taking portraits, for example, don't stand so far away that you end up with a tiny person surrounded by a great big open space. Move in close, filling the viewfinder with as much of your subject as you want.

And lastly, don't let up here. Keep on practicing. Read photography books. Who knows . . . practice enough and you could win a Pulitzer.

Scott Langston is Photography Editor of The Daily Pennsylvanian.
A close-up review of the Apple Macintosh

(Continued from page 3)

word processor, and MacPaint, a graphics or drawing program. MacPaint is amazing, and guaranteed to provide hours of creative fun; whether it is of much practical value depends on what you intend to use the computer for. MacWrite is probably of more immediate use to most students; it is a good program, but has some drawbacks.

To use MacWrite, point to the MacWrite icon and click the mouse button twice. The screen clears and MacWrite will load. You'll immediately notice the first minor problem: it takes awhile to load programs and files. The computer has to move around large amounts of memory, and that takes time. If you plan to do a lot of word processing work, you may find these delays annoying.

Once MacWrite comes onto the screen, you can begin to type. As with all the screen graphics on the Macintosh, the display is incredibly sharp and very readable. Additionally, you can easily select from a wide array of five sizes and eight styles of type in any of six display formats.

To italicize some text, point the mouse at the "Font" heading along the screen top, hold down the button to display a menu and click "Italic." No complicated codes to remember, just point and click. Best of all, you see it on the screen exactly as it will appear when printed.

You can easily modify margins, justification, line spacing and tab settings by adjusting the markers on a format ruler which appears at the top of the screen.

All editing is done with the mouse. To insert characters, move the mouse to the pointer where you want to insert, and type.

Deleting or moving is only slightly more complicated. Drag the mouse across the area you want to maneuver and it will be highlighted on the screen. Then, pull down an editing menu and select "copy" or "cut." To put the selected text back in another place, move the pointer and select "paste." The computer makes changes instantly. And if you make a mistake, you can always select "undo" to get rid of your most recent editing change.

MacWrite stacks up as a good, but not great, word processing program. The visual editing is fast and easy. On the other hand, touch typists may find it annoying to pull one hand from the keyboard in order to repeatedly grab the mouse for repositioning the pointer. Past or heavy typists may also find the metallic sound of the keyboard slightly annoying.

There are limitations in memory. MacWrite can only hold a document up to about eight typed pages: longer documents, such as a 10 page term paper, would have to be done in pieces. There is also limited space available on the disk. MacWrite, MacPaint and all Mac program are supplied on the same disk, leaving very little room for your own files. You can move files to another disk, but the lone disk drive means lots of disk swapping. MacWrite also lacks some of the advanced word processing features – like automatic footnote

control — found on other programs. Printing is one of MacWrite's great strengths and weaknesses. The program prints exactly what is on the screen. Unfortunately, this is a time consuming task, unless you select a quick "draft mode." The program must first save a print image version of the document on the disk. For a one-page letter, this takes about 20 seconds. Printing in "correspondence mode" takes four times as long as draft mode, because the printer head must make four passes over each line.

MacPaint is a fantastic graphics program that allows you to manipulate a series of drawing and painting tools with the mouse. These tools allow you to draw and position lines and shapes, copy and move them, and fill them in with more than a dozen background shades. Text, which can be mixed in anywhere on the screen, comes in a variety of sizes and styles.

As with MacWrite, the printer capably reproduces MacPaint documents exactly as they appear on the screen. Additional power comes from the ability to create a drawing with MacPaint and put it into the middle of a MacWrite document (or visa versa) for complete integration of word processing and graphics.

Your first demonstration of the Macintosh will probably feature MacPaint. Your first few hours with a Macintosh will probably center around playing with MacPaint. But MacPaint will probably be more of a toy than a valuable resource for most users.

Currently, there are only a few programs available for the Mac, but many more are in the works. Microsoft's top-quality Multiplan spreadsheet program has been tailored to utilize the mouse, pull-down menus and high quality graphics. A version of the BASIC programming language is also available, with Pascal scheduled to follow later this year. Although hundreds of companies are at work on Macintosh software, don't expect all popular programs to be re-written for the Mac — the computer's limited memory makes certain large programs unlikely candidates for the Macintosh.

