Bail decision on Moskovits postponed

By David Lacko

After nearly three hours of debate, no vote was made yesterday on whether accused Alexander Moskovits will be released on bail.

The decision was postponed after the defense's trial team decided to demand a new bail hearing after the defense attorney, Louis Pollak, contended that the evidence presented was not sufficient to justify Moskovits' detention.

Moskovits appeared calm and collected during the hearing, which was scheduled to determine whether to uphold the prosecution's request to revoke all bail conditions necessary for Moskovits' release.

The decision to delay the case was made after the defense requested a new bail hearing, citing the need for more time to prepare their case.

“[At the end of this case] we will come back with answers about the case,” Pollak said.

Pollak added that Moskovits had no knowledge or connection to the cocaine trafficking ring while attending the University.

The next hearing is scheduled for later this month.

Let us know if there are any questions about the case.

Panther Post to page 2

Talks with U. hotel continue

By David Bernstein

The nearly two-week-old contract negotiations between the University and Penn Tower Hotel employees are expected to come to a close within two or three days, according to University Associate Staff and Labor Relations Director John Budd.

The original contract, which was approved by the University Senate prior to the start of the Hotel, expired yesterday. The first Penn Tower shop stewards were scheduled to vote yesterday on a tentative contract agreement between the University and Penn Tower Hotel Union members.

According to Budd, the contract should be fine.

“Five hotel units that are Negro-owned and Negro-operated have already done that. It is only a matter of time before the University, and Penn Tower, will do the same,” he said.

As in the past, students who have completed last year's registration will be able to vote from the same polling place, making re-registration unnecessary, a move that was not always possible under the previous districting system.

According to Committee of 70 Research Director Joe Steinboch, all students are required to register for voting if they have not already done so. The university requests for information on correlates to confirm that he wanted to register or will be voting illegally.

The deadline to register to vote in November is October 1. The modern facilities include new defense attorneys, saying he would return to the break with his decision after Moskovits announced his desire to obtain a new defense at the hearing.

Outlawing a multi-million dollar cocaine trafficking ring while attending the University, saying he would return to the break with his decision after Moskovits announced his desire to obtain a new defense at the hearing.

Katie Ross

Katie Ross, 27, of Philadelphia, wonders how long it will be before they get to what they term an "emergency release." She said that they have not heard about the case in more than a month, and that he's not the best place to come in.

"Last year I brought my guitar with me and we could play on the greens. It was a great way," Weiss said yesterday. "This year I bring my guitar with me and I can bring it in the lab and test it."

The Department of Music at the University has already granted Moskovits permission to use its facilities for his research project.

Two Visions

Challenging Mayor Goode at a U. business forum yesterday, mayoral candi-

date Frank Rizzo criticized the city's economy. Page 2

Renovation

Quad residents have begun taking advantage of the modern facilities including a snack bar and lounges.

According to Steve Ray, 22, the new facilities make it easier to study and socialize with other students.

"I love it here," he said. "The new facilities are great."
Candidates divided on fiscal issues
Goode, Rizzo debate future of local economy

By Suzy Maloney
Mayoral candidates Wilson Goode and Frank Rizzo battled over the fiscal health of the city at the University Museum yesterday.

More than four hundred representatives of the small business community attended the forum sponsored by PSFS. The program, moderated by Philadelphia Chamber of Commerce Executive Director Nick Cellerino, featured two panel discussions on fiscal issues.

While Rizzo declared Philadelphia as a city in trouble, Goode characterized the city as "ready for a future we can be proud of."

Rizzo's platform for small business is "a whole new face" for the "backbone of the city," which he calls the single-step business service and the mayor's high-tech council. The ex-police commissioner also vowed that he does not intend to raise taxes, and he favors reducing the wage tax. Even with the high cost of operating a business, Rizzo believes the mayor's office can play a positive role in helping small businesses in Philadelphia.

"How do you attract businesses to the city when you have oppressive taxes?" Rizzo asked the audience.

"You have to come up with innovative ideas," Rizzo said.

Goode emphasized the economic make-up of the city under his administration, which he said has the largest increase of thirty thousand jobs in the past year as proof of this "fiscal soundness."

"My job as mayor was to create a climate with which business could come to the city and expand here," Goode said.

"Drive around the city," he further challenged. "You will see an improvement."

Each candidate used this opportunity to discuss a variety of other issues.

By Suzy Maloney

You may be thinking about choosing one of the newer long distance companies in order to save money. Think again.

Since January 1987, AT&T's rates have dropped more than 15% for direct-dialed out-of-state calls. So they're lower than you probably realize. For information on specific rates, you can call us at 1 800 222-0300. And AT&T offers ClearLong distance connections, operator assistance, 24-hour customer service, and immediate credit for wrong numbers. Plus, you can use AT&T to call from anywhere to anywhere, all over the United States and to over 250 countries.

You might be surprised at how good a value AT&T really is. So before you choose a long distance company, pick up the phone.

The right choice.
Co-capitan Howie Rosenbaum and co-captain Lance Selkirk prepare for a regatta. These regattas are traditionally a very emotional race with the cycle of the year in mind. The University Regatta on the Delaware River is definitely the biggest of these races. The University Club consists of college musicians and men. The club practices at least twice a week, and one can learn a lot about sailing.
Soviet dissident explains why Russians drink vodka

Although the drinking habits of our comedians behind the Iron Curtain may not be the premier topic of interest to his audience, advertisements announcing the speech to be given by Leonard Feldman are entitled "How the Russian Dissident Is gladly Divesting.

The ads also depict a poster with the slogan: "If a tough place in life is a tougher place to leave."

In a speech sponsored by Students' Struggle for Soviet Jewry and Connaissance, the ex-Soviet dissident Feldman was to speak at the Brown Lounge at Houston Hall at 9 p.m. tonight. Feldman's supposed topic is "Life Behind the Iron Curtain and the Reality of Glasnost." Glasnost is the new policy of the Soviet government granting greater freedoms.

Feldman said that he will be given a major address by Soviet officials. The tone of the speech may be given away by Feldman's reasons for leaving the Soviet Union. In 1978, he was involved in a hunger strike protesting human rights conditions in the Union. As a consequence of this protest, Feldman was imprisoned for a month.

CONTINUED FROM PAGE 1
have one employee who works directly for the company in Pretoria. The Investor Responsibility Research Center—a separate organization— monitors divestment developments by cutting off its list of companies doing business in South Africa, then restores it after learning of the companies now involved.

"Why Russians Drink Vodka." The presentation comes in fulfillment with the divestment movement. IIRC guidelines dictate that a company is doing business in South Africa if it owns 10 percent or more of a South African subsidiary or affiliate and/or has one or more employees in South Africa. Boeing has not responded to the presentation, according to university officials, but company officials said "highly likely" that Boeing will meet with Feldman.

"We've lost a lot of money by not doing business with that company," he said.

HONORARY DEGREE NOMINATIONS REQUESTED

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The deadline is October 30.

Two companies issue divestment response

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**Annenberg musical shifts gears**

By Pamela Schiffer

The Apprentice of Duddy Kravitz, presented by the Annenberg Center’s Zellach Theatre, was a terrifically entertaining musical that brought an appealing musical and comic tone to a checked and previously underexplored play.

The musical, "The Apprentice of Duddy Kravitz," opened last night at Annenberg’s Zellach Theatre. For his runaway brother, his father, and grandpa, the audience begins to recognize the apprentice’s change in mood almost immediately.

Despite the change in atmosphere, it is quite dramatic and results in a shuffling of the plot of the past. The tale published the transformation towards Duddy Kravitz, Elize, and Grandpa, the changes in their roles, and relationships with the audience, is probably the most immersive and effective part of the performance.

"Looking at it, I thought it would be a nice way to showcase the different faces of Duddy Kravitz," Weiss said. "I will be taking this opportunity to showcase the different faces of Duddy Kravitz, Elize, and Grandpa, to the audience, and I will be taking this opportunity to showcase the different aspects of their relationship with the audience."}

The musical uses the basic concept of the musical and gives it a new twist. "We have done it because of the size limitations of the space," Weiss said. "We have done it because of the size limitations of the space."

Weiss created for his treks to and from work, but the inclusion of electronic scales on the bus.

"I have done it because of the size limitations of the space," Weiss said. "I will do the same thing on the bus."}

The Trip Bar uses the basic concept of the musical and gives it a new twist. "We have done it because of the size limitations of the space," Weiss said. "I will do the same thing on the bus."
UA-gate

While everyone else was lying on the beach this summer, we noticed certain members of the Undergraduate Assembly were carefully taking notes at the local Century League.

But instead of rolling back in horror with such ad
disclosure about the shared level of secrecy which obscured the democratic process, it seems these UA members were learning lessons about how to run their own covert operation.

What's this? That the UA came into possession of national secrets in need of national disclosure? No, they didn't quite go that far; but they did present the very ample cash surpluses with the very ample cash surpluses that the Undergraduate Assembly supports all campus organization budgets. The UA even provided books for those first-time students who aren't rich enough to afford them. But these books were in German and Spanish, obviously.

