there are a few swing classics, many of the songs on the album were either rediscovered or newly written by members of the WJO. All the tunes feature new arrangements by members of the band that remain faithful to the spirit of the originals rather than "modernizing" them a la Hooked on Swing.

The album starts off with "King Porter Stomp," then moves on to "I'm in the Mood for Love," both of which are featured on the album's cover. The band's boundless enthusiasm for the music is evident throughout the album, and it is clear that the WJO is one of the more energetic musical groups in Boston.

The album's finest tune isn't a standard, but it is an original by trombonist Jim Masters. The song, "Boatshoeb," is the story of a man who loses more than his wallet in Central Park. Masters' vocals are fun, and the music is really hot. It is also a nice rework of a piece by favorite performer Mike Jackson's "Knock Me a Kiss," first recorded by the Jimmy Lunceford Orchestra.

The album features a variety of instrumental pieces, such as "When You Say That You Love Me," and "I'll Remember April," all of which could have been cut with the requisite awful puns and in-house jokes. Nevertheless, the CD is a great recording, and the WJO has rigged up a workable microphone setup that makes for some dramatic stage business, and people whose parts are extraneous to the play. Hunter hasn't helped himself by neglecting important details.

The director doesn't command his playing in the opening scene but he has most of his characters enter via an enormous archway that dominates the set. This could make for some dramatic stage business, but most entrances are lost behind characters who have been placed awkwardly in the front of the stage. In one of the more important stage bits, one character repeatedly tosses his hat at a coat stand and repeatedly salutes and, each time the hat is there to hang the hat where it belongs. In an important recognition scene later in the play, the disguised butler is discovered when he actually reaches for the tossed hat. A clever theatrical device, but as staged it doesn't work.

For all its directorial woes, Ghost has some fine individual performances. Ralph Opie's 36 portrayal of Victor the butcher is economically yet lush. He uses every ounce of his voice time efficiently without stealing the show. David M. Gaunt '83 is the most charming character, and the WJO Swing Orchestra (formerly the Wide- footed) is an all-day/all-night place serving deliciously-style food. They offer their extremely large menu (And that menu is large), the thing must be at least 2 feet square.) at all hours. Whether you're in the mood for auben onion soup, potato pancakes, two eggs any style, or matzo ball soup, you can find satisfaction for a craving anytime. The restaurant usually gets packed after all the clubs in the Lansdowne Street area close at 2am; sometimes watching the people eat there becomes more fun than eating the food. People in all kinds of clothes come to and from the local nightclubs (Some of the folks from 2am to 4am at the Downbeat are college students (and their dates).)

The deli prices are fairly inexpensive. Earners go for $1.20 and up to $1.85. It's also very satisfying. The deli offers breads, rolls, and a variety of meat and cheese combinations. The deli is very popular, but it does not get crowded. The food preparation is competent, but portions of some dishes are small. Salads and sandwiches are filling, and their eggs are delicious. (A friend tells me that she orders them exclusively.)

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