Covering Up

Dentists increase precautions against AIDS

By JOSE KEPPI

The drills, the bright lights and the noises are all the same, but Dental School students and patients may notice something different in the appearance of the doctors or students treating them.

Fear of the spread of AIDS has caused dental practitioners to develop new procedures to prevent the disease.

In the Dental School, students and patients have been educated on AIDS awareness, how it can be transmitted and its prevention measures.

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and very cool. Highs will be in the tonight. Lows will be around 40.

Single day’s benefit from the lower ratepayers are not deprived of a will Reform Act of 1986, which is the new federal tax law. On the Public utilities could reduce their medical charges by one-fourth. Small but healthy babies home early costs, a new study concludes training from a nurse, could be care several days longer babies are kept in the hospital McCarthy said. He spoke at a press in Boulder, Colorado. Shown to give up to four minutes’ performance. Scientific, period,”

Morgan walked into Engineering 51 and admits to throwing chalk on other members of the class confirming the incident. But he does remember several members of the class confirming the incident. He justified such actions. He was not amused. He said teaches them a lot.

What one person considers a joke, another may find intimidating or teaching style that has “led to mostly

The combination of improved plan, new radar systems and other in- creases in the number of available air- craft to crashes to no more than one per year, according to NTSB researcher said yesterday.

The proposal would ban all U.S. aircraft equipped to be fired at American missiles is no more than a U.S. radar system that has now been shown to have the capability of possible warheads of days, said John Morgan, who manages the National Information Center for Atmospheric Research in Boulder.

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Comedians Rich Hall, Sandra Bernhard to laugh it off

By MARGARET HASER

The last time these two comedians tickled a University audience's funny bone was back in 1983 when comic Robert Klein appeared at Irvine Auditorium. Tomorrow night, three years later, Rich Hall and Sandra Bernhard will try their luck in a Penn sprawled performance.

"We are happy to bring comedy back to the Penn campus," said PUC Performance Union Council-sponsored performance. Hall will try to make audiences laugh, while Sandra Bernhard has gained popularity as an art critic within the past few years.

The special exhibit of Salle's works that will be featured through October 30 includes 40 oil paintings and more than 100 black and white works gathered from American and European museums and private collections.

Salle's works have recently been shown across Europe in exhibitions like "Zurriaga," "D'Onofrio," and "Brocken;" and the ICA organized, or arranged to the exhibits to be published to other contemporary museums.

"Hall uses his comedy to parody a mixed audience," said Rosenheck. Bernhard has appeared in Martin Scorsese's "After Hours," and has been a frequent presenter of music and comedy. The Tonight Show. According to Rosenheck, Bernhard's particular form of comedy draws on the outrageous and the unorthodox. It is a mixture, he said, and a "very interesting." Rosenheck added.

Tickets for tomorrow's show are available at University Bookstore, Houston Hall and at the door for $11 with a student ID.

King Kong

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In the Spotlight

Comedians Rich Hall, Sandra Bernhard to laugh it off

By CAROL X. VINCENT

A critic once said that David Salle's art is like watching a television set in the rain with the sound off. Not quite post-modern, not quite non-expressionist. Salle's art is like that - typically unclassifiable.

Salle, whose paintings will be featured at the Institute of Contemporary Art starting today, is an up-and-coming artist who has gained popularity as an art critic within the past few years.

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Salle exhibit opens at ICA

Artist displays post-modern art

By BETH BERNHARD

The Flamenco Four

Corps of four dancers stop at U. in U.S. debut tour, performing native Spanish dance

By REINHARD

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**El Salvadoran priest to talk about refugees**

Father Trinidad de Jesus Nieto, a Catholic priest from El Salvador, will describe the Church's involvement with the El Salvadoran refugee situation in a speech at the Newman Center tonight.

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**Elaine Chang**
Two groups try to form new sororities

By NINA MYSTIN

The Office of Student Life currently sponsors the Panhellenic Council, which oversees the Greek system. The office is currently evaluating the need for Greek organizations.

The former little sisters of Sigma Nu fraternity disbanded in 1985, and there are currently no fraternities on campus. The Office of Student Life has fielded calls from students interested in forming a new sorority.

Alicia Salzer, President of the Panhellenic Council, said she would like to see more female Greek organizations on campus.

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Society's Ghost

I first met Laura about three years ago. She is 84 and has been living alone since her husband died 15 years ago. Almost from the first day, life is likely to tell stories of how either the real or the imagined history of the people, and how the way her family reacted to change. She had no children. Her parents were poor and her brother and sister are also dead. Laura resides in a two-bedroom apartment on the fourth floor, and her window looks out onto the street that passes in front. Around the corner is a park with trees, but Laura has often confided to me that she is afraid to walk there because it is dangerous. She says, "I think it's better if I stay home."

Laura now longingly thinks of her old bedroom on North American birds. Her face has aged beautifully. Laura has chronic heart failure and—"far out" in the Norwegian—she takes an orange pill every day. She takes an orange pill twice a day. Her arthritis is especially hard: maneuvering up and down stairs is impossible. She has been partitioned off into small rooms. Now it's the edges are curling and dusty. Near the window, Laura has decided it was junk and threw it out. She says, "I hate to see things go away, but sometimes I have to."

Laura loves birds. The apartment walls are filled with pictures and little figurines. My favorite picture is the one on the cover of her favorite book, "Birds of North America." Laura feels like a young soul inside an old body. I hug her, and she says, she feels like a young soul inside an old body. She's happy to see me, and how she and her family reacted to change. Laura has a lot of other valued memories, but it's gone now. She doesn't want to be mugged or robbed. Laura has often confided to me that she is afraid to walk there because it is dangerous. She says, "I think it's better if I stay home."

More than anything else, Laura feels lonely and isolated. She watches the world go by through her television set; the box is on all day and all night. I think she likes it as much for the human voices as for the stories and information it presents.

Laura loves books. She reads a little girl's "The Nut Job" and then she eats at the bottom right-hand corner — much of her life. She has read many books, and how she and her family reacted to change. She has no children. Her parents were poor and her brother and sister are also dead. Laura resides in a two-bedroom apartment on the fourth floor, and her window looks out onto the street that passes in front. Around the corner is a park with trees, but Laura has often confided to me that she is afraid to go outside. She says, "I think it's better if I stay home."

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Laura's lonely income lies a little above the poverty line. Most of her income is provided by Social Security, and she also belongs to the company's retirement plan. She has a variety of other sources of income, including the money she takes in from her investments. Laura's favorite picture is the one on the cover of her favorite book, "Birds of North America." Laura feels like a young soul inside an old body. I hug her, and she says, she feels like a young soul inside an old body. She's happy to see me, and how she and her family reacted to change. Laura has a lot of other valued memories, but it's gone now. She doesn't want to be mugged or robbed. Laura has often confided to me that she is afraid to walk there because it is dangerous. She says, "I think it's better if I stay home."

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The Commenback Speaker Search

Last month the Committee to Choose a Commencement Speaker met with representatives of the administration, faculty and the student unions to select speakers for the campus. At the time, the committee was looking at a list of 14 candidates, but the names were no longer a secret.

According to the second statement by Mr. Cohen, it appears that the only reason for the choice of speaker was the administration's desire to make the commencement event more interesting for the majority students. This statement is characteristic of the kind of self-serving minority that seeks to perpetuate its own mediocrity. He refuses to accept that affirmative action are characteristic of minorities for the past three years. It has been fighting for the rights of minorities at Temple who could have been hired.

In the future, I hope Mr. Cohen would stop relying on the minority enrollment staff was sent to voyages into the inner city to recruit qualified minority students — who are more likely to be straightforward and to lose. And he probably didn't.

Mayor Wilson Goode. Need I say more? In 1985 brought Donald Regan, who served as Secretary of the Treasury at the University of Pennsylvania is obligated to serve all of its students including minority students. As a school that has long prided itself on providing an Ivy League education to its students, the University should not allow the administration to make such a choice speaker but instead a replacement with respect, there's no need to bring anyone else. If it were up to the seniors, we would not have seen the need for a speaker, one shouicl have seen that the Senior Associate Justice of the United States Supreme Court, If it were up to the seniors, we would not have seen the need for a speaker.

The thought of anyone who cares for unity and reform is fighting for the rights of minorities at Temple who could have been hired.

Also, do not limit the boundaries of who is considered. A university of this nature should be able to bring in someone who represents the diversity of the United States.

GARRY TRUDEAU, a Penn alumnus and I, along with many of my former classmates, are common suggestions, but are the administration stating that all fairness. Cioode was not the first of any political violence with neighborhood that is not safe territory; she or he will be counted on for making a sexist comment. To make the rest of the campus stop in the process is to deprive the students of their right to speak their minds. To make the rest of the campus stop in the process is to deprive the students of their right to speak their minds. The administration stating that all fairness. Cioode was not the first of any political violence with neighborhood that is not safe territory; she or he will be counted on for making a sexist comment. To make the rest of the campus stop in the process is to deprive the students of their right to speak their minds. To make the rest of the campus stop in the process is to deprive the students of their right to speak their minds.

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Big shock, huh?

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ANDREW KLEINAN
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If you are interested in learning more about the Army Nurse Corps, the cadet corps on the left means you can meet a health care system in which educational and career advancements are made on the right means you command respect as an Army officer. If you are interested in learning more about the Army Nurse Corps, the cadet corps on the left means you can meet a health care system in which educational and career advancements are made on the right means you command respect as an Army officer. If you are interested in learning more about the Army Nurse Corps, the cadet corps on the left means you can meet a health care system in which educational and career advancements are made on the right means you command respect as an Army officer. If you are interested in learning more about the Army Nurse Corps, the cadet corps on the left means you can meet a health care system in which educational and career advancements are made on the right means you command respect as an Army officer. If you are interested in learning more about the Army Nurse Corps, the cadet corps on the left means you can meet a health care system in which educational and career advancements are made on the right means you command respect as an Army officer. If you are interested in learning more about the Army Nurse Corps, the cadet corps on the left means you can meet a health care system in which educational and career advancements are made on the right means you command respect as an Army officer. If you are interested in learning more about the Army Nurse Corps, the cadet corps on the left means you can meet a health care system in which educational and career advancements are made on the right means you command respect as an Army officer. If you are interested in learning more about the Army Nurse Corps, the cadet corps on the left means you can meet a health care system in which educational and career advancements are made on the right means you command respect as an Army officer. If you are interested in learning more about the Army Nurse Corps, the cadet corps on the left means you can meet a health care system in which educational and career advancements are made on the right means you command respect as an Army officer. If you are interested in learning
averages of 57 days or more for most and ethyl-propyl alcohol are able to sterilize, common household cleansers using and autoclave, a piece of sterilizing equipment of about 46 days in the hospital, as Journal of Medicine, inactivate the AIDS virus.

•Surface area wipe-down — disinfect temperature to kill germs.

Dentists take precautions against AIDS

"If you're going to implement a service, it has to be cost effective, and I think we've done that," Brooten said. "The study was extremely successful, since none of the babies died or suffered additional complications."

"We didn't lose any participants" Brooten said. "The parents loved the study, the nurses loved the study, the baby was happy, and there were no complications."

Quinn said the Dental School does not have AIDS, but he is concerned about the possibility of occupational exposure. "We are doing a lot of research on that," he said. "We are trying to establish a regular earl) discharge practice, in which babies are monitored and close to the infant. During periodic home visits, the baby is assessed for any signs of infection or disease."

"We are trying to do everything we can to ensure that the infant is healthy and happy," Quinn said. "We are trying to make sure that the infant is not exposed to any potential hazards."
Council debates sexual, racial grievances plans

Tom Aiuoppa

our deepest sympathies
on your lost childhood...
Happy 40th!