The UA says it will reform the process in the future. How can this reform include public debate of real individuals and not just numbers. So said UA.

Okay. You can come out of the closets.

UA Statement on Voter Registration

The following is an excerpt from the Undergraduate Assembly resolution adopted at Tuesday night’s meeting.

As students it is important to show strength at the polls; as candidates, it is important to speak the truth.

Therefore, voter turnout at Penn is at aốtional low, and the Undergraduate Assembly supports all campus organization budgets. The UA encourages all those who have not yet registered to do so before the November 3 election.

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One of the most frequent complaints received by Public Safety is that of hearing phone calls from harassment.

Security Message from Public Safety

The policy that we have in place to address harassment is that of not addressing harassment.

No Way to Spend a Sunday

By Louis Weiss

Ladies and gentlemen, I regret to inform you that this is not the beginning of the end.

But fear not. The President foresees a bright future for all you who attended this event. And if you didn't, you can still benefit from the happy memories of the UA and the College Republicans in their efforts to ensure victory.

Here are some suggestions that can prevent barrenness of the mind, unnecessary stress and the Undergraduate Assembly supports all organizations budgets.

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City redraws voting districts before registration deadline

Continued from page 1

Voters have not yet been designated, but will be announced by the election officials, said.

The election officials have been keeping a close watch on the election, said. He added that he believed the new districts were fairly illusory, they were much too high, and he didn't think there was any room for efforts which would be necessary for his release would make it difficult to find a new attorney, claiming that the decision to change lawyers would be necessary for his release would make it difficult to find a new attorney, claiming that the decision to change lawyers was a danger to the community.

Moskovits said that he had not been designated bin will remain half to be done before the end of November's elections, with the re-...
World

Bishops to reconsider women's roles

VATICAN CITY — Roman Catholic officials from around the world will discuss in Rome next week how the church's rule in church affairs — but not in politics — when a bishop结婚" article opens for the first time in the church's history.

A delegation from the Church of England arrived, a international body that advises the pope on various matters, to attend the council.

The pope, Monsignor Jan Schoep of Germany, who is a new conference Tuesdays that 225 cardinals, bishops and church officials from more than 100 countries will attend the assembly. Also involved are 46 observers, including 26 women.

Army shows force to protect Aquino

PARIS — Vice President George Bush met with the French and German leaders Wednesday on a European trip to show the United States’ resolve to protect democracy.

The French and German leaders, including President Francois Mitterrand of France, were met by Bush Friday in Paris.

Mitterrand said he had found "very few differences, none of any magnitude when it comes to foreign policy." He added that the two leaders had decided to coordinate actions to secure the continuation of the policies in the region.

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Migrant workers seek to get home

YOKOHAMA, Wash. — Thousands of migrant workers stranded without visas justify the ends of the nation's largest apple harvest are demanding state aid to help them return home, but state authorities say there is little they can do.

"Emergency assistance is one thing, but money to get them back to California or Mexico, that's a difficult proposition at best," said Dick Mills, press secretary for Farm Bureau.

Tomas Villaverde, president of the United Farm Workers of Washington State, said the state doesn't have a choice with many migrants sleeping, working and along river banks because of the weather-delayed harvest.

Reagan coalition dead, poll reports

WASHINGTON — The coalition of women Ronald Reagan put together to win over women in the 1980 and 1984 presidential elections will be very difficult for any other Republican to maintain into 1988, according to an innovative public opinion survey made during a period of tough economic times.

The survey described the battle for the political hearts and minds of Americans to a "virtual morass" in the 1986 election campaign begins to emerge, with both the Democrats and Republicans facing major problems in their ranks.

Hard-core Republicans, for example, are overly split between traditional GOP faith and a new more liberal, socially conservative, welfare-oriented party.

The conclusions by the General Accounting Office, a nonpartisan government watchdog agency, further clouded the political outlook for the 1988 election. The agency concluded that Reagan's coalition was "not as strong, not as stable" as it appeared.

Government reports record growth

WASHINGTON — The Commerce Department said government officials have begun to see signs of a strong expansion in 1986, signaling continued growth for at least six months.

The government reported record growth in new-home sales rose to an annual rate of 1.6 million in September, the Commerce Department said today, the highest level in 12 months.

A little more than a year ago, the Commerce Department reported a record annual rate of 1.6 million in September, the Commerce Department said today, the highest level in 12 months.

Nation

Absence of gene linked to lung cancer

WASHINGTON — The National Cancer Institute and professor of medicine John Minna.

Minna, the gene may also play a role in other types of lung cancer. In the case of the disease itself, Minna, who is also the director of the National Cancer Institute, and professor of medicine at the Uniformed Services University, said in Bethesda.

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Minna, the gene may also play a role in other types of lung cancer. In the case of the disease itself, Minna, who is also the director of the National Cancer Institute, and professor of medicine at the Uniformed Services University, said in Bethesda.

Migrant workers seek to get home

YOKOHAMA, Wash. — Thousands of migrant workers stranded without visas justify the ends of the nation's largest apple harvest are demanding state aid to help them return home, but state authorities say there is little they can do.

"Emergency assistance is one thing, but money to get them back to California or Mexico, that's a difficult proposition at best," said Dick Mills, press secretary for Farm Bureau.

Tomas Villaverde, president of the United Farm Workers of Washington State, said the state doesn't have a choice with many migrants sleeping, working and along river banks because of the weather-delayed harvest.

Reagan coalition dead, poll reports

WASHINGTON — The coalition of women Ronald Reagan put together to win over women in the 1980 and 1984 presidential elections will be very difficult for any other Republican to maintain into 1988, according to an innovative public opinion survey made during a period of tough economic times.

The survey described the battle for the political hearts and minds of Americans to a "virtual morass" in the 1986 election campaign begins to emerge, with both the Democrats and Republicans facing major problems in their ranks.

Hard-core Republicans, for example, are overly split between traditional GOP faith and a new more liberal, socially conservative, welfare-oriented party.

The conclusions by the General Accounting Office, a nonpartisan government watchdog agency, further clouded the political outlook for the 1988 election. The agency concluded that Reagan's coalition was "not as strong, not as stable" as it appeared.

Government reports record growth

WASHINGTON — The Commerce Department said government officials have begun to see signs of a strong expansion in 1986, signaling continued growth for at least six months.

The government reported record growth in new-home sales rose to an annual rate of 1.6 million in September, the Commerce Department said today, the highest level in 12 months.

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Nation

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In South Africa, blacks and whites fight U.S.-anti-apartheid act

JOHANNESBURG, South Africa — Communism is one of the Cold War issues that seem to divide countries more than ever before, especially since the end of the United States' war against the spread of the arms of the South African liberation movements.

These days, the Cold War is not the only issue dividing the world. The question of apartheid is now one of the major issues dividing the world.

The week-long debate on the new sanctions law that was discussed in the South African Parliament last week was not only on the minds of the lawmakers, but also on the minds of the world leaders.

In the United States, President Reagan has been under pressure to tighten the sanctions against South Africa. The United States has already imposed economic sanctions against South Africa, but many people believe that these sanctions are not strong enough to bring about a change in the apartheid regime.

In South Africa, the government has repeatedly said that it will not change its policy of apartheid, and that it will continue to resist international sanctions.

The debate in the South African Parliament was heated, and many lawmakers expressed their opposition to the new sanctions law. The law, which was passed with a majority of 157 to 9, was seen as a significant step forward in the battle against apartheid.

The law includes provisions for trade sanctions, travel bans, and the freezing of assets of companies doing business in South Africa. The United States and other countries have already imposed similar sanctions against South Africa.

The new law is expected to have a significant impact on the South African economy, which is already struggling with high unemployment and poverty.

The debate in the South African Parliament was a clear indication of the division within the world community on the issue of apartheid.

Many people believe that the United States should do more to pressure South Africa to change its policy. However, others argue that tighter sanctions are not the answer, and that more economic incentives are needed to bring about a change in the apartheid regime.

The debate in the South African Parliament is likely to continue for some time, as the new sanctions law is expected to face opposition from both inside and outside South Africa.

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Penn needs Columbia in order to learn how to win

Continued from back page

"Columbia is a very good team," said Coach John McTigue. "But this is a business that we have to win. It's not a sport, it's a business. We have to win in order to stay in business."

The Quakers are 4-2, but they still have a lot to prove. To win one game, they must do something that has eluded them in the past: they must score.

"I think we have the ability to win," said McTigue. "But we have to prove it. We have to play better than we have in the past."
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Baseball

Scoreboard

BASEBALL

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SPORTS WIRE

Compiled from Associated Press Dispatches

13 more players cross picket line

Despite defections, Uphill sees union remains strong

NEW YORK — Another 15 players, including quarterback John Elway, center Mike Webster and fullback Roy Green, crossed the picket line yesterday, bringing the total number to 40 and adding to the list of players who have returned to practice camps since the NFL strike.

Elway, who has three success stories in the first two regular season games so far for the New York Jets, also returned to practice. He was expected to play in tonight’s game against the Chicago Bears.

