Quadrangle students ask for rebates

Cite construction noise as one reason

By ESTHER SCHLESSINGER

Quad residents who suffered from noise from the nearby construction site of the new student center are asking Residential Living for rebates of their rent.

The residence hall was jampacked with new enrollees last year’s term.

“Moms and Bodis residents have complained about noise from Lower Quad construction of their water and heat. In addition, residents required a sliding window based on the amount of inconvenience suffered from construction noise. The extra money would be allocated on a case-by-case basis,” said Hansen.

The administration even admitted it was a "no problem with the Aquaciser," of a number of other engineers, there is no problem with the Aquaciser," said Neill.

"We made our final proposal based on the assumption that the noise would not occur," said Lang, a Manor resident. "We found out we had a major concern over the water and the heat."

"The students asked for a fixed payment of 15 percent all residents suffered equally from the noise," added Kontos.

Author! Author!

Joyce Carol Oates to give reading

By CHRISTINA BAUER

Joyce Carol Oates will read a sample of fiction from her most recent work at Thomas Jefferson University Nursing School on Wednesday. It is part of the King’s Court English House Last Lecture series.

Oates has written 17 novels, several collections of short stories, and a number of other works. She is considered an important figure in American literature.

"The range of her fiction is as astonishing as her prolific publishing record," Hoffman said. "She has written in every major form, from the short story to the novel, and her books have been translated into more than 20 languages."

"The Penn men’s squash team has won more than $7000 off surpluses this year.

ANGEL ORTIZ.
Man convicted after killing dogs with lye

The government-run broadcast station said yesterday that a military task force and the army plans to free Islamic extremists.

Aquino declares prompt freedom for 33 prisoners

Rioters loot Cairo

Hundreds of foreign tourists staying at hotels near the pyramids were reported to be leaving their rooms and running, "This is a treacherous blow to the march of this people," President Mubarak said today. Several thousand Arabs and a few hundred British soldiers fought for an entire day in the capital city. Mubarak said the army also clashed with members of the force that took over the presidential palace.

The testament received by President Aquino shows that the former president of the Philippines will seek a cease-fire with communist insurgents in the country.

The government-run broadcast station said yesterday that a military task force and the army plans to free Islamic extremists.

NASA officially denies knowledge of defect

CAYO, Egypt - Soldiers in the capital and other cities yesterday halted disgruntled security forces and civilians who took to the streets and barricaded several areas in a peaceful demonstration for peace and for redressing wrongs.

Edward James, a professor at the University of Pennsylvania, said a loss of about one foot of ice and dust from the comet's patchy surface during its most active period around perihelion, the closest the comet will get to the sun that is about 70 percent of the sun's gravitational attraction, during its perihelion, said National Aeronautics and Space Administration.

"I did not detect any dissent when the testimony received by President Aquino shows that the former president of the Philippines will seek a cease-fire with communist insurgents in the country."

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"I did not detect any dissent when the testimony received by President Aquino shows that the former president of the Philippines will seek a cease-fire with communist insurgents in the country."
Pilobolus dance troupe frolics to perfection

In a recent master class held by Pilobolus artistic director Michael Tracy, the secrets of their roll dancing were revealed.

By JULIA PIRKLY
Wall-to-wall. Call the neighbors. No, SIB isn't sponsoring "Late Night with Pilobolus," but let's be there anyway.

The show is a copula staging group, Quaker Notes, has decided to present an off-the-wall view of the performing arts to the University community and to other schools' programs.

They'll be playing host in that Quaker Way. Out of control manner of everyone's late night hero, David Letterman. He prepared for some classic hosting — stupid pet tricks, brushes with greatness, twenty-nasty times, the audience participation band, and special guest stars: the Yale Spizzwicks and the Tufts Amalgamates.

The Villanova Spies, founded by Maria Scungio, said they may be a little lacking in this area but they're starting off with the most important ingredient — spontaneity and originality. The Quaker Notes want to focus on the group, Quaker Notes, has decided to present an off-the-wall view of the performing arts to the University community and to other schools' programs. The Quaker Notes want to present an off-the-wall view of the performing arts to the University community and to other schools' programs.

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Students robbed at frat party in Houston Hall

The Police Safety Department is investigating a break-in at a frat party in Houston Hall last weekend. Public Safety Lieutenant Steve Heath said Monday the University police received four separate complaints of thefts of pockets, wallets, and jewelry following an all-freshman fraternity party at the house on Saturday night.

He added that the boys did not realize that any crime had occurred until the end of the party. As far as he knew, no incident anything was missing.

"I was there," said an Assistant Student Life Director Mary Grace Hendricks, who was the Houston Hall Manager at the time of the theft.

Hendricks said she observed a group of approximately eight male members leaving the house about 2 a.m. "I later found out that the complaints had lost purses and jackets."

-- Andy Wygle

Male nurses provide a different outlook

Joyce Carol Oates reading

Joyce Carol Oates writing about her experiences as a woman as she began her writing as an undergraduate at Michigan State University. She currently teaches at the University of Wisconsin.

"When I was a freshman, there was a girl in my class who surprised me. She said, "I don't know what I'm doing here."

"But the law school Dean added that the additional security was a "tragedy" for anyone who wants the students to continue to participate."

-- Leslie Lee

Quad rebates

School and work absenteeism may be prolonged when an adult suffers from chickenpox. If you have never had this disease, you are susceptible to a serious illness.

An investigational chickenpox vaccine, studied in children for over 15 years, is now available free of charge for those aged 13 to 40 who have never had chickenpox. For more information, please call Liz Books, Department of Information Services, Children's Hospital of Philadelphia, at 596-8409, weekdays.

WANT TO LOOK GREAT? LOOK GREAT! Fastest growing health and nutrition company offering internationally acclaimed program providing quick weight loss with good nutrition.

For Free Diet consultation call Mr. Brian, Locust Representative (215) 482-8398

JEWISH AWARENESS WEEK

SUNDAY, FEBRUARY 23 TO SATURDAY, MARCH 1, 1986

"WHAT IS A JEW?"

DAY 5

IN RUSSIA JUDAISM IS ILLEGAL!

In 1977

INDICTED WITH ANASTOLY SHARANSKY!

JOE SMUCKLER LAW PREZ 
RED AND BERNIE KOHEN OF PHILA. CONF. ON SOVIET JEWRY.

Febr. 26 STILTER B-21 7-30 P.M.

SPONSORED BY LUBAVITC HOUSE 4032 SPRUCE

The Daily Pennsylvania - Thursday, February 27, 1986

Campus Events

A listing of University news and events

Today

FINANCIAL INTERNSHIP PREVIEW, Room 305, 5-7 p.m., I. E. A. R. O.

TUESDAY, MARCH 1

PUBLIC INTEREST RESEARCH GROUP, Room 307, 5-7 p.m.

UNIVERSITY MAJORS, Room 302, 5-7 p.m., Houston Hall.

THURSDAY, MARCH 3

LITERATURE AND PSYCHOANALYSIS, Van Pelt Library 300, 5-7 p.m.

1986 ALUMNI WEEKEND, Red Room, Grad Tower B 5-7 p.m.

WATER POLO CLUB meets Tuesdays at 2:30-5 p.m., William Kerrigan.

THE TERTULIA SI, Women's lounge Williams Hall, 6:30 p.m.

LA MAISON FRANCAISE vous invite tous les mercredis, "Les mercredis Musicaux," 6-8 p.m.

LA CASA ITALIANA, venite tutti a cadere in un anno di festa, "Il Mercoledi di Paolina," 7-9 p.m.

THE PHILA. CONF. ON SOVIET JEWRY, "Third Internation Congress on Judaism in Russia: Judaism in the USSR, Part II," Joseph Lubavitch House, 7-9 p.m.

PRESIDENT AND FOUNDER OF THE SOVIET JEWRY MOVEMENT, Rabbi Eliezer Bodek, speaking in the chapel of reconciliation, 5 p.m.

PENN MODEL RAILROADERS, room 303 Houston Hall, 5 p.m.

GIVING A REBATE TO THE YOUTH, Important Regional Rebate program for elementary school students, 2-4 p.m.

TUESDAY, MARCH 10

STUDENT LIFE DIRECTOR'S OFFICE, "Office Open," 2-4 p.m.

ATTENTION STUDENT EMPLOYEES, "Office Open," 5-7 p.m., Student Life Director.

ATTENTION THESTUDENT BODY, "Office Open," 5-7 p.m., Student Life Director.

WEDNESDAY, MARCH 11

ATTENTION STUDENT EMPLOYEES, "Office Open," 2-4 p.m.

ATTENTION THE STUDENT BODY, "Office Open," 5-7 p.m.

THURSDAY, MARCH 12

ATTENTION STUDENT EMPLOYEES, "Office Open," 2-4 p.m.

ATTENTION THE STUDENT BODY, "Office Open," 5-7 p.m.

TUESDAY, MARCH 17

SPECIAL COLLECTIONS, Van Pelt Library 300, 5-7 p.m.