M. HILL
D. CATER
D. HARDGREDE
R. DRENNAN

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Sun., October 12, 5:45 pm
Mon., October 13, 9:00 am

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SUNDAY
BLUE JEAN BRUNCH
4:30
at the Hilton
“on the campus”

CORRECTION:
Yesterday’s full page ad for UA elections mistakenly listed the voting days as Oct. 15th and 16th. The correct dates are Oct. 15th and Oct. 16th. The DP regrets the error.

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Political Science problems

Given that the administration has a policy, not expressed but real, of reducing the number of faculty in arts and sciences significantly, he added. He also cited internal leadership and inadequate administrative support as other reasons behind the department's weakness.

The department is initiating a major comment on the PhD program's poor national reputation, but he said that the reputation is not our strongest department. Free said.

The last political science professor, was lazed out due to lack of faculty interest," according to Free. "It is my understanding that they have lost some very able people to competition from other departments or finishing their degrees in a different field.

The problems of leadership were behind the department's weakness. "The problems of leadership have been cited as one of three women on the faculty, one of whom was the chair. "The more people," Free added.

And Free added that SAS Dean Michael Aiken said that SAS Associate Graduate Chairman Joanne Gowa, in 1984. Gowa is now a tenured professor.

But Frey, a former director of the political science, was lazed out due to lack of faculty interest," according to Free. "It is my understanding that they have lost some very able people to competition from other departments or finishing their degrees in a different field.

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Students rally in support of striking faculty members

The administration at first offered to lower wage demands twice, Harrington said that the administration is not willing to meet the AAUP’s offer. According to AAUP, the administration’s offer does not amount to 11 percent. They claim it is 4 percent more to be distributed at the administration’s discretion. AAUP and the administration have offered to lower wage demands twice. Harrington said that the administration is not willing to meet their offer.

Harrington said yesterday that he and his associates will not all be conducted this week. He added that work is not being done in the classroom, and that more classes being held are just discussing the strike.

Temple faculty lower wage demands in new proposal

Students rally in support of striking faculty members

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Brown's Onoyan overcomes obstacles

"I've never had a problem in college, and I've done everything I wanted to do — except baseball," said Rosenberg. "I've never been very good at it and I don't want to waste my time. But I'm not going to let it affect my life."

While pitching for his high school baseball team, Onoyan wore a special attachment on the prosthetic on his left arm, which enabled him to throw a pitch. While playing the field, Onoyan would both catch and throw with his left arm, and at the plate Onoyan batted right-handed. He held the bat in the prosthetic and would hold and swing the bat hard with his right arm, which enabled him to do a swing. When playing the field, Onoyan would both catch and throw with his left arm, and at the plate Onoyan batted right-handed. He held the bat in the prosthetic and would hold and swing the bat hard with his left hand. Onoyan usually hit over .300.

"You have to look back and say that they must have been excellent parents," Rosenberg said. "Really, he's a very solid person, has good character and is a good student."

"I just don't want to do anything that would be a hindrance. I've never considered it a hindrance. I've always been able to do anything I wanted to do — except baseball," Rosenberg said. "I've always had confidence in myself. But if they had hesitated at some point, that must have changed things."

"He's special because of his achievements. You want to say in terms of his athletic ability, but actually he's...he's better."

Kamin Cup Field (next to HRN, 'shmen)
Alumni Game
Homecoming morning

Only Staff That Matters

Football Practice
today, 4 p.m.
Kamin Cup Field

(Continued from page 11)

Prepared by ANNENBERG CENTER Theatre Series (ACTS), tickets are only $6. They may be purchased as a subscription in advance or singly before the show. To find out the plays and dates for Penn Student Nights, call the box office at 898-6791 or stop by for a brochure.


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Tom — Have a nice weekend at your sister's wedding Saturday and at Shea for Game Four. I just hope it's not a sweep. Jumping off of the upper deck is really no way to end it all, you know.

— Ed

Tennis fights injuries

W. Tennis fights injuries

Continued from back page

The injuries basically from Laver to move each of his singles players up a spot. Potras, a senior, will play at number-one, followed by, in order, junior Leslie Simon, Price, Ackworth or Golden. The latter two are both first-year players.

On the singles side, there are no changes. The team hopes for a strong performance from the doubles side.

Continued from back page

The Arizona State University Pride, led by fourth-ranked singles player Todd Lyle, defeated the University of Iowa Hawkeyes 7-0 on Friday afternoon. The Pride continued its success on Sunday, defeating the 12th-ranked Oklahoma State University 6-1. The Pride takes on the University of Texas this weekend.

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Great Scott!! Astros win, 1-0

BOSTON (AP) - Mike Scott prevailed in the battle of the aces Friday night as the Houston Astros toppled the Boston Red Sox, ekking out a playoff record with a 1-0 victory. Scott was named the Game One Cy Young winner as the Houston Astros defeated the Red Sox 1-0 Friday night in the first game of the 1986 National League Championship Series. Classy Daves' home run led off the second inning was all Scott needed. He walked five but struck out 10 in eight innings. Scott was named the Cy Young winner Wednesday in a vote of the Baseball Writers' Association.

Scott became the third NL pitcher to strikeout 10 or more in a playoff game, the last individual to do so was New York's John Smoltz, also in 1986. The last lefty to strike out 10 or more in a playoff game was the Pittsburgh Pirates' Mike Marshall in 1971.

Scott, who was 10-6 with a 3.16 ERA in the regular season with 214, needed a lot of help from his teammates.

The win was the first in the NLCS since Rick Sutcliffe and Dave Wannen of Chicago contributed.

The ALCS ended in the Red Sox's favor when 10 different players hit home runs.

Red Sox even series, 9-2, in adventure at Fenway

BOSTON (AP) - Despite Saturday's lopsided opener, the Boston Red Sox won the battle of the aces Friday night as the Houston Astros toppled the Boston Red Sox, ekking out a playoff record with a 1-0 victory. Scott was named the Game One Cy Young winner as the Houston Astros defeated the Red Sox 1-0 Friday night in the first game of the 1986 National League Championship Series. Classy Daves' home run led off the second inning was all Scott needed. He walked five but struck out 10 in eight innings. Scott was named the Cy Young winner Wednesday in a vote of the Baseball Writers' Association.
and basketball at North Attleboro (Ma.) high school, where he captained the football team in his senior year. "It's typical. The only fact that has been omitted from this story is that Onoyan has been able to do all of this while living with a disability."

"Some people have a natural talent," Onoyan said. "But ever since the Penn Ultimate Frisbee Club started in 1991, playing frisbee has meant more than throwing your dog a frisbee disc at the park or throwing a frisbee to your friend."

Since the club's inception, Ultimate Frisbee has become an increasingly popular sport and during that time, Penn has often been one of the top college teams in the Mid-Atlantic area. In fact, Penn was the national champion in 1985 after defeating the Ivy League All-Stars. However, the club, which calls itself "The Void," has graduated many seniors since then and is now in the midst of a rebuilding period.

Regardless, the frisbee action of the game is what draws members to the club, 18 of whom routinely welcome to play in pick-up Frisbee games at 7 p.m. Anyone interested in playing Ultimate is welcome to come join the practice time, will lead us back to the Nationals."

"We don't have much of a core of experienced leaders, but we have the young players, who, if they are willing to put in the practice time, will be back to the Nationals," Onoyan said.

"Our five other seniors, including Co-captain Paul Schuman, believes that the key to success is the desire to win, not just the experience."

"I think that one of the reasons for things are supposed to fall your way if you are doing everything right," Schuman said. "We have a lot of experience in our seniors and our young players, and that's why we're still in the practice.

"I don't consider myself handicapped," Onoyan said. "I can do anything that a normal person can do."

Brown's fullback Onoyan disregards his own disability

FRISBEE CLUB FIGHTS TO REGAIN FORMER PROMINENCE

BY MARSHA HANDWERKER

When Steve Onoyan was eight years old his father told him that he could not play football because he was missing a finger on his right hand. But that fact never caused him to turn his back on the game. As a running back, Onoyan was able to make all the right moves and put them into practice.

I was able to play the game, and I even played well."

Brown's fullback Onoyan for both his football

Opponent Spotlight

Onoyan started playing baseball, as well as football, at an early age. He was one of the best football players at North Attleboro (Ma.) a high school, where he combined his passion for football and baseball. He worked his way up the ladder to become Brown's starting fullback in his senior year.

"He has never approached it from the point of view that he has a handicap," Brown head coach John Roseman said. "He has always had to deal with this problem."

But Onoyan did not let this obstacle stand in his way. He continued to work hard and push himself to be the best athlete he could be.

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The New LEFTY

BOSTON • PERFUME • BILOXI BLUES
sweet sound of a punch

by Christopher Downey

You'll get yours in the end. Downey!" If your life is that of a panhandling crane shot, the swell of uplifted emotion will be the cat's meow of musical success.

The Smithereens live in this Philly production. The warped Hollywood flavor of the fracs went beyond the fact that both of us were Communications majors and neither of us was in the chic of the moment, it's possible that the situation is reduced to the subterranean realm of childhood woes.

Growing up under the protective wings of Catholicism, I learned the virtue of "turning the other cheek." But in a classic case of mixed messages, this golden rule was altered by my Dad into something like, "uh, never start a fight. But if anyone hits you, hit them back. Hard." I waited.

There are, of course, rules of conduct to follow. Boys fight. But they don't pull hair. They don't bite one another. And they don't kick each other in the balls. Usually.

I dream up and develop their unique perceptions on personal values, goals, and ethics. They become different. A grown man, however, isn't all that far removed from the drippy-nosed kid who sat in the same class drawing elaborate cities of childhood. It is not the end of that sweet phenomena meets the tide of ice. It is the end of that sweet sound of a punch. That power is being forced to the ground. The situation is reduced to the subterranean realm of childhood woes.

by Eric Burns

By Annie and Babette. The warped Hollywood flavor of the fracs went beyond the fact that both of us were Communications majors and neither of us was in the chic of the moment, it's possible that the situation is reduced to the subterranean realm of childhood woes.

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Real hot Camaros

Cars are a fast and easy mark for thieves

By Murray Brozinsky

It was the first week in September — that beautiful, lazy twilight zone that separates the summer from the harsh reality of university life.

After three years of wasting that week unpacking and waiting on lines for Drop/Add, the bank, and CUPID, they finally managed to do those things early and were ready to take advantage of the free time.

The bank, and CUPID, they separates the summer from the harsh reality of university life.

Includes our university in its column had been damaged —

Car. Sure enough they found it.

Came over to pick up Mike and called and they gave him the information: Mike's red 1982 Pon-

tiac Firebird was snatched from its parking space on the corner of 40th and Baltimore.

Within hours, the officer came over to pick up Mike and Bill and the three of them went cruising around to look for the car. Sure enough they found it. It wasn't exactly well-hidden, sitting in the middle of the road with the windows open and the radio blaring. Only the steering column had been damaged — $350 worth.

Mike was lucky.

In 1985, 12,635 automobiles were reported stolen citywide, 1,014 of these cars disappeared from the 18th district, which includes our university in its highest rate of auto theft in the city.

After a few minutes of practice with Slim Jim, a thin metal tool used for the purpose of breaking into cars, anyone could open the door in under 10 seconds. Once inside, all you need is a screwdriver to break the casing of the steering column, bypass the ignition, and start the car manually. This takes up the bulk of the time — about 20 seconds.

Most of this city's expert car thieves are teenagers recruited by chop shops to steal the type of car that is currently in demand. They steal the car and drop it off at a designated spot where the "ringleader" picks it up and brings it back to the chop shop.

According to Officer Clrdina of the New York City Auto Crimes Unit, the average chop shop can strip a car of all vital parts (and cut up and dump the rest) in about 45 minutes.

Chop shops make big money, drawing $1000 to $1500 for just one felony or three misdemeanors — will get anywhere from three months to a year in jail.