Elway said he was concerned about his own career, and he wondered if he would ever go back to work when he heard Upshaw say, “The bust the union.”

Elway continued to maintain that the union will not go to strike, and he said the NFL will be able to continue playing if the union decides not to go on strike.

“Til we go back to work when I heard Upshaw say, “The bust the union.”

(xxx) (xxx) (xxx) (xxx)

You are getting a landlord as well

And the landlord does not care if the rent is paid

Working conditions on the four Studer Super Bowl teams had similar sharp words for Uphill and management negotiator Jack Donlan.

“Some of the union members are summer weekenders who have no commitment to football,” he said.

But they remained out yesterday along with Joe Montana, Tony Dorsett! and Ed Jones of the Cowboys both

Steeiers, then returned to his offices in Washington, however union and management lawyers met with the National Labor Relations Board to discuss procedural points in the initial labor practice complaint.

Despite the new defections, Uphill, executive vice president of the NFL Players Association, continued to insist that players were solely behind the union’s decision.

“Til we go back to work when I heard Upshaw say, “The bust the union.”

Other players who have returned to the Saints by wide receiver Tim Brown and defensive end Curtis Greer of the St.

Elliott were joined in returning to the Saints by wide receiver Tim Brown, tight end Mike Webster and center Mike Webster, crossed the picket lines yesterday, according to an Associated Press source.

He replied:

“Til we go back to work when I heard Upshaw say, “The bust the union.”

Another major star, quarterback John Elway of the Denver Broncos, continued to stay off the picket line in Denver, however union and management lawyers met with the National Labor Relations Board to discuss procedural points in the initial labor practice complaint.

What’s being played inside,” he said.

But they remained out yesterday along with Joe Montana, Tony Dorsett! and Ed Jones of the Cowboys both

“Til we go back to work when I heard Upshaw say, “The bust the union.”

Go back to work when I heard Upshaw say, “The bust the union.”

“I haven’t gotten to the point where I’ve thought I’d go back to work when I heard Upshaw say, “The bust the union.”

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**Volleyball wins in Ivy opener**

Quakers maun Princeton

By Ernie GAff

The latest in Princeton's string of annual Ivy losses was the easiest of any, as the Quakers, who have dominated the conference over the past five years, comfortably defeated the Tigers, 15-5, 15-0, 15-13.

The 1987 football season two years old, the Quakers find themselves in a position which they have never before occupied. In the last three years, they've won only one game each year. But when you get right down to it, that's better than the competition. The Quakers (0-10) have lost 15 of their last 16 games, and that includes a 15-0 loss to the Lions.

But when you get right down to it, that's better than the competition. The Quakers (0-10) have lost 15 of their last 16 games, and that includes a 15-0 loss to the Lions.

The Quakers started off well, trailing the Tigers 3-2 after eight points. But they couldn't hold the lead, and the Tigers pinned the Quakers on the wall, 15-5.

In the second game, Princeton's offense was stifled by the Quakers' defense. The Quakers' defense was led by senior middle hitter Chris Dingivan, and junior middle hitter Dan Kizer.

In the third game, the situation is even more drastic. He is a former All-American, and he's one of the best middle hitters in the Ivy League. But his performance has been inconsistent, and he's been a disappointment to the Quakers.

With the Quakers leading 13-12, the Tigers made a rally, and it almost came down to the wire. But the Quakers held on, winning 15-13.

The Quakers' victory over the Tigers was their first in three years, and they hope to build on this momentum as they prepare for future Ivy games.

**Soccer falls to Textile**

Rams hold Quakers with solid defense

By Barry Daylow

From last night, the Quakers' soccer team is now 1-2-1. The Rams (5-1-2, 2-0) defeated the Quakers 2-1.

In a battle between the Philadelphia region's top teams, the Rams (5-1-2, 2-0) held the Quakers (1-2-1, 0-1) scoreless, winning 2-1.

The Rams took the lead early in the first half, scoring on a penalty kick. The Quakers were unable to respond, and the Rams added a second goal late in the second half.

The Rams' defense was solid, holding the Quakers to just two shots on goal. The Quakers' attack was limited to just one shot on goal.

The Rams' victory over the Quakers was their second in three games, and they hope to continue this momentum as they prepare for future games.

**Opponent Spotlight:**

Columbia's Doug Jackson

Doug Jackson demonstrated the player's day in practice that was like no other. He showed the Quakers what it feels like to play for a championship team.

But for offensive coordinator Doug Jackson, the dream season was more about creating memories. He knew what role his offensive players had to play, and he knew what it would take to get to the top of the Ivy League.

The Quakers' defense was led by senior middle hitter Chris Dingivan, and junior middle hitter Dan Kizer.

Jackson's season's offensive line was as good as any in the Ivy League. With the Quakers leading 13-12, the Tigers made a rally, and it almost came down to the wire. But the Quakers held on, winning 15-13.

The Quakers' victory over the Tigers was their first in three years, and they hope to build on this momentum as they prepare for future Ivy games.
U.S. Attorney Edward S. G. Dennis Jr. was a man in an enviable position. The first area black to hold the office, he had only one acquittal to his name. Then a surprise mistrial put it all on the line.
34th Street
MAGAZINE

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Scott Strauss
Editor

By Peter Taback

We are in the popular
culture business. We
pander to literary,
musical, theatrical and cinematic
expression that sells. We
must sacrifice time... we’d prefer
to spend reading Jane Austen
novels and seeing Brechtian
tragedies, because we have
to review Molly Ringwald movies
and there are only so many
days in a year. We don’t like it.

This is not to say that 34th
Street doesn’t provide us with a
few pop culture (or culcha, if
you like) outlets. Quite the con-
trary, the business behind colle-
giate opinion is that we get a
likeable, armchair view of
entertainment.

From lofty heights as the
dreams of collegiate opinion, we
see artistic trends from their
inception through their popu-
larly and back to the discount
racks of creativity. On top of
which, Molly Ringwald is kind
of cute.

It is for this reason that I feel
comfortable to warn you of what
I’ll call a pop culture dilemma,
one that, given too much time
and attention, could mar soci-
ety as we know it, embarrass
our families and make it diffi-
cult to live in the urban gin-
swilling environment. I know
so many of us find attractive.

Friends, it’s the bad pop
novel, and it’s got me worried.
The fiction of Jay Mcnerney,
Tama Janowitz and the most
intriguing of the three, Bret
Easton Ellis, consists of page
after page of men and women of
roughly our socio-economic
background doing things with
living lives that my wildest fan-
tasies and nightmares couldn’t
come up with.

Drugs, sex and the abuse of
family and friends for eventual
and (disappropriately) sexual
gratification are so prevalent in
Mcnerney’s Thigtights, Big
City, Janowitz’s Slaves of New
York and Ellis’ Less Than Zero
that little else between the cov-
ers is memorable.

And in Ellis’ second book
The Rules of Attraction, pub-
ished last month, the whole
Zero sub-culture moves even
closer to home, to a small lib-
ereal arts campus where none of
the main characters are any
older the average 34th Street
reader.

The deadpan descriptions of
one roll between the sheets after
another, after a fabulous high
and a not-so-hot drunk, fol-
lowed by more sex, this time
with the first man, woman or
child visible with a 10-foot radius
are, quite honestly, somehow
compelling to read.

There comes a point, how-
ever, during the digestion of
any of these novels where the
reader realizes exactly what has
been going on for the past
hundred pages, and is mystified
that someone is getting away
with publishing it.

My friend Maggie, who just
completed Janowitz’s A Can-
nibal in Manhattan told me
that the book genuinely disturbed
her. She felt the amalgamation
of chic and trendy names and
places on a backdrop of shallow
and lonely people was too
much to take, and it gave her
a funny feeling about the people
who live, or purport to live, that
type of life.

So what is the problem? You
may well figure that if one
doesn’t accept that genre as the
new literary truth... fine; it’s a
matter of personal choice. Un-
fortunately for all of us, it’s not.
The bottom of this barrel is that
real literary and culture critics
might think I identify with the
stuff.

Someone who hasn’t met a
person below the age of 25 in
three or four years could think
that we all behave that way.
Sharing ourselves with whom or
whatever is closest, popping,
swilling and drinking three me-
als a day. I don’t know who
you’ve been hanging out with
for the last couple of years, but
my experience has been, well,
let’s just say I live to the right
deviance.

The Rules of Attraction
doesn’t do much moralizing,
and the happiest people at the
end of the book are the ones
who have stepped on, crushed
and abused the largest number
of close friends. Actually, it
isn’t so much the substance
abuse or overly glandular char-
acter of these characters that
upsets me. It’s closer to home
for me to get offended at the
insensitivity they share. No one
I want to know could function
in a Bret Easton Ellis world.

I think I might like to write
someday. I mean, I know I write
now, whether you’re reading
today’s sermon or not. But I am
ever fortunate enough to
have a young, intelligent audi-
ence, I want it to expect some-
thing from my prose beyond
casual sex and pharmaceuticals.
It seems to me that you’ve
got to have some respect for the
people who are buying your
books, because eventually
you’re accountable to every one
of them.