YIDDISH STUDENTS ASSOCIATION, Room 303, 6-8 p.m.

TUESDAY, MARCH 24

TRANSMISSION OF HEBREW, Room 303, 6-8 p.m.

TUESDAY, MARCH 31

YIDDISH STUDENTS ASSOCIATION, Room 303, 5-7 p.m.
Last lecturer Kelley speaks on 5 types of love

Lecture: Kelley speaks on 5 types of love

Last lecturer Kelley speaks on five types of love. The address was the third out of ten of the series which speakers act as if they were giving.

SAC's finances are low

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The new room you have entered is going to work and it doesn't work."

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Allegro Pizza

Featuring our quality Neapolitan and Sicillian Pizza made fresh daily on the premises.

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The Daily Pennsylvanian
The Independent Newspaper of the University
1902nd Year of Publication

Tuesday, February 27, 1984

Irregular Delivery

Students who signed up for the Tenny Student Agency's newspaper delivery service in the Quad should be receiving it. In fact, all students are, just not in the usual place.

A short while ago the entire service was delivered, the service remain erratic across campus. Students who call and get newspapers delivered only get them part of the time. In other words, they either get all copies delivered all the time, or get no copies delivered at all.

Paul General Manager Ronni Rosenbaum said that the irregular deliveries are caused by problems with the service's computer program. The program is designed to deliver all copies of the newspaper at once and it appears to be malfunctioning.

"This is the first time we've had this problem," Rosenbaum said. "We're hoping to have it fixed by next week." He added that the company is working to resolve the issue as soon as possible.

Send Us Mail

December 1, 1984

Dear Editor:

I am writing to express my concern about the handling of student mail on campus. I believe that the procedure for processing student mail is both inefficient and unfair.

First of all, it takes an excessive amount of time for mail to be delivered to students. Many students report waiting weeks for letters to arrive. This is not only frustrating, but it also affects the timeliness of important correspondence.

Secondly, there are several instances where student mail has been mishandled. I have received several letters that were missing important information due to errors in sorting or handling.

Finally, I would like to suggest some potential solutions to this problem. First, increased staff resources could be allocated to improve the efficiency of mail processing. Second, better training for current staff members could help prevent mistakes.

I believe that addressing these issues is crucial to improving the student experience at our university. Thank you for your attention to this matter.

Yours sincerely,

[Name]

Student Disagree with O'Sullivan's Separation Beliefs To The Editor:

The students of the University of Pennsylvania disagree with O'Sullivan's separation beliefs. We feel that the University should not be divided into separate social groups, but rather should be a place where all students can come together and learn from each other.

Many students feel that the University's social groups are too exclusive and do not provide a true sense of community. We believe that the University should be open to all students, regardless of their background.

The students of the University of Pennsylvania

Students Disagree with O'Sullivan's Separation Beliefs

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Human Rights

The Daily Pennsylvanian

HANK KOPEL

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Letters to the Editor
### Law school shows school's need for more diversity

(Continued from page A)

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founded and filed a complaint about the treatment of students at one year or more institutions in our 

an's assistant. "The minority interest would be 

members of the religious, business 

gher, she added. 

The city of Philadelphia says no 

"Ironically, both banks are the 

"I'm one of their great fans."

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Central America 

AHILIAN, South African graduate stu-

"To begin the types of changes we feel 

 Rules committee to present Ortiz bill to City Council

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### TABELNCHUR CHURCH

**3700 CHESTNUT ST. 386-4100**

A Public Sanctuary for Refugees from Central America

**A Place for Hospitality for All God's People**

**Sunday Worship 10:30 a.m.**

**Accessible to Handicapped Persons.**

### THE DEPARTMENT OF SPECIAL COLLECTIONS

**FURNESS SHAKESPEARE LIBRARY OF VAN PELT LIBRARY**

announce an expanded schedule

The sixth-floor Rare Book Reading Room 

will be open to readers on

SATURDAY, MARCH 1, 1986

**2 HOURS**

Readers who wish to have a valid University of PennsylvaniaReader's Card will be given on presentation of the reader's 

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### LB542.B77

The main hall has a number of features

The CSB member who has a 

outside to make the Law School a better place and more 

fully explored and considered all the 

CSB member who has a great

intervened in support of the motion. This 

CSB member who has a great

intervened in support of the motion. This 

CSB member who has a great
Use it to alter your grades.

You just got a C+ in Post-War Foreign Policy. You just got a B— in Communications Law. You just got an F+ in Advanced Physics.

An F+? Boy, you could use some help.

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Visit our store to pick up
The new MacPlus from Apple available immediately.

Also, inquire about special prices for the 512K Mac and Image Writer.
Broadcasters have good points, not-so-good style

(Continued from back page)

Feeling Tense?

“Floatation Tanks”

Come Relax with us

“Flotation Tanks”

Floation Tanks

Massage

“T’ai Chi Chuan

T’ai Chi Chuan

Inn Vision Relaxation Center

“Float Away Stress”

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925-6663

Important Sports Staff Meeting — Monday, 5 p.m.

Spring beats on agenda

Summer Session I

May 20-June 27

Summer Session II

June 28-August 27

CGS Evening Session

May 29-August 12
o more cold cardboard, Hot pizza delivery
super spaghetti • huge hoagies
great steaks • stromboli • salads
grinders • burgers
Free Cokes with large pizza
Take our hot oven delivery trucks on campus
5411 locust across from acme
386-8881

Bell lap sounds for Penn
(Continued from back page)
It's a phrase that may be over-used in sports, but that's only because it's a phrase that has become part of our consciousness. As a member of the Ivy League, the Quakers have learned that it won't convince other teams to lay down in front of them. Nonetheless, the Quakers have been fortunate in the past to benefit from the sudden realization by other teams that they have to come down in front of them. "We're fortunate for the few points of knowing that we have to go out and play hard at a very high level in order to win," junior co-captain Chris Swenson said.

When the Quakers do that, they win and they win big. The last three games have been proof of that. The only question is then: why? Why did they start doing that? — in so many words, why are they having the confidence to do it now? The Quakers, under the leadership of Wilson, say they have been growing in confidence, and much of that confidence has been built on the feeling of knowing that they can play with a sort of reckless abandon. "Instead of relying on ourselves, we're relying on each other," sophomore Neil Bernstein said. "It's obvious in the differences between the way we play and the way we lose. We just had to get rid of any feeling that we could play as individuals and still win. We realized that the way we had to work together, and with two games remaining however, it may have come too late.

"We know we're gonna need some help," Tony Cousin said. "But we still have a chance and we're going to be optimistic. We have to get out and play hard."

"It would be a disappointment to see someone else representing the league in the (NCAA] Tournament," Wilson said. "But we still have a chance, and we know we could help (the league) as well as anyone."

Paul Bros.
The repier of today's unibody cars requires a unique blend of technical and artistic capability. This is our new frame rack system. Our line is one of the few shops in the area with the sophisticated equipment necessary to return a vehicle to original factory specifications.

SCORING

| TEAM               | W | L | W%  | L%  | AVG
|--------------------|---|---|-----|-----|-----
| 1 Penn             | 5-2 | 8-5 | 62.5 | 65.5 |
| 2 Princeton        | 5-2 | 8-5 | 62.5 | 65.5 |
| 3 Columbia         | 4-3 | 7-6 | 60   | 54   |
| 4 Dartmouth        | 4-3 | 7-6 | 60   | 54   |
| 5 Yale             | 4-3 | 7-6 | 60   | 54   |
| 6 Cornell          | 4-3 | 7-6 | 60   | 54   |
| 7 Harvard          | 4-3 | 7-6 | 60   | 54   |
| 8 Pennsylvania      | 4-3 | 7-6 | 60   | 54   |
| 9 Indiana          | 4-3 | 7-6 | 60   | 54   |
| 10 Illinois         | 4-3 | 7-6 | 60   | 54   |

This is a picture of the Quakers of the Ivy League basketball leaders. The Quakers are back in prime form. The team is once again in the hunt for a national championship. They have learned that it won't convince other teams to lay down in front of them. Nonetheless, the Quakers have been fortunate in the past to benefit from the sudden realization by other teams that they have to come down in front of them.

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Penn has the best first seven players in the Ivy League. And while there have been occasional setbacks, the Quakers have shown that they can play with a sort of reckless abandon. "Instead of relying on ourselves, we're relying on each other," sophomore Neil Bernstein said. "It's obvious in the differences between the way we play and the way we lose. We just had to get rid of any feeling that we could play as individuals and still win. We realized that the way we had to work together, and with two games remaining however, it may have come too late.

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night. In the morning, you put it on.

The Swimmers face a problem of quantity, not quality. That's because—assuming that they swim up to their potential—there are as good or better swimmers at Penn State or Penn State. But the pressure is tougher at the times that the swimmer participates in the events, and junior Teri Querubin will

The depth hurts, but we should do well in the relays. The race for positions three through seven should be very close, and that's why we'll probably do better in the relays. The depth helps.

