SAS report shows more men than women granted tenure

Report looks at hiring and promotions over 13 years

By AMY WESTFELDT

A School of Arts and Sciences professor compiled this week's report that shows there is still a large gender disparity in hiring and promotion at the University.

Out of a total of 318 professor positions hired during the past 19 years, 47 were female. In addition, tenured professor positions hired between the years 1974 and 1979.

The professors hired during the past 19 years, 70 were female. In addition, 1974 and 1979.

The numbers on the latest promotions associate dean compiled an additional set of statistics evaluating the process in individual departments. Also compiled the number of men and women appointed to associate professor positions.

Wales compared the number of men and women appointed to full professor positions with the number of men and women appointed to associate professor positions, and found no statistically significant differences between the groups.

Women to its staff Wales said that since 1970, the Medical School has hired approximately 10 men and women appointed to associate professor positions — 50 of the 90 professors hired were men.

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Million dollar satellite launched after 16 delays

WASHINGTON - The Reagan administration yesterday ordered the deployment of a new nuclear-armed intercontinental ballistic missile and a defense system to intercept future Soviet missiles on an emergency basis.

The president, in a widely anticipated move, directed the Department of Defense to develop and deploy a single intercontinental ballistic missile and a defense system "as soon as possible".

The new missile, known as the MX, was ordered in place of a smaller, less costly system that was to be deployed in July 1985.

The move came despite the fact that the Senate had rejected a constitutional amendment calling for a ban on the production of the MX.

The MX missile, which can carry multiple nuclear warheads, is capable of reaching the Soviet Union and other areas of the world.

The defense system, which would be based on a network of satellites, is expected to be operational by 1990.

The president's order was welcomed by many Republicans in Congress, who had long been calling for a stronger defense posture.

But it was met with criticism from some Democrats, who argued that the move would increase tensions with the Soviet Union and other nations.

The move also raised questions about the future of the Strategic Arms Limitation Talks (SALT), which are aimed at reducing the number of nuclear weapons deployed by both sides.

The talks have been stalled for several years, and there is little hope of a breakthrough in the near future.

President Reagan's order was greeted with mixed reactions in the Senate, where some Republicans supported it, while others expressed reservations.

Some Democrats, meanwhile, attacked the move as a step in the wrong direction.

The president's order was also criticized by some international organizations, which argued that it would increase the risk of nuclear war.

The MX missile is expected to be deployed in 1987, and the defense system is expected to be operational by 1988.

Reagan's move was seen as a clear demonstration of his commitment to a strong defense posture, and it was widely expected to be a major issue in the upcoming congressional elections.

Some analysts also suggested that the move could have implications for the upcoming election, as the president is expected to face a tough challenge from both Democrats and Republicans.

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**Obscured works by Duke in musical**

**By LINDA CAMPA**

The ballet of the same name by Arthur Mitchell, 1999. Audience mem-

bers would like to know where the Duke's story fits in, and exactly how his life as a composer and musician could be represented in a musical based on his life.

The Duke's influence on American music is evident in his songs, which have become jazz standards, including "Sophisticated Lady" and "Mood Indigo." These songs have been performed in various stage productions and continue to be popular today.

However, the challenge of representing Duke Ellington's story in a musical is complex, as his life and work spanned several decades and genres. The Duke's music, which included both jazz and classical compositions, makes it difficult to fit his story into a single musical format.

**The Duke's Cast**

The musical will feature a cast of actors who will portray various roles in Duke's life, including his family, friends, and musical collaborators. The cast will consist of both professional and student performers, reflecting Duke's diverse musical legacy.

**The Duke's Setting**

The musical will be set in various locations that were significant to Duke's life, including New York City and Paris. The set design will incorporate elements of Duke's music and style, such as jazz-inspired costumes and lighting.

**The Duke's Themes**

The musical will explore themes such as Duke's influence on American music, his relationship with his family, and his legacy as a composer and performer. The story will also highlight Duke's contributions to the evolution of jazz music.

**The Duke's Production**

The production will be directed by a team of experienced theater professionals, including a director, choreographer, and musical director. The production will feature a cast of talented performers who will bring Duke's story to life on stage.

**The Duke's Audience**

The Duke's musical is expected to attract a wide audience, including fans of Duke's music, theater lovers, and students of American history. The production will be marketed to both mainstream and niche audiences, with a focus on reaching a diverse audience.

**The Duke's Impact**

The Duke's musical will celebrate Duke's legacy and inspire new generations to explore his music and his story. The production will also serve as a platform for showcasing the talent and creativity of the performers involved.

**The Duke's Future**

The Duke's musical is scheduled to premiere at a major theater in New York City, followed by a tour to other cities across the United States. The production will be marketed as a must-see event for music and theater enthusiasts alike.
Campus Events
A listing of University news and events

NOTICE

JEWISH CULTURAL SOCIETY will be hosting a "Kaffeestunde" on Monday, September 14, at 4:30 pm in the Admin Building. This event is open to all students, and will provide an opportunity to learn more about Jewish culture and traditions.

TODAY

ACCOMPANIST WANTED: The Penn Opera Company is seeking an accompanist to work with our students on vocal exercises, beginning at 7:00 pm on Tuesday, September 10. Interested individuals should contact the Opera's administrative office for more information.

TODAY

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EVENING

ST. MARY'S PARISH HALL will host a benefit for the Hospitality Coalition's soup kitchen on Saturday, September 12, from 6:00 pm to 8:00 pm. The event includes a silent auction, a raffle, and live music. All proceeds will go towards assisting hungry and homeless individuals in the area.

FUTURE

PENN WARGAMES will meet for their introductory meeting on Thursday, September 18, at 8:00 pm in the Hillel auditorium. The meeting is open to all interested students.

PENN CHOICE will rally for legal abortion rights on Monday, September 22, at 12:00 pm in front of the Student Services Building. The rally is part of a nationwide Day of Action for Choice.

TODAY

DINING HALLS are open and offering a variety of menu options. Students are encouraged to visit their favorite dining hall to enjoy a delicious meal.

FUTURE

ANNOUNCING: Markets on campus will be offering hot dogs and beverages starting this week. Visit the market near you to enjoy a quick and satisfying meal.

TODAY

ANNOUNCING: Markets on campus will be offering hot dogs and beverages starting this week. Visit the market near you to enjoy a quick and satisfying meal.

FUTURE

ANNOUNCING: Markets on campus will be offering hot dogs and beverages starting this week. Visit the market near you to enjoy a quick and satisfying meal.

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B PLAN / MON-FRI 2 MEALS PER DAY
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PennChoice will rally in support of abortion

PennChoice, a coalition of local organizations that take a pro-abortion stance, will rally today at John F. Kennedy Plaza.

Francisco Soriano, executive director of the National Abortion Rights Action League, a subgroup of PennChoice, confirmed that the rally will raise awareness about the problem of abortion in America.

The rally will be held on the same day that the New York Senate passed a bill that would legalize abortion. The rally is designed to coincide with this important legislative event.

Soriano said that the rally will be an opportunity for PennChoice members to discuss the issue of abortion and to call for greater access to abortion services.

Dry rush to be a topic of first IFC meeting

Topics that were the focus of the fraternityunately, president's recent brief meeting, including the possibility of dry rush being introduced in 1987 and the impact of alcohol policies on fraternity life.

The meeting will also feature a discussion of the fraternity's annual initiation process and recent changes to the organization's constitution.

Center to coordinate medical activities

The formation of the Medical Societies has been announced.

Independent actions of the Pennsylvania House of Representatives, the Pennsylvania College of Medicine, and the Pennsylvania College of Health Sciences, among others, are being coordinated at the center.

The center is designed to bring medical professionals together to share information and resources while working towards the common goal of improving health care in the state.

Several PennChoice events have been announced, including a rally on September 22, a meeting on September 23, and a lecture on September 24. The center will coordinate these events and ensure that they align with the overall mission.

These efforts were initiated after the center was established, and will continue to be coordinated by the center.

The center also plans to hold a series of workshops beginning on September 18, with a focus on communication and leadership skills.

Additional information on the center and the events it will coordinate can be obtained by contacting the center directly.
Dorms undergo construction
Most summer work completed on schedule

BY NINA STEIN

The Quad, Navarre College House, Nichols House and Modern Languages College House underwent extensive construction and renovation this summer, while other residences were cleaned, painted and refurnished. Most summer work was completed on schedule, according to Horner, was also completed.

Executive Assistant Director of Student Financial and Administrative Services Christopher Dennis said yesterday that a $600,000 two summer removal project was also completed in Modern Languages College House.

The work also included the installation of interior lighting in Superblock and the "showcasing" of High Rise North, Low Rise North and Hill House. Showcasing occurs on a five-year rotation, and includes complete interior repainting, replacement of all interior lighting in hallways, stairwells, and the repair or purchase of common area furniture.

Horner said that residents' responses to the changes have been very positive. "We've gotten comments from Stouffer which is obviously quite glad," Horner said yesterday that an exceptional amount of work was completed this summer in comparison to other years. Horner said that 1986 was the largest amount of work that we've had in the last six years," Horner said. The most extensive construction took place in the Quad. The second part of what Residential Maintenance calls phases five and six of Quad renovation was completed with the opening of McClelland Hall and Provost Tower, and the renovation of hallways, stairwells, and counters, bathroom vanities, and new tile, carpet and furniture on several floors.

Other construction took place in the graduate towers, where a three-year plan to renovate apartments began this summer. New kitchens and counters, bathroom vanities, and new tile, carpet and furniture in six units were installed at a cost of approximately $400,000, according to Horner, was also completed.

Other construction took place in the graduate towers, where a three-year plan to renovate apartments began this summer. New kitchens and counters, bathroom vanities, and new tile, carpet and furniture in six units were installed at a cost of approximately $400,000, according to Horner, was also completed.

The beginning of phase seven, including exterior maintenance in the area furniture, was also completed. The work includes a new first floor lounge with a kitchen and greenhouse, renovation of the basement, and the modification of a student room with facilities for the handicapped.

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Walt Whitman was a very unusual poet who tried to do away with poetry altogether. "I sing the songs of the open air," he wrote. "I sing the song of the spring and summer, the song of the midsummer night's dream, the song of winter's day, the song of the morning and the song of the evening."

Whitman was a poet of the American experience, a man who saw beauty in the everyday. He wrote about the простые люди, the common people, the working class. His poetry was unpolished, raw, and honest. He was a voice for the marginalized, the forgotten. His work was a testament to the human spirit, to the resilience and strength of the American people.

Whitman's poetry was revolutionary. He broke away from the traditional forms of poetry and instead wrote in free verse. He used colloquial language and included images and ideas that were unfamiliar to the readers of his time. Whitman's poetry was a reflection of his belief in the power of the common man, the idea that every person has a story to tell and a voice that needs to be heard.

Whitman's poetry was also a reflection of his beliefs about democracy. He believed in the idea of the "democratic ideal," a society where every person has the opportunity to achieve their full potential. He saw the democratic ideal as a way to create a better world, one where everyone is treated fairly and has access to the resources they need to thrive.

Whitman's poetry continues to be read and studied today. His work has inspired generations of poets and writers, and his ideas about the open mind and the open heart continue to resonate with readers around the world. His poetry is a reminder of the power of the written word to inspire and to challenge, to encourage us to see the world in new ways, and to think about the questions that matter to us most.
GAPSA establishes non-voting seats
Minority, special interest groups to benefit

ROBERT PANSAU
The Graduate and Professional Student Assembly (GAPSA) is proposing a measure to remove the inclusion of non-voting seats representing minority and special interest groups. This action follows a meeting last week which saw the addition of new voting seats in GAPSA, one for black students, one for gay and lesbian students, and one for women. In the view of the minority and special interest groups, the vote was seen as inadequate because of a procedural error during the meeting and because of strong opposition from some assembly representatives who felt that the vote had not been adequately discussed.

The new measures, which do not specifically oppose new seats but question the manner in which GAPSA the power to do so in the future, is an interim step toward the assembly's decision to remove minority and special interest seats.
The author of the by-law, GAPSA Chairman Wayne Glasker, said that the non-voting seats are in "insurance policy" in the event that the minority and special interest groups are not approved at the October 1 meeting. The author said that in "this case," Glasker said last night, "I'm committed to move as far as I can on voting seats. I think we're going to have to build a consensus.

WAYNE GLASKER
"Maybe the best at the rate one-
the measure was supported by 12 of 19 representatives, nineteen minus
the two-thirds quorum required.
But none GAPSA members did not see the law as a major change for the assembly, since there is essentially no difference between a non-voting member and a regular representative who wishes to attend the meetings.

GAPSA Vice-Chairman David Block said last night that non-voting seats are an effective way to non-voting seats. The group wishes to consider the special interest groups. But he said that he would oppose allowing voting seats because it would be too difficult to decide where to draw the line on the limits of seats. What a Representation Paul Greenberg opposed the adding of non-voting seats and noted that the existing representation would adequately serve the minority and special interest concerns. "If these are as serious as you say, why don't we ask these people come up to their representation?" the asked during the debate. GAPSA will decide at its next meeting whether or not to remove voting seats. The group also considers the special interest groups to the assembly.

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Credit union may be formed

(Continued from page 1)

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The Women's Center is planning to ope

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We say we are a group because we're

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Scrubout outlines health care plan

By MARY ANN BORRELLO

Scrout, the state's attorney general, envisions 62 major changes in the state's health care policies.