However, in every case where the maximum sentence is under two years, the judge has authority over parole. Which means if the jails are full, these people are going to walk. Even if the thief gets put away, chances are he is back on the street after a few months, and he probably won't be driving his own car.

A few weeks after Mike's brush with car theft, he and Bill decided to play golf. They grabbed their clubs and threw them in the car — this time it was there. But just as they were getting in, Mike looked at Bill.

"Shit," he said.

Someone had stolen the T-top.

CONTEST

Ah, friends. Where would you be without them?

Why, without friends, you'd have no one to cruise the Walk with, or to talk on the phone with, or to share your deepest, most intimate, most disgusting, most lascivious thoughts with.

Without the right friends, your meteoric rise up a Fortune 500 corporate ladder could remain just a wet dream.

There are many kinds of friends. There are best friends and close friends and close, personal friends. There are old friends, boy friends, girl friends and SuperFriends. There are even people who are "just friends."

Friends have friendships, and that's good. But sometimes, friends turn on each other like rabid dogs.

By this time, they have become Deadly Friends, which brings us to this week's contest.

To win a poster, t-shirt or irritating "On Board" sign from the upcoming Warner Brothers release Deadly Friend, be one of the first, oh, 12 or 14 callers to correctly answer the following question: Who sings backup on Carly Simon's hit song and ode to her friend You're So Vain? Call 888-1985 between 8 and 8:12 p.m. with the correct answer to win.

Prizes provided by Warner Brothers Pictures

West Philly has the second highest rate of auto theft in the city.

TO MANY reasons make it attractive to steal cars and not enough make it unattractive.

• You have to do something really bad to be put in jail — the judges are reluctant to give them sentences because there's no place to put them.

• You know what my pet peeve is? I've caught dozens of car thieves and I haven't seen two of them put in jail."

Under the 1982 Sentencing Guidelines, which dictate how car thieves should be treated, a first offense can draw time from zero to 12 months in the slam.

Someone with a prior record score of "one" — either one felony or three misdemeanors — will get anywhere from three months to a year in jail.

Of course, in every case where the maximum sentence is under two years, the judge has authority over parole. Which means if the jails are full, these people are going to walk. Even if the thief gets put away, chances are he is back on the street after a few months, and he probably won't be driving his own car.

A few weeks after Mike's brush with car theft, he and Bill decided to play golf. They grabbed their clubs and threw them in the car — this time it was there. But just as they were getting in, Mike looked at Bill.

"Shit," he said.

Someone had stolen the T-top.

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REMEMBER: FOR THE BEST MUSIC IN TOWN CALL MIKE TERRY AND YOUR GUESTS WON'T SIT DOWN:

34TH STREET OCTOBER 9, 1986 / 3
Quality hairstyling is often akin to taking a chisel to Easter Island
Crossword Puzzle

**ACROSS**
1. Headstrong
5. Farmer's locale?
9. Sun Valley, —
14. Charles Lamb's pen name
15. Samuel's son
16. Link
17. King or Ludden
18. Hunt (on)
19. Clearsil set
20. Brush-off tactic
23. Gay couple
24. Opp. of dep.
25. Tease
28. Upright
31. Joke type
33. Garden tool
36. Part
38. Best Musical 1972
39. Sport of kings
40. Type of eclipse
41. Particle
42. Below, at sea
43. Friends of Francois
44. Emulate Hamilton
45. Big gun
46. Duct
49. Poetic contraction
50. Tyro
52. Egg, e.g.
53. Emulate Fuji
55. Tail tale
56. A Gourmet
57. Lock of hair
58. Zoomed
59. Words of wonder

**DOWN**
1. Respond
2. Permit
3. Saliva: Comb, form
4. Junior's vestment
5. A nymph
6. Mediterranean feeder
7. In — of (replacing)
8. Clapton classic
9. Apprentice
10. Harts and does
11. Trunk truncator?
12. Attila, e.g.
13. CIA predecessor
21. Dried: whithered
22. Not as wet
25. Lariat
26. Village member?
27. Road shoulder
29. Coach Denny
30. A mixer
32. Hustles
33. The final frontier
34. Partially charged
35. Isolated
37. Word with eye or whip
40. Road divisions
44. Goulash
46. Beginnings
48. Cruel
51. Complies
53. Profession
54. TV actor Albert
55. Double curves
56. Vipers
57. Malaysian palm
58. Heal
59. Eagles' home?
60. "To — is human"
61. Regret

By Claar, Gaist, and Feinleib

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34TH STREET OCTOBER 9, 1986 / 5
It is the summer of '68 and the world is in shambles. Riots — police riots, black riots, white riots. Murders — police murders, black murders, white murders. The President — speeches and more speeches. The moon, the Russians, and, oh yeah . . . the Cardinals won the World Series.

Camargo, Oklahoma — population 200. It is the summer of '68 and the world is in shambles, that is, everywhere except slow-moving Camargo. The town store is the local hangout and the bingo hall is hopping every Friday night. Lemonade, apple pie and hot dogs. And, oh yeah . . . the Cardinals won the World Series.

On a crisp summer day that same year, nine-year-old Don Carman is playing first base for the eleven-and-under Camargo Little League team. The team was behind, but Don did not unravel. As he charged a slow rolling bunt, he thought to himself, "Don't worry about it, relax — it's only one game."

You see, in Camargo the seasons run into each other. There's baseball, basketball, baseball followed by baseball, basketball, baseball, followed by farming, farming, and more farming. So as the town tended to its crops that summer, an already talented Don Carman played for three Little League teams, the nine-and-under, the eleven-and-under, and the thirteen-and-under. Nothing much else happened in Camargo that summer.
Carman said to himself, “Don’t fall apart, you’ve seen too many guys come out here with no hitters, give up two or three hits, and end up losing the game. Just stay together, don’t lose it, and make your pitches.”

Don Carman has come a long way. And the kernel of truth is plainly this — like all the greats, Carman has an ability to stay calm in the tightest of situations. He is, and always was, a smart pitcher.

Carman, the pitcher, has literally exploded into the Phillies’ starting rotation and, barring any injuries, appears to be their big lefty for next season. Amidst all this hoopla, Don Carman, the man under the cap, maintains a “psych-down” approach to the game.

“Generally the game will get itself up, the biggest problem is keeping yourself from getting too high, too psyched up. You know you have the physical ability, you don’t have to pump yourself up to do well. So you have to just control yourself. If you can’t control yourself, you’re not going to be able to control the game. What I try to do is be little the game. The bigger the game, the less I try to make of it.”

Carman is a confident pitcher. He whole-heartedly believes that he has the ability to be considered one of the best in baseball.

“You got to believe you can [win 20 games]. If you don’t believe you can win 20 games, you just might as well stop playing. You just got to believe you’re one of the best. You’ve got to believe you have the potential to be among the best — and I believe I do. I think I have the mental capacity and the physical, and it takes a lot of both.”

I

Carman can post the same kind of stats next season as he did in 1986, he could be Cy Young-bound. Ever since he was switched from short-relief pitching to a spot in the starting rotation, Carman has been on a pitching tear.

Take out your cigar and chew on these figures. As of August 19th, Carman had a five and four record and a less than respectable 3.98 E.R.A. However, by September 28th he had run his record up to 10 and five, and cut his E.R.A. down to a very respectable 3.22 mark.

Why the sudden success?

Basically, Carman is better suited for starting pitching. His 2.47 E.R.A. as a starter as opposed to his 4.97 E.R.A. as a reliever can attest to that.

“As a reliever, if I got in trouble I was out of the game. I didn’t have a chance to work myself out of it. I didn’t get that couple of innings to work myself into a groove — one run and you’re gone. As a starter, if I get into trouble the first inning or even give up a run or two in the first couple innings, I’m not out of the game. It gives me a better chance to settle down. I have always felt like I was a better fastball than a curveball. But when you put me into the rotation, it brought me up mentally. I already had the mechanics, it just put me over the hump.”

Until he came to the Phillies, Carman had always been a starter. He was a starting pitcher in the American Legion back home in Oklahoma, and enjoyed much success with a seven and one record for Seminole Junior College. It was then, at age 19, that he was drafted into the Phillies farm system.

This is my eighth year in the Phillies organization. On the major league level, it’s been two years and 100 days. I first went to spring training in 1979. In 1983 they put me in the bullpen in the minor leagues. I was only doing so-so as a starter in the minor leagues, and they were looking for somebody to stop games. So they asked me, and I said I’d try it. I welcomed the opportunity because things weren’t going so well as a starter. I ended up there in 1983, in the big leagues I had 23 saves in Class-AAA as a stopper, and I think that was a big turn around in my life.

Unlike many big league prospects, Carman did not pursue a big contract. Weighing his options at the time, he considered abandoning a career in baseball to pursue a higher education.

“My intentions were to play in Seminole Junior College for one year, and if I didn’t get a chance to play professionally I was gonna leave and I was gonna go to a major college — and get a pretty good bookkeeping and pitching education. The door to the big leagues finally opened in 1986 and Carman moved up to the Phillies in their bullpen.

But when the club got off to a miserable start and suffered devastating casualties among their pitching staff, it became apparent that the team was in desperate need of a quality starter.

The four original starters were Steve Carlton, Shane Rawley, Kevin Gross, and Charles Hudson, with Kent Tekulve as the long reliever and Steve Bedrosian and Carman as the 1-2 stopper punch. After a streak of injuries, they ended up with a patchwork staff consisting of such newcomers as Stanvin’ Marvin Freeman, Bruce Ruffin, and Mike Maddux.

This turn of events lead to the young pitcher’s emergence into the baseball limelight. His consistent performance on the mound spurred the team on to the third best record in the National League.

“Right about the All-Star break, when Freddy Toller got here, they told me, ‘we need somebody that can start for us for a long time. We’re looking through our organization, and you have one of the best arms and we want to try it.”

While he was happy to be thrown back as a starter, Carman admitted to having some doubt about his effectiveness as a complete pitcher.

When Carman first came up, his primary pitch was the fastball, demanded in blow-away relief situations. Now, as a starter, he has begun to develop a wider repertoire, mixing a curve, slider and even experimenting with the changeup.

“I was a little skeptical, everybody kept telling me ‘what are you going to do to get them out?’ because I only threw one pitch [fastball], I never believed a whole lot of that. If you put the ball where it belongs with something on it, then you’ll get people out.”

And get them out Carman did. Base runners were rare against the reborn starter. After his brush with the New York Mets, Carman was not at all afraid to throw the ball inside. He would be cheating the team if I did. I’m training to strengthen the arm by using the Jobe method [a series of exercises designed for the shoulder by Dr. Jobe].

“By the way, it’s a lot of fun, it’s a lot of fun.’

Bob Brenly, Catcher for the San Francisco Giants, said in an interview that he was surprised by Carman’s stamina.

“He went at us for nine innings the way he used to for one or two when he was a reliever.”

Carman worked hard and thought hard to develop into that “complete pitcher.” Under the influence of Carlton and through his own self-analysis, he came up with a pretty good breaking ball and pitching motion. As a starter, he modeled himself after Shane Rawley, who usually pitched the first few innings at a slower pace in order to maximum effort from his throwing arm.

“At first I was trying an over-the-top motion, and it wasn’t working. I had to get the ball out where I generally throw, instead of trying something that was physically very difficult to do. I had to get the ball out more away from my body — where I generally throw the ball — is the key, it makes it a lot easier. As to my injury, nobody knows what it is. It’s just one of those things you have to stay away from, and I’ve done very well as a starter. My arm is just sore. We [the team] are just being safe.”
Is SEPTA Running out of Steam?

People everywhere like to complain about transportation, "says Vukan Vuchic, Professor of Transportation Engineering at the University of Pennsylvania.