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At last, Quakers begin to function as team.

Running game shifts into high gear, but it might be too late.

By ANDREW BERESIN

Before the Penn men's basketball team embarked on its 14-game Ivy League slate in January, the on-ramp didn't mean that I can't get caught up in the flow of the game. Within a matter of minutes, Princeton was in full control, while the Quakers were being blown out like USC and the Tigers successfully dodged the bullet. They ran themselves to an 89-point outburst.

They ran themselves to an 89-point outburst. No, it wasn't that. "I was (he said after the win over the Bruins. "This is an indication of the kind of team we are," sophomore Phil Pitts said yesterday. "We're not the kind of team that would win 89 points."]

JOHNNY WILSON

A "taste of Murphy's Law"

This week one of Penn's teams is competing in a national championship. And for the second time this week it came up short, losing 6-3 to Princeton, 6-3 Sunday.

But from there, things quickly cooled for Penn, as the Tigers won the next six matches. Their comeback came as a surprise to everyone, including stallion Bob Stilton, freshman Ann-Gail Bregaines and the Penn tennis team, which had been doing better in it all season by beating the Elis, 15-14, in a Round of the Ivy League.

As a team. "We proved a lot this year," Murphy's Law." junior guard Johnny Wilson said.

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And the Quakers won't have much of an acceleration coming off of Stilton, freshman Ann-Gail Bregaines and the Penn tennis team, which had been doing better in it all season by beating the Elis, 15-14, in a Round of the Ivy League.

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LOTTO LOSERS
VIOLENT FEMMES
LET MY PEOPLE COME
Charity’s sour notes

By Abigail Abrash

This Grammys business has started me thinking about all the aid music stuff. After a year and a half of watching various groups “playing for dollars,” I have to say that, though I’m impressed with the results, the Band Aid spin-offs leave something to be desired. The sheer number of Band Aid imitations of one kind or another have been mind-boggling. U.S.A. for Africa, Farm Aid, Live Aid, Northern Lights, Fashion Aid—can’t you just imagine Jerry Hall and some hunk male model doing a strip tease act to “State of Shock”? Next thing you know, they’ll have Bang Aid with W.A.S.P. at the head of the heavy metal pack.

“Do They Know It’s Christmas?” turned out to be a great song, but the accompanying documentation did a new light on the state of the music business today. The sight of these individuals straining for these high notes was enough to make me and my friends want to donate our extra cash to a “Help the Artists Learn to Sing” Fund. Boy George was just an embarassment. He’s one of the reasons all those sound mixers are making millions. In fact, Paul Young and I’m sorry to say, George Michael were the only crooners who demonstrated real talent in the vocals department.

The Band Aid release—despite its flaws—was a moving piece but most of the luck that’s followed has been glas-tery. If you’re going to make such an effort to help others, why not start by recording a listenable album?

At this point, if I hear “We Are The World” one more time, I’ll be ill. On my travels abroad, I heard this little gem in at least four or five different countries, including Yugoslavia. It’s great to see that the rest of the world has jumped on the Ethiopian Famine Relief band wagon, as difficult as it may be to actually pay cash for such a feeble album.

I have to give all those American artists credit for wanting to help out, but there certainly isn’t any excuse for the utterly mediocre tune which they all apparently slaved so hard over. Also, let’s not forget that, as any college student can tell you, all-nighters are a fact of life. For 30 rockers to pull one is not so extraordinary.

Who thought up those lyrics anyway? Maybe I’m being too sensitive, but “We are the world!” Come on. If people in the Third World had doubts before as to our fascist/imperialist desires, they’re certainly gone now. These could be interpreted as U.S. public sentiment pretty easily by anyone inclined to take pop music seriously. Though I guess with such modest personalities as Michael Jackson, those words just came naturally.

The spirit of raising money through rock has managed to ignite non-English speaking musicians as well. There’s a group in Italy now called Squallor. Not only do they make a total farce of the whole aid business, but they manage to make fools of themselves as well.

Being the crafty devils that they are, all these semi-mutant Italian singers got together a la U.S.A. for Africa to record an anthem called “U.S.A. for Italy.” They got a Michael Jackson look-alike, some greasy David Crosby types and this midget. The lyrics are to the point—“Mandaci denari,” or in simple English, “Send us money.” What an ingenious idea, huh?

The “Sun City” protest is the only spin-off yet that has been truly on a level with the excellence of Band Aid. The theme song, video, and album are so inspirational that Little Steven’s questionable motives for organizing the Artists Against Apartheid aren’t so important.

My one major gripe with this whole business is that you seem to be forgetting where they came from and what they actually do for a living. If musicians would take a little time to do a good job instead of throwing together some half-assed compilation, maybe then we could respect their efforts more. Not to mention the fact that then there would be a reason to buy the album other than to support the particular cause.

Bitching aside, I suppose when it all comes down to it, Bob Geldof and the others have given us a little faith in our fellow man. They’ve proven what a strong and unifying force rock music is and that maybe it really can save the world.
Mall of Justice

Judges push plush palace

By Edward Sussman

Around 1970, mega-malls began springing up in suburbs all across America. Under one roof, an average family could load up on groceries, buy lawn furniture, and have the dog cleaned. People liked the idea of one-stop shopping and were willing to sacrifice small town charm for mass convenience.

Apparently, the one-stop shopping idea has found another cadre of supporters among Philadelphia's law enforcement crowd — this time in the form of a proposal to create an all-purpose $165 million Criminal Justice Center. But instead of a Saks Fifth Avenue, the Center would have crony court chambers, and in place of a movie theater, the district attorney would have a nice office too. And topping off the Center will be a thoroughly modern holding facility for prisoners awaiting trial — with a view.

The complex would be on 13th and Arch streets, right in the middle of Center City and just a stone's throw from City Hall. In fact, the Center would be 24 feet shorter than the statue of William Penn which caps lofty City Hall, and represents the clout of well-placed judges.

The problem, according to Smith, is that the Mayor's planners were unable to see the trouble with the Center without being publicly lambasted. "There is a loosening of design standards in general in this city," he says. "It's very easy to say something is ugly — but hard to implement it. The goals of this department are the goals of the City Planning Commission. We're not trying to waste city taxpayer dollars."

Or maybe even leaving the Center the way it is proposed. "There's a goal in mind to keep the building in scale," he says. "That can only be a goal. It can't be an absolute."

The site of the proposed Criminal Justice Center

"He acted like it was his own idea to mitigate the height and thinking perhaps why City Council member Joan Specter describes the presentation as insulting. [Storonas] was clearly insulting the intelligence of those there."

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Karen Warrington, says it leaves him with a "tough decision."

If the smart money is betting that the Mayor isn't about to build a mega-mall of justice, at least not anymore.

Don't you just love candid photography, the kind that reveals people's true nature, catching them off-guard with their defensive posture down?

Here Burt Reynolds is caught by the photographic eye as he takes a big bite out of a pair of personalized sledgebags. What a kiddie Burt was back in '75 when he wasn't bald and his movies still made money.

To win a free dinner for two at Troy's restaurant be a fortune teller with your defensive posture down?

As an extra credit bonus, how many moving, four-wheeled vehicles were destroyed in the production of this movie?

Call 243-9521 today between 5 and 5:11 with the answer.

Thank you for paying by mail.

Prize provided by Troy's restaurant.
You're a Fred of mine
Society promotes positive image for Freds

By Robbie Schwartz

There are many people who have been ridiculed because of their names, but Fred Daniel is one man who is doing something about it. Daniel is the founder of the Fred Society, which he describes as "an organization of Freds, for Freds, trying to promote a positive image for the name Fred."

According to Daniel, "Freds are looked on in a strange light. They are often used in advertising as the bumbler. Two examples are Fred Flintstone, from the cartoon, The Flintstones, and Fred Mertz, from the I Love Lucy show."

"The idea for the Fred Society came out of my frustration of being a Fred," Daniel says. "Kids always made fun of my c Clod, that sounds funny phonetically. Freedeed."

Although Daniel claims that there is a need for his society of 30 members, he realizes that other groups get it much worse. "It's all for fun," says Daniel. "We're trying to have a good time, but also make people more aware of the name Fred."

There are no dues in the Fred Society, and as of yet there has not been a meeting, but Daniel still feels that the idea is catching on quickly. Based in California, the Society has received phone calls from the East Coast, the Midwest, Canada and Mexico.

Soon, however, Daniel plans to organize a Fred Fest. "We'll have Fred-related events, swap Fred experiences, and share stories about how our name has been maligned," Daniel says. He also plans to publicize his "Fredabilia," which includes such items as T-shirts and bumper stickers.

"People expect the name Fred to be written with the letters all crossed and the 'e' backwards," he says. "Our T-shirts, though, will say 'The Name, Already reverent, upbeat, and extremely classy. The bumper stickers say things like, 'Better Fred Than Dead' and 'Name Your Next Child Fred.' We're trying to promote Freddness."