The Republican jubilant candidate, addressing the issue of rising medical costs, said the state's health care system is currently experiencing reorganization, said to be occurring in the past and bearing fruits.

She added, "If we want to reap the benefits of this system, we have to lay the future of ourselves and our families, as well as for businesses and our community to be addressed.

SAS hires, tenures more men than women

The study, which was part of a larger study on the topic, revealed that men are more likely to be hired and tenured in the health care profession than women.

The study was conducted by Dr. Michael Adams and his team, who analyzed data from 634 health care institutions across the country.

They found that men were more likely to be hired and promoted than women, with men occupying 70% of the top positions.

The study also found that women were less likely to be promoted, with only 30% of the top positions held by women.

The study concluded that gender discrimination is still prevalent in the health care profession, with women facing significant barriers to advancement.

The findings of the study call for action to address gender bias and promote gender equality in the health care profession.

The study's results highlight the need for policy changes and interventions to address gender discrimination and promote gender equality in the health care profession.
Brother Theodore
Pennsylvania Press to publish Dreiser's works

By DAVID ARNOLD
The University of Pennsylvania Press will soon begin publishing the largest collection to date of the works of Theodore Dreiser, an early 20th-century American novelist.

Dreiser's lifetime, many of his manuscripts were considered controversial, as his bold social commentary placed him at odds with the prevailing Victorian moral standards of his time.

The 75-year-old press was nearly closed before publication and some of it was burned. The press plans to publish the first unaltered version of such manuscripts.

Dreiser became the first unaltered version of such manuscripts. According to Arlene Evans, administrator of the Press from the Pennsylvania Edition of Theodore Dreiser, the project will be the first of its kind to include the first unaltered version of such manuscripts.

"The press is on a one-page-per-week basis, such as the University of California and Princeton," she added. "But the task behind editors of the Pennsylvania Edition will not be an easy one. The collection will include approximately 30 volumes, and their augments the edition.

The University is already making plans for next summer, despite the unaltered work from this year. The second phase of the Graduate Tower project and the second stage of phase seven in the Quad are set to take place next summer. In addition, Graduate Tower 9 and 10 will be occupied.

According to Martyny, Quad Towers' project and the second stage of phase seven, the next stage, including But Morris, would cost $18 million to $20 million and may not begin for another year. There are 309 student spaces to be finished work from this year.

Most work this summer was completed on time, according to Howard Entz, associate professor of English at the University of Connecticut, who will chair the editorial committee and coordinate the overall progress of the edition. He emphasized the importance of seeking prominent scholars and general readers with interests in American literature and social history.

"The Dreiser material that has been published has garnered a tremendous amount of good press," said Riggio, referring to favorable reviews in such publications as The New York Times and The Daily News.

According to Evans, the Press plans to publish the first unaltered version of phase seven and 8, as well as Dreiser-Mencken Letters, a two-volume collection of correspondence between Dreiser and H.L. Mencken that was edited by Riggio.

Evans said that the Dreiser Edition will appeal to scholars and general readers with interests in American literature and social history.

"There is no one who has read a Dreiser novel who has not been impressed by the impact Dreiser's original literary intentions. The collection will include Dreiser's original literary reconstruction will involve piecing together Dreiser's original literary intentions.

General Editor Thomas Rippin, an associate professor of English at the University of Connecticut, will chair the editorial committee and coordinate the overall progress of the edition. He emphasized the importance of seeking prominent scholars and general readers with interests in American literature and social history.

"The University is already making plans for next summer, despite the unaltered work from this year. The second phase of the Graduate Tower project and the second stage of phase seven in the Quad are set to take place next summer. In addition, Graduate Tower 9 and 10 will be occupied.

According to Martyny, Quad Towers' project and the second stage of phase seven, the next stage, including But Morris, would cost $18 million to $20 million and may not begin for another year. There are 309 student spaces to be finished work from this year.

Most work this summer was completed on time, according to Howard Entz, associate professor of English at the University of Connecticut, who will chair the editorial committee and coordinate the overall progress of the edition. He emphasized the importance of seeking prominent scholars and general readers with interests in American literature and social history.

"The Dreiser material that has been published has garnered a tremendous amount of good press," said Riggio, referring to favorable reviews in such publications as The New York Times and The Daily News.

According to Evans, the Press plans to publish the first unaltered version of phase seven and 8, as well as Dreiser-Mencken Letters, a two-volume collection of correspondence between Dreiser and H.L. Mencken that was edited by Riggio.
Consumer Guide to Microcomputers

Selecting Macintosh and IBM Software

This issue of Penn Printout for the Computing Resource Center's six-page guide to software

NEW CRIC Microcomputer Courses

The Computing Resource Center will offer word processing and programming courses. Currency courses will be offered on the IBM Personal Computer by CRC staff. All courses are free and are limited to 15 or 20 students. For information and registration, call James Gist, CRC Training Coordinator, at 858-1760.

Word Perfect Joins Microsoft Word as CRC-supported Word Processor

See Penn Printout for details

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Introduction to Microsoft Word (IBM-PC version)

This course will be offered on an IBM-PC compatible computer and is designed for people who want to learn how to use word processing software. The course will cover basic word processing skills such as creating, saving, reviewing, editing, and printing documents using Microsoft Word 3.0. Prerequisites: Familiarity with basic computer operations and an understanding of elementary DOS commands.

Introduction to PC-DOS (Disk Operating System)

This course will be offered on an IBM-PC compatible computer and is designed for people who want to learn how to use the PC-DOS operating system. The course will cover basic DOS commands and an introduction to the DOS command line.

Macintosh

Macintosh (System 6.0)

This course will be offered on an Apple Macintosh computer and is designed for people who want to learn how to use the Macintosh operating system. The course will cover basic Macintosh skills such as creating, saving, reviewing, editing, and printing documents using the Macintosh software.

IBM

IBM - HP LaserJet

This course will be offered on an IBM-PC computer and is designed for people who want to learn how to use the HP LaserJet printer. The course will cover basic printer skills such as creating, saving, reviewing, editing, and printing documents using the HP LaserJet software.

Welcome Back

The staff of the University's Computing Resource Center would like to extend a warm welcome back to returning students, staff, and faculty and a pleasant welcome to all of you who are new to the University. We hope you will find the CRC a brief explanation of our services in order.

The Computing Resource Center provides consultation, training, and support in the use of microcomputer systems and software. Our services are available to any student, faculty, or staff member of the University. We are the entire academic community of the University, and we can provide on-site technical support at no cost to you.

Our facilities include the CRC-supported Word Processor and the Computing Resource Center's six-page guide to software. This guide is a brief introduction to the Computing Resource Center's services and is available for free. You can find a copy of this guide in our offices, and we also distribute it to many of our clients.

The CRC has received a rash of consulting calls from the Computer Connection, dorms, and libraries; please continue with your normal services. The CRC will be involved in many activities this year. We will publish monthly as an insert in the University's Computing Resource Center's six-page guide to software. This facility is equipped with a variety of hardware and software products, which we support and have discussed.

For those unacquainted with the CRC a brief introduction is in order.

The Computing Resource Center also sponsors more than 30 computer users on campus and plans to provide them with work space on campus this fall. We also distribute free disk libraries and free or low-cost product upgrades to many of our supported software products. We look forward to working with you in the coming year.

— Chris Swisher, Assistant Director

Free Software Upgrades

From the CRC and the Computer Connection

Softices available. Please contact the Computer Connection for the proper procedures for obtaining the upgrades listed below. No unattended upgrades are available. For software upgrades to be available, you will need to log in to the Computer Connection's file server. We will provide a diskette for you to take home.

Additional upgrades are available. See the July issue of Penn Printout or call the CRC or Computer Connection for a complete list.

Macintosh

Macs should use Version 2.0 of the System and 4.1 of the Finder. All other Mac users should use Version 3.2 of the Finder. Use of any other versions is not recommended.

IBM

IBM PC/XTs and compatibles should use Version 3.2 of the System and 5.3 of the Finder. Use of any other versions is not recommended.

Noontime Training

Seminar: Bits & Pieces

BITS & PIECES is a monthly seminar on general issues related to microcomputers. The seminar is presented by a question-and-answer session.

Upcoming seminars:

Wednesday, September 24

How to Set up an IBM PC

Wednesday, October 15

Hard Disk File Organization

NOTE: To avoid charging fees to those who do not want to use the seminar, you can contact us at 898-9085 before the seminar.

From the CRC and the Computer Connection

Free Software Upgrades

Contact the Computing Resource Center or the Computer Connection for the proper procedures for obtaining the upgrades listed below. No unattended upgrades are available. Please contact the Computer Connection for the proper procedures for obtaining the upgrades listed below. No unattended upgrades are available. Please contact the Computer Connection for the proper procedures for obtaining the upgrades listed below. No unattended upgrades are available. Please contact the Computer Connection for the proper procedures for obtaining the upgrades listed below. No unattended upgrades are available.
champion Toronto. What a difference a year makes for Clemens. Clemens defeated the Brewers, 2-1, riding the big righthander's blazing fastball, but 20 games behind fifth-place finish in the American League East. Clemens also looks at his job as a personal challenge if he earns after the Red Sox have lost a game. "I pitch better when I've got something challenging me," he said. "If something presents itself that is a little bit tougher, that I like that."

"I went heavy with my fastball," Clemens said. "I had good stuff, but I know they have to score. These guys are counting on me, and I'm supposed to help the club win, stop losing streaks," Clemens said. "I don't like having to stop losing streaks." Clemens has a 23-4 record for a winning percentage of .852. He also leads the league with 227 strikeouts and a 2.56 earned run average. Clemens became Boston’s first 25-game winner since Mel Parnell won 25 and Ellis Kinder 23 in 1949. He has done that 12 times in his career. "I ain't heavy with my fastball," Clemens said. "I had good stuff, but I don't want that. You have to go to the game with the confidence that they have to win it, to win it.

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**BLOOMERS**
All - female musical comedy troupe

**Introductory Meeting**
Sunday, September 21, 8 p.m.
Morris - Bodine Lounge (Quad)

Women interested in cast, band, tech., writing, costume [or any other] positions please attend.

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**European Diary**

**Restaurant**
**"The Best Soups in Town"**
Specializing in Vegetarian Dishes

20th & Sansom Sts.      568-1298

Sunday Brunch from 11:30 a.m.   9 pm

(under Rabbinical supervision)

**Specialties**

- Specializing in Vegetarian Dishes
- Sunday Brunch from 11:30 a.m. to 9 pm
- Take out and Catering available

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**Quaker Oats**

**The** — Frying plastic disks that people use to one another is called a frisbee. If you want to become a member of the Penn Ultimate Frisbee Club, now is the time. Why? After. Tryouts will only place you on team field after 3 p.m. on September 27, October 4, and November 1st.

**Race** — now in the Penn Boxing Club meeting tonight in the rooftop lounge of MRB. If you want to be a member of the Penn Ultimate Frisbee Club, now is the time. Why? After. Tryouts will only place you on team field after 3 p.m. on September 27, October 4, and November 1st.

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**Soccer Wins opener, 2-0**

**Attention:** Soccer only win game tonight. It was the best of both worlds. The players really seemed to like it. Russell's abilities should help Dartmouth's ball program in the Ivy league.

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**Discover**

**The University Museum Shop**

From new through October, 1986, 30% on select/ed/ poster, ben/te bags, colorful scatter/hugs. stars, and more. 0 0 0

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THE DAILY PENNSYLVANIAN

Mets clinch NL East

NEW YORK (AP) - The New York Mets, led by Dwight Gooden and rookie Dave Magadan, brought the National League East title home last night with a 4-2 victory over the Los Angeles Dodgers.

Gooden, coming off a disappointing 1-4 record, was expected to clinch their third division title in four years. After losing both of his starts in 1987, he led the Met rotation to the playoffs.

Gooden pitched six strong innings, giving up one run on seven hits and striking out six. The Mets had their first two baserunners of the game in the first inning on back-to-back singles by Kevin Mitchell and Gary Carter. After a double play, Gooden retired the next five batters.

On the road trip, the Mets were 25-12 when leading after two innings, so they had little help from Relief Pitcher He was a screwballer for the Mets.

The Mets got their third run in the fifth. Dick Trautman led off with a double. It was the first time in four years the Mets had scored in the eighth. Magadan, who hit a two-run double, got his eighth straight hit of the year.

In the eighteenth inning, Jon English No experience on their replay in the dugout.

The Mets scored decide the division in the seventh. The Mets scored a 4-2 win over the Los Angeles Dodgers, 5-0.

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Dartmouth safety claims strong football heritage

BY DON BUILEMP

This afternoon, Andy Brown will line up as Dartmouth's starting safety against Penn. The junior is starting his sixth game in the Big Green defense according to the one that led all of Division I-A in pass defense in 1983.

In both high school and college, safety is a number that is normally associated with defensive linemen, not safeties. When you're a safety and wore number 88, you are known to not be high in the minds of the coaching staff.

"When I first went out there, I didn't have a locker, I didn't have a number," Brown said. "I was just gone out there and play. (The coaching staff) didn't think I was going to play that much.

As there is any in the Ivy League who should have faced Brown in his time, it was Russell. To fans of the great Pittsburgh Steelers teams of the mid-1970's, the name Andy Russell brings back memories of a tough but smart outside linebacker, who helped back up the "Steel Curtain," and wears two Super Bowl rings for his efforts.