And it's true. For most people, Philadelphia mass transit is a massive headache, and without the benefit of witchdoctors or miracle cures, sometimes the only relief open to them is a persistent whine. In fact, the Southeastern Pennsylvania Transit Authority (less affectionately known as "SEPTA") gets continuous flak from the press, its employees and riders, city officials and anybody else who might be having a rough day. The complaints in the newspapers cover everything from strikes and maintenance problems to court cases, union negotiations, and route or schedule changes. And, of course, the constant and controversial issue of SEPTA funding and fares.

After sorting through the tons of information, a few incontrovertible facts remain:
- Ridership has increased by 30 percent since January, 1983.
- Yet despite these increases in revenue, SEPTA now wants to cut back on several of its routes and services.
- State subsidies to SEPTA have increased 157 percent since 1978.
- SEPTA base fares have increased at an even higher rate over the past several years, and now stand as some of the highest in the country.
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So what's the problem here?
- The problem is that there isn't just one problem. There are many problems. And most of them have to do with money.

In addition to its sizeable transit network within the city, SEPTA runs the most expensive commuter rail transit lines in the country, including service to Philadelphia's International Airport. Supporting a system of this size is extremely expensive. So expensive, in fact, that SEPTA is considering severe cuts in service if its current funding demands are not met.

On August 22, SEPTA officials announced that state funding increases were necessary to cover a $25 million projected operating deficit. Otherwise, the transit authority would have to implement what SEPTA Chairman Lewis Gould terms "Draconian" service cuts.

"SEPTA does not want to increase fares," says SEPTA spokesperson David Murdock. "Instead, we are considering cutting services in order to meet rising costs of operation."

At present, SEPTA fare revenues are in the order of $260 million a year. About 50 percent of SEPTA's operating costs are covered by passenger fares, and the rest is supplied by state and local (i.e. city and county) appropriations.

SEPTA receives the majority of its governmental funding from the Commonwealth of Pennsylvania. The federal government funnels some money directly to SEPTA and also matches certain city funds, but the primary funding burden rests with the state. Apparently, this financial framework is flawed.

"Ridership is paying a disproportionate share of the cost," says Robert Thompson, a SEPTA board member and chair of Chester County Commissioners. Relying on the revenue generated by passenger fares to make up half of its operating budget, SEPTA puts the squeeze on its riders and still ends up in the red.

But when SEPTA turns to the state for more funding, they run into a bureaucratic brick wall. Even though SEPTA contends that its fares have, over the past several years, increased at a higher rate than state funding, Harrisburg is reluctant to increase allocations — 157 percent in eight years seems to be their limit.

By Kathleen Nicoll
Photographs by John Sanger
SEPTA needs more money. Why? One major reason for SEPTA's current financial crisis is its expanding casualty claims budget. Every one seems to want to sue SEPTA, and as a result, the transit authority has increased the amount of money allocated for casualty claims to $44 million, which represents 10 percent of the general operating budget.

"The casulalty claims report incidence is down 15 percent," says Murdock, "but the number of claims actually litigated is up 72 percent." The budget, which represents 10 percent of the general operating costs, has increased the amount of money going out. Because the average size of the claim has increased, "They (the litigants/prosecutors) are getting a bigger share of the 'deep pocket,'" states Murdock.

The "deep pocket" refers to the public perception that the government and other public agencies are easily held liable for unlimited damage claims. "SEPTA is an easy mark," says Murdock. "Yet people often fail to realize that as operating costs go up, the rest is paid by people paying fares and the taxpayers."

Bill Vigrass, spokesperson for the Port Authority Transit Company of Pennsylvania and New Jersey (PATCO) reports a similar problem. "We're a public agency — we own expensive bridges, machinery and property for the public's use. Sometimes people only see the 'megabucks' making our services possible."

Says Vuchic, an expert in world transit, "This is a society-wide flaw. There is a feeling of pride in suing — trying to get millions for minor charges. Although some claims are justified, there are too many that are not." Vuchic cites one Boston case in which a retarded boy was killed by a train when he wandered onto the tracks at six a.m. on a Sunday morning. The mother sued the company for millions.

Now I ask you, what kind of mother would let her retarded child outside, unwatched, at six in the morning? There are so many cases like this," says Vuchic. "And the transit companies spend millions of dollars on the litigation process, which inflates operating costs in the long run."

Vigrass offers another reason for the increase in the number of litigated casualty claims. "Some aspects of Pennsylvania law make it easier to take the claims to court and win," he says. Adds Vuchic, "It's the justice system and its corruption."

According to a SEPTA supervisor, who asked not to be identified, "More and more employees are disgruntled due to inner tensions between unions and the management. Many feel that SEPTA wastes money on things like TV monitors in Suburban Station instead of spending it appropriately to clean up the yards or to buy better equipment. And when something happens at work, they just sue for all they can get."

"There are a lot of morale problems," the supervisor continues. "Look at the antiquated work rules, with 'pickayune' details. Louzy hours and all-day shifts with few breaks, low pay — all these contribute to the overall attitude and lack of morale."

"Workers who don't like their jobs express that to the public, giving them impetus to sue for any reason. They (the management) have got to get their people working for SEPTA, not against it. That's why the press and everyone else picks on SEPTA. It's their image."

Few people would deny that SEPTA has an image problem. This past July's fare increase to $1.25 didn't win SEPTA too many friends, especially since it followed on the heels of the SEPTA strike. Once again, the transit authority was in the papers, and the negative publicity machine was in full swing.

Certainly the local media's portrayal of the evils of SEPTA attracts more readers than reporting the successes of the business. "We are a public agency and are responsible to the public by supplying information regarding all aspects of operation," says Murdock. Which means that although SEPTA, like most major private corporations, doesn't have the luxury of brushing its blunders under the carpet. It must go public with its failures and bear the brunt of public disapproval.

And when there's a SEPTA success story to be told, well, the media isn't exactly lining up to hear it. "Who wants to hear about the million safe, crime-free, hassle-free, on-time rides provided by SEPTA each day?" asks Murdock. "Media portrayal often strongly influences the public's overall impression of a company."

"Nobody notices the convenience of a subway, rail and bus service like Philadelphia's." observes one Amtrak manager. Murdock agrees. "We don't get a tremendous amount of commendations," he says. "We get a number of complaints. Then again, what business doesn't?"

Attacking the local transit authority seems to be a national pastime for reporters. Says Jeff Stern, media coordinator for the Chicago Transit Authority (CTA), "We're always in the public eye, and it's always open season. And that doesn't always work to our advantage. If you can't find anything else to write about, complain about the CTA."

Although SEPTA may appear to be the punching bag of the public and press, some of the criticism directed at the organization is well-founded. Public officials have criticized SEPTA's main "operating shortfall" as being an "artificial countdown-to-shutdown" attitude. These officials feel that SEPTA management is jumping the gun with its plans to cut back on service.

One transportation official termed the proposed cuts "the Washington Memorial Complex," meaning that when public funds are short, the most visible, most popular services are cut in an effort to attract immediate attention to the problem. It is debatable as to whether such an approach is an attempt to resolve the funding dilemma or merely an alarmist response.

SEPTA's problems are complex, but not without possible solutions. Reducing the amount of money SEPTA pours into litigation could improve the organization's financial status tremendously, and is a high priority, says Murdock. "At the present we're looking at tort reform and legislation putting caps on claims."

Recent legislation seems to be working in SEPTA's favor. On September 16, State Insurance Commissioner George Grode made recommendations to limit the amount of damages an injured person can collect from transit authorities. And a study released on September 26 by the Pennsylvania House Insurance Committee recommended penalties for frivolous litigation. Instead of going to the plaintiffs, punitive damage awards would be placed in the state's general fund to assist uncompensated victims of related incidents.

Governor Thornburgh has also drafted legislation which would classify all state-funded transit authorities as "commonwealth agencies," thus placing limits on claims. The legislative package would place caps on attorney collections and ban the plaintiff's claim of "pain and suffering." Backed by the Pennsylvania Chamber of Commerce, the package was considered by the state legislature but is not expected to pass due to a strong lobby of law and insurance agencies.

And perhaps SEPTA should consider paring itself down by selling some of its commuter services to independent companies. This would allow the transit authority to concentrate its manpower and resources in the Philadelphia area.

As SEPTA encounters problems receiving increased funding from the state and federal governments, other sources of possible revenue need to be considered. Transportation expert Vuchic has an interesting proposal.

"All that's needed is a sales tax of a 1/4 cent or so. In LA they're building a big rail system with a 1/2 cent tax. With good leadership and education, people will be supportive of a tax appropriated directly to mass transit," he says.
It's late at night. You are very tired. The TV wraps you in its blue glow. You are one with your couch. Suddenly, a screaming man dressed in an ugly suit appears on your television screen.

"Now's the time to buy! GMAC is offering 2.9 percent financing on all new GM cars, trucks and vans! You can't afford to pass up rates like these!"

Shiny new GM cars, trucks and vans roll across your television screen. You stare at them, transfixed. You want one. Any one. Granted, you have no money, but 2.9 percent interest sounds like such an itty-bitty amount. You throw away your most recent MAC slip and concentrate on forgetting the twb-digit number which is your savings account.

The next morning you head over to GMAC. You are eventually granted a loan. On that very same day, you drive home in your shiny new GM car, truck or van.

Piece 'o cake.

Well, not really.

Four months and three missed payments later, you awake to find that the auto you parked on the street last night is gone.

It is then that you realize that you made a mistake. You bought something that you couldn't really afford. And now you have been punished. You are a victim of repossession.

Repossession. To many people, it is simply a concept from a weird film starring Emilio Estevez. But for some, repossession is the harsh reality of coming home with a Lean Cuisine in your hand and discovering an empty space where your microwave used to be.

In more technical terms, repossession is the final consequence of overdue
not met, repossession results. In compliance with a provision in the Motor Vehicle Sales Finance Act, repossession is allowed if a debtor is not paying a creditor as contracted for an automobile that the creditor has agreed to finance. The act also requires notification of the debtor 15 days prior to the actual repossession of the automobile. This provision should give the debtor plenty of time to contact his or her creditor and negotiate — should being the key word here.

Unfortunately, according to Law Center West employee Terry Clattenberg, things do not always run as smoothly as the legislators intended: "Many consumers think that repossession is a crazy process. Sometimes they are not notified," says Clattenberg. "Their cars are repossessed after only two missed payments. Most think that their cars have been stolen off the street."

Philadelphia attorney Alfred Abel, Esq., J.D., however, believes that most often it is the consumer, and not the creditor, who is negligent. "Anyone who says that they didn't get notice of pending repossession is lying," says Abel. "By the time something is repossessed, the creditors have been putting the debtors to no end with letters, phone calls, etc. Repossession is a last resort. The creditors would much rather have their money in their pocket then to have to go and pick up some car."

Surprisingly, very few lawsuits are generated by the repossession process. According to employees of the Philadelphia Small Claims Court, Community Legal Services, and Court of Common Pleas, even if a customer believes that a creditor has repossessed an item unfairly, it is highly unlikely that he or she will file a claim against the creditor.

But regardless of which party is at fault, the debtor is forced to bargain with a creditor if he or she wishes to regain possession of the item. Obviously, debtors are in a vulnerable position from the start. The fact that certain financiers practice shifty methods of repossession only adds to their woes.

For example, Clattenberg explains that when a car is repossessed, the creditor may eventually attempt to sell it at an auction. "Sometimes the creditors don't even give notice of the time and place of sale," she says.

The creditor will then slap the consumer with a "deficiency judgment," obligating the consumer to pay the balance of the car's value.

For example, let's say a car is worth $6,000 new, and the consumer has paid $1,000 of that amount to the creditor prior to repossession. If the creditor turns around and sells the car at an auction for $4,000, the consumer will still owe the creditor $1,000 as a part of their contract, even though he or she doesn't even own the car anymore. Some fun.

However, financiers are not the only guys who know how to play dirty. A small minority of consumers also make shifty moves in the creditor-debtor game. They run away with the merchandise — literally.