Daniel maintains that 80 percent of the Freds that he has spoken to feel that it's a name for clowns, but several Philadelphia Freds seem to feel differently. A random sampling of Freds in the Philadelphia phonebook indicated that not all Freds are objects of public ridicule.

Fred Armstrong feels that "everybody likes a Fred. My last name is Armstrong and people make fun of that, but no one's ever made fun of Fred," he says. Although he's never had a problem with his name, Armstrong thinks that the Society is a good idea and wouldn't mind joining.

Fred Smith, however, would not consider banding together with fellow Freds. "It's a nice name. I've never been kidded about it," he says. Smith has no interest in becoming a member of the Fred Society because it is "irrelevant."

Some Freds, although not the targets of malicious comments, receive their share of affectionate teasing. As Fred Klein relates, "It doesn't bother me, but my wife has made fun of it."

As for the Society, Klein says, "It's one of those things we can do with or without."
Clay animator Will Vinton

By Amy Westfeldt

The Adventures of Mark Twain, a fantasy film which opened February 14 in area theaters, is more than your average family-oriented flick. Instead, the film offers the audience a new viewing experience — claymation, or clay animation. Mark Twain, an imaginary account of the life of author Samuel Clemens, is the first feature film to be entirely clay animated.

Animator Will Vinton, the director-producer-claymationist behind the film, has developed the process of filming clay figures and making them appear animated. "I, in a way, sort of invented it," Vinton says. "The sophistication of the process is really our own creation."

In the past, his "creations" merited an Academy Award. In 1975, his animated short-subject film, Closed Mondays, won the prestigious award. He has also received four other Oscar nominations, including one for his first feature-length film, last year's Return to Oz. CLAYMATION is the registered trademark of Vinton's production company. Will Vinton Productions, Inc. In addition to his film credits, Vinton created and directed the John Vanz Kant Danz. Vinton's claymation can also be seen in commercials, including the Kentucky Fried Chicken's chicken burger advertisements.

Vinton says he first became interested in clay design work at the University of California at Berkeley, where he began as a physics student and then changed to architecture and film. He made several animated films in college, and won an award for the film, Culture Shock.

Vinton went on to work as a photographer and as a commercial soundman editor. The claymationist also produced industrial documentaries and live-action short animated films. Some of Vinton's most popular works include Rip Van Winkle (1978), The Creation (1981), and The Great Cognito (1982).

The Adventures of Mark Twain is 90 minutes long and took three and one-half years to complete. Vinton is the film's director, producer, editor, cinematographer, animator and special photographic effects expert.

Vinton estimates that on a good day of work, his crew finishes 240 frames of film, or 10 seconds of film. Claymationists make an average of 24 changes in a clay scene for each second of film, or 130,000 changes for the entire movie.

Claymation animators produce their films with stop-motion shooting, the method normally used to shoot animated films. Vinton and his crew photograph eight-inch, clay characters one frame at a time in front of a miniature background.

Vinton says that he and his staff of 22 both create the clay scenery and animate the characters. "It's a whole crew of people. It's a rewarding process," he says. "You perform with your hands, you execute a scene — it's like magic."

"Clay is a superior substance for animation, one which is malleable and doesn't harden. Characters can show a range of emotion as well as change from one shape into another," he says.

Vinton says he is continually trying to improve the claymation process. "We have consciously tried to refine our characters over the years," he says. "Refining their movement and expression."

The animator explains that his company now uses brass and lead armatures to support the clay characters. "We've gone through a lot of different armatures. We went from crummy wire armatures to sophisticated nylon-and-steel, ball-and-socket armatures, back to very sophisticated wire armatures," he says. Barry Bruce, the film's principal character designer, says that the new armatures give the filmmakers greater flexibility. "This system is screwed together with set-screws, so that we can remove and replace any one of the portions individually; either after a scene is finished and we realize that the arm or leg is wearing out, or actually in the middle of the scene," he says.

The clay used for claymation is ordinary raw modeling clay purchased off the shelf. Animators then melt, color and mold the clay to suit the needs of the filmmaker.

Since The Adventures of Mark Twain took so long to complete, the claymationists must pay particular attention to the clay's color consistency throughout the film. For instance, the clay used for Becky Thatcher's brown hair needs to maintain the same color during the entire 90-minute film.

Color charts are used by Vinton's company, with base colors and additives, to help maintain color consistency from the first frame of any character's color to the last. Also, a lot of the clay is recycled. Most of the clay Vinton uses comes from a bulk supplier in California, although some is purchased from Florence, Italy.

The scenes in Vinton's production are completely constructed in clay. His characters' eyes, made out of plastic beads, are the only non-clay objects in the film. If Vinton needs scenery such as grass or trees, he constructs them out of clay.

The tools used in claymation are ordinary sculpting tools. The animators never use their fingers to sculpt their characters, as fingerprints can change the size of characters and scenery.

Vinton's animators add broken walnut shells and sand to the clay in order to give it texture and a realistic quality.

The Adventures of Mark Twain has been advertised as a family film. However, Vinton thinks it can appeal to a wider audience. "The distributor has chosen to position the film as a family film, but I feel that it is fairly sophisticated," he says. "It has a humor and wit that requires sophistication; I hope it finds a more adult audience, like college students."

"It's an original fantasy about the fantasy account of Mark Twain's life," Vinton says. "In the film, he has a rendezvous with Halley's Comet. In fact, Clemens was born and died between two appearances of Halley's Comet."

"It's a fantasy loosely based on that concept filled with a lot of humor and wit and cynicism," Vinton says.

The Adventures of Mark Twain is written by Vinton's wife, Susan Shadburne and features the voice of actor James Whitmore as Mark Twain.

In the film, Mark Twain declares that he was born at the same time as the comet and wants to end his life when the comet reappears. Twain then decides to pilot a ship to carry him halfway around the world to meet the comet.

"The comet is like a vehicle to take him to the hereafter," says Vinton. "We used the story Tom Sawyer Abroad, in which Tom and Huck Finn stow away on a fantastic airship, as a departure point for the film."

Now that Mark Twain is finished, Vinton is waiting for popular approval. And even if people don't come out in droves to the theaters, he at least has strong family support for his work.

"For the first phase of my work, my dad always wanted me to quit filmmaking and get a job," he remembers. "That's pretty typical of parents. And then I won an Academy Award and he said, 'Well, maybe there's something to this.'"
The Great American Cookie War

By Mark Caro

The first bag of morsels appeared in 1939 with a recipe on the back for Nestle Toll House Cookies. Since then, milk and cookies have defined the word "wholesome." Grandmas and moms bake them with love. Cartoon elves make them with magic. And little Joey reaches for the top shelf in the kitchen, his tongue wagging out of the corner of his mouth, as he tries to get his stubby fingers on the elusive Cookie jar. On the TV behind him, the Cookie Monster demands: "Cooookiieee!"

The American public apparently feels the same way. Over the last several years, hundreds of cookie shops, charging as much as $8 per pound, have popped up in malls and on busy streets across the country. In Philadelphia, cookie outlets line Chestnut and South Streets, and many stores specializing in other items, such as Hillary's and Steve's Ice Cream, have added warm cookies to their standard fare.

Cookies are no longer solely the domain of grannies and elves. And as in any situation involving big business and a lot of dough, the story is becoming as bitter as it is sweet. The public may have created its own cookie monster.

The cookie wars' two superpowers, in terms of quality, are generally considered to be Mrs Fields Cookies and David's Cookies. Debbie (Mrs) Fields opened her first store in Palo Alto, California in 1977. Now she is 29 years old, and 300 Mrs Fields stores are sprinkled across the country. The company plans to open another 100 over the next year; Philadelphia is one of the targeted cities.

John Rettie, assistant to the president of Mrs Fields Cookies, attributes the company's success to its overall philosophy as well as the high-quality cookies.

"It's that warm cookies-feeling and friendly atmosphere," Rettie says. "Our people believe in what we're doing here. We're a people company." He adds that each worker received a Christmas card signed by Debbie Fields.

"We never refer to them as employees," he says. "They're team members. We like to think of ourselves as a big team."

Suddenly, a chorus of "Happy Birthday" erupts in the background of the Park City, Utah headquarters. Rettie joins in and then explains that they were singing to a Mrs Fields outlet over the phone.

"We teach our people to have fun," he says. "It's not unusual to walk by and find people singing in a Mrs Fields store."

Mrs Fields' recipe "is a trade secret," Rettie says, adding that it uses more chocolate than flour and all natural ingredients. "They're served warm, so they're soft and chewy. Any cookie that is more than two hours old becomes a 'cookie orphan' and is given to charity."

David Liederman scorches the warm and happy image of Mrs Fields Cookies. "Everything is not sweetness and light in that company, as they like to project," says Liederman, who founded David's Cookies in Manhattan in June 1979.

He contends that Mrs Fields' chips are down following the resignations of the company's second and third highest ranking officials. "Four of their five regional vice presidents are looking for jobs. Three of them have applied directly to us," he says, adding that his company receives between one and three applications from Mrs Fields managers each day.