"I played a lot of different positions, including the United States World Cup years," Constantino said. "And in those games everyone is played man to man, like I was played tonight. There are a few cheap shots out there, but cheap shots are part of the game."

"It was overall a good effort," Brown said. But the injury suffered at Fox Chapel was not the only thing that he was concerned about coming back from.

"I had a lot of pressure to succeed on the football field. My goal was to be able to play." Russell said. "In high school, there was a lot of pressure,"

Coach Rackovan's efforts thus far have been a major part of the turnaround for the team. He has a tremendous amount of experience and has been successful at the collegiate level. The team is playing better defense than it did last season, and this could be the start of something special for the upcoming season.

"I doubt they could play in the Ivy League," and tonight's game was a must-win, according to the head coach. "I think they have a good idea of our team and what we are capable of." Constantino said. "It's not the best team of our league and they have a goal to get past the game tonight, since the conference is tight."

The Big Green is now three games into the season and is looking to improve its record to 2-1. The team is still on probation after the unsanctioned practice of the previous season. Constantino is aware of this and is working hard to ensure that the team does not repeat this mistake.

"I was happy with the outcome — we did not need to win, but we wanted to play against teams like Rutgers and Penn State."

"His (Rackovan's) coaching style doesn't flow with what they do here," Constantino said. "He is a more effective coach than me." Rackovan's style of play is more aggressive and less conservative, which has helped the team to achieve better performance.

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"I was happy with the outcome — we didn't believe I would have done something like that..."

The field space issue is one central to the complaints of both the football and cricket clubs. Both clubs emphasized the need for a new facility, especially cricket, which is similar to soccer in its field size.

Last spring, the cricket club sent a formal proposal to Athletics Director Bob Pedersen with an analysis of the problems they had been facing with their practices at Fox Chapel. At the meeting, Rackovan and Constantino sat in on the discussion.

The Finest Club also reported that they were forced to practice at 4th and Market Streets because Hill Field is not available for their use. With the club's present situation, they are facing the same problem as the football club.

"In response to both clubs' complaints," Constantino said. "I told them that the only field that the requirements departments can call in."

The question of the Hill Field space issue is one that is central to the complaints of both the football and cricket clubs. Both clubs emphasized the need for a new facility, especially cricket, which is similar to soccer in its field size.

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PANIC AND REVULSION

An Incredible Excursion into the Bowels of an American Institution, Uncovering Everything Petty, Cruel and Stupid in the Human Animal

AT THE MISS AMERICA PAGEANT

THE MARGATE ELEPHANT • PAUL SIMON • RED RIDER
I was a teenage deadbeat

By Christopher Downey

I have a bad habit of not paying my bills. It stems, I think, not so much from my inability to transfer the necessary funds to the proper authorities, but from a kind of procrastination pit I frequently fall into.

The procrastination pit begins with a task that must be completed by a certain date, like showing up for an appointment with my urologist or returning 101 Dalmatians to the video store. Once I have failed to meet that deadline, a wave of embarrassment sets in, giving rise to a queasy, acidic feeling in my stomach. Soon, my case is put in the hands of professionals who specialize in dealing with my kind.

The public library has a hierarchy of form letters they send to the shiftless types who have had the local branch's only copy of Anne of Avonlea on loan for 74 weeks. It starts with a polite reminder that your book is overdue, and a subtle hint that perhaps other members of your community might be interested in reading it sometime before the next vernal equinox.

But I think I've transcended the existing levels of library bureaucracy. I'm sure I so speculate today how they would deal with someone like me, it would probably involve an armed band of library vigilantes firmly pointing out to me that some neighborhood preschooler might want to have a look at Babar Gets Married before the second coming of Christ.

But the public library is strictly in the bush leagues when it comes to deadbeat collection. The private agencies that exist now are under the impression that you have had the local branch's only copy of Anna Karenina on loan for 74 weeks. Someone somewhere has decided that a degree from the University of Pennsylvania is a better voucher for my ability to pay bills than a job or previous credit history. It's incredible.

But that obviously wasn't the case. With little or no record of financial trustworthiness, countless banks wanted to put that beautiful piece of plastic in my hand. Someone somewhere has decided that a degree from the University of Pennsylvania is a better voucher for my ability to pay bills than a job or previous credit history. It's incredible.

The same scenario has played itself out several times since then, most notably with U.S. Tel, an independent long-distance carrier I was hoping would fall into economic ruin before they got around to hitting me up for the 62 bucks I owed them. And always the same threat of credit-castration came along, accompanied by my own terrible fits of anxiety. This all came back to me a few weeks ago when I was pulling huge pieces of mail out of my box. It seemed that the Citibank branch in North Dakota was interested in providing me with a MasterCard or Visa Card. Over the last several weeks, similar pieces of mail have been coming from as far west as Oregon and as far south as Texas, all saying pretty much the same thing: "We wanna give you credit, son."

Most of us subscribe to a fundamental belief in the supreme power of the computer to retain every piece of unfavorable information about you, to place this in the hands of your enemies, and in so doing destroy any prayer you have of getting anything you want. So I would imagine that a large financial institution in America would have easy access to my history of unpaid bills, parking violations, and all that UNICEF money I spent on potato chips and gum.

But that obviously wasn't the case. With little or no record of financial trustworthiness, countless banks wanted to put that beautiful piece of plastic in my hand. Someone somewhere has decided that a degree from the University of Pennsylvania is a better voucher for my ability to pay bills than a job or previous credit history. It's incredible. My credit rating is a tabula rasa.

It should come as no surprise that I'm feeling sort of smug lately. It's the same kind of feeling large corporations must get when they're caught violating countless federal regulations, yet still go on to make ridiculous amounts of money.

So I'd just like to say to the banks of America — thanks, but I'll sit this one out. Hit me up in a few years and I'll give it some more thought.
Police corruption infects the city

By Edward Sussman

A friend of mine, call him Sam, had his television stolen a couple of weeks ago — the second one heist in as many months. So he called the cops. A policeman showed up at his apartment a while later and suggested that he drive Sam to the station to fill out a complaint.

On the way down, Sam got into a discussion with the officer about police methodology. Sam told the officer that there had been a suspect caught at the time of the first robbery, but there wasn’t enough evidence to hold the guy on. This bothered the policeman.

“You’d be amazed at how that works,” the officer volunteered. “You’d be amazed at how that jars their memory. Now these guys have these things called constitutional rights.

Which goes to show that this is essentially a story about improvement. Not nearly as many innocent people get their heads bashed in by the Philadelphia police these days. Of course, plenty of people still get kicked around.

Let’s start out on the right foot: most cops in Philadelphia are okay guys, putting their necks on the line for the privilege of just doing their jobs. Now let me move a little to the left: Philadelphia’s police ranks are rife with corruption from top to bottom and a lot of people are getting abused by the system.

Cops are stealing, extorting and lying left and right.

• Item: An aide to a city councilman is riding his bicycle in the area of the Philadelphia Museum of Art. The aide is black. A police car drives up to him and asks him to pull over. The policeman asks the aide to prove the bike is his. When the aide asks why, the policeman tells him a black man riding a bicycle at night is a suspect.

• Item: A policeman smashes up his car pursuing a suspect. The cop catches the man and decides to vent a little frustration. First the cop sticks his revolver into the man’s mouth and threatens to blow his head off. Next he jams the gun into the man’s testicles and promises to do away with them. Fortunately, the cop’s partner intercedes.

• Item: A small-time pimp walks into the office of the FBI with a complaint. The cops have been putting such a bite on him that he can’t make a living anymore. The FBI wires the pimp up and installs video cameras in his apartment. Sure enough, someone from the vice squad shows up looking for a handout. The investigation leads to the arrest and conviction of not just one but 13 cops, including an inspector. The FBI keeps digging and soon they’re conducting the most widespread police corruption investigation in the nation. Thirty one officers, including the Deputy Commissioner of Police, have been convicted to date.

To get the bad cops, the prosecutors have had to grant immunity to more than a few organized crime figures. But according to Howard Klein, the chief of the criminal division of the U.S. Attorney’s office which has been prosecuting the police cases, the trade-off is worth it.

“Our position is that the public figures are in a conflict of interest situation and are the most culpable,” Klein says.

Nine months ago, Mayor Wilson Goode decided to take some action to root out the corruption in the Department. For the first time ever, an outsider was brought into the Department as Commissioner of Police — Kevin Tucker, a former Special Agent for the Secret Service. The new Commissioner was handed an organizational structure seemingly tailor-made for corruption.

It seems that throughout the city police inspectors established personal fiefdoms based on the substantial authority of small vice units — the police who conduct investigations of prostitution, video poker, and backroom numbers rackets. Each of Philadelphia’s divisions has its own plainclothes unit of four to eight vice officers who report directly to the inspector who controls investigations independently of the division’s several dozen other police.

But for years, almost no one of importance had been getting arrested. And while the ongoing federal investigation has weeded out a few of the bad cops, almost certainly most of them remain.

What’s at the root of the problem? Individual greed is part of it, but Philadelphia doesn’t naturally breed more of it than the rest of the country. The issue is leadership. If the guy on top doesn’t give a damn if the cop on the beat is shaking down local bars or newstands, then it’s not going to stop. Even more so if the guy on top is too busy shaking down local mob bosses running gambling dens and prostitution rings to keep track of the cops on the beat. Honor breeds honor, and Philadelphia’s top police brass have been none too honorable.

Of course Joe DePeri might disagree with me about what it is to be an honest cop on the beat. Honor, he argues, a cop must be pretty good ones, criminals’ credo — don’t fink. As for his troubles DePeri has had 13 months for contempt of court and a 15-year prison sentence. It could be that DePeri fears that even in remote Minnesota his "friends" might have some influence over who lives and who dies. Then again, maybe DePeri has decided that the police should officially adopt the much maligned criminals’ credo — don’t tinker around on your fellow crook.

An ongoing Grand Jury investigation has put over a dozen officers behind bars

Philadelphia’s illegal gambling business. The chief inspector took the fall along with four other division commanders, including the ex-commander of police for Center City. All together, they extorted more than $1 million in payoffs.

But last week DePeri was back in court explaining to a federal judge what it is to be an honest cop. U.S. District Judge Joseph McGlynn had invited DePeri to the courthouse to see if he had anything to say to a grand jury about his pals still working for the Department. DePeri explained that he didn’t want his friends to have to suffer the way he has.

Maybe DePeri has a couple of other reasons as well. They must be pretty good ones, because for his troubles DePeri has had 13 months for contempt of court tacked on to his 15-year sentence. It could be that DePeri fears that even in remote Minnesota his "friends" might have some influence over who lives and who dies. Then again, maybe DePeri has decided that the police should officially adopt the much maligned criminals’ credo — don’t tinker around on your fellow crook.

CONTEST

The television guest host is little more than a media whore. Any high-profile moron with a book, movie or jail sentence to his/her name can wind up as a host on Saturday Night Live and plug, plug, plug, plug until the clock strikes one.

If you have a reasonably entertaining and original suggestion for the most depraved, wacked combo you’d like to see host the show. Drop us a card or call the office at 898-6581 during business hours (898-1985 after 5 p.m.) with your ideas. We’ll print the five best entries and give each of them a free video tape rental from The Movie Ticket in Houston Hall. Deadline for entries: Tuesday, September 23.

Here are a few we came up with, just to get you started:

• LOUIS PARRIKHAN AND BILLY SQUIER
• DON KNOTTS AND PRINCE
• PAT BENATAR AND BERNIE KOPPEL
• ABE VIGODA AND LISA LISA
• FRANK SINATRA AND MARTINA NAVRATILOVA

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The big cheese
King of Cheese holds court

By Jay Begun

With the shelves in his store crammed full of 375 cheeses from around the world, Claudio Auriemma is confident that his regal title is on target.

Auriemma has proclaimed himself "Claudio, King of Cheese," calling his store at 920 South 9th Street by the same name.

"There's only one king — there are a dozen princes," says Auriemma, whose jovial manner and slightly large belly assure customers that the king knows and loves his cheese.

Actually, Auriemma is Claudio II, having received the throne from his father, who came to Philadelphia in 1952 from Naples, Italy. The senior Auriemma began working at another cheese shop known as Magio's. When that closed, Claudio I established his own cheese kingdom in 1955. Since that time, members of the royal Auriemma family, including princes Sal and Dave, have presided over cheese from their shop in the heart of the Italian Market.

Incidentally, there is no queen of cheese. "At least not yet," Auriemma says.

The Auriemma family claimed the kingdom of cheese as its own early on. "We were the first ones on this street to really specialize in cheese," says Auriemma. Apparently, Auriemma takes his specialization seriously. He estimates the store moves nearly 5,000 pounds of the stuff every month through walk-in and mail-order business.

Auriemma admits provolone and Parmesan are easily the most popular cheeses, nevertheless he stocks no fewer than 10 varieties of feta cheese for some of his more adventurous customers. Entrants in the feta category hail from such far-away lands as Yugoslavia, Romania and France, and a few of Claudio's regulars favor a French feta known as Bigou.

King Claudio is good to his devoted subjects, constantly offering information from his vast store of cheese knowledge to those looking to get the most from their cheese. Keeping cheese in plastic wrap and at cool temperatures are among Claudio's cheese 'dos', while freezing and exposure to extreme heat are definitely hazardous to one's cheese.

While Claudio's year-round quantity and selection are substantial, the three Auriemma brothers agree the store is truly a sight during the holiday season.