Jim Carden, president of East Coast Recovery, a local repossession firm, believes that dishonesty is on the rise among consumers. "Those with the intention of theft are a minority [of financed buyers], but the practice of theft is becoming more prevalent," says Carden. "There are no legal remedies to stop those with the intent of theft."

Carden says that many cars are leased to people with non-existent social security numbers and false names, making them impossible to recover.

"Consumers are well-educated," says Carden. "Some have three to four cars with different banks. All they do is change their social security numbers to avoid being picked up by the credit bureau."

Center City Chevrolet Collections Accountant Robert Morris displays an even more cynical attitude. He says that the cars that disappear with CCC financed buyers are "taken to Puerto Rico."

However, not all debtors are crooks. Some even bring their cars back voluntarily. Morris concedes that, for the most part, "cars are returned by debtors in fairly reasonable condition."

The majority of debtors, assures lawyer Albert Abel, are people that just cannot pay their bills for one reason or another. He says that most of his clients in the area of repossession are "blue-collar workers under the age of 35."

"They are not able to work out a private payment plan with their creditor and may be facing bankruptcy," says Abel. "A common example of people facing repossession proceedings are those with high doctors' bills because of an uninsured illness."

There is really no one "type" that exemplifies the financed customer. Overall, creditors seem to deal with a good mixture of people from all socioeconomic strata. However, it seems that urbanites are more likely to finance their cars than residents of the suburbs. Center City Chevrolet's Morris speculates that there may be more loans made by GM dealers in the city, about one in every seven sales, than in the suburbs where the rate is about one in 40.

Though a higher percentage of financed buyers may dwell in the city, even the more wealthy suburban types can turn out to be deadbeats. Jim Carden says that he does recoveries in all types of neighborhoods, with about 15 percent of the approximately 150 recoveries that he does a month occurring in high-income neighborhoods. Carden finds that the hardest people to deal with are those who live in high-income areas.

"Because of all of the money that these people have there, they think that they're above the law," says Carden. "The rich people especially are often the ones who refuse to pay."

Of course, many customers may not be especially cooperative because to them, repossession means the return of an item which they've "bought."

Regardless of the fact that repossession itself implies two parties, the creditor and the debtor, the former is often viewed as trying to take advantage of the latter. Morris, like most people on the creditor side of repossession, is aware of the "bad-guy" image attached to his profession.

"When you are in the collections or repossessions business, people don't respect you," says Morris. "They think you are taking something that is theirs. They are ignorant to the fact that they owe you money."

"So, a word to the wise. Don't get behind in those payments. And if you do, be honest with yourself. Admit that you're a societal parasite. As one Court of Common Pleas employee put it, 'If you don't pay, you don't pay.'"
Bancroft and Spacek recall better days

Ships with the four men in her life — her father, her brother, her husband, and son — all of whom have departed from Jessie's life in one way or another.

During some of the high-pressure topics which Mama brings up, Jessie remains calm and self-assured. It is as if she left long ago, and the last thing which needs to be taken care of is the destruction of her human frame, the only aspect of Jessie's life which still exists on earth.

The actresses in 'night, Mother aren't delivering performances; they're delivering embodiments. When Anne Bancroft first appears on the screen, carrying a few bundles from a crafts fair into the house, you get the feeling you're seeing an old friend. Bancroft is such a familiar actress that she can't walk into or out of a room without bringing a little bit of her well-known screen roles with her. However, not too far into 'night, Mother, Bancroft places herself entirely inside Mama, and she is never Mrs. Robinson again.

Bancroft has some sterling moments in this film. She has a wonderful, old lady waddle when she runs out to the driveway to greet her grandchildren, and a face that can carry more hope than any other.

For the duration of the film, Bancroft wears a huge, childish grin while she feels she is succeeding in dissuading Jessie from her intention. When Mama accidentally comes upon all of Jessie's clothing, carefully labeled for Goodwill, the Salvation Army, or her sister-in-law, the frightened look that takes over in Bancroft's eyes is one of the film's most lasting impressions.

Sissy Spacek has less of a gift for identifying with the camera, which is just as well for her purposes here. Her Jessie is not the tormented victim that a dry reading of the lines might suggest, but a calm outsider from life. Spacek gives her words a removed solemnity. She shows tremendous strength in her clenched-mouth manner of speech, and her serenity almost mocks Bancroft's often frenzied expression.

As the evening progresses and takes its toll on Mama, Spacek keeps Jessie just as even-paced as ever, never giving in to the barrage of memories and human feelings being thrown at her rapid-fire. Hers is a solid emptiness that stays at one level from the film's first scene, which has Jessie winding all the clocks in the house.

The film is photographed and lit with the same deliberate plainness that characterizes the direction. The frame of vision is always at eye-level with whomever is doing the talking, and no different camera angles are used.

Marsha Norman wrote the screenplay, based on her play. Most of it remains intact, with the addition of a few extra characters Jessie looks at from her window. The pervasive theme of loss and of waiting, and of waiting needlessly after loss, is still central to 'night, Mother. If anything, the film is more ordinary than the play. All of this energy of plainness works toward the general understanding that 'night, Mother could easily be about anyone.
Language of love

God lets there be light

Children of a Lesser god
Directed by Randa Haines
At the Budco Olde City

By Michelle Green

Children of a Lesser god won critical raves and several Tony awards when it played on Broadway in 1986; the movie, which enlists the talents of Tony award-winning scriptwriter Mark Medoff, Emmy award-winning director Randa Haines and Academy award-winning star William Hurt, has great expectations to fulfill. It succeeds superbly. The talents involved combine to bring new and subtle dimensions to this drama about love and communication, rendering the film a profound and moving experience.

A school for the deaf provides the setting for the development of a relationship between an unconventional teacher and a prodigious deaf housekeeper. James Leeds (Hurt) first encounters an enraged Sarah (Martin-Matlin) swearing violently in sign language at a fellow worker. Drawn to this lovely, mysterious woman, James attempts to teach her to speak, while she, in return, forces him to communicate on her terms—that is, in sign language. While their mutual attraction develops into love, the characters' refusal to communicate with people largely because she refuses to learn how. Wounded and angry from her past experiences with insensitive people, she lives in a shell she allows no one to penetrate.

Deafness in this film is as much a metaphor as a fact. The inability to hear seems much less a handicap by the end of the film, if the inability to listen. The world of silence in which James' students live is represented visually by complete submersion in a swimming pool, where all sounds are drowned out. James first seeks Sarah out in the pool, expressing his growing feelings for her by observing that he is failing to keep the signing hands in view through nearly every scene, even during tight close-ups, to emphasize signed exchanges which the viewer might be unable to interpret. The semi-dark settings of scenes involving acute absences of language and gestures create a nearly flawless film, communicating solely in sign language, James must interpret everything she says aloud, leaving the viewer wondering what he may have missed—or misunderstood.

Director Randa Haines has created a nearly flawless film, using concrete symbolic images to depict the emotions Sarah cannot express. The differences between light and shadow are also emphasized to represent the worlds of sound and silence. She manages somehow to make her character's refusals to accept each other's means of communication begin to drive them apart.

Although this film has a largely deaf cast, and deals with the the concerns of the disabled, its primary theme focuses on the world of silence in which James and Sarah live. It is a profoundly moving experience, one that should be seen by all who are interested in the world of silence and the difficulties that come with it. The film is a powerful statement about the importance of communication and the need for understanding and acceptance.

Leads gets sent to the principal's office

In disability but on the problems of communication in all relationships. At the outset, James discovers that he cannot explain his unconventional teaching methods to the school's administrator and later he encounters problems communicating with his students and fellow faculty.

For her part, Sarah doesn't communicate with people largely because she refuses to learn how. Wounded and angry from her past experiences with insensitive people, she lives in a shell she allows no one to penetrate.

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Geriatric gangsters

Not as tough as they used to be

Tough Guys
Directed by Jeff Kanew
At Sam's Place

By Robin Fields

In a bit of inspired casting, old favorites Burt Lancaster and Kirk Douglas have been reunited in Jeff Kanew's Tough Guys. Veterans of seven films together, the pair now poke fun at the 'tough guy' roles they have played in the past. As Harry Doyle (Lancaster) and Archie Long (Douglas), train robbers out on parole after thirty years in jail, the actors shine in this otherwise mediocre vehicle.

Writers James Orr and Jim Cruickshank offer two interesting ideas in this film. First, can these men, after years sealed away by crime, come into modern society? The film's funniest moments relate to this culture shock, as when Harry and Archie find that their old watering hole has become a gay bar.

The film also probes the more serious topic of aging. Harry and Archie, at 72 and 67 respectively, (the actors are 73 and 70 in real life), do not feel old, as they dispatch would-be bank robbers and teach punks the rules of streetfighting early in the film. Finally out of prison, they want to create active and productive new lives for themselves.

But the parole system, and society in general, views old people as useless and helpless. Harry is forced into a retirement home where he is treated like a child — told what to eat and when to sleep. Archie, despite being in incredible shape, is referred to as 'pops' or 'grandpa' as he angrily quits (or is fired from) his attempts at honest labor. As Harry says, "I'm beginning to think old is a dirty word."

The film, however, never takes off on these potentially intriguing issues. It seems as though the film's '50s mentality precludes an adjustment to the issues of the '80s. And furthermore, it's better that way: it's better for the men to return to crime than to be corrupted by modern society.

As a gesture of defiance the men attempt the same robbery that resulted in their capture thirty years before. This predictable half-hearted try at high adventure is in no way a satisfying solution to the question of aging.

Jeff Kanew's unobtrusive directing fails to visually exploit the situations provided by the film's premise. With his simplistic, almost classical Hollywood style, it is as if Kanew has been out of circulation for thirty years, not his leading characters. As in Kanew's best known effort Revenge of the Nerds, the comedy in Tough Guys is often of the cheap below-the-belt variety and big laughs are few and far between.

The sole merit of Kanew's lack of an imposing style is that it allows the audience to focus on the acting. Lancaster and Douglas are the last of a dying breed, in fact as in fiction. They approach these lackluster roles with much relish. In flashes, when Lancaster threatens, "to put another hole in your chin," the old magic is there. By relying heavily for its humor on the
Quarter flashes
Evaluating the videos at Billybob's

By Annie and Babette

Late one Friday night, two of our most savage reviewers set their sights on the world of music videos. Occupying a booth at Billybob's for four straight hours, they philosophize and comment on the latest in intellectually vacuous, morally repugnant zip-flicks. Babe, is that milkshake I smell on your breath?

Stacey Q – "2 of Hearts"
B: Who does she think she is, a dropout from the '60s? Either that or Patsy Kensit's twin sister. The video starts out with her singing in what looks like a Bulgarian cavern.
A: But then she goes through the eras — '60s go-go dancer, '70s flower bride, '80s Madonna, Hawaiian hula/beach girl. She can't even lip-sync with her own song. Not to mention the total lack of rhythm in her swaying, so-called dancing.
B: She's just coming on to the cameraman.
A: Most people hate this song. Why is that? Maybe it's because of the computerized vocals.
B: Maybe it's the fact that the lyrics make absolutely zero sense . . . sort of like that trash novel Less Than Zero. I mean it's a cute pun, but what does "2 of hearts" really mean?

Run-DMC — "Walk This Way"
B: Here we have yet another remake of an old song.
A: But what a great song it was. Thankfully, Run DMC have revived it to the peak of cool.
B: This seems to be quite a popular selection here at Billybob's. In fact this is the number one hit of the week (remember to pick selection number 233 the next time you're hanging out there).
This revamped version is far better than the original, if only Steve Tyler would stop screaming into the microphone. What's the problem here? Can't they afford an amplifier? I thought all these rock stars had mucho bucks.

