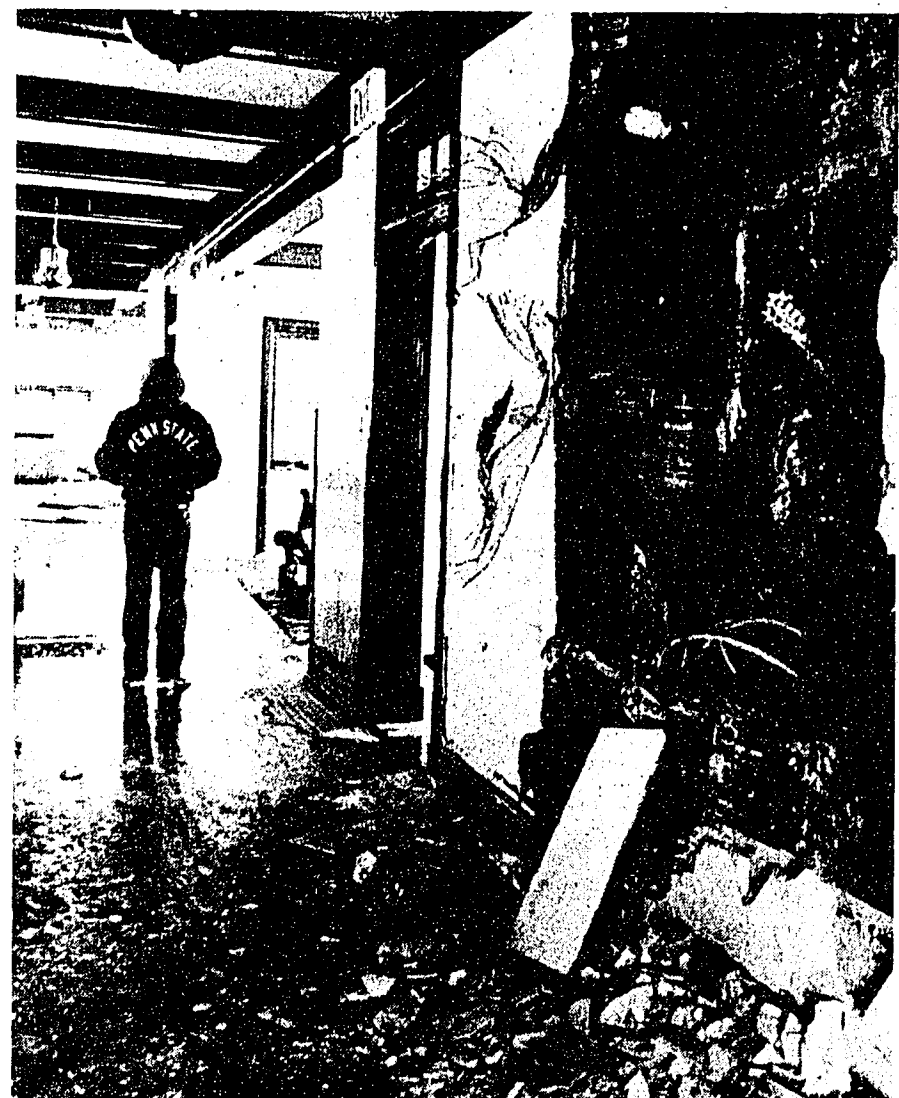


Reconstruction of Delta Tau Delta nearly complete



Delta Tau Delta fraternity house was almost totally destroyed by fire last Winter. Now, leaving most of the building as devastated as the hallway above.

By DAVID MEDZERIAN
Daily Collegian Staff Writer

Nine months after a devastating fire all but destroyed their house, the brothers of Delta Tau Delta fraternity are finally moved back in.

"Everyone has a lot of pride in the house," said Craig Emery (10th-landscape architecture), a Delta Tau Delta brother. "We're working together to make this house number one. It was rough at first, but we had a lot of help from the University."