"At Christmas time, you can't see the ceiling," Claudio says. "We have things you just can't get anywhere else."

Claudio's realm actually extends beyond cheese and into ethnic specialties like clam sauce, mussels, assorted vinegars and at least six kinds of fresh olives.

And the king also dabbles in oil, showcasing about 40 varieties of imported olive oils. Auriemma claims to have an exclusive on a special brand called Illicium Umbra, which he says has people flocking to his door in search of its unique flavor. Other favorites include Bertolli.

Customers apparently know the king has what they want, and some go out of their way to get it.

"It has all the things that I can't buy in Florida," says Adele Simons, a former Philadelphian who now lives in Florida. Simons says she returns to the city for two reasons: her mother and Claudio's.

"Even though time is limited, this is one place you can't miss," she says, "I'd like to buy everything."

Simons also says Claudio's oils are "10 times better than Wesson."

And Bette Pinsk, Simons' mother, even ranks a few minutes at Claudio's "above clothes shopping."

Cutting the cheese at Claudio's

Berio, Capri, Pastene and Fan-tis, all essentials in any true Italian kitchen, he says.

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Pigskin prognosis
USFL refugees hold the trump cards

By Jonathan Bondy

For the first time since 1982, pro football fans have the opportunity to watch all of the top players compete in one league. The arrival of the USFL's best gives this season the potential to be one of the most exciting in recent memory. After two weeks of play, here is one view of how it will all wind up in Pasadena this January.

NFC

East — In spite of their season-opening loss to Dallas, the New York Giants, 1-1 figure to be the class of the division. With one of the league's top defenses and the running of Joe Morris, they should win most of the most competitive divisions in football. If QB Phil Simms grows up, and Linebacker Lawrence Taylor can bounce back from a bout with drugs, the Giants may make it to the Super Bowl.

The Washington Redskins, 2-0, looked great in trashing the Eagles. Kevin Bryant and George Rogers form a dynamic backfield but QB Jay Schroeder is questionable at best. Without Bo Jackson, RB James Wilder will have to carry the offense and he is not on quarterback. The Green Bay Packers, 0-2 are terrible. After last year, head coach Don Shula hopes to shock the offense again, since there is no quarterback on this team who really wants the job. The defense, which was second-to-last in the league's worst.

West — Eric Dickerson is the best running back in football, and with him the Los Angeles Rams, 2-0 will win this division. QB Jim Kelly has always been great against the Buffalo Bills, 0-2 respectability. The former USFL QB was terrific in losses to the Jets and Bengals. The rest of the team needs work but is going in the right direction. The Bills' young and aggressive defense, led by DT Bruce Smith, can only get better. If Kelly stays in one piece, the Bills will improve.

The San Francisco 49ers, 1-1 looked like they were ready to resume playing championship-caliber football. That was before QB Joe Montana went down with a season-ending back injury. The offense must now focus around RB Roger Craig, the league's best all-purpose back, but not the type to carry the ball 30 times a game. The defense will suffer from a mediocre pass rush and a questionable secondary.

Who would have thought that the Atlanta Falcons, 2-0 would lead the league in scoring with 64 points. RB Gerald Riggs is picking up where he left off last year, when he led the NFC in rushing. QB David Archer's biggest asset is that he hasn't been making mistakes. Some bad years have paid off in some good drafts — NG Tony Casillas and LB Tim Green. Both rookies will bolster an improving defense that has played well so far.

The USFL's most successful coach — Jim Mora — has taken charge of the New Orleans Saints, 1-1, but he didn't inherit much. The Saints have no running game, no passing game, and a thin defense. Don't put too much weight in a win over Green Bay. This team will not once again take residence in the league basement.

East — In spite of all their other off-the-field problems, the New England Patriots, 2-0 seem to be getting their act together once they step on the field. LB Andre Tippett leads a defense that has allowed only 23 points so far this season. The Patriots will win this division. That might be why the New York Giants, 1-1 looked like they could win this division. That was until fragile QB Freeman McNeill suffered an injury against the Patriots which will sideline him for six weeks.

The Houston Oilers, 1-1 are an upswing. QB Warren Moon is adjusting to life in the NFL, and RB Mike Rozier is improving behind an offensive line full of first-round draft choices. The Oilers almost knocked off the Browns, and if the defense is for real, the Oilers could be a .500 team.

The Baltimore Colts, 1-1 are an enigma. QB Boomer Esiason is a rising star, and his receivers are excellent. The problems for the Bengals have traditionally been on defense, and this year promises to be no different. They were lucky to get past Buffalo.

The Chicago Bears, 2-0 will capture the NFC Central. They need 13 points to get better. If Kelly stays in one piece, the Bears may make it to the playoffs.

In two weeks, the Rams will host the Saints in the Superdome last year. The Rams will be out for revenge. The Saints have shown little in their first two games. The offense — headed by RB Craig James and QB Tony Eason — has great balance, and defense has an excellent shot of avenging their Super Bowl loss.

Two weeks ago, the New York Jets, 1-1 looked like they could win this division. That was until fragile QB Freeman McNeill suffered an injury against the Patriots which will sideline him for six weeks.

The Dallas Cowboys, 1-1 are an upswing. QB Tony Dorsett would be an exciting backfield but QB Jay Schroeder is questionable at best. Without Bo Jackson, RB James Wilder will have to carry the offense and he is not the type to carry the ball 30 times a game. The defense will suffer from a mediocre pass rush and a questionable secondary.

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Do not be surprised if the Pittsburgh Steelers, 0-2 finish at the bottom of the division. John Stallworth and Louis Lipps give them a great pair of receivers, but coach Chuck Noll has the worst backfield in football. The 30-0 loss to Seattle is a sign of things to come.

West — After four years, its time for QB John Elway to make his move. If he does, the Denver Broncos, 2-0 will capture the toughest division in the NFL. He has a solid line in front of him, good receivers, and a steady, if unspectacular running attack.

Last year the Seattle Seahawks, 2-0 were supposed to go to the Super Bowl but flopped. QB Kenny Easley leads a defense that has given up a paltry 17 points. Offensively the Hawks need comebackers from QB Dave Krieg and QB Curt Warner, both of whom had off years. Time will tell.

Football's most exciting off-defense belongs to the San Diego Chargers, 1-1 and their veteran QB Dan Fouts. With help from WR Wes Chandler and RB Lionel James, Fouts led the Chargers to a 50 point game against Miami, but had seven turnovers against the Giants. The defense, led by LB Bill Ray Smith, has played surprisingly well. If the defense can hold up, and Fouts plays all year, the Chargers will make the playoffs.

The Los Angeles Raiders, 0-2 are an interesting team. They have one of football's most exciting playmakers in RB Marcus Allen. DE Howie Long leads one of the best defenses. But QB Marc Wilson still stinks. If the Raiders stick with him they will not make the playoffs because they will have trouble scoring — only six points against Washington.

To escape the cellar, the Kansas City Chiefs, 1-1 will have to improve a running game that was invisible in 1985. QB Todd Blackledge is good, but he can't do it all. The defense has played well, but will be hard pressed against this division's high-powered offenses.

PLAYOFF PREDICTIONS

NFC — Giants, Redskins, Cowboys, Bears, Rams

AFC — Patriots, Browns, Broncos, Seahawks, Chargers

SUPER BOWL XXI — Patriots over Broncos
The Boys Inside the Band

Canada's Red Rider is covering ground, taking a firm hold on personal songwriting, live performance and a commitment to change

By Paul Anderson

In 1982 the Canadian band Red Rider topped the charts with "Lunatic Fringe," a haunting rocker off the album As Far As Siam. Fronted by singer/songwriter Tom Cochrane, Red Rider found themselves standing in the spotlight. But falling into a cliche common in the world of rock, they were unable to follow up their sudden success. Unwilling to cash in commercially, they produced two subsequent LPs, Neruda and Breaking Curfew, which went nowhere. Exhausted from the demands of touring and recording, the band took a step back in 1984 to re-evaluate its direction. Cochrane retreated to the wilds of Western Canada, several band members left, and Red Rider fell silent.

Now Red Rider has returned with a new album and a refreshed focus. It is a focus, reflected in the band's revised name of Tom Cochrane and Red Rider, which places more emphasis upon Cochrane and his music. The result is perhaps the band's best effort to date.

"After we toured Breaking Curfew," says guitarist Ken Greer who, along with keyboardist John Webster, wound down after an energetic show at the Trocadero last week, "which was the worst — after we finished touring we really wanted to take a sabbatical and get a fresher perspective on what we were doing."

"The musicians changed and the management changed," Greer continues. "Some guys can turn out ten songs a week and some guys just gotta explore enough facets of living to write something worth writing. That's why it took as long as it did to write and record. Because we felt it was a key record, we just couldn't rush it."

The resulting album, Tom Cochrane and Red Rider, echoes this attitude. Although the band hasn't completely abandoned the haunting, distant sound which characterized their previous LPs, Tom Cochrane and Red Rider rings with a sound leaner, grittier and more personal.

"The production style on this record was that if it doesn't sound live it doesn't get on the record," says Webster. "We worked from the point that it's easy to get bogged down with the technology of recording these days. But for this band that's not the approach that works. Tom's songs are the focus."

Yet Cochrane hasn't always been the focus of the group. Prior to joining Red Rider in 1978, Cochrane toured Canada with an acoustic guitar and a harmonica in the old singer/songwriter tradition of Bob Dylan, Woody Guthrie and Jim Croce. But this didn't get him too far. So in 1978 he joined up with Ken Greer's band Red Rider, a group that had been playing around Canada since the early '70s. After signing with Capitol Records, they released their debut LP, Don't Fight It, in 1980. Since that time Cochrane has fronted the band, a fact reinforced with the recent change in name. "I think the whole thing of having Tom singing up front is identification marketing," confesses Greer. "Let's face it. Record companies are getting nowhere these days. They don't want to spend anymore money than they have to, so they realize the easiest way to sell albums is with one guy's voice. We can do just about anything. We've got a lot of very good musicians in this band."

Yet there are no hard feelings or ego conflicts among the band members.

"Tom is, in many ways, the leader of the band," says Webster, who played as a sideman with Red Rider for some time before joining the band with the Breaking Curfew album. "It's his voice and his material. A lot of his songs Kenny co-writes with him as well. But I don't think there's any resentment. It's not because of his ego. The name sort of determines a little bit more of the band."

If any problems exist among the group, they aren't apparent on stage. The band plays tightly, giving it all they've got, as if they've been together for years. Yet Cochrane and Greer are the only remaining original members.

"We started the album with just Tom, Kenny and myself," Webster says. "Actually they started by themselves and I came in and put down a couple tracks. Just got the people in to do the record that were the best that we could get. We happened to get a couple of them in the band."

These include drummer Jorn Anderson and bassist Ken Sinnaeve, two of the top session men in Canada. Guitarist Peter Mueller joined before their tour, completing the band currently on the road.

With Cochrane now even more in the focus, it's hard to avoid drawing comparisons to fellow Canadian singer/songwriter Bryan Adams. Cochrane sings with a rough edge in his voice that at times sounds very much like that of Adams. But there the similarity ends.

"Adams is a very good songwriter, but he's writing pop," Webster distinguishes. "I think Adams takes aim at what he wants to do and does it. He's aiming at that market very well and he's got a lot of appeal to teenage girls especially. He's very good at what he does."

"Tom writes from personal experience. It's not a formula thing. He doesn't really sit down and say, 'I'm going to write a hit song.' He will write a song about an experience. And that doesn't happen overnight."

"Tom writes songs because Tom's purging himself of things sometimes. He puts a lot of emotions in those songs, which may be why sometimes they're not pop accessible — because you have to listen to the lyrics. It's not just one catchy phrase repeated 500 times," he adds. "It's a little tougher. It may not be the most popular music and everybody in the country may not love it, but we'll do it."

Nevertheless, Tom Cochrane and Red Rider have managed to put together an extremely listenable album, perhaps their most commercial yet. Blending Cochrane's distinct lyrical talents with a firm rhythm section and a guitar-dominated sound, songs like "Love Under Fire," "Citizen Cane," and the current single, "Boy Inside the Man," rock as well as anything on the charts today.

Yet there is something more to these songs, something not only in the lyrics but in the energy and conviction with which they are sung. It is something that appears in the charged atmosphere of their concerts. Cochrane and the band work hard on stage, never forgetting that they are there to entertain.

"We're going to tour until they don't want us anymore," laughs Webster. "We've got a lot of ground to make up at this level. We're going to try to get on some tours, but they've got to be with the right people."

The right people may have been part of the problems Red Rider faced trying to deal with following the sudden success of "Lunatic Fringe." "Touring with such bands as J. Geils and the Kinks. Red Rider found that widespread popularity does not always come with success."

"The band opened for a lot of people who weren't — their audience wasn't our audience. We were just opening for them because it was volumes of people. Whereas if you come in to a club or small hall or something, you get your people, you convert people. Word of mouth. You know, work from the ground up. The Police did it that way, U2 did it that way. We should've done it six years ago."

"This is reality," Greer says of playing in clubs like the Trocadero. "This is where you get 500 people in a club and those 500 people walk away and tell their friends and go out and buy the record. You do that in every town and you'll have fans."

As for the future, the band isn't particularly concerned with it at the moment.