Sometime next week, I have
an interview scheduled with
Bret Easton Ellis, the results of
which will be published in this
magazine. I am not apologizing
in advance for this, any more
than I’d expect Ellis to cancel
the interview (instead of merely
rescheduling again) after hav-
ing read what I think. But I am
interested, so interested, to
know what he’s getting at.

So I’ll let you know if there is
a moral lesson, erudite or obvi-
ous, contained in the pages of
the bad popular novel — what
we culture critics call investiga-
tive tasting question. Until
then, gentle reader, be careful
what you pick up.

Columbus Day is just around the corner
Pecuniary politics

Dollar signs are changing the presidential mold

By Marc Fernich

Real estate tycoon Donald Trump, Major League Baseball Commissioner Peter Ueberroth, and Chrysler Corporation President Lee Iacocca — living testimony to the reborn mercantile spirit in America today. What else do these three organizational giants have in common besides an uncanny ability to generate astronomical amounts of revenue? Presidential aspirations, for one thing.

Legendary entrepreneurial prowess has made all three men into that rarest of commercial commodities: the bona fide me-media superstar who wears a three-piece suit.

And although Ueberroth has pursued his political ambitions somewhat more vigorously than either the recently crestfallen Iacocca or the relatively furtive Trump, there can be no mistaking the fact that they all have their sights set on 1600 Pennsylvania Avenue. Taken together, the triad represents a new generation of up-and-coming American politicians — a generation perfectly tailored to fit the can-do mood of the 1980s. Each is a self-made man and a dynamic pillar of Yuppie values.

Their mission: to trim the fat off the national budget by applying common sense business techniques to the day-to-day operation of the federal government.

Exasperated by corruption and egregious financial mismanagement, legions of disaffected voters are actively seeking non-mainstream candidates as a viable alternative to the traditional Washington hegemony.

Trump, Iacocca and Ueberroth, portrayed by the media as maverick outsider figures capable of circumventing the bureaucracy to get things done, seem almost made to order. Of course, the paucity of qualified Democratic and Republican presidential candidates doesn’t do much to dim their allure, either.

All three men like to depict themselves as people’s candidates — “just folks” every bit as resentful of deficit spending, excessive taxation and governmental intrusion into free trade as you or I. In reality, though, they’re little more than self-serving libertarians crouching their monopolistic sentiments in cushy populist/anti-government rhetoric.

Perhaps the most glaring deficiency in the new breed of capitalist candidates is their singular lack of concrete political experience. But, in typically brash Yuppie-esque fashion, the would-be candidates are resolved to “go for it,” anyway; they’re presumptuous enough to believe that they can start at the top, learn as they go along and miraculously transform the government into some kind of well-oiled money machine.

Things don’t work that way in the real world.

President Reagan may be a former actor, but he served a decade-long political stewardship as governor of California before he ever made a run for the oval office. To use a metaphor that Trump, Ueberroth and Iacocca can probably relate to — you don’t become a CEO without first completing an entry-level managerial stint.

In theory, cost-effectiveness is a wonderful panacea for the federal government’s pecuniary fumbles. But our unholy trinity fails to differentiate between economic and political reality when it promises to cut through the red tape and remake government in its own image.

Moreover, the annals of American history are filled with irresistible proof that businessmen and politicians don’t always make for such great bedfellows.

Think back for a moment to the case of erstwhile Secretary of Defense Robert S. McNamara, Iacocca’s predecessor at the helm of Ford, and the single brightest light in the Kennedy administration.

Sure, McNamara slashed the Pentagon’s budget, but his inexcusable errors of judgment and a series of appearances on CNN’s Larry King Show to his recent credit. But Trump’s misguided building foray into Red Square and his imperinent front page squabbles with New York Mayor Edward Koch reveal a monumental ego without any brains to back it up.

Of the three, only Ueberroth has the right stuff to someday become president. His bang-up job on the ’84 Olympics and his prudent decision to remain in the background during last season’s potential baseball strike demonstrate that Ueberroth has all the makings of a future politician.

It’s easy to dismiss talk of a Trump, Iacocca or Ueberroth campaign as mere ego gratification. But the thought of Donald Trump at the bargaining table with the Soviets — the entire nuclear arsenal of the free world at his disposal — has to make one blanch.

Professional politicians have endured a deservedly bad rap in this country. Before we malign them any further, however, it’s high time to take a step back and carefully reassess both the intricacies of their jobs and the dearth of acceptable alternatives.
Laugh, now!

Videos give frustrated comics a shot at the big time

By Scott Strauss

So, you wanna be a comedian?

Hey, don't worry about it. We all know the feeling.

You're sitting at the dinner table, realizing the fettuccine alfredo should've been named after the greasy chef in the back that keeps winking at your wife, so to lighten things up, you lay a whammy on 'em.

"Hey, Jimbo, why didn't the deaf Polish guy go to the doctor?"

In between slurps of sticky spaghetti with something that faintly resembles meat sauce, Jimbo, your business associate, grunts. "Why?"

"Why?" you say trying to milk the moment, "because he didn't want to get hearing AIDS?"

Heads turn and suddenly, as you begin to let out that required self-laugh on the back, all is quiet in Tony's Local Swine Dive.

The air has been let out of your balloon and, just when the cream sauce from the infamous fettuccine pushes its way back up the lining of your dry, cotton throat, the bimbo with Jimbo giggles, "Oooooh! I get it. Tee, hee, hee. For a guy like him, Jimbo, he's awfully funny."

Hey now, don't pout, dear but defeated comic. There is hope.

Help, in the form of two video tapes, "Laugh Tracks" and "Laugh Tracks Blue," is on the way.

That's right, pseudo-jokers and jesters, the tapes, created by Humor Us Enterprises of Chicago, are the 1980s answer for frustrated entertainers across this great nation.

Will Hornsby, a 35-year-old lawyer, and Jim Kaufman, a 37-year-old computer systems designer, are partners in Humor Us, which sells the tapes for $24.95. The two came up with the idea while trading old jokes.

"You see," Hornsby says, "there are a lot of people out there who are envious of comedians, people who would like to take the stage and get the admiration for themselves. This is the way to do it."

This method, explains Hornsby, is to simply pop the tape into a VHS and let the belly laughs roll.

And roll they will. The video works by flashing not only the jokes across the bottom of the screen, but also by providing an audience to laugh at them.

And it isn't just some cheap assortment of people out there in the smoky crowd. The video comes replete with an audience sitting at some swank nightclub's tables, smiling, guffawing and sipping exotic drinks.

"It's a fantasy land. The audience on the tape responds as well as any comedian could hope for," says Kaufman. "Deliver a line like, 'It was so cold ...' and the audience answers, 'How cold was it.'"

In "Laugh Tracks" the jokes are straight, basic humor, whereas in "Laugh Tracks Blue" they are of a dirtier lineage. The videos are organized into a thematic or category-type format and could, admits Hornsby, get a little bit corny.

For example, the rich people category contains the zinger, "He's so rich ..." The uproarious crowd bellows back, "How rich was he?"

"He's so rich, he gets TV Guide in hardcover," the screen flashes. Suprisingly, the audience goes nuts.

"Jim and I have always liked to tell jokes," Hornsby says, "We saved up our best, plus others we compiled from magazines and things when we got the idea to do the video."

"Then we sat down and wrote the comedy routine and got a professional production company to do the filming," he adds. "We're not Bill Cosby, though."

So, don't worry. In case you tell that one bad joke on "Laugh Tracks," and the guy who resembles Jimbo with the bimbo lets out a morbid growl, just kick 'em in the face.

Remember, he can't kick back.
Here she is... Miss America: the girl-next-door and more

By Katie Ross

Cinderella had small feet. In my fairy tale book she also had blue eyes, blonde hair and perfectly sculpted teeth. But it is the feet that stick out in my mind, making the story seem unbelievable and, at the least, slightly antiquated.

While the judges of the Miss America Pageant aren’t officially seeking chambermaids with size threes, the pageant tradition encapsulates the same antiquated.

And Miss America, explains Dunn, is the epitome of simplicity.

“We’re still looking,” he says, “for the all-American girl, the girl-next-door.”

Although this fabled character may no longer exist, the judges are seeking a female of superior quality. But, because the fabric of which modern women are knit has become increasingly more complex, “superior” has become a far more elusive designation.

“Young women today,” Dunn says, “are presenting more of an intelligent image, rather than the hollow intellectual beauty of years past. We are getting America’s finest here. There still are a lot of fine young people out there with fine morals and fine ideals.”

Still, Dunn insists that, over the years, the Miss America Pageant has remained relatively stable.

“The pageant hasn’t really changed,” Dunn says, “although there has been a change from a bathing beauty contest to include a talent competition.”

The ultimate display of talent at the 1987 Miss America Pageant was a brilliantly executed Tahitian-Hawaiian dance by the eventual winner, Kaye Lani Rae Rafko. The newly crowned Miss America 1987, insists, however, that it was “not a belly-dance.”

And just as intently, Dunn says that he believes that the concentration on hard work and achievement is part of the reason for the protracted success of the Miss America Pageant.