Construction at the house, located at 428 E. Hamilton Ave., should be finished within a week, according to House President Bill Herman.

"The whole house has undergone renovation," he said.

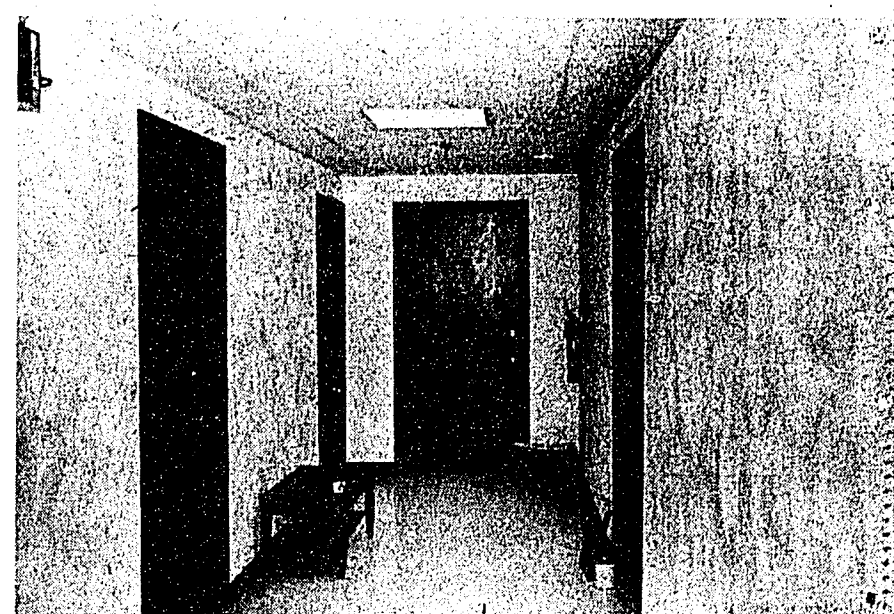
While the exterior remained essentially unchanged, the interior has been completely rebuilt.

The house has been extensively redesigned for better space efficiency, especially in the basement and in the second and third floor bedroom areas. Old storage rooms have been removed to enlarge the basement recreation room. On the upper floors a large bathroom, destroyed by the fire, has been relocated and its space converted into living quarters.

Herman said that he and fraternity brothers Bill Kidd and Larry Hixson worked with the Jack Frost Construction Co. in repairing the house throughout the summer.

The renovated house features the latest safety equipment, including a complete sprinkler system and emergency lighting.

"We're one of the few houses with a sprinkler system," Herman said. "We have, without a doubt, the safest house."



...but renovations and reconstruction are almost complete and 46 of the brothers have finally moved back in. Repairs on the house should be finished in about a week.

Living at The Lofts was a problem. "Did you ever try to plan a fraternity party in an apartment a few miles off campus?" he asked.

Herman said Benchmark Realty Inc. the managers of The Lofts, were hesitant about fraternity parties, fearing they would resemble those in the movie "Animal House."

"We had to beat that stereotype," Herman said. "Benchmark was quite pleased."

The fire has not affected membership as there are now 46 brothers.

"You can't beat that when house capacity is 50," Herman said. Last year, Delta Tau Delta also had 22 new pledges by spring.

Scholastically, the fraternity was aided by University faculty members. "We didn't lose any ground in scholastics," Herman said. "We maintained about the same level of performance."

Despite the fire, house unity seems stronger than ever.

"I wouldn't hesitate to say that just being through something like this pulled us together," Albanese said.

"As far as the unity of the house, we're 100 percent stronger," Herman said.

"It's been a test," he said. "I feel that we passed it very well."

Misia: A femme du monde for the ages

'Not only a patron of the arts, but a muse'

"Misia: The Life of Misia Sert" by Arthur Gold and Robert Fildale, Knopf, \$16.95, 314 pages.