Liederman adds that the image of young Debbie Fields running the company is false. "The company is run by [husband] Randy Fields. He finances it. Randy is as calculating a businessman as they come.

"I think Randy is a very difficult person to work for," he adds. "He is very pompous. He doesn't give an inch to anyone's creativity. He wants it all his way."

Liederman rates Mrs Fields Cookies second best, followed by cookies from less expensive chains such as the Original Cookie Factory and the Great American Chocolate Chip Company. David's Cookies are currently sold at 171 locations, including 12 in Japan, and Liederman says the number of outlets should be up to 350 by the year's end. Cookies cost between $5.95 and $8 per pound, depending on the store.

"We're at the top of the heap — the premium cookie at the premium price. We are the richest cookie. We are the cookie with the most chocolate and people like that," he says, noting that his cookies contain three times as much chocolate as flour and twice as much butter as flour.

He also asserts that he uses higher quality butter and chocolate than Mrs Fields. David's gets its chocolate from Switzerland, while Mrs Fields commissions an American company. "Anybody who knows anything about chocolate will say that the best is made in Switzerland," he says.

Liederman adds that the baking methods also differ. David's Cookies are baked at a high temperature for a short period of time, so the outside becomes crystalized, the inside soft and chewy. Mrs Fields Cookies are cooked longer at a lower temperature. Liederman terms the competition "more doughy."

"Basically what Fields is doing is selling raw dough," he says. "It's kind of like steaming cookies. The eggs coagulate with the sugar, which coagulates with the butter. It has the shape, but it's not cooked throughout."

Debbie Fields is less than thrilled — or surprised — by Liederman's assessment of her company. "More of David's nasty comments," she sighs. "This is not new to me. David has made many very negative comments about myself and my company in the past, but we have never made negative comments about him. Obviously, that's the way he sees the world. We see it very differently in terms of quality, people and..."
Since late spring 1985, the left display window of Skinz, a trendy punk/European retail store, has been an outlet for Famous 4th Street Cookies. Named "Best of Philly" by Philadelphia magazine for the past seven years, the cookies first became available at the Famous Deli at 4th and Bainbridge Streets in 1977. Now 15 outlets sell Famous cookies in Philadelphia, Washington and down the New Jersey shore.

Skinz owner Saul Shapiro says he started selling Famous’ product “because they’re the best cookies; there was no place to get them at night.” With David’s, Famous outlets receive the dough from the company’s headquarters, and the cookies are freshly baked on location. Famous and most other cookie outlets also use all-natural ingredients. But Famous does not use specially made chocolate.

“We use Hershey’s chocolate,” says David Auspitz, owner of the Famous Deli and Famous 4th Street Cookie Company. “Just to use a ‘name’ chocolate is like putting a Rolls Royce grill on a Volkswagen. We use Hershey’s because it blends with our recipe.”

Auspitz agrees with Philadelphia magazine’s assessment of his family recipe. “To David’s there’s no comparison whatsoever. They’re just flat little things. They’re greasy. They’re flat, greasy little cookies.”

Auspitz and Shapiro will have to hope that most people agree because Bob Tills, manager of Steve’s 3919 Walnut Street location, says the ice cream chain plans to open another branch at 4th and South Streets, on the same block as Skinz. This branch will also sell David’s Cookies.

But Shapiro hardly thinks his product will be battered by the competition. “I wouldn’t be concerned if they were next door,” he says. “I would put my cookies next to David’s Cookies any day of the week.” He just hopes the public is as discerning. “Obviously you don’t want a cookie store to be next to your cookie store.”

“Cookies are happenin’,” he adds. “People are getting into it because it’s a busy business.”

But the street sales apparently have not translated into fewer cookies made at home. Kathy Kelly, manager of public relations for Nestle Foods Corporation, says sales of Nestle morsels have “definitely increased” over the past few years. Nestle currently sells more than 90 million bags of chocolate chips each year.

“People grew up on Toll House cookies, and they never stopped liking them,” Kelly says. “Buying them in stores is just another way of having them.”

She adds that Nestle has sold more than 1,350,000,000,000,000 morsels since 1938. It sells 168 million morsels each day; in addition, more than 150 million pounds of Nestle Toll House cookies are eaten each year. “If you laid each of the Toll House cookies made each year end to end, they would circle the earth more than 10 times,” Kelly says.

“The Original Cookie Company has two outlets within five blocks on Chestnut Street and another in the Gallery. David Orr, the company’s advertising coordinator, says that more than 170 branches in 28 states are scattered across the country and another 40 are planned for this year. “It’s an impulse item,” he says. “I think they will be making cookies at home, but when they’re in the mall, it’s an impulse. The aroma is very difficult to pass up.”

Jeff Prince, senior director of the National Restaurant Association, cites the growing phenomenon of “grazing” to explain the escalation of the cookie wars. People are eating more small meals a day, he says. “In response to this, you’re seeing all kinds of specialty stores developing. There’s a growing demand for high quality food that can be carried away. These cookies are high quality.

“The demand for convenience today is stupendous,” he adds, noting that the demand comes primarily from “baby boomers.” “They want to go home to their VCRs, and they want to have fine food, but they don’t want to cook. At this point, people are willing to pay for convenience.”

“It doesn’t have to be grandma anymore; it just has to be quality,” Prince says.

So are the fresh-baked cookie stores on the verge of putting graney out of business?

“Absolutely not, dear. I’m not stopping baking. I think I’ve got five or six kinds in my freezer right now. They haven’t put me out of business,” says Adeline Bobbie, a Chicago-based grandmother.
A dreary Friday afternoon in West Philadelphia finds "Bake" shuffling through the puddled streets to the convenience store on the corner. He walks over to the small booth located in the front of the store, picks up three lottery forms, and scribbles off six out of the possible 40 numbers in a random fashion. "See this," he says, taking out a wrinkled pink brochure from his coat pocket. "This got all the numbers they already picked in Lotto since day one." On his last form, he choses the six most frequently drawn numbers in Lotto history. "This is it. I can feel it, man," he whispers, kisses his form, then hands over a crisp $20 bill, hoping that his numbers will be the ones that land him the $3 million dollar jackpot. "Somebody's going to win tonight. Somebody always does. Tonight it's going to be me." But the chances are excellent that "Bake," along with millions of other lottery players, will come up empty, returning to the same store on Monday morning with new numbers and new money.

The Pennsylvania lottery is presently comprised of four games. The winners can gain anywhere from a couple of dollars to a lifetime pension. The most popular game is Lotto, which has a minimum jackpot of $1 million. This game alone had over $500 million in sales last year. When all four games of chance are combined, the state netted a whopping $1,236,025,399 in fiscal year 1984-85.

By law, the Lottery must provide 30 percent of every dollar for benefit programs and 40 percent on prizes. Last year, 43 percent of lottery proceeds supported programs for Pennsylvania's senior citizens.

While millions of senior citizens benefit from the lottery, some maintain that this revenue boom is creating a gambling monster. Tom Murgitroyde, a certified addiction counselor and president of the Council of Compulsive Gambling in Pennsylvania, says, "The legalization of gambling acts as a greater lure to people. A lot of them would not gamble if it was illegal. Also, if you reduce the price of the ticket, it opens up the lottery to more people. They are luring the poor into the net."

Murgitroyde adds that the Pennsylvania Lottery's greatest offense is its failure to contribute any of the profits for compulsive gambling clinics. "They're milking the money away from the public," he says. "Other states in the area with legalized gambling, such as New York and New Jersey, support gambling clinics. But in Pennsylvania, they take the money from the people but don't give anything in return."

Robert Cassoway, executive director of the state House of Representatives' finance committee, says the state does not have a responsibility to the gamblers. "The benefits the players get are the jackpots," he says. "We don't have to support or reward them otherwise."

"It's the law that the money goes to the senior citizens," he adds. "They are the group with clout. Don't ask me why... I'm just a person who does his job."

"Bill," who has been playing the Pennsylvania Lotto since its introduction in 1977, continues to gamble $30 dollars a week, estimating that he has lost a total of $11,000 on the lottery. "Some people buy drugs, my habit is the lottery," he says. "I used to play the street numbers, but sometimes they don't pay you when you win. Pennsylvania Lotto does; it's legal."

"When I lose, I feel bad. I feel real bad. I'm a bad loser," he adds. Jerri, another $30-a-week-customer, says, "When I lose, I say that the money went to the state for the senior citizens. At least that's some consolation."

"Wilbur," supports a $60 a week gambling habit. "I've played in every drawing since it started," he boasts, "and I've probably won around $1,500. I don't feel great when I lose, but I see it more like a charity. I'd rather spend my money here than go to the bar and drink up. And when I win the big one, I'm going to find me a nice place to stay."

"Maybe some weeks I don't have enough money to pay the rent. I'll put my dollar down, and if I'm lucky, I'll win some to pay for my room," he adds. Wilbur figures that he has lost over $24,000 on...
the state’s lottery, which proudly claims that it surpassed all other North American lotteries in annual sales in 1984-85.