“The Miss America Pageant,” Dunn says, “has never been topped by other pageants. Miss U.S.A. has made a concerted effort to liven things up, but the philosophy of Miss America has always been a simple one: When you have a successful thing, why change it?”

The Miss U.S.A. Pageant has remained true to the heart of the original theme of Miss America, which began in 1921 as a swimsuit competition to advertise Atlantic City resorts. While Miss America shuns bikinis and boyfriends, Miss U.S.A. features the famed bathing suit parade.

“The hardest thing in the world,” Dunn says, “is to walk down the runway in a swimsuit. Miss America has moved to put a stronger emphasis on talent. There is an overemphasis on swimsuits, but it is still a necessary part of the competition.”

“The all-American girl should have an all-American healthy body and figure,” he asserts, “and the swimsuit is the only way you can really see it.”

But beautiful need not be synonymous with natural, at least not for America’s finest. True competitors do not flinch at using medical adhesive to hold their bathing suits in place or heavy tape to pull their breasts front and center.

And most have no qualms about applying Preparation-H to under their eyes — an effective way to hide ugly, bulging bags.

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**Street Film**

**Time capsule**

**Film evokes era but Chicago isn’t Dillon’s kind of town**

**By John Page**

Everything rides on this role. Shake the dice, blow on them for luck and... damn. Snake eyes.

Ironically, The Big Town, a film about gambling, loses out because it takes no chances. Set in the ‘50s, the story introduces J. C. Cullen (Matt Dillon), a dice-throwing wonder boy from the sticks. Cully leaves Indiana to become a professional ‘arm’ in Chicago. Staked by a blind ex-gambler (Bruce Dern) and his brassy wife Ferguson, Cully easily breaks every casual game in town.

Finally drawn to gambling’s final frontier, the professional’s game at the Gem Club, Cully meets his nemesis in former gangster George Cole (Tommy Lee Jones), the club’s owner. Cully challenges Cole, an unscrupulous and violent man, to a game that takes on increasingly high stakes; the two men become locked in a struggle, first over money, then a woman and finally concerning life and death.

The Big Town treats Cully’s foray into Chicago like the proverbial walk into the desert. Temptations, primarily in the form of alcohol and women, tear at his nondescript soul. Compressing Cully’s struggle between good and evil into a romantic triangle, director Ben Bolt alternates scenes between bad girl Lorry (Suzi Amis), a plain Jane unwed mother, and Aggie (Suzi Amis), a plain Jane unwed mother.

Patterns of light around Lorry are irrational. As she and Cully walk through the city at night they are silhouetted within a fuzzy cocoon of darkness. The light around Aggie is devoid of mystery, the absence of shadow a visual parallel of her openness and honesty. Outside, sunshine forms a halo around her, inside, each change in lighting is logical, accompanied by an explanatory flick of a light switch.

Cully, in an utterly predictable twist, ignores the danger signs and falls for Lorry, agreeing to bankroll her scheme to get away from the sadistic Cole. The problem, however, is that he doesn’t fall hard enough. Prematurely seasoned at the odds of love, he hedges his bet on Lorry, after first providing financially for his mother and Aggie. The transition from boy to man that sparks every opening-of-age film never happens. But the film reduces Cully’s emotional trial by fire to a flare.

Erratic acting by the leads further impacts the emotional impact of the film. Dillon tones down his usual James Dean imitation and delivers an effective, if not cocktails breaking, performance. But Diane Lane, with her paper-thin voice and baby-doll expressions, makes an unconvincing Lorry.

Still, lines such as, “I had to do it for you, for us. Please come back. I can change,” would probably stretch credibility to the breaking point even if delivered with acting from acting’s finest. The dialogue in The Big Town takes period detail one step further; it simply recycles commonly used lines from past melodramas, then mixes and matches them into a script.

The film wastes an excellent supporting cast in silly one-dimensional roles. Jones, largely by clenching his jaw through the entire film, successfully brings life to the menacing Cole. Dern, also given minimal material, does not fare as well. As the blind ex-gambler out to get revenge on the man who took his sight, he gives a needlessly intense, stiff performance.

The Big Town begins with an intriguing message about women’s roles but wavers in favor of a tidy ending. Tough cookie Lorry manipulates her world through men and their money. For all her worldliness and savvy, she collapses without a man behind her. Aggie, on the other hand, has professional ambitions and is independent enough to raise a child on her own. But the film compromises itself even when she seems willing to become a Mrs. Cleaver type if Cully looks her way.

By falling back on too-familiar characters and motifs, the film ends up an immaculate copy, not only of the look but also the sentiment, of earlier films. While The Big Town stands as a glossy stylistic exercise, its lack of any first-hand emotion denies the film an identity of its own. Cully himself sums up the film’s chances for success best: “The odds are against it, baby.”

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**Running from cover**

**By Elizabeth Petrillo**

Degradingly stupid and pathetically unoriginal might make a catchy slogan for John Stockwell's Under Cover. This may also be the only way the film, a retread of the old lone wolf cop against the social and political stereotypes, the lifeblood of cop films, are predictable and disappointing. The obligatory opening car chase, meant to provide background and set an exciting pace, only predicts what the rest of the film confirms: Under Cover is underdeveloped and unimaginitive.

What little substance exists between the film’s meager action scenes is unsatisfying in its superficiality. The screenplay team of Stockwell and Scott Fields cynically condemns racist and social stereotypes while perpetrating them themselves by portraying Southerners as ignorant and corrupt. Ostensibly about a high school drug problem, the film merely uses this an occasion for Hauser and LaRoux to play cops and robbers.

The visual style of the film proves as disjointed and meaningless as the screenplay. Stockwell half-heartedly throws in gimmicks such as fade-outs and quick cuts, but because these devices are incongruous with the film’s content, they add neither intensity nor coherence.

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**Under Cover**

**Directed by John Stockwell**

At Sam’s Place


Stockwell chooses the shallow, unsubtle image of scavenger dogs feeding on garbage to represent the corrupt Leet profiting off the crushed Port Allen students. Equally, however, the dogs could symbolize Under Cover’s capitalization on the popular theme of drug abuse and the appetizing stubble of cute young cops. Stay home and catch it on Miami Vice.
Double cross

By Robin Fields

O
n the heels of the Pope's American tour comes The Rosary Murders, a film which questions the priorities of a priest when church law conflicts with his obligations as a citizen.

Father Bob Koesler (Donald Sutherland) has good reason for ethical unrest. Priests and nuns are being murdered in droves, with the rosary wrapped around each victim's hand the only connection between their grisly deaths.

Koesler cooperates with the police until he hears the killer's confession. Bound to silence by the seal of the confessional, the priest must pursue the investigation alone.

Ostensibly to liven up this rather straightforward plot, the film drops hints of rozzy dialogue, written by author Elmore Leonard. The Rosary Murders juxtaposes an inexorable absolute vision of the church, personified by the pompous, ceremonial Father Nabors (Charles Durning), with Father Koesler's philosophy of bending church law to fit individual situations.

The killer's rage is set off by the church's indifferent response to the spiritual condition of the individual — five Hail Marys, five Our Fathers and automatic absolution.

In the end, the film condemns not the killer, but a disinterested church and specifically Father Nabors — for the bloodbath.

The Rosary Murders leaves this potentially complex issue incompletely developed in order to concentrate on the murder mystery. With little exception, Walton relies on what might be called the creepy hallway motif — the camera positioned at a low-angle, follows the eerily elongated Koesler down countless, endless hallways.

This bland repetitious visual style does nothing to increase the flagging suspense of the film.

Even Sutherland's fine performance as Father Koesler cannot resurrect The Rosary Murders. Sutherland remains believable throughout the film, but one wonders if the priest's dismaya is not partially the actor's own at being in such a tired, tried exercise.

WHAT THE HELL is going on here...and WHEN?

Find out ahead of time with the New Life in Hell 1988 Fun Calendar. Only $7.95, plus $2 S&H. Catalog free with order. Send check or m.o. to LIFE IN HELL, P.O. Box 3664, L.A., CA 90036

By Susie Wise

Diane Kurys' (Entre Nous) film A Man in Love bites off more than it can chew, attempting to swallow life's rich pageant in one organic bite.

Fanning out from its origin of an affair spawned in the artificial surroundings of a movie set, the film examines art, love, life and death in alarmingly quick succession.

The narrative begins as actors gather in Rome for a film based on the life of Cesare Pavese, an Italian writer who committed suicide in 1950. Life imitates art as Steve Elliot (Peter Coyote), the actor playing Pavese, falls in love with Jane Steiner (Greta Scacchi), who acts the role of Pavese's lover, Gabriella. The emotions and even the dialogue between the two sets of lovers become indistinguishable, as each couple conforms to film conventions of expression.

Kurys switches seamlessly back and forth between the inner and outer films, then jolts the viewer by bringing down the celluloid curtain. The set man says, "cut" and the spell is broken, drawing the line between the reality of A Man in Love, a fictional story, and the reenactment of Pavese's life, a biography. Kurys enjoys this irony almost too much, overusing this ploy past the point where it disorients the viewer.