By P. J. PLATZ
Daily Collegian Staff Writer

"This woman could not care less about having the seat of honor at a fete; she preferred the best seat. It is generally not the same. At the theatre she wanted to see rather than be seen. Therefore artists loved her." (From "La Charreuse de Parme," by Jean Cocteau.)

The woman is Misia Godebska Natanson Edwards Sert.

The artists who loved her were Ravel, Stravinsky, Liszt, Faure, Satie, Bonnard, Vuillard, Renoir, Toulouse-Lautrec, Claudel, Valery, Mallarme, Colette, Cocteau, Diaghilev, Nijinsky, Chanel. The list goes on and on.

And "Misia: The Life of Misia Sert," by Arthur Gold and Robert Fildale, is a marvelous book about an incredible woman, Misia, one of the most generous, charming and fascinating women of the 20th century, was a patron of the arts of the highest calibre, with an interest which stemmed from her love for the arts, not their love for her.

It was from this upbringing that Misia "became not only a patron of the arts but a muse, an inspiration to artists."

In 1882 Misia married her cousin, Thadee Natanson, a quiet intellectual who founded a magazine called "La Revue Blanche." The periodical encompassed the arts on an international scale, and was tres populaire from 1889 to 1903.

However, it was Misia who became the more popular of the handsome pair. "A mistress of feminine guile, Misia knew how to lean on a paragon, handle a fan, show her rounded arms and breasts to advantage as she adjusted her hat and veil... She was a rough-and-ready princess."

She lived in luxury, in a sumptuous apartment whose parlor housed a pair of grand pianos, at which she and her friends would play and sing for many a long soiree.

Guilbert asked him where he lived, he casually gave the address of a well-known whorehouse. Asked how he could stay in such a place, the eccentric aristocrat replied, "My God, would you rather I entertained such riff-raff at home?"

Misia divorced Natanson to become the mistress of newspaper tycoon Alfred Edwards. She was showered, draped and encased in jewels, furs, yachts and champagne. And she reveled in it all.

But that relationship, consummated in a short-lived marriage, left her an independent woman again, until her fascination and subsequent remarriage to Spanish painter Jose-Marie Sert.

Along the way she became intimate friends with Serge Diaghilev, for whom she founded and financed the fabulous Ballets Russes, and fashion designer Coco Chanel, whom she also "discovered" and financed.



'Misia' by Toulouse-Lautrec

Her relationships with the temperamental pair rose and fell with Wall-Street-figures regularly, but underneath it all the three shared an intense love for one another and their worlds of art.

One particular ballet in which Misia played a key role was "Parade," produced by Diaghilev. "Parade" was announced as a ballet realize by Jean Cocteau, but in the program notes Apollinaire invented a new word, surrealism (super-realism), to describe his magical fusion of choreography, music, and dance, which he felt had a

poetic reality more intensely valid than reality itself."

The ballet brought together "Erik Satie's first orchestral score, Pablo Picasso's first stage decor, Leonide Massine's first Cubist choreography, and a poet's first attempt to express

himself without words." A most impressive book. This, along with the remarkable blend of style and fact by authors Gold and Fildale help to make this a most special celebration of an era, its art and artists, and the one woman who helped make those artists vibrant color are generously sprinkled

throughout the book. These, along with the remarkable blend of style and fact by authors Gold and Fildale help to make this a most special celebration of an era, its art and artists, and the one woman who helped make those artists vibrant color are generously sprinkled

the daily arts

Stephen King's back, hot as ever 'Firestarter:' an inferno of horror

"Firestarter" by Stephen King, Viking Press, \$13.95, 428 pages.

By STUART AUSTIN
Daily Collegian Staff Writer

Hot on the heels of the success of "The Shining," the horror film of the sweltering summer, and "The Dead Zone," currently burning up the paperback charts at number one, comes Stephen King's newest horror novel, "Firestarter."



Photo by James Leonard

In keeping with the tradition King established with his earlier novels, "Firestarter" is the story of an individual with abnormal mental powers. In this case, a young girl exhibits pyrokinesis, the ability to start fires with her mind.