Money that doesn’t end up in state coffers goes into the pockets of lucky players. Winners last year received 48 percent of the money earned by the lottery, or roughly $619 million. One of the winners, Eleanor Pierce, a former bank manager, received more than $1.3 million in a February, 1983 drawing. “I started playing Lotto around August of 1982, putting down about $15 a week or so. The main reason why I started was because I wanted to quit my job and breed Portuguese water dogs full time,” she says.

As to whether she had a strategy in choosing the numbers, Pierce says, “I always played the same set of numbers, usually birthday combinations, but I always played only $15 a week, never more than that. I was never much of a gambler, and I don’t see the lottery as gambling. I mean, all the profits go to the senior citizens.”

Yet for six months, Pierce had little luck with her numbers, but she says she never felt discouraged. “Buying a ticket each week was an uplifting experience. So what if I didn’t win, there was always next week,” she says. Since her jackpot win, Pierce has continued to play the lottery, winning an additional $24,600. “I stick with the same numbers,” she adds, “they have been very good to me.”

Although she admits the money was quickly spent the first year, Pierce says that she has since settled down to a comfortable life. “I mean, we’re not millionaires yet. My husband still works for United Parcel Service.” Since her first check, Pierce has purchased a 10-acre home in Bethel, a Toyota Station Wagon, a Cadillac Seville, a Dodge Caravan, a 1969 Ford Mustang as a graduation gift for her son, as well as a color television and a trip to Hawaii. Her Portuguese water dog breeding business has boomed and she now attends over 100 shows a year. “Life’s a lot nicer now,” she adds.

In the West Philadelphia store, the lottery players line up to deposit their Lotto tickets for the big drawing. Shouts of hope fill the air, as customers voice their confidence in their number selections. “Beth,” quietly waits in line, clutching her ticket and money, as if it will bring added luck. “I really need luck. Maybe one day I’ll win. It’s like a secret dream I have,” she says. “I go home, sit in front of the television with my numbers every Friday, and then I start saying, ‘Please, please let it be me.’ But it never is. Then I go eat a lot.”

“‘It’s always a big letdown. Sometimes I even think it’s all fixed, but I feel good doing something I like,” she adds.

“I spend about $3 a week,” she says, which adds up to $1,425 lost during the past nine years. “But I can stop anytime I want to, really I can,” she says. A man, also waiting in line, turns to her and asks, “Then why don’t you, lady?”

Beth quickly answers, “I can control it. It’s a challenge. I know someday I’m going to win. I don’t know when, so I got to keep playing it. Tonight, I’m going to win.”

Outside the store, the rain begins to come down more heavily, as “Bo” trudges along the sidewalk. “I can’t play anymore. I don’t have enough money.” he says. “I used to spend about $50 or $60 a week, but later I was almost crazy about it. Any money I got my hands on went straight to the lottery,” Bo says. “I remember setting aside $20 for my daughter’s Christmas gift, but I spent it on the lottery, and lost it all. What could I tell my kid then, that her father was a loser? Later, it was like I had to gamble just because I wanted to get all that money back. It was like revenge.”

Adds Bo, “The lottery ain’t about charity or entertainment, it’s all about winning the big cash.”
Violent Femmes
The Blind Leading the Naked
Slash/Warner Bros.

By Aaron Caplan

A ny respectable album by a midwestern band strikes a blow against the cultural hegemony of the East coast. With their third LP, Milwaukee's Violent Femmes have done their homeland proud, creating an outstanding album, unique and fresh, which taps a variety of influences, yet presents a coherent vision.

As the name suggests, the Violent Femmes — singer, songwriter and guitarist Gordon Gano, bassist and guitarist Brian Ritchie and drummer Vic tor De Lorenzo — love to explore the line between bitterness and optimism, contempt and amusement. The Blind Leading The Naked, produced by Talking Heads guitarist Jerry Harrison, places the Femmes solidly on the side of optimism for the variety that only odd to the Femmes' morbidity, despondent days (which dominate their second album, Hallowed Ground). The band's concept of good is a bit harder to discern. But the album's first single, a cover of Antonia's "Children of the Revolution," gives a clue. This song:

"This tightrope act first appears in "No Killing." What starts as a plea against militarism ends with a simple "I need your love." The music, meanwhile, has changed its mood from bleak to joyous. Gano defines a moral dilemma along the way: "I know there's good and there's evil and there's evil disguised as good." Sifting the three apart is the chore the Femmes assign themselves for the rest of the album.

Political evil is dealt with summarily, in the 30-second "Old Mother Reagan," who "wasn't even heaven, but at the pearly gates she was stopped." And in the album's only song written and sung by Ritchie, the anti-clerical rocker "Love Me Make Three," the Femmes attack one brand of evil disguised as good: "If you sit outside your church door, don't let him in he'll get mud on the door."

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"There's something fishy going on with the Violent Femmes. No matter whether you like it or not, the music is very good. I don't think they're doing anything wrong."

Stan Ridgway: The Big Heat (IRS). With his debut solo effort, Wall of Voodoo's former lead singer Stan Ridgway ends the three-year profile that accompanied his departure from the band. On The Big Heat, he relies on his uncannily eerie and haunting sound. Ridgway rarely uses the Voice, which made his unique in the same fashion that made Voodoo hits. Primarily "Mexican Radio," such cult favorites.

In keeping with Ridgway's work with Stewart Copeland for the movie Rumblefish, The Big Heat, with its dreary musical imagery, often sounds more like a movie soundtrack than a conventional album.

Despite the aid of four different production teams and an impressive roster of musical recruits (including Gang of Four's Hugo Burnham and the McCoys and even the yardbirds), the album rarely succeeds in deviating from its atonal industrial rhythms. Even the seemingly poetic lyric topics, ranging from the seedy strip club descriptions in "Can't Stop the Crazies" to the almost romantic "Walking Home Alone," are overcome by the monotony of the music, and lack the visual variety of the color- ed earlier Voodoo albums.

Where Ridgway does display some instrumental sleight in singing and playing guitar, keyboards and harmonica on the album, he tends to be drowned out by a barrage of textured synthesizers, as in the title track and "Pick it Up (and Put it in your Pocket)."

But there are some exceptions. "Drive, She Said" is a hard-hitting and hilarious tale of a cab driver who aids a beautiful villain in her getaway. "Camouflage," while not very convincing in its portrayal of the Vietnam War, offers a welcome dose of tacky country-western that oddly resembles the theme from "Rawhide."

For the most part, The Big Heat provides plenty of danceable background music, but it lacks the musical and lyrical originality that marked Stan Ridgway as an eccentric character.

Killdozer: Snake Boy (Touch and Go). Killdozer, named after the classic cult film in which a lead singer from a midnight show into a killing machine, are about as unusual as their name implies. And they certainly don't make music that's more mainstream.

Most of the songs on Snake Boy, their first full-length LP, rely on bass riffs, often in unusual timings, with thin spread drums. Layered over that are distorted and frenzied guitar leads and gruff vocals. The jaunty and aggressive near-western that oddly resembles the theme from "Rawhide."

The song "Gone To Heaven," for example, tells a story of a man whose wife kills their retarded child. The man is grief-stricken because his child loved him, but his wife never did. The rhythm is awkward and driving and the sparse instrumentation is garnished with screams of frustration.

A somewhat happier song, "Going to the Beach," is sung from the point of view of a child who is thrilled that his family is going out for a picnic: "We'll have fun, one and all." But the one of the music is dangerous, almost psychotic, as if Killdozer knows something the family does not.

"Burning House" is a straightforward nightmare about an Ed Glen-ish murderer and "Fifty-five" is about a 57-year-old man who, now that his loving mother has died, has taken to the music — stories of psychotic and.btnAdd to the album's sense of_IRQn

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"Burning House" is a straightforward nightmare about an Ed Glen-ish murderer and "Fifty-five" is about a 57-year-old man who, now that his loving mother has died, has taken to the music — stories of psychotic andicides and their psychedelic sound.

The Pandoras pay homage to days gone by no reason to live.

But for all their despair, Killdozer thankfully do not seem to take themselves too seriously. Snake Boy's lyric sheet contains a cartoon that mock and complement the lyrics to the songs. Killdozer even give you their address and invite you to stop in for a beer if you're in the neighborhood. Perhaps you should take them up on it. You'd be sure to have an ex-rotonous time.

- Anthony Genaro

The Pandoras: Stop Pretending (Rhino). The sound of a Farfisa organ rises above a throbbing, slithery beat while the lead singer's throaty vocals reach a crescendo in a gut-wrenching scream. It's not the Grassroots, or the Seeds, or any other 60s garage band, but those guesses aren't too far from wrong.