Joe Perry and Steven Tyler of Aerosmith give support to Run-DMC on "Walk This Way"

A: I don't know that it's better than the original, but it's great that Perry and Tyler joined in on the fun.
B: Yeah, they probably needed the money. I heard the price of controlled substances has gone up immensely since Reagan started his War on Drugs.
A: You know, Steve's looking pretty unsteady on his feet there, bobbing and stumbling all over the stage. He shouldn't be trying those advanced gymnastic histrionics.
B: Obviously, it's a case of withdrawal symptoms. Somebody please send this man some drugs and put us out of our misery.
A: Better yet, let's get him to the Betty Ford Rehab Center.
B: Anyway, I think this whole collaboration deal is going to start a huge Aerosmith revival amongst those youngsters too green to remember Toys in the Attic. Can't you just hear them: "Aerosmith, what a way cool band?"
B: Just think of the possibilities: Boy George will be at Betty's at the same time. He and Steve will start to talking, and the next thing you know we'll be listening to Culture Club does "Dream On." A fate worse than Muzak.

Eurythmics — "Missionary Man"
A: But back to the video. It's really a great song with an awesome beat and this visual rendering is appropriately amusing. Why, this one girl is even getting up to dance in the middle of the restaurant she's so inspired.
B: Personally, my favorite part of the video is the shot of Run and DMC's sneakers. I think it epitomizes the coolness of this video.
A: Okay, the next video is the Eurythmics' "Missionary Man."
B: This is a video I really like. It's part concept, part live performance. Dave Stewart really seems to fit as a missionary man. But I'm slightly confused on the storyline here. Are we really supposed to believe that Dave created Annie?
A: There's a Frankenstein theme here. Could it be that Dave created all music? He does seem to be hanging out and recording with everyone and his brother these days.
B: But has he recorded anything with Steve Tyler? Or Boy George? I'll bet that Dave could do something with Stacey Q's career. She could use the help.
A: The harmonica player, Jimmy Z, is a pretty groovy guy in this video. He really gets off when he plays. I'm so glad to see someone who really enjoys what he's doing.
B: There's a lot of energy in this video. Makes me want to run out and see them in concert. But to continue with fun facts and trivia, did you notice that the Eurythmics also covered that Sam and Dave tune, "Wrap It Up," which is the subject of our next video rating?
A: Really, I thought I saw a resemblance between Kim or Kew or whatever his name is and Annie Lennox. But the Fabulous Thunderbirds bring a hungry, libido-ridden groove to this version.
B: Yes, the chubby guy in the beret and his pals have created a zip-flick destined for the ZZ Top-style video Hall of Fame. Here we are, hanging out at poolside, with a bevy of beautiful babes. Seems that the Fabulous Thunderbirds have a lot more money, good looks, and charisma than we had expected.
A: Despite its sexist tendencies, I really like this video. It's funny and the song is really a killer. The bass gets me every time. And so what if it's a little like ZZ Top? Why those fur-spinning guitarists are some of my fave rockers.
B: What's this? One of these lounge lizard girls looks a little like Stacey Q. What happened? Did she get deported from Bulgaria?
A: Man, what a slooazebag. If I were the Bulgarian government, I'd have her booted out of the country, too. Now Whitney Houston, she's a real singer. "How Will I Know" is a cutey number, but with that wide-eyed innocent quality, Whitney makes it great.
B: I can definitely see the innocence, but what's with all of the paint splatters everywhere? I feel as though I'm back in preschool — fingerprinting 101.
A: Yeah, but it keeps the action going. After all, the guys she's got backing her up sure won't turn any heads. What I can't figure out is, aren't there rules in the Baptist faith against wearing such revealing, clingy dresses? Jerry Falwell would have a cow if he saw her strutting.
B: I think that you've answered the eternal question in my mind. That is, how does a girl know if she really loves her? The answer clearly lies in the wardrobe. If Whitney were hanging around in sweatpants she would never find out. I'm sure a girl gets a lot more offers of love when she's wearing those tight dresses.
A: Now, as for the chick in Nu Shoee, she's . . . what would you say . . . fresh?

STREET VIDEO

B: Yes, I think that's how my brother would put it. But "Point of No Return" is a very funny video. How did they get all those shoes to scurry around the set? Better yet, where did they get all of those shoes? Melda Marcos maybe?
A: As shoes go, these seem to be "on the go" shoes. The way the Nu Shoee girl and her hubby look at all of them you get the impression the shoes sort of take the place of children in this marriage. They look so proud.
B: Yeah, well I'm bored with this video, so let's move on to something else. How about Janet Jackson's "When I Think of You?"
A: I'd be scared if I ended up in this video. All of these people are straight out of the "Nasty Boys" video, but they're just in different costumes — same dance steps and everything.
Janet seems to have picked up a lot of her dance steps from brother Michael. The theme here is more like "West Side Mardi Gras" though. Can't anyone come up with any original ideas anymore?
B: You have to admit that the dancing itself is pretty good.
A: It's okay, but that stop/start head tossing gets old pretty quickly. Max Headroom in the Art of Noise "Paranoia" video has much the same problem. His facial expressions lack any sign of intelligence.
B: I guess that's what you get when you're computer generated — that ultimate dweeb look.
A: The Art of Noise is pretty hurting now that Trevor Horn isn't around and this gook Max sure doesn't save the tune. It's kind of neat to figure out how they created him, but the novelty wears off in a hurry.
You know, when I first saw him in that Coke commercial, I thought he was a dopey actor with a lot of makeup and clay all over his head.
B: Well, that's about all I can stomach for the time being. What do you say we just call it a night. If we really book, maybe we can catch the end of "Rat Patrol."
A: Way cool.
Blown to Smithereens

Picking up the pieces with the band's songwriter, Pat DiNizio

By Andrew Chaifen

A

nything that was ever good about rock and roll is in there with the Smithereens," said the band's singer/songwriter Pat DiNizio in an interview with 34TH Street last week. "We're like pop historians in a sense.

At a time when the rock and roll standard has degenerated into the latest disposable video sensation, the Smithereens, who were to open the now canceled Lou Reed show tonight at Irvine Auditorium, have managed to sneak their own brand of pop history onto mainstream radio with their powerful, energetic LP Especially For You, featuring their AOR hit, "Blood and Roses."

The band is currently enjoying unexpected success on the music charts. In addition to "Blood and Roses,"

"Strangers When We Meet" and "Beyond the Wall of Sleep" are also garnering respectable airplay on the college charts.

The Smithereens' music does not easily fit into the current '60s revivalist trend that seems so common among bands like the Long Ryders and the Chesterfield Kings. "I picture those types of bands as much more revivalist or revisionist than we ever were," says DiNizio. Rather, what makes the Smithereens' songs so special is their British Invasion pop sensibility combined with a modern, nonsense delivery — less innocent, without the usual mauldin '60s nostalgia.

Instead of staying within any one musical genre, DiNizio revives the lost art of the well-crafted pop song by drawing from the wealth of '50s and '60s rock music, a practice often neglected by so many made-for-MTV bands.

"I grew up on AM radio in the '50s," recalls the 30-year-old. "I remember the Monkees when they happened the first time, and the Beatles, the Beach Boys, the Rolling Stones... That was me, the rock kick was discovering Buddy Holly around 1979 — that drove me to write songs. The '60s were the main inspiration for me."

Though DiNizio is the main songwriter, the Smithereens' songs take shape when each individual band member adds his own set of musical influences and styles.

"Mike [Mesaros], our bass player, was a tremendous fan of the Ramones and the Dictators, the CBGB's bands and Television. Dennis [Diken], our drummer, wrote the score for the movie Highway To Hell — the Beach Boys, the Rolling Stones. [But] for me, the real kick was discovering Buddy Holly around 1979 — that drove me to write songs. The '60s were the main inspiration for me."

The Smithereens' raunchy live sound. "We do this for a living and working in the music community in New York for the past six years or so."

For nearly seven years, the Smithereens have been playing around New York. Yet, until recently, they remained relatively unknown. "Truth is, our label had no idea what we were good at," says DiNizio. "Nobody wanted to book us. They didn't see any potential for the band."

During this time, the Smithereens' vinyl output was relegated to two records, one of which, 1983's Beauty and Sadness, will be re-released by Enigma later this year. Frustration came hand-in-hand with sticking it out for years of nowhere gigging and nowhere day jobs. Did they get depressed? "Listen to my songs," replies DiNizio.

To be suddenly recognized after all these years leaves DiNizio "pretty surprised and mildly ecstatic. Our expectations were considerably less than what we've achieved. We're happy, it's just very, very interesting," he says.

"Nothing really kills us any more after being together for seven years. We're sort of waiting for someone to pull the rug out from under our feet."

Touring is only one of the things that has changed for the band. "Huge stages and arena audiences are new, at once terrifying and wonderful. They mainly headline their own club dates, and occasionally play opening slots with larger acts, the likes of the Ramones, ZZ Top and now, Lou Reed."

"I prefer smaller, sweater nightclubs where people are drinking and having a good time and can come up to the stage if they like. That's real contact," DiNizio says. "Just to get up there and play and do this for a living is a privilege."

The nightclub atmosphere goes well with the Smithereens' raunchy live sound. "We pride ourselves on our tightness as musicians, but if you see us live, it's more skin to thrash," says DiNizio. "It's not slick!"

Slick, however, is the first word that comes to mind when examining Enigma's packaging of the LP. DiNizio and Babjak originally designed his own cover, only to have it rejected by the powers that be.

"Picture a lurid, horrific, almost horror-movie cover, with this lurid, frightening, disturbing imagery," DiNizio says. "It was a full-color painting. One of the central images on it was a grandfather clock that could or could not be human or a skeleton. What you see on the front cover is an over-painted print. We were sort of painted into a corner."

But the full painting will soon surface on a European 12-inch single of "Blowin' To Smithereens." Packaging aside, on the whole DiNizio is quite proud of the record. "We did what we wanted, we always knew we were good," he says. "Thank God Enigma signed us because I was certainly at the end of my rope. I always felt that if people could hear [our music], they might like it."

Especially For You, the Smithereens: Mesaros, Babjak, Diken, DiNizio

The Smithereens sound nothing like the jangly folk swirls of R.E.M. And don't even mention the Beatles to a Smithereen. In the current race to define the band's sound, many critics have innated the name of the Fab Four. "I've really grown to detest the Beatles,'60s connection," fumes DiNizio. "People need a reference point. We're not trying to revive the '60s. The Monkees have done a good enough job on their own."

The clean, chunky production on Especially For You immediately presents the band as fit for modern radio, thanks to their successful collaboration with producer Don Dixon (R.E.M., Guadalacan Diary). Initially, DiNizio had considered producing the LP entire by himself. Dixon came on the suggestion of their label, Enigma Records.

Don was a perfect choice," says DiNizio. "He was helping with certain arrangements, engineering, producing and putting down keyboard parts. I just wanted to concentrate on the performances."

The record's crisp, professional production and tight musicianship is surprising in light of the band's ten-day time limit and shoestring budget.

In addition to Dixon, the band brought in several guest musicians, including Suzanne Vega (who once fired DiNizio from a day job). "There were things I felt could be done better by other people," says DiNizio. "They're not referred to as ringer s or session people at all. They're just friends of ours that we met through living and working in the music community in New York for the past six years or so."

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Boston provides a lame '70s flashback

Boston
Third Stage
MCA
By Gerard Babits

After enduring six long years of legal hassles, label disputes and recording problems, Boston has finally launched its third LP.

Listening to Third Stage one would never guess that this is the same Boston that released one of the most impressive and best-selling debuts of recent rock and roll history. Tom Scholz's sudden, tasteful bursts of guitar and Brad Delp's trademark vocals are still present, but none of the songs equals the material on either of Boston's previous releases, Boston and Don't Look Back.

Now don't get me wrong. Boston was never anything that amazing. They were, however, one of the few late '70s bands capable of putting out some great songs which were also huge commercial successes.