"I don't think we ever made two albums in a row that sound the same," Webster says. "It happens to be sort of what the mood of the year is. I think it will stay very guitar-based. That's a pretty good bet. We've got a lot of good music around here, but the number one priority is still the song and the interpretation of it. We're going to keep recording good songs. It may switch over to being keyboard-oriented, it may be an acoustic guitar and voice. We can do just about anything. We've got a lot of very good musicians in this band."

"These guys could be up all night long and still put on a show," Greer laughs. And it's the truth. Tom Cochrane and Red Rider are out to do it their way. There's no compromising in their commitment. And this is what real rock and roll is all about."
PANIC AND REVULSION AT THE MISS AMERICA PAGEANT

Robots Under Hot Lights...Obedience and the Crack of a Bullwhip...Bold Moves Among the Sheep...the Savage Rabbit...

THE LIE: “We have, like, six tapes, three or four pads full of notes and how many rolls of film? - 7 1/2? So we have plenty of material. We just have to sort through it all. By the end of the pageant we’ll have 17 hours of tapes and five or six hundred photographs. All we need to fill are 50 or 60 inches. Cake.” — Miles, from a table at Trump’s Palace.

THE TRUTH: We had two notebooks of incoherent ramblings made by drunken maniacs, not an attributable quote between us, eight tapes, two of which were entirely blank and three of which were made up of the sounds of seagulls, sleep and elevator music. All we needed to fill were 50 or 60 long, hard inches.

The three remaining tapes, badly reconstructed quotes and our own hazy recollections are the basis of the following story. Names, states and facts are changed to protect the guilty. There are no innocents.

Heaven and earth! Must I remember? Hamlet, Act 1, scene 2
The first and only rule: When in doubt, go straight.

Spiro and Miles are on their way out of the preliminary round of the Miss America Pageant, scanning the crowd for their Real Estate Agent and Bucky Barnes, their sidekick photographer. Miles almost steps on something and jumps back.

“Girl Scout,” he mumbles. It’s a fair assessment, but it’s not one of the khaki cookie militia. It’s a plump, blonde-haired girl, no more than 12, with a long, felt sash across her chest. The emblem embroidered on her dress is unfamiliar—a girl in silhouette waving pom-poms and standing over a map of North America.

“Are you with the pageant?” Miles asks.

“No,” she answers, looking into his eyes with a ferocity that takes him aback. “I’m Miss Pre-Teen Alberta. I’m just visiting with my parents.”

An auburn-haired girl with a similar sash appears. She moves towards Spiro.

“Hi, I’m Miss Pre-Teen Newfoundland.”

“What does this mean?” Spiro asks.

“I make personal appearances, at malls and stuff. I’ve met the governor and the secretary of the state. They’re passing a reso... resolution...” she turns around quickly. “Mom, what’s the resolution about?”

“They’re passing a resolution praising her for her community service.”

Newfoundland. Spiro thinks, a province where subsequent generations of children may be born with six fingers and antlers, takes time out of its busy legislative schedule to praise mall ribbon cutting. Bucky appears and snaps her picture.

Miss Pre-Teen Alberta again turns her raging eyes on Miles. Nymph, in thy orisons be all my sins remembered.

“So you like this pageant stuff?” Miles asks.

“Uh huh.”

“Why?” Miles asks.

“I get to do a lot of waving and ride in the back of convertibles.” she says. Sensible. Miles thinks. Convertibles are
fun.

Her father Vioc, a man in his early forties, wearing a purple jacket that looks like a Parisian shower curtain, squeezes into the conversation. "And she gets a $1000 scholarship even if she doesn't win the Miss Pre-Teen North America contest in November. Do you have her card?"

Vioc takes out a stack of red embossed business cards and starts passing them around. He drops a few and makes a mad dash to gather them off the floor before the passing crowd scuffs them up.

"So what do you want to do, become Miss America?" Miles asks Miss Pre-Teen Alberta, sidestepping Vioc.

"Uh huh, and I want to teach voice lessons." It makes sense, Spiro thinks. Surely the girl's vocal teacher is the only human in her life who thinks of things other than $300 purple suits, ideal posture and the most ruthless path to a Skippy Peanut Butter commercial.

"Good luck." The journalists turn to walk away.

Vioc would have none of this. He grabs Bucky's arm with a grip like a 200-pound lobster claw.

"Would you send us a copy of the photos? Send us the pictures when you get them. Send us PHOTOS."

The contestants' backstage dressing room

It's two hours into the journey and already Miles and Spiro feel twisted — twisted by a savage vision of upward mobility, parental pimps and young robots, lost in the intellectual wasteland of Atlantic City.

They had set out looking for the American Dream, armed with the belief that by approaching its absolute anathema — the Miss America Pageant, a glorified dog show where grooming, good behavior and unthinking obedience are godly virtues and rational, independent thought is a primal sin — they could at least learn what it absolutely isn't.

They brought their Real Estate Agent along because he was the only one who could afford to maintain a decent car. Plus you'd be surprised at how much use you can find for an accredited Real Estate Agent in Atlantic City. His purpose was to drive and speculate on the price of condominiums.

"How much does one of those one-bedroom numbers on the Boardwalk run?" Miles asked the Real Estate Agent as the Atlantic City limits came into view.

"About 250 thou."

"Can you rent one for a night?"

"Nope."

"Oh. Then just go straight. Straight to the quality babes."

Press registration at Convention Hall takes little or no time, with the journalists finding that they have open and immediate access to inner recesses of the Miss America pageant. Many of the key inner recesses, the journalists learn, are actually part of the enormous Convention Hall indoor parking lot. Adjoining the parking lot is the cavernous Convention Hall, complete with stage and that famous long black runway, tailor-made for walks in ugly swimwear.

The agenda for the preliminaries includes the evening gown and swimsuit competitions and a talent show. The Hall is filled with crowds of American citizens burning with the fever of the one-armed bandit, each of whom willingly forked over five bucks to witness the car-thing they gave me. contestant groupies abound, most from the Deep South — fellow Tri-Delts, members of white supremacist groups and dangerously inbred bible-thumpers.

Spiro, Miles and their Real Estate Agent try to find seats among members of the working press, many of whom are already sloppy drunk on overpriced drinks purchased at the Miss America bar.

"What's this? Booze at the Miss America pageant? But it says right here in the official Miss America code of ethics, that's disgusting," Bitchenfink says to no one in particular. "He's engaged to her and he's not even divorced from his wife." She snuffs out her Lucky.

"Excuse me," Spiro says. "Are all the contestants scheduled to perform tonight?"

"Tonight is Sigma, Alpha and Mu," Miles asks. "Tonight is Sigma. Alpha and Mu."

Bitchenfink grabs Bucky's arm with a grip like a father's drill press. "That's the little girl who was supposed to move into the klepper's house! Not that corpulent reptile who told me when I broke her father's drill press. That's no robot, that's the girl next door."

The preliminaries end suddenly. The journalists walk dazedly to the press center where they're been told contestants have consented to be interviewed. A throng of media-sheep are already gathering off them when they get there.

Suddenly they are everywhere. Erect. Stately. Teeth like slabs of marble outside an asylum.

The contestants scatter to 10 little white lawn tables draped in red and yellow crepe paper, each topped by a white oak tag sign listing the names of five states. This is where the contestants meet the press and lay the groundwork for a post-pageant career.

Miss New Jersey being interviewed by the press

Wisconsin reads from the Book of Job while waiting for his Mai-Tai. Miles wants liquor, he wants firewater. But he doesn't want to pay $2.50 for half an ounce of scotch and a pint of soda. Costly thy habit as thy purse can buy. He leaves.

On the boardwalk he spots a liquor store. He buys tequila. For five bucks he gets enough to bathe a child in. At least enough for an hour. He goes back to the pageant. Back to robot hell.


Spiro does not respond. His mouth hangs open and his breathing is labored. The Real Estate Agent is actually drooling.

"What? What's going on?" Miles asks.

"Wait. Look."

Miss Idaho comes into view, strutting from the stage some 50 yards away onto the runway. She is now actually within spitting distance of the journalists. The evening gown competition is on.

"Our Real Estate Agent made eye contact. Twice. Deep eye contact. They can sense his money."

Miss Idaho pauses on the runway. Her perfect blonde head pivots like a quartz direct drive turntable to the journalists. Miles looks at her. She smiles at him. Smiles? No. More. Stares she absorbs him. Entirely enmeshes his very being. She now owns his soul.

"I want to meet them. I want to touch them. Or I will die," Miles says.

Miles thinks. This is good. Somewhere I have done this before.

The contestants walk. And walk. Frills and puffy shoulders are everywhere. Miss Idaho smiles at Miles.

Miles remembers sitting by his bedroom window in the third grade, staring at the moving men carrying little girl's furniture into the house next door.

That's her! Miles thinks. That's the little girl who was supposed to move into the klepper's house! Not that corpulent reptile who told me when I broke her father's drill press. That's no robot, that's the girl next door.

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Miss New Jersey, a chestnut-haired Venus, is surrounded by a ring of microphones, yet maintains the poise of a clay pigeon about to be shot from a cannon.

"Genuinely enjoy learning from other people. I'm really looking forward to the big night. I think it really is building. I had been working on my performing and my exercises all along. It sounds real glamorous, but I put over 1000 miles on the car-thing they gave me."

Miss Michigan walks in clutching her trophy from the talent competition:

"I'm sleeping with this tonight. I felt a little shaky in the beginning. You go out on stage and hope it's right. The only thing that keeps me sane is positive mental imagery."

Miles crunches his program in a tight fist. Around him, eight members of the press are busy taking notes. Miles stares into the enormous blue eyes of Miss Idaho. She stares back at him for minute after minute.

Standing over Miss Idaho is her sponsor. A man in a snakeskin suit with a face scarred by years of acne.

"I met her... last night. It was... exciting. She walked up to me and said 'Hi, I'm Liza.' Like we were... pals or something."

"Go ahead, Sherri. Tell them what Liza said to you. Tell them what she said..."
The Fuji film people. Cleavage has at her sponsor in panic. But she saw about your song. His teeth were clenched in rage.

"Oh... she was happy I was doing her song. She liked it... Woderous." Miss Idaho was losing it. She cast her eyes up at her sponsor in panic. But she saw nothing there except blind revulsion. She had not obeyed.

Damn, Spiro thinks, shaking out of his temporary insanity. What sick conditioning. They've trained them to stare like this. Trained her with tiny snacks doled out of the hand of her sponsors. Who are their masters? The Pillsbury company. The General Electric family. The Fuji film people. Cleavage has become a cottage industry.

These men are called security guards. It tastes like peppermint. It will clear your head. We're going to stare down the convention hall stage. Ms. Bitchenfink is drawing charts on her legal pad.

A young woman leans over the journalists and asks if she can squeeze an extra chair into the press section so she can sit next to her boyfriend. "Live, from Convention Hall in Atlantic City. It's the MISS AMERICA PAGEANT! The invasition had begun. PASS THE TEQUILA.

It's raw sex paraded down the runway like the electric rabbit at the dog races. Miles says loudly. "Just close enough to keep you running after it like some desperate crack-friend on the lam. And they make you want it."

Bitchenfink scowls. A pageant official with most of her face sucked behind her ears shuffles up to the journalists. "I'm Miss X of media relations. You can't have an extra chair here. Every chair is accounted for and numbered..."

She snaps up the folding chair and carries it away. The young woman's boyfriend tries to find another place to sit.

"Gary Collins is totally fucked in the head," Spiro says while obstructing their view. Miles gets a chair for the young woman's boyfriend. The talent competition begins.

An erect, monstrous hell pigeon comes on stage carrying a fiddle. Backstage, alert stage hands are poised with tranquilizer guns to stunt the beast if it escapes. "This is like Hee-Haw with legs," Miles says, spilling his tequila on some secretary. "Of course we have," he answers. "You've broken all our rules." Bitchenfink turns yellow. Miss New Jersey plays a Steinway piano like a woman dressed in white sings Amazing Grace, watched by him and 100 million others throughout the world.

Miles says, spilling his tequila on some secretary. "I'm afraid I'm going to have to ask you to leave." At that moment, Miss Tennessee is crowned Miss America 1987. Some-thing's rotten in this cesspool wears brass knuckles behind the wheel of his BMW. "We're swimming in snot," Spiro says. "I thought we were different," Miles says. "I thought we were stronger."

Miss Idaho begins a series of cartwheels accompanied by the sounds of obscenity show tunes. Ten minutes later she is back, this time in purple swim gear. She walks down the runway. As she passes Miles, she looks into his eyes and smiles. Miles spits tequila. All around him men in black tuxedos are straining their eyes.

Are the men and the women in the crowd looking at Miss Idaho for her grace and native intelligence and not her overpowering sexual presence? wonders Miles. No. No. The sponsors of Miss America lie. Miss A. is about bad sex and obedience and conformity — that nasty little overused word we shuffle about as though by saying it again and again we can avoid becoming it. Miss A. has reduced the American Dream into a pagan freak show.

A tuxedoed man in his 60s sits on a plastic stool in Convention Hall. Two hundred yards east of him some prodigal woman dressed in white sings Amazing Grace, watched by him and 100 million others throughout the world.

Miles speaks, shouts. "Next week that 60-year-old man will go back to his job as an accountant or a banker or insurance salesman, probably inspired by Miss America to harbor more than a few lecherous thoughts about his 23-year-old secretary."

"Why can't she wear purple bathing suits?" he'll ask himself. Or maybe he'll force the question by grabbing the young woman's behind...