But, in an effort to imitate the imperfect rhythm of reality, Kurys leaves the implications of the circular cause and effect relationship between art and life unresolved to focus on A Man in Love's romantic triangle. Elliot's wife (Jamie Lee Curtis) flies in, complicating the love affair between Elliot and Steiner.

The film's central question becomes whether a person can be in love with two people at the same time. Again the film responds with a non-answer; the lovers disagree and the triangle dissolves, each member ending up alone with his or her convictions.

A final thematic turn parallels the climax of the inner film, the suicide of Pavese, with the death of Steiner's mother. Here Kurys implies that the creative process of making a film constitutes a life cycle, equating the end of the inner film of Pavese's life with death. She conceives of both life and art as a struggle, and death as a possible release.

This topic proves problematic in its execution, however, as Kurys seems to graft it onto the end of the film. Such a sweeping concept deserves more than the passing glance it is given here.

The cast of A Man in Love does well given the nebulous quality of the material, and the challenge of playing multiple roles. Scacchi, fittingly low key in the "other woman," brings dignity to a cliched role. A scene in which she calls Elliot's house stands out particularly well-done. Clearly yet delicately, Scacchi conveys Steiner's mix of embarrassment and anguish over her position as the outsider, the secret lover.

As Elliot, however, Coyote cannot produce the necessary sense of the actor's constant state of emotional flux. He, not Elliot, seems indecisive.

Curtis, on the other hand, delivers an entertaining portrayal of Elliot's bitchy wife, making the most of a thinly written, unsympathetic character. Peter Riegert (Local Hero) nearly steals the film with an enjoyably comic performance as Michael, Elliot's best friend and assistant.

Set in Rome, the film never opens up to take advantage of its surroundings. Instead, Kurys, in keeping with the slice of life genre, chooses a small scale that matches the intensely personal, detailed nature of the film's issues. Although she periodically mixes in panoramic clips that could be taken from A Room with a View, Kurys uses the camera largely like a tape recorder, a neutral eye following the characters.

This visual style, while meshing with the film's thematic approach, does not lend structure to the disjoint content of A Man in Love. Kurys tries to compress far too complex a variety of subject matters into the film's three segments. The viewer, overwhelmed and frustrated, begins to wonder if Kurys' version of the life of Pavese might not be a more manageably and enjoyable film than A Man in Love.
Building the URBAN EMPIRE

By Lyna Petruzzi

1987 — Richard Hayne is standing outside the Urban Outfitters store on 4040 Locust St. His hair is thinning, like William Hurt's, and he's been married three times. Now, at the age of 40, Hayne has turned over a more conservative leaf. Dressed in a sleek '80s-iah sport jacket and tailored pants, he is a far cry from the bell bottoms and paisleys of the past. However, as he glances around his fully equipped, pop-life store, Hayne's mind still seems to drift back to the days of Harleys, the Bay City and afternoon fiestas.

Richard Hayne, owner of Urban Outfitters, Inc., is still a free-spirit.

However, it is this recklessness that has been invaluable to business. Call it luck, call it hard work, call it whatever you may — fact is, Hayne has taken Urban Outfitters, Inc. from the most tattered of rags to the finest of riches.

The story begins in 1970 — when Hayne and his former wife, Judy Wicks, now part owner of the White Dog Cafe, first came to Philadelphia. The two had been high school sweethearts and were married as soon as they graduated from college. After spending a year helping to build homes for Eskimos as part of the VISTA program in Alaska, Hayne and Wicks packed up their green Volvo station wagon with two dogs, two doves, their life savings of $3,000 and headed for the Keystone State.

"We had been thinking," says Wicks, "of opening a small business, perhaps in Pittsburgh. But a Wharton School friend of ours, Scott Belair, suggested that we consider the Penn campus, because the University Building Program was causing a lot of old businesses to leave..."

Consider it they did. In the clang of a cash register, Hayne and Wicks rented a $100-a-month, 400-square-foot shop at 4307 Locust St. The name of the shop, The Free Peoples' Store, was as much a tribute to the owners' lack of business sense as to the era in which it was born. "The Free Peoples' Store was meshed into the youth culture of the late '60s and early '70s. It was free-form, free-style and had, essentially, what free people needed. And whether that was a pair of used, patched-up dungarees or just a place to hang out, didn't seem to matter to Hayne.

He had both angles covered. The store was intended to be a gathering place and if people bought stuff along the way it was to be a gathering place that sold stuff. With this in mind, Hayne stocked the store with sofas, chairs, coffee tables, clothes, various chukkas and a free merchandize bin. Profit was a nicety, not a
Time and money were not a long necessity.

Time passed, times changed and so did Hayne and Wicks's relationship. After their marriage broke up, Hayne considered moving the store to a much larger space, a warehouse at 4040 Locust St.

"Frankly," says Wicks, "I would have been afraid to make such a jump. But Richard had big ideas and a lot of confidence."

Hayne, who graduated from college with a degree in anthropology, admits that in the early years he ran the business purely on gut instinct.

"I had few preconceived ideas about running a business, because I knew nothing at all about it," says Hayne, "I just had a conviction that I didn't want to work for a huge, stagnant corporation. I wanted to do something smaller, on my own. Sure, we were creative in the old days, by necessity. But we had to make a lot of compromises because we were short on both time and money."

"Time and money were not a long time coming, for, in the mid-70s, Hayne began to mold his business to a new status quo. In addition to a change of locations, Hayne also orchestrated a change of names. So in 1976, The Free People's Store became Urban Outfitters and in 1977, Hayne made the move that, now, seems to have made all the difference. He strategically located Urban Outfitters a hop and a skip, minus the jump, away from the University of Pennsylvania.

And the dollar signs began to roll. Once they were located on campus, says Hayne's second wife, Beth VanVleck, word started getting around that a hip new store for college kids was down the block.

"When we had one foot on the campus," she says, "that's definitely when we started getting noticed."

Once noticed, Hayne was able to expand the creativity for which his stores are trademarked — Urban Outfitters now carries everything from children's books to dinosaur soap to long, flowing dresses. The newly found success and increasing profits opened the gateways for five more Urban Outfitters — one on 1808 Walnut St. in Rittenhouse Square, one in Georgetown, one in Cambridge and two in New York City.

Now, with the expansion of the business and 17 years of experience behind him, Hayne says that he's ready for most any challenge — including movement into the wholesale and suburban markets. His goal is, simply, to be as creative as possible.

"When an artist," he says, "first starts working with a medium, he can't be truly creative because he doesn't know enough. Back then, I was learning everything from scratch. I knew very little about running a business, and knew nothing about clothes, much less about designing them."

Hayne claims that he really doesn't know much about fashion, but the evidence suggests otherwise. Associates of his say that he's got an incredible knack for picking out trends before they hit the mainstream. In other words, he finds fashion before it is fashion. Thus, by merchandising these trends first, Urban Outfitters remains on the cutting edge.

Hayne admits that some of his advance knowledge comes from staying in touch with the trendsetters in his market.

"We travel to Europe, New York and California," he says, "We don't go to couture houses, that's not our style. We sit in Paris cafes, and go to art galleries or concerts and just observe, collecting ideas. Trends are not invented in the couture houses — they all start on the street. We just watch the kids go by, and get ideas on patterns, colors and silhouettes."

But Hayne's original partner, Wicks, says there's just a little bit more behind all of Urban Outfitters' success.

"Sure the guy's been lucky," she says, "and he really does have an eye for trends. But mostly, Richard Hayne has that willingness to take chances, which is commonly, and rather coarsely, called 'balls.'"
Edward S. G. Dennis Jr. seemed to have it all going for him. U.S. Attorney for the Eastern District of Pennsylvania for four relatively turmoil-free years. Dennis was highly regarded by many and mentioned in some circles as a potential federal judge or a possible political candidate. Not one to seek out the limelight, the 42-year-old Dennis performed his job quietly, not really speaking to the press unless spoken to, and certainly not going out of his way to draw attention to himself. Nonetheless, people noticed.

The first black to be appointed U.S. attorney in the district, Dennis is responsible for supervising the presentation of evidence before federal grand juries in criminal investigations and representing the U.S. in criminal prosecutions and civil cases in which the federal government is a party. These duties keep Dennis largely behind a desk instead of out in a courtroom. He assigns cases to assistant U.S. attorneys, administers the office and makes sure that things run smoothly behind the scenes.

But with one jury verdict, or rather a lack of one, Dennis found his office under considerable scrutiny. The much-publicized trial in which City Councilman Leland Beloff and his aide Robert Rego were charged with attempting to extort $1 million from developer Willard Rouse ended in a hung jury April 6. Beloff was also acquitted of one charge, and Rego of two. The outcome shocked most observers, largely because the government had appeared to have amassed a considerable amount of evidence.

And with the trial of reputed mob boss Nicodemo "Little Nicky" Scarfo set to begin a few weeks later on similar charges, things were not looking good. Then, in a daring move which put his reputation on the line, Dennis dismissed Ronald Cole, the attorney who had prosecuted the original Beloff trial, and decided to handle the two cases himself.