"So, should I get one?"
"Is it worth it for $1,100?"

Probably. You'll have to consider what you want a computer for, and what you intend to do with it before you can decide if the Macintosh is the best machine for your needs.

The Mac's $2,500 list price makes it attractively priced compared to most other machines on the market. It is an advanced machine with few shortcomings and many strengths. For the $1,100 price to University students, it is a bargain.

Don't be captured solely by the low price tag. It will take an additional $400 for the printer (you must use Apple's). It will take more money to purchase programming languages, alterate word processing programs and other software. And more still to buy a second disk drive if you find the sole drive too limiting.

It is an excellent computer, but it is too soon to tell if the Macintosh will become the premiere machine.
Getting the best value in stereo

Woofers and tweeters are just the beginning

By ROSAMUNDA NEUHARTH-MOORE

Your best friend is playing the latest Michael Jackson album and you are overwhelmed by the power of the music — how alive it sounds. The experience convinces you once and for all. Your heart is set, you must have a stereo.

Your next purchase will be a huge, shiny stereo, even more than your friend’s. But you should keep certain basics in mind before even considering such an item.

It may seem that, with soaring competition, it is difficult to make a bad stereo but this view can be deceiving.

“You don’t just walk into a stereo store and purchase the most expensive one and feel assured it is the best!” Tony Lazarus, Audio Manager at Radio 457, said. “You should be definite as to what your needs are and which stereo is the most compatible with your needs.”

Stereo purchasers should keep in mind where they plan to place the stereo — in a small or large room — what type of music they prefer, how often they plan to listen to it and how loudly. With the growing market, different models are adapted to meet these specific and diverse requirements. For instance, a miniaturized stereo system is available for small rooms.

The next most important guideline is money. Do you want to spend all your savings and not have enough left to purchase records and tapes? You must set a budget and be aware that a good stereo system runs for at least $500 to $800. For that price, there is a wide range of quality equipment on the market — from a simple turntable, receiver, and speakers to a larger system with tape deck.

Sales Manager for Airs Appliances Arthur Stander advises to start small — a turntable and a few accessories, but spend most of the money on those parts and add on later. Stereos are long term purchases and should involve a lot of time, thought and money.

“A stereo system is a component of parts to which new devices can be added,” Stander said. “Set yourself a budget and try to get the most for that amount” he added. “I personally would concentrate my money on speakers, and spend up to $500 on speakers. They are the ultimate say on sound.”

David Yager, President of David Mann Audio, said to beware of different parts and that some combinations are more successful than others. “It is not a question of getting the best piece but of getting a good combination,” he said. “That is why the salesperson is the first most important component in the sales. He is a consultant not a cashier and that is too often overlooked.”

Yager feels that the next most important component in the purchase of a stereo is the turntable cartridge.

“A cartridge has musical con-

sequences that should be matched with the speaker and mechanical con-
sequences that should be matched with the turntable,” he added. “You should make sure a cartridge is not just a throw in item. It is a common marketing practice to disregard car-
tridges.”

Each component of your stereo should be fully compatible with each other and equally balanced. The speakers should not be too overpowering or too weak compared with the amplifiers, for example.

Matching up different brands must be carefully thought out. Your match-up should allow a higher overall quality of the system.

“Beware of off brands,” Lazarus said. “They are inferior in quality and often incur serious problems. Stick to a reputable audio center, avoid department stores and keep in mind reliable brands such as Sony, Pioneer, Fisher, Scott…”

Warranties and post-purchase service must also be taken into account when investing in a stereo. They guarantee that the equipment will last. It is also important to consider the repair service and its location. You don’t want to be in Philadelphia and have to pack your stereo back to L.A. should it go on the blitz.

Repairman Rich Wilson, who works at Nu Way, said that speakers are the most common repair problem and encourages people to be careful that the speakers match the unit. That way, you can avoid blowing them.