Instead, this wall of neo-psychedelic sound is the work of an L.A.-based female foursome, the Pandoras. Their latest album, Stop Pretending, is an entertaining homage to the music of a bygone era. The Pandoras' obvious influences include some of the classic rock bands of the middle to late 60s: the Who, the Monkees, the Kinks, the Who, Buffalo Springfield, the McCoys and even the Yardbirds. The album is filled with the sound of organs, hard-driving guitars and harsh vocals, all delivered with the same sort of raw, unbridled energy that typified much of the music of this earlier period.

Tracks like "The Way It's Gonna Be" and the album's first single, "In and Out of My Life (In a Day)," are typical of the Pandoras' rough, yet enjoyable, neo-psychedelic sound. More polished and pop-oriented cuts, such as "Anyone But You," and the title track, show that the band is just as talented when they aren't being loud and mussy. Their versatility to
Once bitten
'Mosquitos' escape Isle bars
By David Cohen

The Long Island club circuit has produced precious few major recording artists. Years of endless commutes up and down the Grand Central Parkway often produce nothing but frustration. But the Mosquitos are hoping that one day they too can break and away join the ranks of such Islanders as Billy Joel and Twisted Sister.

The Huntington, New York-based quintet — singer/guitarist Vance Brescia, keyboardist Tony Millions, bassist Iain Morison, guitarist Steven Prisco and drummer Mitch Towse — was formed in 1981 but didn’t come into its present state until two years ago when Towse joined.

“We all knew each other from various bands we were in on the Island,” says Brescia. “The band first played together backing me up for a gig I was playing. We used the name Mosquitos because, like the band that was on Gilligan’s Island, we weren’t going to be a real band but we wound up sticking together and kept the name.”

Brescia, alone and with friend Ed Davis, writes the band’s material. His catchy melodies evoke the best aspects of ’60s pop music and the band, often characterized as a ’60s revival group, has been compared favorably to the Zombies and the Hollies.

This is a characterization Brescia disagrees with. “If we are to be put in any class, it should simply be pop,” he says.

“We are influenced by ’60s music, that’s not our only influence. We have varying tastes in what we listen to, and they’re reflected in our music.”

Despite the band’s sound being described as a revival, the Mosquitos’ merits are still not being heeded to the extent they believe they should. “The album with a dull, but psychedelic. Free World closes the album’s first side, some eerie….”

The success of their EP That Was Then, This Is Now, released independently on Valhalla last year, was a pleasant surprise for the band. About 3300 copies have been sold throughout the U.S. and Europe, and it is now going into a second pressing.

And music critics have been picking up on the band, too. Jeff Tamarkin, rock editor of Goldmine magazine has called the Mosquitos the "best unsigned pop band in New York." The group has also been nominated for four New York Music Critics awards, including Best Independent Album and Best New Vocalist.

"In the vocal category, Vancy is up against Whitney Houston, which means he’s being grouped with someone who has a major label’s support. Plus, think of how many albums she has sold,” says manager Scott Savitt. “The Mosquitos are just a small band with an independent release, so this is incredible.”

While winning the awards is important to the Mosquitos, the exposure that the nominations will bring is enough for them. In the meantime, the Mosquitos will continue to play the club circuit, expanding their small but dedicated following, and keep their fingers crossed.

Long Island’s Mosquitos are nothing to sweat at ing themselves, and it rubs off on the crowd. While the band sticks to playing originals, they do throw in an occasional cover. “We vary our sets each night,” says Brescia. “We don’t want to get into a groove, playing the same thing night after night. We want to keep our show fresh, otherwise it would affect how we play. While we are an original band, we love playing some oldies.”

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Street Film

Fear and slime

Horror films take different routes

The Hitcher
Directed by Robert Harmon
At the Duke and Duchess

Terrovision
Directed by Ted Nicholau
At the Experience
By Stefan Litt and Francis Mao

First-time director Robert Harmon’s *The Hitcher* represents a departure from most horror-thriller films of the ‘80s — it is an intelligent, tightly-knit, psychological mystery. Focusing on the fears of all drivers, Harmon creates a chilling story about a demonic hitchhiker who terrorizes a youth on his way through Texas.

The story opens on an empty highway, where Jim Halsey (C. Thomas Howell) falls asleep at the wheel and narrowly averts a head-on collision with an oncoming tractor trailer. Halsey manages to escape from him, but a malevolent cat-and-mouse game ensues with Ryder leaving a trail of corpses for the youth to discover.

Director Harmon’s debut is quite an impressive feat. He does a lot of well-executed thriller-like action sequences with a flair for the bizarre. Within the first few minutes of the film, he captures his audience and takes them on an emotional rollercoaster ride that lasts until the film’s conclusion. Harmon’s success lies in his ability to suggest, rather than show, the violence.

In recent years very few horror directors, perhaps only Toke Hooper (*Poltergeist*) and Wes Craven (*Nightmare on Elm Street*), have been able to create such an engrossing and macabre tale as Harmon has weaved.

Rutger Hauer (*Blade Runner, Ladyhawke*) deserves just as much credit for the film’s success. His portrayal of the demonic hitchhiker is nothing less than sensational. The suspense begins the moment Hauer appears on the screen, and his presence is so powerful, it can be felt in many of the scenes in which he does not appear.

In this film, as in his past efforts, Hauer demonstrates his ability to portray a villain who is both rational and complex and yet totally evil. There is an almost effeminate quality to Hauer’s madness and he is a fine exception to the present Hollywood rule of presenting all villains as brainless, mute maniacs.

The film is by no means flawless, though. Some of the action when Hauer does not appear tend to drag and C. Thomas Howell (*Red Dawn*) in the role of the terrorized youth was not a good casting choice. Halsey’s portrayal of Halsey is, at times, laughable — his exclamation of fear and panic so over-acted that it is difficult to refrain from snickering.

The obligatory love interest subplot involving Ness (Jennifer Jason Leigh) and Halsey goes nowhere. Other than pro-

Rutger Hauer threatens to open up C. Thomas Howell like a letter

*Terrovision* offers the perfect contrast for a successful thriller like *The Hitcher*. Where *The Hitcher* elicited audience tension with little bloodshed and most of the violence off screen, *Terrovision* opts for lots of oozing, perhaps, like in a reasonably original horror premise involving satellite dishes.

But this might be a good example of where movies of this ilk fall apart. In the initial planning stages *Terrovision* probably sounded quite novel, while *The Hitcher* sounded like any other slasher movie. It takes more than an inspiring sales pitch to make a good movie, as these two films can amply demonstrate.

If Hollywood chose to concentrate less on quick-buck films like *Terrovision* and more on well-crafted ones like *The Hitcher*, perhaps the horror genre wouldn’t suffer from the reputation it has today.

7 Up x four

Documentary looks at British kids 21 years later

*28 Up*
Directed by Michael Apted
At the Ritzy V

By Carrie Blank

In 1965, seven-year-old Andrew, the film’s all figure out. He had a girlfriend (“but I don’t think that much of her”), he had decided which schools he would attend for at least the coming decade and he regularly read *The London Business Journal* because he shared an interest in it. He was a smug little prep-schooler with an upper-class accent and a silver spoon firmly in place. In contrast, Tony was a brawling, poor “East End boy” who wanted to be a jockey, and had trouble sitting still in his public school classroom.

With *7 Up*, director Michael Apted followed his camera on fourteen cocky, energetic children, all age seven, in order to take a look at England’s future. He has caught up with them every seven years since, asking them about their lives, their futures, and about the younger versions of themselves that have been captured on film.

In *28 Up*, the fourth in a series of British television documentaries, we meet these boys and girls today, as adults, and are able to see how their lives compare to their aspirations from decades before.

At twenty-one, we see them as self-conscious, star-at-the-floor adolescents. At twenty-one, they’re barely adults, trying to secure their independence. Now we see them today, as twenty-eight-year-olds with spouses and families, their former exuberance and bitterness largely smoothed into dull complacency.

It is this repeatedly artificed sense of status, of passive acceptance of their class-determined roles, which makes this film sad, and often frustrating. It is a frustration evident to the director [the unseen, sensitive interviewer], who repeatedly asks his subjects if they are disappointed with their lives and frustrated or worried that they won’t live up to early promise or fulfill childhood dreams.

The answer, apparently, is no. Those of the silver spoon set had little trouble embarking upon the lives which they had so smugly outlined earlier, yet this comes as no surprise. What is curious [and in one instance tragic] is the pattern established by those born into the middle and working classes. Apted is hard on a group of three working-class men, friends since childhood, who have all settled into nearly identical lives of stagnancy. It’s during a round of his prodding that one of the women makes a statement that reflects not only her dissatisfaction but also the effect the documentaries have had on these lives made public.

She tells us that the women don’t ever think of their frustration until “this program comes up every seven years,” and we realize that the director has his own moral problem. He is conscious and wary of his intrusion into these people’s lives, but he is perhaps more anxious to help them and the rest of the country transcend the class barriers and complacency which limit them.

At the film’s chronological and emotional center is Neil, a disillusioned wanderer who found it impossible to reconcile himself to the routine, suburban life he felt pressured to assume. Depressed and rootless, he nonetheless defends his lifestyle as preferable.