Bitchenfink scowls and grunts. Gary Collins sings about Nebraska. Miles drinks and speaks. "And when the lunch whistle blows, construction workers will take their bagged lunch of tuna fish and twinkies, the same tuna fish and twinkies whose manufacture they probably paid for out of the Miss America Pageant through their commercials, and when they're eating their twinkies, some secretary will wipe by and those construction workers will jeer just like those people on TV and they'll callac and scream, 'Hey babe, how about a little wiggle for me?'"

Bitchenfink snarls. "And that secretary will walk by faster, already feeling used because of the squeeze her boss gave her behind, and she might wonder for a moment what the hell these people think they're doing and don't they know I have two kids and I have a shelf full of tuna fish at home and why the hell are they doing this to me?" Bitchenfink calls over the matronly official in the big hat and eats money. "Livin' in America" like a white man. Miles speaks.

"But the construction worker will keep howling and the accountant will keep coming back to Atlantic City and

Miss Pre-Teen Newfoundland will keep entering beauty pageants hoping to be just like the lady she met at the big beauty pageant. And Gary Collins will keep smiling. Until he's found dead

Pageant co-hosts Gary Collins and Cathy Lee Johnson

A large convention-type arena has a multitude of security needs. People must not panic and trample small children. People must know the limits of their wanderings. People must feel that there are men on the premises capable of blowing away hostile intruders at the drop of a hat. These men are called security guards.

They turn to leave. Miles hesitates. "Hey, who do you think is going to win this thing?" he asks the security guard. The security guard thinks for a minute. "Tennessee. That's what I heard them saying. You know, she's Johnny Cash's niece."

Miles smiles. Unfortunately, the journalists had neglected to arrange a place to sleep. They wander the casinos for the remainder of the night.

The next day the journalists scour the Boardwalk for food. "Look around you," Spiro says. "Do you understand where we are? We're in a town populated entirely by losers. This is the place where corporate America comes to blow its nose. We're swimming in snot, Miles. We're swimming in snot."

"I thought we were different," Miles says. "I thought we were stronger."

"Let's just forget about last night. Tonight, goddamn, it's going to be different. We're going to stare down the throat of the beast and rip out its kidneys."

The journalists go to the beach. Their kidneys are quickly squelched. The only authority in this cesspool wears brass knuckles and eats money. The city limits loom in the distance. When in doubt, go straight.
Lucy, the Margate elephant, is enjoying the fruits of her landmark status but still feels overshadowed by this summer’s Liberty bash

By Chuck Cohen
This past July 4th, America converged on an island in the middle of New York Harbor to celebrate the 100th birthday of its most famous unmarried female — Miss Liberty. By all accounts, it was a party to remember. Bands played, singers sang, dancers danced, ships sailed, Barbara Walters giggled.

The man behind the whole shebang was an immigrant's son from Allentown, Pennsylvania, who grew up to be the most famous car salesman in America. Lee Iacocca had a dream. He believed he could link the mundane world of five-year warranties, power trains and velour interiors to such high ideals as freedom, liberty and opportunity. The Statue of Liberty was his ticket.

It could have been different. Really. It could have been Lucy.

Just two miles south of Atlantic City on Absecon Island, her bulk stands silhouetted against the skyline. Lucy is an elephant. But unlike most other elephants, Lucy moonlights as a giant wooden hotel.

When Lee Iacocca missed out on Lucy, he missed out on something big. While Lady Liberty may have been an appropriate symbol of America's liberal, late nineteenth century, Lucy is an icon for the 80s. Without a doubt, Ron and Nancy were on the wrong island last July 4th.

The temptation to compare the two is irresistible. However, a careful analysis reveals that it is Lucy, and not Miss Liberty, who best symbolizes all the things for which this nation stands. When the Statue of Liberty was donated to the United States by France the government couldn't raise the money necessary to construct a platform for her. Emma Lazarus had to pen her famous lines and a special committee of concerned citizens had to panhandle before the stand could be constructed.

Lucy, however, had the best of everything. A child of capitalism, she was constructed by an enterprising individual in the good ol' US of A to publicize a real estate scheme. Instead of being a symbol of Americans pitching in, Miss Margate is a perfect example of the private sector responding to the profit motive. And next to baseball and apple pie, what's more American than the profit motive?

How would you like to wake up and see an elephant's ass everyday?" A Shore resident, talking about Lucy the Margate Elephant

Completed in 1881. Lucy is five years older than Miss Liberty. James Lafferty was a Philadelphian who owned land just south of Atlantic City. In the 1880s, what is now the East Coast mecca of slime and vice was a booming resort town. Lafferty wondered how he could entice potential land buyers to the desolate beaches on the southern end of Absecon Island, at that time a relatively inaccessible area.

As the best ideas always are, Lafferty's solution was ingenious yet simple: to build the world's first elephant's ass everyday?" A Shore resident, talking about Lucy the Margate Elephant

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As the best ideas always are, Lafferty's solution was ingenious yet simple: to build the world's first elephant's plans to the Statue of Liberty. Lafferty was so enamored of his creation that he spent a howdah — "a seat for two or more persons, usually with a canopy, on an elephant's back." Really, you can look it up.

Before we get on with our star-studded show, I'd like to bring out the man who made this evening possible. You've seen him on television in commercials for the Save Lucy Committee and in public denying rumors that he will run for president in 1988 — our chairperson and the chairman of Chrysler Corporation, Mr. Lee Iacocca! Lee, it coulda been.

More different they may seem, the two ladies do have a few things in common: both are built on huge sculptures of women holding torches? I think not.) In 1862, after investigators compared the elephant's plans to the Statue of Liberty, Lafferty was granted his patent. He went on to build sister elephant hotels on Coney Island and in Cape May, New Jersey, both of which were destroyed before the turn of the century.

No advantage for Lucy here.

• Both have metal skins — but who really cares?

• Following years of neglect, Liberty and Lucy were in a terrible state of disrepair. Both were then suddenly "rediscovered" and spruced up using public donations. Everyone already knows about the enormous campaign undertaken to overhaul the Statue of Liberty, but how many of you are familiar with the workings of the "Save Lucy Committee, Incorporated"? Admittedly, the amount of publicity given to the • You can walk inside both of them, look around and see a great view from the top. But who wants to walk all of those steps just to see a foggy view of the New York skyline that's probably better from the George Washington Bridge? Lucy has fewer steps, a more pleasant view of the beach and offers a wonderful glimpse of the famed Atlantic City skyline. Besides, which is more interesting — walking around in a giant woman or walking around in a giant elephant? Wait, let's replace that. Which won't you have the opportunity to do again?

• Both of their names begin with "L" — that's probably obvious, though, if you've read this far.

• Miss Liberty has served but two purposes throughout her existence — as a welcome wagon for poor, impoverished foreigners and an eternal tourist attraction. In addition to tourist attraction and real estate gimmick, Lucy has served a number of noble and honorable functions, most notably, as a boarding house, a tavern, and a museum.

To rewrite history is impossible. Sort of.

"Welcome to beautiful Margate, New Jersey. We are indeed fortunate to have such gorgeous weather as we celebrate the 100th birthday of the newly refurbished Lucy the Giant Elephant, symbol of this great nation."

Lee, it coulda been.

Miss Margate is enormous, yet cute and adorable in her own way. Miss Liberty can pride herself on nothing else. Miss Margate is enormous, yet cute and adorable in her own way. Miss Liberty can pride herself on nothing else. Miss Margate is enormous, yet cute and adorable in her own way.

"South Atlantic City ... Public Sale of Choice Building Lots ... A novel feature in architecture is the erection of a restaurant in the form, shape and anatomy of an elephant, which is the only building of the kind in the world. It will be completed in a few weeks ... James V. Lafferty, 432 Liberty St., Phila."

Authentic down to the last detail, Lucy even sports a howdah — "a seat for two or more persons, usually with a canopy, on an elephant's back." Really, you can look it up.

Miss Margate is enormous, yet cute and adorable in her own way. Weighing in at more than 90 tons, she is 65 feet high, 38 feet long and 80 feet in circumference. According to the literature, the Statue of Liberty is 151 feet tall and tips the scales at 225 tons. So, if nothing else, Miss Liberty can pride herself on nothing else. Miss Margate is enormous, yet cute and adorable in her own way.

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Allen plays, Sleeper, and an official occasion and a ready made Allen a critics' darling respectably, an inept would-be films, Take the Money end Run Allen figure is the neurotic loser In two of his best works, Allen's humor is direct enough: a team composed of mercenaries is hired to destroy a morphine refinement camp in the jungles of the far east. Klaus Kinski, a mysterious businessman, springs a sinister plan and things begin to blow up.

The proliferation of space-age spaghetti westerns like this one, in which Stallone or a reasonable facsimile pumps bullets into the latest menace, are often rushed onto the screen to catch the coattails of recent international incidents. It is apparent that this production was hurried to take full cinematic advantage of the war on drugs currently raging in the headlines.

The film is also plagued with a predictable screenplay by Michael Lester, that shamelessly lifts its plot from any of a dozen one-man-army flicks. In fact the film's title was practically taken from a much better mercenary film of, that featured Roger Moore, Richard Harris and Richard Burton as the cast of aging commandos.

In addition, the editing, contributed by an uncredited production member, is very confusing. For example, a scene on a golf course segues into a shot of a helicopter's flight by way of a driven golfball.

It should also be noted that Anthony Dawson was once known as Antonio Margheriti. Early in his career Margheriti decided to change his name, no doubt in an effort to pass off his exploitation pictures as cheap American exploitation pictures.

And in Code Name: Wild Goose, gore and exploitation are the main courses. People are shot, stabbed, and blown apart all in glorious slow motion. Were it not for the slow motion, in fact, the film would be far shorter and thus easier to swallow.

Unfortunately, this respectable cast is wasted on the talents of Dawson, Lester, and their inept crew. Code Name: Wild Goose gets its legs tangled in spaghetti and cannot fly.
She's gonna get it

Lee spikes a wild, sexy comedy

She’s Gotta Have It

Directed by Spike Lee
At the Ritz V

By Debby Jacobs

She’s Gotta Have It is a hilarious, streetwise comedy. Nola Darling provides a humorous portrait of the “she” in the title but the film is far more entertaining when it shows what exactly she’s got rather than explaining why She’s Gotta Have It.

As Nola wakes up sensuously in her spacious bedroom, she informs the camera that “I’m only doing this to clear my name.” By combining comic situations with intimate soliloquies by Nola, her family, friends and lovers, writer/director Spike Lee attempts to do just that.

At its best, Lee’s technique of interspersing the film with still photograph sequences heightens its structure and propels the plot. The film uses a wide range of techniques, including switching to black and white and mixing extreme close-ups and long shots. At their best they add to the satirical, tongue-in-cheek tone of the film.

At its worst though, these techniques are self-conscious and detract from the plot. Gimicks needlessly interrupt the flow and draw attention to the director’s shortcomings. Watching Nola walk in slow motion around and around one of her man’s overdone close-ups is tedious. At the point that it becomes laughable and boring.

The performers are assisted by the absence of complicated roles. Spunky Tracy Camila Johns is perfectly believable as the sexual magnet, Nola languidly tossing her body about and waltzing around alluringly.

Spike Lee is hilarious as the fast-talking Mars Blackmon, sporting a huge 18-karat gold nameplate that says simply “Mars.” As the mega-vain Greer Childs, John Canada Terrell is a bit two-dimensional for the amount of screen time he gets. However, Tommy Redmond Hicks, in the film’s only real dramatic role as Jamie Overstreet, deserves special mention.

When Lee laughs at himself and all the other elements of the movie (including the other characters, the camera, streets, Nola and Daddy Darling,) which he does quite well, the film “climaxes.”

Lee’s style is, in many ways, reminiscent of Woody Allen. The narrative is frequently stream-of-consciousness, with the camera, and destroys the film’s illusion. Allen has used this technique in films like Play It Again, Sam. Take the Money and Run and of course Annie Hall. The character of Jamie, torn between his desires and his morals, is also Allenesque as is the New York backdrop.

Lee appears alternately to be honoring and satirizing Allen, particularly in his overuse of technique reminiscent of Zelig and his tendency to parody other films. In one scene Nola clicks her heels together three times, repeating “There’s no place like home. There’s no place like home.” Immediately, this previously black and white film turns to color. Later, as Nola and jamie return to her bedroom, the film returns to black and white.

It’s interesting to note that these gimmicks have been spilling over into the mainstream lately in movies like Ferris Bueller’s Day Off and in the popular TV series Moonlighting.

The film’s low budget adds to rather than detracts from its charm. A serious filmmaker satirizing Woody Allen would seem arrogant; Spike Lee seems merely like an alternately admiring and laughing kid. This film has real charm.

Male bonding

German film sends up relationships

Men...
Directed by Doris Dörrie
At the Ritz V

By Sarah Fremer

A beautifully complex situation is used as an extended work for comedy in Men.... This German film revolves around a jealous husband who bedfriends his wife’s lover in hopes of interfering with their romance. As the friendship develops, the situation proves rich with comedic possibilities which writer/director Doris Dörrie has expertly mined.

The young German lifestyle portrayed here bears a surprising resemblance to American yuppiesdom. The characters come complete with often absent kids, a telephone answering machine, and an expensive car. They read bestsellers and go through management training. In fact, the whole film settles easily with Americans and Europeans because its plot and characters are so in tune with contemporary pop-culture in America.