“To avoid problems, I never play with one speaker only. It will burn itself out because of thermal runaway. Don’t blast your stereo continuously either,” Wilson said.

He also discourages mail orders for stereo purchases because those systems often have problems and are inconvenient to repair.

Once you have narrowed down your choices, the ultimate decision lies in the listening. Take along 2 or 3 records you know well and like to hear. Avoid pop records and elec-
trified music which distorts the real sound. Listen to a classical music record with a whole orchestra range of frequencies to get the exact picture.

Switch speakers and turntables if necessary.

“And, if you are not satisfied by either, consider increasing your budget or waiting a little longer,” Lazarus said. “Don’t go for a cheap brand if it isn’t what you want.”

A salesman demonstrates the latest stereo equipment at Gola Electronics at Market Street.

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• Data Base Management (filings/reporting)
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From the Kaypro II, $1295.

# 1 SIGHTS AND SOUNDS

FRIDAY, MARCH 30, 1984

1618 Chestnut Street 496-0300

THE COMPLETE BUSINESS COMPUTER

Open Saturdays too!
**THE ELECTRIC COMPANY PRESENTS THE**

**SIGHT & SOUND SHOW!**

**THE AUDIO & VIDEO EVENT OF THE YEAR!**

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Easton Road (611) at exit 27 of the Pennsylvania Turnpike

**TOLL-FREE EVENT HOTLINE: 1-800-752-4000**

**FREE TICKETS!**

**FRIDAY, MARCH 30, 1-10**

- *We price!* Meet radio personalities!
- *See the High-Tech Show with amazing state of the art electronics!*
- *Tour the Pioneer Sound Bus*
- *Tour and sign up to win the $80,000 GE Video Van*

**MOUNTAINS OF INVENTORY!**

- *Take your purchase home with you! Use VISA, MasterCard or personal check*
- *Or qualify for Philadelphia Electric's instant revolving credit.*

**GREAT PRICES & GREAT FUN, TOO!**

Meet Ron Jaworski on Saturday afternoon, March 31st

**INCREASING SAVINGS ON THESE FAMOUS BRANDS AND MUCH, MUCH MORE!**

**S99 & UNDER**

<table>
<thead>
<tr>
<th>Product Description</th>
<th>Price</th>
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<tbody>
<tr>
<td>Pioneer Tape Deck</td>
<td>$99.99</td>
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<tr>
<td>Sylvania B/W TV</td>
<td>$174.95</td>
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<tr>
<td>Technics Receiver</td>
<td>$299.99</td>
</tr>
<tr>
<td>Sony Turn Table</td>
<td>$119.95</td>
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<tr>
<td>Leico Car Stereo</td>
<td>$89.99</td>
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<tr>
<td>Carlton Audio Tape</td>
<td>$79.99</td>
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<tr>
<td>ITT Telephone Repair</td>
<td>$59.99</td>
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<tr>
<td>Panasonic Radio</td>
<td>$89.99</td>
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<td>PhonoMail Call screen answering</td>
<td>$34.00</td>
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<tr>
<td>ITT Telephee Repair</td>
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<td>Quanities on some items MAY BE LIMITED—SO DON'T DELAY!</td>
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**S299 & UNDER**

<table>
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<td>Zenith Color TV</td>
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<td>RCA Color TV</td>
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<tr>
<td>Sony DVD player</td>
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**S99 & UNDER**

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**OVER $999**

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<tr>
<td>Panasonic Color TV 25&quot;</td>
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<td>Sylvania Color TV 31&quot;</td>
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**Saturday, March 31, 10-10**

**Sunday, April 1, 11-7**

**TOLL-FREE EVENT HOTLINE: 1-800-752-4000**

**RACKS & STACKS & SOUND SHOWS & MORE!**

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- *Tour the Pioneer Sound Bus*
- *Tour and sign up to win the $80,000 GE Video Van*

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**YOUR NEIGHBORHOOD GOOD VALUE STORE**

**PHILADELPHIA ELECTRIC COMPANY**

**FRIDAY, MARCH 30, 1984**