As Neil answers questions about his health and mental state, Apted maintains a tight close-up, and Neil’s bobbing head cannot be contained by the frame. It is a small but disturbing image which echoes the most troubling aspects of the society presented in this documentary.

Neil no more fits the director’s choice of frame than he does the inelastic structures of his society. Michael Apted doesn’t tell us how to fix the British class system; apparently his first order of business is to suggest to those concerned that there is indeed a problem.
Let My People Come's cast toasts its lascivious success.

The naked truth

A celebration in heavy breathing

Let My People Come
Directed by Otto Maximilian Grendel's Lair
By Chuck Cohen and Edward Sussman

The year is 1977. You are in a room full of strangers watching television. What from the TV come the familiar strains of "schlemiel, shlamazel," the theme to ABC's long running Laverne and Shirley. Onto the screen pops...
Stephen Spender writes for a wide audience

In a world of cynical detachment, Spender writes with refreshing confidence in humanity and with a simplicity that makes his work easily understood without an English degree. Collected Poems, spanning a broad range of themes from the domestic to the political, should make almost every reader stop and think that maybe this contemporary poet has something to say after all.

Stephen Spender — poet, playwright, journalist, critic, and political activist for over a half a century — is one such poet. His Collected Poems: 1928-1985 is a volume filled with poems marked by comprehensive sentiment and penetrating insight.

Spender has chosen to release a "best of" rather than a "complete works," and the book is divided into 14 sections which categorize the experiences of the poet's rich life. In the introduction, Spender writes that he has included the poems by which he "would wish to be remembered." Lucidity seems to be the criterion for this distinction. "I now think my best poems," Spender reflects, "are those which are extremely clear. Clarity has always been my aim."

The careful articulation of Spender's poetry has been a major source of his popularity outside of the poetic academy. Even those unaccustomed to reading poetry can enjoy the beauty of Spender's images without struggling with his themes.

The source of power in Spender's poems springs not from his use of elaborate poetic devices but from his keen perception. His insights are especially illuminating in his war poetry, where he questions preconceptions about armed conflict. In the "Soldier" the reader encounters a soldier who cannot perceive reality beyond his own existence. "And if he were to die / The world would fly / In judgement day / To the ends of the sky / Colour of the colour of his eye."

Unlike his "lost generation" contemporaries, Spender's writing does not become immersed in the pathos of post-war Europe: the reader is not continually confronted with despair, as in T.S. Eliot's The Waste Land. Although Spender often writes about disillusionment in the sections entitled "War Poems," "Exiles" and "Ambition," he often follows with a lingering hope for redemption.

In his best-known poem, "What I Expected," Spender finds that war does not offer the rumored romantic battles or even the cathartic relief of continued pressure and action. In his experience, war was the gradual day / Weakening the will / Leaking the brightness away..." Despite his disillusionment, Spender reaffirms his faith in humanity by '"expecting always / Some brightness to hold in trust / So final innocence / Exempt from dust..."

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Please support the local chapter of the American Diabetes Association, 21 S. 5th Street, suite 570, Philadelphia Pa., 19104. (215) 627-7718.
### WEEKDAYS

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**EDGE, AND THE CHILDREN OF TIMES SQUARE** (Mon. at 9 on 6) about young drug dealers. PENN AND TELLER GO PUBLIC (Mon. at 11:30 on 12) but don't tell their magic secrets, while Alba Ballard trains parrots on LATE NIGHT WITH DAVID LETTERMAN (Tue. at 12:30 on 3).

Another network premiere in V I A V I A BUSINESS (Tue. at 9 on 10), exposes toxic wastes, while on MOONLIGHTING Maggie and David get involved with David's ex-girlfriend's problems. Students cause a campus lawsuit in THE WHOLE WORLD IS WATCHING (Wed. at 12 on 3), or you can catch Jay Leno if you missed him on SATURDAY NIGHT LIVE ON LATE NIGHT (Wed. at 12:30 on 3).

JACK LEMMON and Genevieve Bujold hit it off in ALEX AND THE GYPSY (Wed. at 17 on 6), as do Alexis and Ben on DYNASTY (Wed. at 9 on 6). A child seeks revenge on the father who killed his mother in GOVERNMENT HOMES (Wed. at 17 on 17), with Robert Mitchum and Brenda Vaccaro. Kim Novak worries about aging in THIRD GIRL FROM THE LEFT (Thu. at 19 on 6). Olive DeHavilland seeks a date as a GOVERNMENT GIRL (Thu. at 17 on 29).
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9:00 PM MOVIE: "Stingray" A mysterious

8:30 PM MOVIE: "Growing Pains" (CC) Jason and

8:00 PM MOVIE: "Moonlighting" (CC) Maddie and


12:30 PM MOVIE: "Championship Ballroom Dancing" Top dancers from around the country compete for honors in three different categories. (110 min.)

1:00 PM MOVIE: "Once Upon a Summer" A vain and ruthless land baron sells an Evenang to the family of a beautiful damsel. Zero Mostel, Katy Jurado. 1968.

1:30 PM MOVIE: "Love Connection" Based on a popular TV series.

4:30 PM MOVIE: "The Virginian" (CC) Juke Westphall has a surprise for an admirer, who kicks him out of the house, and Blake is surprised by the arrival of Blake's brother Ben. Kim Novak, Tony Curtis. Michael Brandon. 1972.


6:30 PM MOVIE: "The Untouchables" Tony decides to run for PTA president, his mud-slinging opponent spreads a scandalous rumor about Tony and Angela.

8:30 PM MOVIE: "Growing Pains" (CC) A remote region of South America is known for its spectacular waterfalls and exotic wildlife. Alan Arkin, Arlene Golonka, Dorian Harewood. 1984.

9:30 PM MOVIE: "The Millionaire" The auto death of his brother and his mother's decision to sell the family's house for a million dollars drives a struggling young actress to undertake an unlikely career change. Shirley MacLaine. 1969.


12:30 AM MOVIE: "Championship Ballroom Dancing" Top dancers from around the country compete for honors in three different categories. (110 min.)

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PHILADELPHIA ORCHESTRA Guest Conductor Erich Leinsdorf leads the Orchestra in their first performance of Shakespeare's tragedy. (Encore 3 on Campus. 40th and Walnut. 567-0302)

MADAMA BUTTERFLY A aria from Puccini's opera. (Spectrum. Broad and Pine Sts, 732-7809. 574-3566)

COURTSHIP AND OTHER STRANGE HOUSES AND OTHER STRANGE PLACES The economically-dressed cast has kept its audience in for over 2000 performances. (Regency. 16th and Chestnut. 567-2310)

TERRORVISION A satirical look at the nuclear age. (Okie City, 2nd and Front, 627-5966)

HANNAH AND HER SISTERS A worthwhile trip, but not one of them. (Eric's Place, 1319 Chestnut, 563-3068)

LUST IN THE TIME OF CHAUCER A display of colorful kits from the Museum's Education Store. (Please Touch Museum. 210 N 21st St, 963-2000)

DEADLY FREEDOM The mternationally acclaimed post ex-"Hollywood Squares" host Peter Marshall isn't late weird? (Spectrum. Broad and Patterson Sts, 574-3586)

CHRISH JACOBS The story of his most charismatic and controversial figures. (The Painted Bride Arts Center. 230 Vine St. 925-4914)

THE END OF THE WORLD The story of his most charismatic and controversial figures. (The Painted Bride Arts Center. 230 Vine St. 925-4914)

THE DRAWING OF THE WATER The story of his most charismatic and controversial figures. (The Painted Bride Arts Center. 230 Vine St. 925-4914)

THE FLYING CIRCUS A display of colorful kits from the Museum's Education Store. (Please Touch Museum. 210 N 21st St, 963-2000)

SETO A display of colorful kits from the Museum's Education Store. (Please Touch Museum. 210 N 21st St, 963-2000)

THE BELIEVER A display of colorful kits from the Museum's Education Store. (Please Touch Museum. 210 N 21st St, 963-2000)

THE KNOCK ON WOOD THE OEDIPUS COMPLEXES By the great Aeschylus. (Philadelphia Academy of Music, 210 N 21st St. 963-2000)

WICKED WENDY The story of his most charismatic and controversial figures. (The Painted Bride Arts Center. 230 Vine St. 925-4914)

THE WINTER'S TALE The story of his most charismatic and controversial figures. (The Painted Bride Arts Center. 230 Vine St. 925-4914)

THE TROJAN WOMAN The story of his most charismatic and controversial figures. (The Painted Bride Arts Center. 230 Vine St. 925-4914)

THE LIVING ARTS THEATRE At the Eccentric A-B-C Shop. (Philadelphia Museum of Art, Parkway at 26th St, 763-6100)

THE JEWISH VOICE OF FREE The story of his most charismatic and controversial figures. (The Painted Bride Arts Center. 230 Vine St. 925-4914)

THE DRUNKEN COMEDIAN The story of his most charismatic and controversial figures. (The Painted Bride Arts Center. 230 Vine St. 925-4914)