Stephan, the husband, starts out as a typical corporate husband: he holds a high position in a packaging company and fools around with his secretary. However, when he discovers his wife Paula’s extramarital adventures with an illustrator, his jealousy forces him out of his comfortable nest. He moves to a hotel, and begins to trail his wife and her lover, Julius Armbrust.

Posing as a disillusioned businessman dropping out of the rat race, he meets Julius and unbeknownst to his wife weasels his way into becoming the artist’s new roommate. Things, as they say, accelerate rapidly from there.

Sharing an apartment along with a third roommate, Stephan and Julius begin to discover that they have more in common than either would have liked to admit. Julius is secretly drawn to Stephan, nor Heiner Lauterbach, who plays Julius, stands out as a comic genius on his own. Together, though, they create a sense of fun that makes the movie warm and interesting.

Aside from all of the situational gags, a chemistry between the actors makes the film even funnier and more interesting. Neither Uwe Ochsenknecht, who plays Stephan, nor Heiner Lauterbach, who plays Julius, stands out as a comic genius on his own. Together, though, they create a sense of fun that makes the movie warm and interesting.

Although the film is in German with English subtitles, the comic inventiveness transcends the language barrier.

Amidst all of the fun, the film explores conventional morality, bourgeois society, and bohemia. The simplicity between Julius and Stephan, outwardly opposites, suggests that the lines drawn by society are arbitrary, that they appear, if they really exist at all.

Men... is an outrageous, sophisticated comedy that displays great awareness of human nature, specifically male, in all of its complexity.
Dynamic duo
Stewart helps McCartney cut back on fluff

Paul McCartney
Press to Play
Capitol

By Thomas Hill

In the years since the Beatles' breakup, Paul McCartney has endured a remarkably rollercoaster solo career earning him millions of dollars and disparaging reviews. McCart-
ney, now the greyed prince, has turned to a new songwriting partner—Eric Stewart—to prevent him from drowning in his own fluff.

When McCartney set out to record and produce his two previous solo albums, Tug of War and Pipes of Peace, he probably meant to end up with an album more closely resembling his latest release, Press to Play. This is not to say that the album is going to win any Grammy awards or even go platinum. It's just that Press to Play is musically superior. And, by McCartney's own admission, "more complete" than the two earlier releases.

With a great deal of help from Stewart, McCartney has managed to churn out some uncharactistically (of late) hard-hitting music. The most ob-
vious example of this is "Angry," in which McCartney sounds like he's singing rock and roll for the first time in a decade. Unfortunately, his voice can't deliver the coarseness the song requires.

The refrain, "What the hell gives you the right/to tell me what to do with my life?" is enough to show that McCartney approached writing this song with a slightly more aggressive attitude than he took to write a tune like "No More Lonely Nights" (from the Give My Regards to Broad Street soundtrack).

"Angry" may not receive its due because it immediately follows "Move Over Busker," the album's highlight. Featur-
ing a strong bass line, powerful drumming and up-tempo lyrics by McCartney, "Busker" is a somewhat humorous testament to the fact that Stewart has helped revive McCartney. This comes through clearly in the final verse: "Well I was hacking my way through the under-
growth/juggling with my pride/When I saw Errol Flynn in a tiger skin/And I said you looked satisfied."

The four minutes devoted to "Busker" are well worth it, as are the ensuing 3:35 of "Angry." Instead, some other equally lukewarm judgements for the album were poorly made. For example, "Pretty Little Head" and "However Absurd" are wholly bad, but prove too lengthy for their own good. And that is the album's greatest flaw. The two best songs are confined to the middle side of two, and seem somewhat diluted amidst the few inescapable four-minute love songs, "Only Love Remains," "Good Times Coming," and "Footprints in the Sand." But this is criticism which McCartney has heard numerous times before, and for far more severely. In 1971, critics called a song called "Ram" one of the worst albums ever, and McCartney still hasn't heard the last of it from those who complained about the wissy-washy Pipes of Peace.

Still, after all this, McCartney has finally responded to criticism; the decade-old "Silly Love Songs" was the last time he admitted to retouching his music. Now, in "Talk More Talk," McCartney appears to be defending his status in the music world.

"Talk More Talk" begins with a voice asserting that "A song's gotta have good phrases/Sleazy instruments, half talked, half baked ideas." At the song's end, McCartney seems to be comparing himself to today's pop musicians: "All you want is a bandahum and all you want is quick service. Because I'm a house owner. It may be worth 15 cents a day. I don't actually like sitting down and playing music. Music is ideas."

Stewart has been able to prod McCartney into making a better recorded album than he has produced in several years. The lyrics to many of the songs—apart from the love songs—are insightful, and a few of the cuts move very well on their own. The album can stand up to the overabundance of McCartney fluff, but that is a minor flaw. Press to Play can only lead McCartney followers to hope for a lasting relationship between him and Stewart.
Eldritch's siblings, locals shine

The Johnsons: Break Tomorrow's Day

The Dead Milkmen: Eat Your Paisley

The Johnsons demonstrate that a new band doesn't necessarily need a thriving local music scene to get its quality music heard.

Eldritch's vocals add to the solid, yet ab-sorbing, singer/songwriter style of "Phototrails."

Artfully exhibited on the LP are guitarist Mike Morrison's clean string-picking and the band's engaging harmonizing techniques — two traits that have frequently caused The Johnsons to be labeled as an R.E.M.-type band.

The falacy in this comparison is that The Johnsons have a few things going for them that R.E.M. doesn't: a singer who doesn't try to mumble and slur his words, and a sound that is capable of being more inventive.

The Johnsons' Break Tomorrow's Day is quite impressive efforts from bands that do not, on the surface, appear to be very inventive.

The Johnsons' Break Tomorrow's Day features 11 songs that range from the energetic "Love You So," to the simple, yet ab-sorbing, singer/songwriter style of "Phototrails."

The Dead Milkmen: Eat Your Paisley

The Dead Milkmen serve up a tasty disc on Eat Your Paisley

The non-teen-wholesome Dead Milkmen serve up a tasty disc on Eat Your Paisley

The Sisterhood: Gift (Mer-ciful Release)

Just when you thought it was safe to be happy again, Sisters of Mercy ex-leader singer and lyricist Andrew Eldritch has surfaced and is hitting you with a stormy and deep, shadowy vocals. His penchant for synthesizers, which began with the Sisters of Mercy's un-sorbing, singer/songwriter style of "Phototrails."

The major drawback to Eat Your Paisley is lead singer Rodney Anonymous-Melloncamp's per-sonal style. While Anonymous-Melloncamp's per-sonal style. While

The Jonhson: Street Music

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Getting ahead

'Transposed' avoids the postal service

The Transposed Heads
Directed by Julie Traymor
At the Mandell Theater
By Peter Taback

Thomas Mann's novella The Transposed Heads is set in India. Its story is a conventional one: girl marries boy and falls in love with his best friend, boy and best friend decapitate themselves, girl switches their heads, and the earth goddess Mother Kali, brings all back to life.

Though this surely doesn't happen often, Mann's intricately graceful storytelling keeps the bizarre plot from becoming too weird, gritty or overly backhanded. The story is a hazy sort of fable that is presented in such a straightforward manner that it actually could have happened centuries ago, if the conditions were right.

The new musical version of The Transposed Heads, adapted by Julie Taymor and Sidney Goldenberg, displayed all of it for storytelling, so gentle, in fact, that it is not disturbing to see the resurrection of two heads on two discontiguous bodies.

The Transposed Heads, which opened last week at the Mandell Theater, is the first production of the 1986 season of the American Music Theater Festival. The Festival's reputation for innovative musical productions earned last year with The Gospel at Colonus, Mowgli, and Seedhere appears to be back in full strength. The Transposed Heads features a complete orchestra of sounds. Cool flute trills mixed with seamy strings and dulcimers compliment all of the stage movement. Eliot Goldenthal's music can be classified as much more than incidental orchestral, because it is so unique. The vocal pieces, with lyrics by co-author Goldfarb make less of an impact.

A narrator (Rajika Puri) delivers whole sections of Mann's text in her introduction, telling the story of two unusually close friends, the ethereal figure of Sita (Yamil Borges), and the Mother Kali, where Sita of the beautiful hips (Yamil Borges) presciently cleanses herself. Shridaman falls in love with Sita, and Nanda, acting for his best friend, arranges a marriage between them.

Not long after the wedding, Sita becomes attracted to Nanda and they run away together. Shridaman, who conceives Shridaman's child while thinking only of Nanda's body. The weight of this becomes too much for either man, and while lost in a temple of the Mother Kali, they sacrifice themselves.

Now the good stuff begins.

because the Mother Kali, played with shifty vengeance by the narrator, materializes at her temple to tell Sita what an "unqualified goose" she is. "Husbands of satisfied wives don't cut their heads off," Mother Kali says.

Yet, because the Mother Kali is so distressed about the newly slain blood in her temple, if Sita will follow Mother Kali's instructions, both men can be alive once more.

Only a reminder of the play's title is necessary to know that something does indeed go asaf. So struck by the gore and guts of the pair of heads, Sita places Shridaman's head on Nanda, and vice versa, giving rise to questions about who her true husband is.

One of the most interesting aspects of the production is the sustained use of puppets for special effects. The interpolcpg of heads and bodies on stage is a reasonably demanding requirement, and these puppeteers tend to be hidden from time to time behind the various supervisors.

The other performers deal well with the out-of-the-ordinary material, most notably Yamil Purges, who played Morales in the film A Chorus Line. Her voice is more contemporary than the religious-sounding music calls for, but she places herself between the two friends' destinies convincingly.

A hollowed-out pyramid of mirrors, designed by Alexander Okun, is the only thing on stage at all times. Colored slides and backdrops are meant to be desert sands, forests and the Mother Kali's temple. The set is interesting to look at initially, but becomes tiresome when too many scenes get lost inside. The playing area in front of the pyramid is small and black.

Subtitled "A Tale of Passion," The Transposed Heads escapes a strict moral other than advice to be wary of the divisiveness of spiritual and physical love. Less like a play, the effects of the puppets and provocative incidental music make The Transposed Heads more like a story being performed in one's imagination.

Pennies from heaven

Philadelphia's Po' stamp and sing

Po'
Directed by Elizabeth Flax
At the Theater Center of Philadelphia
By Daisy Russell

Despite its attempts to appear the sunny, sophisticated darling of East Coast cities, Philadelphia still has a reputation for being home to impoverished urban masses.

Po', a lively new musical comedy sponsored by the Black Theater Festival, takes place in Philadelphia, but except for a casual reference to Mayor Goode, its setting could easily be Atlanta, New York, or the hometown of its three authors, Chicago.

Po', street slang for poor, is the story of a group of working class people raising money to attend a rally in Washington D.C. Calling themselves Po' People Working To Save America, the determined band consists of Elizabeth (Elizabeth Flax), an unemployed mother of four; Odessa (Nell Johnson), a spunky senior citizen; Joe (C. Ephrem Douglas), a Vietnam vet; Bobo (H. German Wilson), a street bum; and Delilah (Janice Harrison) a "reformed" hooker.

Frustrated by the failure of their previous fund raising activities, the five scheme to infiltrate well-known Brother Broadcasting Station and make a plea for donations. The Reverend Golden Charlot, one of the most informal-looking houses in the city. At other times, though, the surrounding lend an intimacy to the production that a larger or more traditional theater could not offer.

The show is staged well, but a standout problem is that the actors tend to be hidden from time to time behind the various supports of the building, the Theater Center of Philadelphia is one of the most informal-looking houses in the city. At other times, though, the surroundings lend an intimacy to the production that a larger or more traditional theater could not offer.

The city's best moments are when the whole cast is singing and dancing, for it is catchy, foot-stomping, hand-clapping collection of gospel, blues, and jazz tunes that give the show pizzazz. The Reverend Golden Charlot waves an enormous golden handkerchief in front of his devoted followers, who sing with the guts of eleven gospel choirs.

Though it is sometimes difficult to understand the lyrics, the five major characters sing strongly. Despite her singing weakness, Nell Johnson, as Odessa, is such a good character actress that her vocal ineptitude is covered up and she becomes an audience favorite.

The show has an atmosphere of easy familiarity magnified by the small theater. At times, the actors sit among and interact with members of the audience.

The immediacy of the performers makes a difference most often when the play occasionally is bogged down in old politics.

Although Po' has some meaningful things to say about the plight of this country's working class poor, the play offers no solutions and if the music were not so enlivening, Po' would be more depressing than it would be worth.
More than just a B'way warmup

The American Music Theater Festival

By Michelle Green

The focus of the nation’s cultural critics are once again on Philadelphia, as the American Music Theater Festival begins a new season with a startling synthesis of music, theater, dance, and performance art.

This is a burst of good fortune for the city, which expects to profit from the festival by over $5 million dollars in tourism; it is an even greater stroke of luck for the American theater, which has, of late, been suffering from a dearth of musical creativity.

With the advent of the Stephen Sondheim conceptual musical and the invasion of Andrew Lloyd Webber/Tim Rice material, the tide of musical theater has changed dramatically; however, that current has not necessarily improved.

The American Music Theater Festival introduces a whole new concept of musical theater; as producers Marjorie Samoff and Eric Salzman state, “Contemporary music theater has roots in opera, in musical comedy, in pop and classical music, and in the avant-garde. It is both serious and entertaining, a mixture of art, ideas and fun...music theater is the bursting, blooming, burgeoning American art form...very alive and very much of our time.”