"It was crucial for him," explains Toni Locy, a court reporter for the Daily News. "It's hard to guess what would have happened if he had lost."

On first glance, Dennis' action might not appear to have been such a drastic step, but he had not argued in a courtroom in seven years, and he was taking over a case that his office did not consider to be as strong as the one against Beloff.

"It took an incredible amount of courage and guts, in light of what had happened, to step in as far as Scarfo was concerned," explains Thomas H. Lee 2nd, who worked on both Beloff cases as well as the Scarfo trial. "For someone to step in, knowing he was going on the weaker of the two cases first, you certainly have to admire him for that.

"We had one or two cases the same week also end in mistrials," Lee adds. "There was an incredible amount of pressure surrounding Scarfo. We could not afford to lose it — period. It would have been a very serious psychological blow to the office and to the whole effort to take on organized crime in the area. Under the circumstances, he was willing to step to the front of the line and take responsibility for it."

After Dennis decided to take on the case, he spent what little time remained between the Beloff mistrial and the Scarfo trial trying to devise new strategies for the courtroom, since the evidence was basically the same in both cases.

"Ed had an opportunity, not having been intimately involved in the day to day preparation," says Lee. "To sit back and look at the case from a more objective, detached standpoint."

"In statements made by jurors and the public about the first Beloff trial, they didn't feel they understood the case," Dennis explains. "I reviewed the evidence, reviewed the transcripts, decided how I wanted the case to be tried and decided the person to see that it was tried the way I wanted it to be tried was me."

"That wouldn't be the normal circumstance, but then again, in many cases you don't get a second chance."

Edward Dennis hadn't tried a case in seven years. But when the Beloff extortion trial ended in a hung jury, he felt his time had come.
or the Scarfo trial, Dennis pinpointed three areas for change: the way in which the testimony of the organized crime witnesses was presented; the order of proof and the chronology of events which were used during the closing arguments as being another key difference in the manner in which the tapes that had been made by undercover agents were used.

“...the organized crime witnesses [Thomas DelGio and Nicholas "Nicky Crow" Caramandi] was very important,” Dennis recalls. “You had to admit to all the things that they had done, but basically argue their credibility.”

One way in which he attempted to enhance the perception of the mafia witnesses was to spruce up their appearances before the testimony in court. Caramandi, who had sported flashy clothing during the first Beloff trial, wore a conservative coat and tie for the Scarfo trial and the Beloff retrial.

Although the defense tried to make an issue of Caramandi’s sudden change in appearance, the jurors didn’t seem to have a problem with it.

“You don’t want the jury distracted. People might have said, ‘You’re trying to pull something over on the jury,’ but that’s not the case,” Dennis says. “The thing is basically not to make him appear to be the president of a Fortune 500 company, because the testimony is going to say that he’s not that.”

“But if there’s any sort of fashion statement to be made, it’s ‘I’ve come in here realizing this is a serious matter. I’ve got on my coat and tie because I’m in court and that’s the way I should be dressed. And now let’s get down to the business of you listening to what I have to say.”

The prosecution also spent more time educating the jury as to who the organized crime witnesses were and who they cam to be cooperating with the government.

“When they went into detail as to how they arrived at deciding to cooperate it was very compelling,” Lee says. “When [Caramandi] was telling the jury, you could tell he was reliving this feeling. You can’t teach this. By asking him to go into vivid detail, you could see he was reliving it.”

“They were cooperating as witnesses because they believed the man across the table — Scarfo — was going to kill them. They had no choice.”

Dennis’ aim in changing the order of proof, he says, was to present the evidence so that the jury would see the investigation in the same way in which it developed.

“The point of view I wanted the jury to have was looking over the investigators’ shoulders, ’ he says. “I thought that would eliminate some of the confusion about the role of the mafia witnesses. ...Once they really played no role in the investigation at all — their testimony had come after the case was indited.”

The change in order also placed the the organized crime informants — the least credible of the witnesses — toward the end.

“One of the important things was to show the jury how much overwhelming evidence we had,” Lee says. “By the time we got to Caramandi and DelGio, they were already convinced — they were principled sources of evidence. ...Beloff and Rego had been indited before the witnesses were on the case.”

Dennis attributes the “little things” as being of crucial importance in the courtroom. An example he cited was playing more than just the key parts of taped conversations so that jurors would be able to familiarize themselves with the flow of conversation and the different voices heard, before the most important information was spoken.

“You have to put yourself in the place of a juror and that’s the way you structure your case. To me, that’s what trial work is: most people have the wrong idea about it,” Dennis explains. “’You can be very forceful when you’re closing, and that’s not really the substance of it. It’s really being able to put that testimony on and the jury should be like 80 percent of the way through the time pipeline. Plus you want to give the jurors that are with you some ammunition to persuade those jurors who may be a little less certain when they get into the jury room.”

And Lee cited the elaborate charts detailing the chronology of events which were used during the closing arguments as being another key difference between the Beloff mistrial and the two successful outings which followed.

In the end, all the small steps that were taken seemed to have added up to make the difference. Scarfo was convicted May 6, and Beloff and Rego were found guilty on all counts July 3.

Douglas Seibert of Reading, a juror in the second Beloff trial, had praise for Dennis, and no doubts about the outcome.

“He appeared to have organized the case very well; he seems to be a very dedicated individual,” Seibert says. “In retrospect, he appears to be someone who does his homework, and does his job well as a result of that. He put in a lot of hours, and it showed. He’s a very competent public official.”

“He’s a wheelhorse. He probably spends many long hours doing the un-glamorous things,” Seibert adds. “I think he has a real dedication to what he considers a social problem. There were a lot of details, a number of hours of testimony, but I don’t believe it was overwhelming to anyone. The defense was very weak.”

Says Locy: “From what people in the legal community were saying, you really couldn’t tell that he had been out of the courtroom for seven years. He did a decent job. In particular, [they said] where he made the difference was, he came up with a very, very concise, easy to follow closing argument. He put it all together for the jury. He didn’t do anything exceptionally dramatic. He did what he had to do.”

After the Beloff and Rego verdicts were announced, Dennis didn’t stick around to gloat. As Joseph Daughen of the Daily News put it: “Dennis strode out of the 15th-floor courtroom and was gone. The Lone Ranger.”

While Lee says that he wouldn’t go so far as to call Dennis a loner, other associates have, and described him as an outsider, and polite but detached as well. His style is in marked contrast to that of his predecessor, Peter Vaira, and to other, similarly flamboyant U.S. attorneys.

“He is not a publicity seeker. Ed takes the publicity as it comes, as he's been reserved to,” says the FBI's Davis. “He's not a seeker of the public eye, but he is a very effective representative of the federal government. Frankly, he is a very fine job. He's fair, well-spoken and knowledgeable. He lets the chips fall where they may.”

Dennis didn’t originally set out to become a lawyer. After receiving a senatorial appointment to the U.S. Merchant Marine Academy, he graduated in 1967 with a degree in marine engineering and an officer’s commission in the Naval Reserve. He served in the Merchant Marine as an engineering officer for the following three years, frequently on vessels commissioned into service for the Vietnam War.

While he says that his interest in engineering was fueled by the space race, Dennis soon found himself wanting to get more involved with social issues. That desire brought him to Penn’s law school, from which he graduated in 1973.

After serving a two-year clerkship with A. Leon Higginbotham, now a judge on the Third Circuit Court of Appeals, Dennis spent five years as an assistant U.S. Attorney for the Eastern District of Pennsylvania. He continued there until his appointment in 1980 as Chief of the Narcotic and Dangerous Drugs Division of the U.S. Department of Justice in Washington, DC.

In his years as a trial lawyer, Dennis lost only a single case: one involving a drug dealer. But he is quick to live down the significance of his record, attributing his success rate to a cautious approach in bringing cases to trial.

“I wouldn’t charge a case unless I thought I could win it,” he says. “In that case, evidence was suppressed, but I felt I still had a chance. There are cases that have to be tried and you can’t let your own sense of personal reputation [stand in the way] if the case otherwise merits you prosecute it. You have to go in there and do the best you can.”

“Losing isn’t such a terrible thing. I think it’s healthy,” Dennis adds. “I kept the judgment of acquittal on my desk for a long time — years actually. And I thought it was good to look at it every once in a while — not so much because it’s the worst thing in the world to lose a case, but just to keep a little perspective.”

“You don’t have time to think about, ‘What if I lose?’ That doesn’t get you anywhere. You have to sit down and go through the witness list and the statements of witnesses.”

Once you get enmeshed in those kinds of details in a litigation, I think the bigger worries, the anxieties, get shoved into the background pretty easily.”
Mojo calms down his hellcat blues

By Bob Paella

Mojo Nixon might well be John Cougar Mellencamp's de-mented, derelict cousin. It is easy to imagine, at the Tharsis dining table, with all the aunts and uncles sitting around, John bemoaning the plight of the American farmer over pumpkin pie, while Mojo sneaks into the basement and raids Uncle Jed's liquor cabinet.

Nixon and Skid Roper's vision of the American heartland may be less potent and incisive on the surface, but it is no less real. This is John Cougar Mellencamp in hell.