The origins of this unusual power in young Charlie McGee are traced back to an experiment in which her parents, took part as college students. A CIA-type organization known as The Shop administers a test of experimental hallucinogen.

The drug leaves her father with a trace of what he calls "the push," the ability to mentally change other's perceptions. Her mother gets an even smaller trace of telekinesis, the ability to move physical objects with her mind. Charlie, however, inherits a full-fledged dose of pyrokinesis.

King masterfully combines fantasy and reality into an exciting adventure in the realm of fear. Charlie's abilities and their consequences are equally horrifying as the ruthless, brutal tactics of The Shop. The never-ending vigilance of Big Brother is all too believable.

The characters in "Firestarter" are sufficiently developed to be believable in the light of the bizarre circumstances in which they are found. Andy McGee is a young professor with a secure middle class suburban existence who comes home one day to find his wife murdered and his "talented" daughter kidnapped by The Shop.

McGee's existence becomes a deadly game to get

one step ahead, to at least protect his daughter from the same fate as his wife. His advantage, "the push," which he uses more than once to just barely save his life, seems to be waning in effectiveness. He must place an equal burden on Charlie to get them to the end of their horrifying game.

Charlie McGee seems to be just like any other second grader, except when she gets angry. Then things get too hot to handle. She had always been told by her parents that the fire was bad and she mustn't succumb to the temptation to lose control.

But faced with the do-or-die choice when she and her father are cornered by The Shop, she does indeed lose control. King skillfully manipulates this into one of the most exciting scenes in the novel.

Perhaps the most fascinating character in "Firestarter" is Shop agent John Rainbird. A large, disfigured man of Navajo ancestry, Rainbird is a killer with a difference. His driving force in life is a death wish, and he has been preparing for 20 years to meet his own end.

When he carries out a brutal murder on Shop "business," Rainbird gazes into his victim's eyes, trying to find the answer to the mysteries of death. He always fails to make his discovery, and finds only an expression of puzzlement in the face of the unfortunate individual. However, never to be thwarted, he finds Charlie, and realizes that she is the key to his life's problem. They must die together.

King's fecundity in the horror novel market does not force him to compromise his writing quality. Although his novels concentrate on individuals with strange powers, each is excitingly different and therefore sure bestsellers.

"Firestarter" is no exception to this rule. Even at the \$13.95 hardback price, it's been selling like hot cakes.

'Class Reunion:' pass the junkfood

"Class Reunion" by Rona Jaffe, Dell, \$2.75, 445 pages.

By P. J. PLATZ
Daily Collegian Staff Writer

Rona Jaffe's "Class Reunion" is a pretty dumb book. So why bother reading it, much less into the wee hours of the morning? For the same reason as eating a Tastykake—you know you're being inundated with empty calories, but they taste so good going down...



Photo by Richard Avedon

And Jaffe, no newcomer to the publishing world, can write. She possesses a glorious talent of eeking out just the right words to describe just the right feeling. "She didn't know anything about football and she had no idea when the game would be over, but it seemed endless. Those fools out on the field would run about two feet and then hurt themselves on top of one another in order to achieve as much mayhem as possible. Who cares?" (Indeed!)

And her views on men, although not as lyrical and gutsy as Erica Jong's, are at least amusing: "She decided that most men were children: a hopeless combination of horny and guilty."

"Class Reunion" makes for light, breezy reading. It's as silly as soaps and second-rate telemovies, but has enough drawing power. Read it with a bag of Doritos at hand.

Robbins strikes again

"Still Life With Woodpecker" by Tom Robbins, Bantam, \$6.95, 277 pages.

By JOHN PROTEVI
Daily Collegian Staff Writer



Photo by Charles Szymanski

How can you describe Tom Robbins? Those of you have read his books know what he's like. Describing him to those who haven't may not be as hard as telling the proverbial blind man about the rainbow, but it's not much less difficult.