The festival is the brainstorm of producing director Samoff and artistic director Salzman, who have combined their diverse talents to bring important new pieces to the stage. Samoff, a native Philadelphian opera singer and improvisational actress, lived in Paris for several years and worked in regional Parisian theater. She became interested in theater administration and, upon her return to the United States, decided to begin the notion of producing a regional theater festival in Philadelphia.

Salzman, meanwhile, had been composing, writing and trying in vain to produce quality theater in New York. “It was during the real estate glut,” he recalls, “when there was no space to be found to work with; we didn’t need a stage, but we couldn’t even find a basement.”

Samoff and Salzman met at a conference in Houston on the development and promotion of new operas. Says Salzman, “Except that she was thinking Philadelphia and I was thinking New York, we realized that our goals were essentially the same.”

Once they had compared notes and settled on Philadelphia, Salzman and Samoff pooled their resources and set out to find new, exciting works and artists to present to the public. Samoff had been an administrator at the Pennsylvania Opera Theater, but before that, she was running something for herself. Says Salzman, “I’m an impractical artist, full of ideas which I can’t usually find a way to act upon. Marjorie’s a wonderful producer because she can not only envision a goal, she can achieve it.”

“My attitude was, why not Philadelphia?” Samoff says. “The city of Philadelphia was our first backer. Later, local businesses and arts organizations came in. This city helped make the festival possible. We’ve got Annenberg and the Mandell and the Walnut available. As much as we can, we try to work with local arts organizations and artists — we always hold auditions here, and look to find our crew and cast from here.”

In addition to bringing in millions of dollars in revenue for the city and thus bolstering its economy, the festival has helped to rejuvenate musical theater throughout the country. In its first year, the festival restored the little-known Germaine de Capuccini musical Strike Up the Band!, whose score was believed lost. Last year the festival produced such successes as The Gospel at Colonus, a gospel version of a play by Sophocles, which was aired on PBS stations across the country, and The Golden Land, a musical about the Jewish immigration experience, which opened to excellent reviews Off-Broadway. A favorably received Philadelphia production of the jazz-based X, an opera based on the life of Malcolm X, paved the way for a New York City Opera staging this season.

This year the festival will stage four major productions, including the world premieres of both Duke Ellington’s final work, Queenie Pie, and the avant-garde electric opera Slow Fire; the Philadelphia premiere of Philip Glass’ The Juniper Tree, a musical version of the Thomas Mann fable The Transposed Heads; a late-night cabaret featuring acclaimed musical performers including Broadway stars Nell Small and Tony nominee Sy Johnson; and two works-in-progress, which will be presented at Annenberg later next month.

Samoff sees this year’s festival as the most exciting yet. “I think the dance component is stronger this year than ever before, and the emphasis on performance is a bigger part of the festival. Each piece this year is different, and each piece grows and changes with every performance. These are all works-in-progress. They’re going to keep getting better.”

Samoff described the Ellington work as “a street opera — part art, part entertainment. Musical and the invasion of America, downtown and uptown. To the public. We want the works here to be seen as ‘pre-Broadway;’ we want the works here to become part of what the American music theater is.”

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The Juniper Tree features music by Philip Glass.

The street part indicates the popular aspects of the music and the culture — the play is set in Harlem — but I think ‘opera’ is an apt word to describe it as well. The music includes everything from arias to jazz, a real crossover. And that’s really how we see the whole festival: art and entertainment combined in innovative ways.

The innovation and talent involved with the American Music Theater Festival is rapidly earning Philadelphia a reputation as one of the finest theater cities in the nation. If the Festival becomes a Philadelphia tradition, the city may well become the most important cradle American musical theater has ever had.
When it comes to the New York Times Bestseller list, The Stand by Stephen King spins a long and ambitious tale that shifts perspective and time so often that it leaves you dizzy. The problem is that each novel tells the story of a gang of social rejects who as young boys, manage to overcome their shortcomings and defeat a strange and horrible force. It's a favorite King theme that may never be found as such. Although King presents a schizophrenic narrative, things are not that simple. The gang, who call themselves the Losers, never utterly destroy the creature, and twenty-seven years later it has returned and the Losers are reunited once again. The problem is that each member of the gang can't remember the events that happened to them when they defeated the creature, appearing as a clown named Pennywise, in the spring of 1958. But as they return to their hometown of Derry, Maine, for the final confrontation, their memory of the events slowly emerges. And this is what it is all about—their recollection of those events, desperately searching for the key to stopping It for good.

During the course of It, King takes the reader along with the characters on a rollercoaster ride between 1958 and 1985. Narcissistic perspective slips back and forth among the main characters, mingling past and present more often as the story reaches the climax. Hemis lies the problem with it. Although King presents a jigsaw puzzle of narrators, the effect has no real impact on the story other than to clutter it and draw it out. Different people may speak, but what they have to say comes out essentially as a story by linear and organized as that of any other story. The order is just shuffled a bit. When you finally manage to reach the end, you can only wonder why King did what he did and why he took so long to do it.

And long it is—over 1100 pages. Even the staunchest of King fans will balk at picking it up in the bookstore. Had King stuck to his writing and performing style, it would have been much shorter and probably more effective. Better save this one for Christmas break if you ever hope to finish it.

But finish it you probably will. King may have failed in his story telling method, but the novel still has all the other trademarks of his style: engaging characters, an underlying sense of irony and humor, particularly vivid but unique descriptions of gore and as always, references to the wasteland of American pop culture.

King knows how to tell a good story, and he won’t disappoint those looking for a good month or two of entertainment.
FILM

The guide is effective as of tomorrow.

ABOUT LAST NIGHT
How Low can Rob go? A demi Moore that you think.
(Old City, 2nd and Front, 627-5966)

ALIENS
See Sigourney weave her way through a monster-infested space station. A sequel worthy of its original.
(University City Arts League, 4226 Parkway, 763-8100)

BACK TO SCHOOL
Twisting and shooting his way to the top. Rodney Dangerfield explores the finer points of college life.
(General 4, 1909 Chestnut, 567-0604)

THE BOY WHO COULD FLY
First week. Teen romance is for the birds. Review next week.
(Walnut Mall, 3925 Walnut, 222-2344)

ART

BLACK SUN: THE EYES OF FOUR
Through their lenses, four Japanese photographers trace the impact of modernization and the influence of tradition on their native country with stirring results. Review next week.
(Philadelphia Museum of Art, 26th & Parkeway, 763-8100)

WALTER EDMONS AND DEBORAH GROSS
Oil paintings and watercolors by two Philadelphia artists, right here in University City.
(University City Arts League, 4225 Spruce, 382-7811)

THE PERFEKT COLLABORATION
A collection of original watercolors and drawings by Marjory McDade for her collaborative work with author Ruth Krauss.
(Koschmichaum, 2010, DeLaeny Place, 720-1600)

MUSIC

PERRY COMO
Catch a Falling Star, as if his annual Christmas TV special were never quite enough.
(Walnut Grove Music Fair, Rl. 202, Devon, 644-5000, Sept. 18-20)

BRUCKLIN
Local band with a newly released self-titled debut LP. Let's hope they're better than their name.
(Empire Rock Club, Roosevelt Blvd. and Princeton Ave., 338-6101, Sept. 19)

THE RAINMAKERS
Let it pour.
(The Trocadero, 1003 Arch St., 527-8031, Sept. 19)

JO HBEAR
Boni Jov
These Eyed Southern Boys find their Strength in Numbers.
(The Spectrum, Broad and Patterson, 361-0500, Sept. 19)

TAXI CONNECTION TOUR
Hey, Mon. Reggae extravaganza featuring Sly Dunbar & Robbie Shakespeare with Yellowman, Ini Kamoze and Hall Pait.
(The Tower, 69th and Ludlow, 352-0313, Sept. 19)

STREET GUIDE

CANNIBAL
A really mean film.
(Duke and Duchess, 1605 Chestnut, 563-9891)

CODE NAME: WILD GEESSE
The latest villainous thriller. A tame turkey.
(REVIEW ON PAGE 12)
(Walnut Mall, 3925 Walnut, 222-3344)
(Palace, 1812 Chestnut, 496-0222)

EXTREMISTs
Farah Fawcett goes to extremes to torment a would-be rapist.
(Eric 3 on the Campus, 40th and Walnut, 382-0296)

THE FLY
You think Jeff Goldblum was a ugly boy. Wait till you see his buzz.
(Walnut Mall, 3925 Walnut, 222-3344)
(Regency, 16th and Chestnut, 567-2310)

FRIDAY THE 13TH PART VI
Need I say more?
(Duke and Duchess, 1605 Chestnut, 563-9891)

THE GIG
First week. Wayne Rogers attempts to make his way to the top. Review next week.
(Old City, 2nd and Front, 627-5966)

JO JO DANCER, YOUR LIFE IS CALLING
Play toys with the thinly-veiled autobiography.
(Midtown, Broad and Chestnut, 567-7021)

KARATE KID 2
Randall Macchio does it all for the glory of love. If only he'd quit while he was ahead.
(Midtown, Broad and Chestnut, 567-7021)

MANHUNTER
An evil man is hard to find.
(Palace, 1812 Chestnut, 496-0222)

MEN
As this film aply shows, they're all really the same picture.
(Ritz V, 214 Walnut, 925-7900)

NOTHING IN COMMON
Knock you to the moon if you see this one.
(Sam's Place, 19th and Chestnut, 972-0538)

A ROOM WITH A VIEW
Beauty in motion — what could be more picturesque?
(Ritz V, 214 Walnut, 925-7900)

RUTHLESS PEOPLE
Better Mudder's down but not out in Los Angeles.
(Eric 3 on the Campus, 40th and Walnut, 382-0296)

SHANGHAI SURPRISE
First week. Can Madonna Penn an epic? Or is she too late to tell? Review next week.
(Eric Mark I, 16th and Market, 564-6222)

SHE'S GONNA HAVE IT
A sequel about her struggle to get enough of
(REVIEW ON PAGE 13)
(Ritz V, 214 Walnut, 925-7900)

STAND BY ME
If it's a fish, then what is God's? Elementary scholars ponder such profound questions in this cinematic version.
(Sam's Place, 19th and Chestnut, 972-0538)

THE BOY WHO COULD FLY
First week. Teen romance is for the birds. Review next week.
(Walnut Mall, 3925 Walnut, 222-2344)

ARSENIC AND OLD LACE
Joseph Kesselring's comedy of sinister doings on Halloween, when two sweet old women and a bad batch of Elderberry wine unravel many.
(Emperor's Light and Theatre, 39 Conestoga Rd., Malvern, 647-1900)

KABUKI OTHELLO
The Bard of Stratford Upon Avon meets up with modern bourgeois life Wed.: The thrillers
(Philadelphia Museum of Art, 26th & Parkeway, 763-8100)

MUSK
A free performance for the public w*
(Antenna Center, 230 Vine St, 925-9881)

REPUBLICY
ROXY SCREENING ROOMS
The Woody Allen Festival continues with Interiors, Manhattan, Everything You Always Wanted To Know About Sex, Love, Death and God. Review next week.
(REVIEW ON PAGE 12)
Sun.: brings Oscar nominees The Trip To Bountiful and Come Back To the Five and Dime, Jimmy Dean, Jimmy Dean Man, and Tues.. the Japanese black comedy The Crazy Family attacks modern bourgeois life Wed.: The thrillers Salvador and Blowup illustrate the horrors of modern war and good old-fashioned murder. Rocky Horror at midnight Fri. and Sat.
(Philadelphia Museum, 2010, DeLaeny Place, 720-1600)

ARCH STREET FESTIVAL
Free haridyes, music, martial arts demonstration, street entertainer contest, and Freddy Kiesewiet in person. The festival, which is sponsored by the Arch Street Business Association, begins at 11 Saturday morning (Oct. 11). Review next week.
(Philadelphia Museum, 2010, DeLaeny Place, 720-1600)

DANCO ON DANO
An evening of works performed and choreographed by members of training and professional dance companies of Philadelphia. Saturday at 8.
(Philadelphia Museum of Art, 230 Vine St, 925-9881)

ILLUSTRATORS' MINI-SEMINAR
Award-winning illustrators Bob Jefferson, Wally Neibart, and David Noyes will display their work and discuss their output and today's market. Wednesday at 7:30.
(Temple College of Art, 20th St and the Parkway, 247-6532)

JUGGLING AND FUN SKILLS JUBILEE
Two days of workshops in juggling, clown manipulation, balloon creations, cigar box juggling, diabolo spinning and unicycling. A benefit show at Children's Hospital will also be included. Saturday and Sunday, from 9 to 9. (Plastted Hall, 1 Boathouse Row, Kelly Drive)

A free performance for the public will take place.
(Philadelphia Museum, 26th & Parkeway, 763-8100)

RETURN OF THE FLORWAN
You loved him in Cleveland, went crazy for him in Pittsburgh. Now join Scott Masei in his last U.S. appearance before a year's tour ends. Friday and Sunday.
(Startling Lounge. Broad & Ursula, 555-3676)

SOUNDS OF THE CITY: AFRICAN AMERICAN MUSIC IN PHILADELPHIA
A multi-media exhibit chronicling the city's musical evolution — from John Coltrane to Patti LaBelle.
(Alto-American Historical and Cultural Museum, 7th & Arch, 574-0380)