Although they wrote seven of the LP's 11 tracks before 1984, the band doesn't seem to have spent much of the ensuing time developing their material. "Amanda" and "My Destination" feature the same music, differing only in lyrics and instrumentation (the former features guitar, while the other sports electric piano). If Boston is trying to show that they worked hard on this record, using the same tune twice just isn't very convincing.

Gone are songs that rock and roll with energy and inspiration. Most of the tracks on Third Stage drag at slow to mid-tempo, and are boring and formulaic. The lyrics, which more often resemble high-school-style love poems, don't fare much better. With gems like, "Oooh, ooooh still in love with you/You know I need you baby/To stand by me/Can't you see I need you baby/Oooh, ooooh I'm still in love with you," it's tough to take any band seriously.

Third Stage ends up sounding like nothing more than a little like Journey's last few albums (read-weak). There's even the obligatory schlummy number "Hollyanna" that includes such memorable lyrics as "you could live/Just to turn the world onto our fantasy/And we could give/Aquarius was meant to be..."

Scholz's accompanying liner notes are even worse. Sounding more like a cheap piano bar crooner than a rock musician, he says that "Still in Love" is the album's "ten..." for those still in love." He probably does a red velvet tuxedo on stage during that number.

Only two of the LP's cuts are somewhat passable, and one of them is a cover song. The guitar licks in "I Think I Like It II" which were lifted by Scholz, sound like they were lifted straight from Journey's "Any Way You Want It." And with its Led Zeppelin-esque vocals, ZZ Top dirty guitar licks and Scholz's signature guitar leads, "Cool the Engineer" manages to capture the energy of some of Boston's older material.

But what the album lacks in musical quality it makes up for in its personal and technical achievements. Scholz not only played guitar, bass, piano and drums, but also arranged, produced and engineered the album. As he states on the liner notes: "How many studios could you walk into and find the engineer throwing the tape deck with his right foot while blasting power chords out of an amplifier?"

Scholz also mentions his development of the Rockman, a small Sony Walkman-sized invention which "replaced the 100-watt stacks of Ampco, Hammond organs and line-mixers that used to make the Boston guitar sound." He uses the entire fold-out portion of the album to discuss what a brilliant man he thinks he is. Being humble is apparently not one of Scholz's specialties.

While 1978's Don't Look Back was also a disappointment compared to their debut, Boston's latest LP is disappointing, period. For the last few years, its release was rumored to be just around the corner, and after listening to Third Stage, one wishes the album had remained a pipe dream.

Too much time in the making and not much to show for it

Fishbone: In Your Face (Columbia)

Fishbone have chokes on themselves. The band, who made their debut with a smug, irreverent and thoroughly inane LP, and have made a selection. In your face.

In Your Face consists largely of what can be termed "urban contemporary" (i.e., bland) funk, with only glimpses of the brilliance which marked their previous effort.

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Truckload of tunes

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Combining elements of George Clinton's spaced-out funk with a ska base, Fishbone have been a critics' pick and a nightmare for the music pigeonhole. In Your Face is, to put it mildly, a small Sony Walkman-sized invention which "replaced the 100-watt stacks of Ampco, Hammond organs and line-mixers that used to make the Boston guitar sound." He uses the entire fold-out portion of the album to discuss what a brilliant man he thinks he is. Being humble is apparently not one of Scholz's specialties.

While 1978's Don't Look Back was also a disappointment compared to their debut, Boston's latest LP is disappointing, period. For the last few years, its release was rumored to be just around the corner, and after listening to Third Stage, one wishes the album had remained a pipe dream.

Too much time in the making and not much to show for it

Truckload of tunes

Fishbone: In Your Face (Columbia)

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faced on Cars' L.P.s. The fresh optimism of "Keep on Laughing" and the wistfulness of "True Love" sound like the work of a different man altogether. The latter song also contains Stevens' most substantial contribution, a virtuosic solo subtly performed on acoustic guitar.

The arrangements display a sensitive eye for detail, which contrasts with the jarring impersonality of the Cars' last release, 1984's Heartbeat City. Instead, Ocasek achieves a bass-rich tone that enhances his romantic excursions and lends a melancholy air to his cryptic imagery.

While the overall effect is more predictable than his eclectic solo debut, 1983's Beatitude, This Side of Paradise should have a positive influence on the Cars' next project. So far, though, Ocasek's solo albums have provided the best recent examples of his unique talents.

— David Arnold

John McLaughlin: Adventures in Radioland (Relativity)

Behind John McLaughlin's serene smile lurks a guitarist of extraordinary ability and ferocious power. Adventures in Radioland is a diverse collection of funky jazz rock, charged with the energy of a remarkable band.

McLaughlin shows that he hasn't lost any of his speed or control, shining on songs like "Florianapolis," a number with a quasi-Latin beat, and "Iko Iko," dedicated to Joe Zawinul of Weather Report. He has kept his Adventures tight, and their vocals can rapidly change in interesting ways. The end result is a challenging, thrilling and distinctive brand of pop music.

— Jim Moran

Lou Reed Show Cancelled

Money for tickets purchased will be refunded at the Irvine Auditorium box office on Friday, October 10, 12-6 p.m.

RICH HALL AND SANDRA BERNHARD

Friday October 10, 8 p.m.
At Irvine Auditorium
Plenty of good seats available at the door
Tickets: $11.00 and $9.00
At Houston Hall Records and Ticketron

THE WOODENTOPS

with the Johnsons

Sunday October 26th
Houston Hall Auditorium
Tickets $12.00 and $9.00 with Penn ID available at Skinz and Houston Hall Records.
For more information, call 898-4444
'Biloxi' blows
Nostalgic army comedy gets the boot

Biloxi Blues
Directed Gene Saks
At the Forrest Theatre

By Iliana Long

In Neil Simon's autobiographical Biloxi Blues, the Simon persona of Brighton Beach Memoirs, has come of age. Simon, alias Eugene Morris Jerome, has been drafted into the US Army and he and his five-man company (roughly the number of men that could fit on all the sets) arrive green and untrained for basic training at the base in Biloxi, Mississippi.

In true Simon style, the six privates come equipped with a slew of one-liners. It is the promulgation of these jokes, their preparation and distribution throughout the course of the play, that make up the whole of Biloxi Blues.

The end product is a series of choppy vignettes, some of which provide ample room for chuckles, while others drag and stoop under the weight of their superficial solemnity. It's less like attending a nightclub act like watching a play and more like attending a nightclub act.

Gene Saks' direction is clean and simple. He creates some well-balanced tableaus, and has worked on the actors' character development as best he could, considering the thin figures Simon has given him. But the further these characters stray from being real people, the more distanced they become from the audience.

William Ragsdale's portrayal of Eugene Jerome falls into the category of overplayed characterization. His voice, which becomes increasingly annoying, sounds like a cross between Pee-Wee Herman and Jerry Lewis. As a result, the rapport Simon seeks to develop between his own character and the audience is entirely absent from this production.

It is difficult to sympathize with Ragsdale's Eugene, and consequently, many scenes that should be funny are not. Eugene enters World War II determined to have his first experience with a woman. Making the last-minute preparations for his long-awaited visit to a brothel, Eugene stands at the foot of the stage and begs for some audience understanding. He gets none, and the potentially uproarious motif of Eugene's cutey desperation for a woman falls on a silent house.

Any remotely high comedy in Biloxi Blues comes exclusively from Epstein's attempts at not letting the army get anywhere near his mind. Polk's naturally overplayed character becomes increasingly anoying, sounds like a cross-press between war, and becomes increasingly anoying, sounds like a cross between war, and "Tangerine" in his sleep, or whenever he feels particularly suave.

For the most part, the energy level is disappointing. The physically boyish sight-gags are performed dutifully, and with only obligatory activity. Timing is critical to comedy, yet the cue-pickup is dreadfully slow, causing the show to drag at points.

Biloxi Blues provides two hours of mindless entertainment. Certainly it offers more than a handful of chuckles. However, Neil Simon's generally fresh, funny material falls short of bringing refreshing wit to the army.

The disruption of human life by war is not mentioned until the final scene when Eugene tells us, out and out, who among his newly-made buddies will survive the war, who will be decorated for bravery, whose limbs will depart from their bodies, and who will be missing in action. It is this kind of cheap effect which may make some forgive Simon's failure to deliver characters, not simply thin paperback joke manuals, each aligned with an ethnic name and an actor.

William Ragsdale ponders how Neil Simon lost it

Andrew Polk is superb as Arnold Epstein, the intellectual New York Jew whose sole goal in the army is to come out of it a human, reasoning creature. Any remotely high comedy in Biloxi Blues comes exclusively from Epstein's attempts at not letting the army get anywhere near his mind. Polk's naturally stubborn manner is a relief in the scenes he plays opposite Ragsdale.

The other GI's keep Simon's material less boring than it could easily have turned out. David Warshofsky, as Wykowski, the most physically fit and animalistic soldier, is fairly likable from the start. John MacKenzie's Carney, a totally dismissable role, provides the only musical surprises during the evening; he sings things like "Stormy Weather" and "Tangerine" in his sleep, or whenever he feels particularly suave.

For the most part, the energy level is disappointing. The physically boyish sight-gags are performed dutifully, and with only obligatory activity. Timing is critical to comedy, yet the cue-pickup is dreadfully slow, causing the show to drag at points.
Fragrant deviance

Distilling the aromas of love and death

Perfume
By Patrick Suskind

Published by Warner Books

Kraft-y humor on the half-shell

My Mother Takes a Tumble
By Eric Burns

Suddenly finding the odor of the human body repulsive, Grenouille flees Paris. He undertakes a perilous journey to a location furthest from all other humans, which he discovers to be a swamp in the Montecatini Forest. He spends seven years there in complete solitude, accompanied only by his recollections of the delicious scents stored in his mind over the years.

Until this point in the novel, Perfume has seemed more about the outpouring of critical acclaim than anything else, Grenouille discovers he has no sense of smell to seek out the unique individual body odors. In particular, he discovers that the most beautiful scents belong to a virgin girl ripening into sexual maturity. It is a smell which will ultimately lead to murderous consequences.

Grenouille eventually manages to catch the attention of Baldini, a washed-out perfumer, by duplicating and improving upon the perfume of Baldini's biggest competitor. Through Grenouille's efforts, Baldini is restored as the greatest perfumer in Paris. Baldini's greed does not allow him to share his success with Grenouille, however, and at first chance, Grenouille leaves the shop.

As he gets older and explores the city, he encounters and memorizes the innumerable combinations of unknown scents or memories to form endless combinations. He will, recall a scent and combine it with other scents stored in his head. Eventually, he discovers that the human body repulsive.

By juxtaposing Peter's innocent, child's perceptions of the world with the anecdotes leading to his mature, sensual ones, the author has created a unique and provocative perspective on the nature of man and his desire to love.

But Suskind is sparing with his philosophy, leaving Perfume primarily as a look at a twisted man who views the world through his nose.

Bolotomy Bay Days

A stylish cover belies the frightening murders which leave the countryside littered with the bodies of its most beautiful virgins. From these girls, he extracts the same scent he first discovered on the girl in Paris, and combines them into a perfume which gives him divine properties. The result is a series of surreal episodes whose conclusion will chill the reader and simultaneously illuminate Suskind's philosophies.

Taken at face value, the strongeness within events of the second half of the book appear quite bizarre. It is clear, however, that Suskind does not want the reader to stop there. Using Grenouille's attempt to humanize himself, the book adopts a unique and provocative perspective on the nature of man and his desire to love.

For Pete's sake

Kraft-y humor on the half-shell

My Mother Takes a Tumble
By Eric Kraft
Published by Warner Books

The first two installments in a series entitled "The Personal History, Adventures, Experiences, & Observations of Peter Leroy," breathe with the smalltown nostalgia made popular by Garrison Keillor.

Like Keillor's Lake Wobegone Days, Eric Kraft's My Mother Takes a Tumble and Do Clams Bite? are the type of books which invite the use of such cliché descriptive words as "delightful," "witty," and "charming." Not that there's anything wrong with this — they are two extremely entertaining books.