Oh, I can tell you what he writes about. "Still Life With Woodpecker" is a meeting of save-the-earthers whom Robbins indicts, tellingly, for "tunnel vision," for refusing to see that "good can be as banal as evil," for "using (a cause) as a substitute for spiritual and sexual unfolding."

It's a commonly spoken, and just as commonly ignored, truism that we will have to become better people — more alive, more loving — if we want a better world. Leigh-Cheri had ignored this. He likes them better than the "abstract, rational, militaristic, industrial, unemotional, and puritan" solars.

But Bernard's outlaw ways win Leigh-Cheri over from her sober commitment, her righteous indignation, her worship of Ralph Nader. Ralph Nader, who has put everything before himself, to the extent that a world composed of Ralph Naders may be well on the way to being saved, but will it be worth living in?

Leigh-Cheri had wondered how to "make love stay." Now, offered the chance, she plunges ahead bravely. She decides finally that it's no use "saving the earth if it means losing the moon."

The moon ah, the moon. Robbins loves the moon. Much of this book is about the moon — its effects on lovers, tides, tubercular composers, poets, and monks. Robbins also writes about the conflict between lunar vs. solar minds.

This conflict runs through his two previous novels, "Another Roadside Attraction" and "Even Cowgirls Get the Blues," cult classics both. Lunar people

'Hand-Me-Downs': family fun Generations of loves and hates

"Hand-Me-Downs" by Rhea Kohan, Random House, \$8.95, 372 pages.

By FADDY PATTON
Daily Collegian Staff Writer

There is more to inheritance than just a physical estate. These other heirlooms — loves, hates, attitudes and convictions passed from one generation to the next — are the motivating forces in Rhea Kohan's "Hand-Me-Downs."

Kohan writes her novel with a special gift for characterization and a natural talent for pointing out humor in everyday situations.

The most outstanding figure in the book is Yuseph, an 80-year-old mother-in-law personality who's as sharp as the proverbial tack. Her insights are of the funny but penetratingly accurate variety. At one point she says to her son, "You're a dumbbell. You should kiss more women and less the daughter; and when the daughter pushes her out, because the smart father pushes her out, because if he don't, he's a dumbbell who will ruin his own daughter."

Yuseph's comment is the book in a nutshell. The three women about whom the book is written — Malka, Helen and Marilyn — are successive generations in the same family. Malka and Marilyn (grandmother and granddaughter) are portrayed as bitter, frustrated and unfulfilled, seeking to rise above their surroundings. Helen, caught between two awesomely self-centered and unloving women, fights for her own portion of love in the world.

As Yuseph intimates, the central struggle is between Helen and Marilyn over Lenny, Helen's husband and Marilyn's father. It is Marilyn who eventually rises above the desperation and meanness of such a struggle and her maturation constitutes the essence. Kohan follows Marilyn's development from a successful, ambitious, unlovable divorce lawyer to a woman overwhelmed by the inhumanity of her life.

Marilyn's eventual salvation from this inhumanity — after divorce, group therapy and the death of her father — is abstention from love altogether. While Kohan's choice of this particular ending and her support for it are reasonable, their exact logical underpinnings are not easily perceived from the book.

As a travel guide through the jungles of southern California society, "Hand-Me-Downs" demonstrates Kohan's talent for satire. Everything from valium-happy psychotherapists to swinging singles (and marrieds) is fodder for Kohan's cannon. These touches, asides and details are the best moments in the book.

The characters of secondary importance are sketched with particular astute insight. Marilyn's sister Phyllis, for example, is the prototypical vintage flower child. She and her husband Neil run The Cosmic Cucumber, a very expensive, very laid-back, very posh — and very silly, in Kohan's opinion — natural food restaurant.

"Hand-Me-Downs" is complex, but where the weight of its content threatens to overwhelm it, the leavening of Kohan's writing comes to the rescue. As social commentary, its quality is excellent; as a story it is at least worth a thought-provoking reading.



Photo by Barbara Traversy

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