Drawn from the humorous childhood episodes of narrator Peter Leroy, the books bring to life the fictional town of Babington, N.Y., "clam capital of the world."

It is a place filled with characters squashed into absurdity by their idiosyncrasies. Yet you just can't help seeing elements of your own relatives and neighbors in them.

There's Mr. Beaker, who writes love letters from a fictional lonely woman to men; Gups, who cons everyone on the block into buying Studebakers; and Peter's great-grandmother, who carves busts of family members on coconuts. Seen through the skewed perspective of a child, to whom many of their actions seem incomprehensible, they are truly life as quirky yet very lovable people.

My Mother Takes a Tumble, the first in the series, presents the narrator as a new-born baby. With Peter's opening observation that "in my family, no one remembers my birthday, but they all remember the day my mother tumbled from her lawn chair," we are immediately prepared for the barrage of tongue-in-cheek to come. And the anecdotes leading to his mother's fall out of a piece of patio furniture don't disappoint.

Do Clams Bite? offers what has to be one of the funnier and more original sources of inspiration. The result is a mighty morbid fate.

The obvious sexual connotations here touch upon a darker theme of sexuality and its taboo position in the family. This theme lies beneath the books' seemingly innocuous surface of reminiscence. Double entendres lurk everywhere. You often have the feeling, along with young Peter, that there is something more to the actions of adults around him than they let on. And quite often it's of a sexual nature.

By juxtaposing Peter's innocence with the implications of Mr. Beaker's letter-writing or the hint of Mrs. Leroy's adultery, Kraft emphasizes the subtle sexuality that exists unnoticed in the world of a child.

Kraft also explores how a child's perceptions of the world differ from the truth. Reality lies in the eye of the beholder, and Peter holds several poetic licenses when it comes to interpreting his past. In the preface of each book he readily admits what colorful variations he has added to his life's story. The result is that we cannot always believe what we see, as a child would.

Despite such levels of deeper and heavier meanings, My Mother Takes a Tumble and Do Clams Bite are primarily humorous books for children of all ages. Kraft is a skilled humorist, and any sober sides to his work are implied but never stated. Such is the mark of good writing which appeals to all ages — there's something here for everyone. And the world of Pete Leroy has plenty to offer.
FILM

The guide is effective as of tomorrow.

ALIENS
In space, no one will hear you scream. (Waltz Mat, 3925 Walnut, 222-2344)

AVENGING FORCE
Bang, bang, you’re dead. (Waltz Mat, 3925 Walnut, 222-2344)

BACK TO SCHOOL
Twist and shout with laughter. (Duke and Duchess, 1605 Chestnut, 563-9881)

BLUE VELVET
What’s a nice girl like Laura Dem doing in a film like this? (Eric Rittenhouse, 1907 Walnut, 567-0320)

CHILDREN OF A LESSER GOD
Love has a language all its own. REVIEW ON PAGE 13. (Odeon City, 2nd and Front, 627-5966)

CROCODILE DUNDEE
Find out what a real man looks like. (Sameric 4, 1908 Chestnut, 567-0604)

DEADLY FRIEND
He’s big, he’s bad, he’s hiding in your bedroom. (Waltz Mat, 3925 Walnut, 222-2344)

FERRIS BUELLER’S DAY OFF
Twist and shout some more. (Eric 3 on the Campus, 40th and Walnut, 382-0236)

THE FLY
Would you bear the child of a human insect? (Revolution, 2nd and Broad, Chestnut, 567-7021)

THE GIRL IN THE PICTURE
Gregory’s got a new girl. (Ritz V, 214 Walnut, 925-7900)

JUMPIN’ JACK FLASH
Goldberg whips it up good. Review next week. (Regency, 186th and Chestnut, 567-2310)

THE KARATE KID II
This kid has a lot to learn. (Palace, 1812 Chestnut, 496-0222)

MEN
Just what women really want — gorillas imitating over breakfast. (Ritz V, 214 Walnut, 925-7900)

MOANA LISA
Does she smile to charm a lover, or to hide a broken heart? (Ritz V, 214 Walnut, 925-7900)

MY AMERICAN COUNCIL
A rebel without a cause heads east of Eden for a good time. (Eric Rittenhouse, 1907 Walnut, 567-0320)

NIGHT, MOTHER
Siiss Space wants you to get to sleep — permanently. REVIEW ON PAGE 12. (Sam’s Place, 1811 Chestnut, 972-0338)

PLAYING FOR Keeps
Certainly not in the theaters, we hope. REVIEW ON PAGE 12. (Eric’s Place, 1801 Chestnut, 972-0338)

A ROOM WITH A VIEW
Put away your Bardecker and enjoy the scenery. (Ritz V, 214 Walnut, 925-7900)

REVIEW ON PAGE 13. (Eric Rittenhouse, 1907 Walnut, 567-0320)

TOUGH GUYS
You’re never too old to rob trains. REVIEW ON PAGE 12. (Sam’s Place, 1811 Chestnut, 972-0338)

SHANGHAI SURPRISE
They make it through the wilderness, but not like virgins. (Eric Mark I, 18th and Market, 564-6222)

THE GUIDE TO THE ROYAL TRAVELERS
You’re never too old to rob trains. REVIEW ON PAGE 12. (Sam’s Place, 1811 Chestnut, 972-0338)

REPERTORY

ROXY SCREENING ROOMS
The Awful Flowing. (People’s Light and Theater, 39 Conestoga Rd, Malvern, 644-3500)

THEATER

BILDO'S BLUES
Part II of below. Neil Simon goes through basic training, with a whole lot to say. REVIEW ON PAGE 18. (Forrest Theatre, 1114 Walnut St, 923-1515)

BRIGHTON BEACONS MEMORI
Part I of above. Eugene Morris Jerome, Simon’s autobiographical incarnation, lives only lor the Dodgers until he finds something else to do with his spare time. Opens October 15. (Pennsylvania Stage Company, 837 Linden St, Allentown, 433-3594)

FRANKENSTEIN
The one and only, based on Mary Shelley’s novel. Happy Halloween! (Yasey Theatre, Villanova University, 645-7474)

THE JUNPER TREE
New musical with the music of Philip Glass. Closes Sunday. (Walnut Street Theatre, 9th and Walnut Sts, 574-3586)

KABUKI OTHELLO
Shakespeare in the Orient as part of our variations on a theme series. Next week, Lear at a Luau, Owen’s Sunday. (People’s Light and Theater, 39 Conestoga Rd, Malvern, 644-3500)

NO RESPECT FOR THE HUMAN CONDITION PLAYERS
did jokes straight out of the headlines. Fridays and Saturdays. (P.J. Moriarty’s Pub, 1116 Walnut St, 627-9717)

NUNSENSE
Looks like Philadelphia has gotten into the habit. (Conkey House Playhouse, 507 S. 8th St, 923-0210)

THE NINTH WAVE
The final production of the seventh annual Black Theater Festival, this gripping drama is about the segregation of American troops in WWII. Opens October 15. (Theater Center Philadelphia, 622 S. 4th St, 925-2682)

THE SLEEP OF REASON
Premiere of drama about Spanish painter Francisco de Goya. This revolutionary play uses the presence and absence of sound to bring a sense of audience closer to Goya’s deafness. Reviewed next week. (Wills Theater, 2030 Sansom St, 923-0340)

WAITING FOR GODOT
Look, if he didn’t come to Paris or New York, I really doubt he’ll make it to Philadelphia. (People’s Light and Theater, 39 Conestoga Rd, Malvern, 644-3500)

MUSIC

JOHN HATT
Put on an Overcoat to see this guitarist who’s been described as a cross between The Boss and The King of America. Is it possible? (23 East Cabaret, 23 E. Lancaster Ave, Ardmore, 896-6420, Oct. 9)

PHILADELPHIA ORCHESTRA
Richard Mutti conducts performances of Richard Wagner’s opera “Der Fliegende Hollander” (The Flying Dutchman) (Academy of Music, 1420 Locust, 893-1930, Oct. 9, 11, 14)

TIETO PUENTE
Grammy-winning Latin jazz percussionist whose “Oye Como Va” was made into a hit single by Santana. (Chesnut Cabaret, 38th and Chestnut, 382-1201, Oct. 9)

PHILADELPHIA SYMPHONY ORCHESTRA
Fall premiere concert under the direction of conductor and Philadelphia Orchestra violinist Luis Biava includes works by Bach, Shubert and Bizet. Free. (Chuch of the Holy Communion, 2110 Chestnut, 797-7848, Oct. 10)

NEW RIDERS OF THE PURPLE SAGE
Former Grateful Dead guitarist Mary Jane from the band San Francisco. (Revel, 22 South 3rd, 627-4825, Oct. 10)

PHILADELPHIA SINGERS
Featuring the chamber choral works of Benjamin Britten. The Singers’ Roman veepers on RCA Red Seal has been on the classical best seller charts for 18 weeks. (Holy Trinity Church, 732-3370, Oct. 10)

TEMPLE SYMPHONY ORCHESTRA
Fall premiere concert under the direction of conductor and Philadelphia Orchestra violinist Luis Biava includes works by Bach, Shubert and Bizet. Free. (Church of the Holy Communion, 2110 Chestnut, 797-7848, Oct. 10)

DOUGLAS LEE ROTH
Get back that lovin’ feeling, ooooh yeah. (Duke and Duchess, 1605 Chestnut, 563-9881)

MOODY ROBINSON
Get ready to go Crazite! (Duke and Duchess, 1605 Chestnut, 563-9881, Oct. 15, 16)

MOLLY HATCHET
Take no prisoners, duds (The Trocadero, 1003 Arch St, 627-8034, Oct. 10)

BEN VAUGHN COMBO
w/KEN KWEDER
DONALD DUCK
A rebel without a cause heads east of Eden for a good time. (Eric Rittenhouse, 1907 Walnut, 567-0320)

REVIEW ON PAGE 13. (Eric Rittenhouse, 1907 Walnut, 567-0320)

TOUGH GUYS
You’re never too old to rob trains. REVIEW ON PAGE 12. (Sam’s Place, 1811 Chestnut, 972-0338)

SHANGHAI SURPRISE
They make it through the wilderness, but not like virgins. (Eric Mark I, 18th and Market, 564-6222)

BRITISH INVASION TOUR

THE FEELIES
Straight from The Good Earth of New Jersey . and not to be missed. (Revival, 22 South 3rd, 627-4825, Oct. 10)

SHE'S GOTTA HAVE IT
The Awful Flowing. (People’s Light and Theater, 39 Conestoga Rd, Malvern, 644-3500)

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ALL THAT JAZZ
A hands on workshop, under the direction of arthritic musician Richard Wilson. Saturday at 11. (Afro-American Historical and Cultural Museum and Arch, 174-0000)

BONNIE AND CLYDE
Promoted as one of the year’s key shows, this exhibition features the controversial and widely acclaimed work of painter David Sansom. (Institute of Contemporary Art, 34th and Walnut Sts, 898-7108)

RICH HALL AND SANDRA BERNHARD
Friday Night Live — yes, Virginia, there are comics beyond blue. Tonight and tomorrow at 8. (Irvin Auditorium, 34th and Spruce Sts, 898-4444)

STEVE KRIEMKRAUS
A collaboration of contact improvisation street dance, clowning, and mime. Friday and Saturday at 8. (Cornwell Dance Theater, Broad and Montgomery Sts, 797-6177)

PHILADELPHIA PLAYRIGHTS
Pacific War with Harry Tannenbaum will be performed and discussed, Tuesday at 8. (Theater Center Philadelphia, 622 S. 4th St, 925-2682)

TRAPEZEOID
Four good-looking diurners, in concert. October 15 at 8. (Auditorium, 34th and Spruce Sts, 898-4444)