The disc opens with its best song, "Elvis is Everywhere," a witty, perceptive evaluation of the Elvis phenomenon, delivered with all the cheesiness of a supermarket tabloid. Nixon explains the King's omnipresence in his typical, maniacal style: "Elvis is in your jeans! He's in your cheeseburgers! Elvis is in Nutty Buddy!"

But soon it becomes clear that his importance transcends even this: "Elvis is a perfect being! We're all moving to perfect peace and harmony toward Elvisness."

The song is delivered with equal doses of sarcasm and reverence and stands up well to anything the duo has done to date.

A couple of other songs succeed as well. "I Ain't Gonna Piss In No Jar" is an obscene, rollicking hit against Nancy and her "Just Say No" hordes which containing graceful couplets such as "Surround the White House with a urinary moat/So Ron 'n Nancy'll have to float in a boat."

"Wash No Dishes No More" is classic Nixon and Roper as well, a traditional-style complaint against just about anything Nixon can conjure up. Both songs feature a good-time backup chorus (known as "The Dinkleberry Singers") which lends the feel of some twisted Bohemian hoedown.

After this, however, the album suffers from inconsistencies. Attempts at Stax-style soul shake-downs — the Redding-esque "We Got to Have More Soul" and the James Brown-style "BBQ U.S.A." — end up feeling hollow and misguided.

Two Roper showcases, "The Polka" and "Lincoln Logs," show the group's pleasant, more tender side, but in spite of their merits, don't really belong on this album.

The remainder of Bo-Day-Shus!!! consists of fairly straightforward rock, for the most part solid and well-done, but without the adventurous wit expected from Nixon and Roper.

Instead of the usual off-the-wall rantings, the lyrics are self-contained narration, at times even a bit preachy: "We need a freedom in the USA/Re-invent the USA." Mojo Nixon... preachy? What is this world coming to?

Defining why Bo-Day-Shus!!! fails where the duo's previous LPs succeed isn't easy. The production this time is fuller — meaner bass lines, thicker guitar sound and even a Hammond organ and a horn section tossed in.

In this case though, production advances become drawbacks, detracting from the sparse blues authenticity that has punctuated their work in the past. More importantly, the LP distinctly lacks the trademark Nixon and Roper's cheeky humor. Previously, the songs were rambling, stream-of-consciousness narratives, permeated with countless, half-improvised interjections which made the music so very engaging and funny.

This time, only "Elvis is Everywhere" utilizes this kind of spontaneity; the other songs seem more controlled, more planned ahead of time and more stifled. If this new control is meant to add legitimacy and importance to their work, then Nixon and Roper are falling into the trap they have so deftly avoided until now. The legitimacy of their work rises from the uniqueness of their vision.

Perhaps next Thanksgiving, somewhere in America's heartland, Nixon will have to sit next to cousin John and explain the significance of his work, which is a Mojo Nixon devoid of all the anti-establishment charisma that has defined his work until now.

Disappointing discs

Rush holds back; BoDeans suffer sophomore slump

The BoDeans' debut album, Love and Hope and Sex and Dreams, proves itself to be a tough act to follow, even for the BoDeans.

For while this Waukesha, Wisconsin trio turns in a respectable follow-up LP in Outside Looking In, many will say, it's nothing more than two vinyl sides of broken promises.

The sound of the BoDeans can be compared to the Long Ryders and Beat Rodeo, but there is an air to their hard edge and a sweetness to their rough, unpolished front that makes one wonder about the diversity of Milwaukee clubs they performed in before being signed.

For their latest outing, the BoDeans have cast aside the showbiz gimmick of Ramones' family rock; Sammy, Beau and Bob BoDean have owned up to the names Sammy Llanas, Kurt Neumann and Bob Griffin.

T-Bone Burnett, who produced the first LP, has been replaced by the Talking Heads' Jerry Harrison. Drummer Guy Hoffman has faded away as well, and no drumming credits are listed on Outside Looking In.

Harrison might have done well to follow Burnett's lead in getting the BoDeans to fill an album with a wide mix of styles. Bourbon twang, hard-driving rock balladry and Top 40ish pop are all absent from Outside Looking In.

For Love & Hope & Sex & Dreams, songwriters Llanas and Neumann wrote sensitive and playful tunes that suggested a coalition of intelligence and heart.

But once Outside Looking In gets going, the BoDean's lyrics move into a holding pattern where all anyone seems to be able to sing about is love.

Case in point: "What It Feels Like," a song that Bryan Adams may emulate someday: "Hold your hand/Looking in your eye/Want to know the reason/Why It feels like/To be in love.

For plenty of current bands, stuff like that would be the rock lyric equivalent to Shakespeare, but the BoDeans' sound promises so much originality, you can't help but expect more from their songwriting.

Musically, the album is also disappointing. The opening track, "Dreams," is filled with sleepy, lifeless hooks that barely register.

And "Pick Up the Pieces," borrows an incredibly inappropriate Lindsay Buckingham-sounding harmony and adds a lush, Los Angeles haze to the song's lean, wood floor instrumentation.

Outside Looking In may well be the product of sophomore slump. For the time being, though, Outside Looking In is the best BoDeans album for lengthy road trip listening, but not much more.

— Peter Taback

Rush

Hold Your Fire

Rush has always followed the credo that each album should expand upon and be better than its predecessor.

Once Rush makes what bassist/singer/keyboardsist Geddy Lee terms "the definitive
the band's willingness to incorporate new themes, no matter how bizarre they may seem on the surface. In this instance, the song is greatly enhanced with background vocals by 'Til Tuesday's Aimee Mann.

Another example of the group's expanding style is "Tai Shan," which sounds remarkably similar to new age's Kitaro, but with vocals. A song about Peart's sense of world history gleaned from visiting China, "Tai Shan" features an ultra-mellow keyboard theme with Alex Lifeson's guitar relegated to the extreme background.

While old fans may grimace at a song which without the words could be considered new age music, "Tai Shan" represents a willingness by the band to be influenced by all types of music.

Not all the experiments are successful, though. It seems that producer Peter Collins was so enamored with the success of the symphony orchestra used on "The Manhattan Project" that he felt obliged to try it again on a new cut, "Second Nature."

The song meanders along with a weak theme for about three minutes while Collins tries to add drama by bringing in the string section. Not surprisingly, the song ends up sounding like overproduced filler.

Musically, Lee's keyboards are overemphasized. True, he's a decent player, but he's also one of the top bass players in the industry. And the overuse of synthesizers diminishes Life-on-a sort of Andy Summers-like atmospheric role, which in effect hides his lead playing. Only Peart's drumming retains the technical flair and brilliance of previous works.

"Canada's best" seem to look funnier with each new album

Before new age music became so popular, public television depended on baroque composers to provide background music for documentaries.

Then along came George Winston, and soon even sports specials were using these types of melodies to hypnotize viewers. Shows like Nature and National Geographic: World are now almost certain to have a soundtrack using synthesizers and mystical-sounding wind instruments.

Azuma sounds as though it were written specifically for such TV shows. While composer Azuma occasionally provides sweet harmonies and catchy beats, his songs may be the least-original creations since Muzak arrangers first got their hands on Barry Manilow tunes.

The album is filled with ready-made elevator music which provides perfect background melodies for almost any occasion, but not much else. A Japanese composer who has been highly successful in his home country, Azuma describes his energy as "from the Orient." And while his music does not sound as uniquely Eastern as that of Ravi Shankhar or Kitaro, the unusual wind instruments lend an ethereal quality.

All four of the pieces on the first side of the album sound similar, combining synthesizer rhythms with Japanese flutes and strings.

"Treasure Chest" and "Stained Glass." reminiscent of Tangerine Dream or Mannheim Steamroller with an Oriental twist, contain particularly striking melodies.

Although they never sound convincingly Eastern — Mark Isham's recent compositions on "The Emperor and His Nightingale" sound at least as authentic — the melodies are relaxing and Lreathy. The pieces on the second side are more influenced by Western pop and provide less pleasant listening. "Acala" opens with a drawn-out riff from Michael Jackson's "Beat It." and seems rhythmically influenced by Jackson and Lionel Richie.

"Armor" sounds more like a soundtrack for a film about warriors than an actual reflection of battle raiments and what they represent. While "Silver Pinnacle"'s repeating motifs initially work well, they become a distraction as the piece drags on. The LP's two highlights are the final cuts on each side, "Tea Ceremony" and "Church of the Angels." Though the titles seem inappropriate to the pieces — the emotionally powerful "Tea Ceremony" would seem more proper for pondering the Oriental temple in the Philadelphia Museum of Art, while "Church of the Angels" is reminiscent of quietly flowing water in the temple's tea house — the beautiful use of the notes creates strikingly original imagery.

But these cuts are the exception, not the rule. If you often wish you could buy the soundtrack to scientific specials, Azuma may be for you; otherwise, it is best suited to dentists looking for new waiting room sounds.

— Michelle Green

— Craig Goopersmith

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Woody plays it again

By Peter Taback

If, for whatever reason, a chronic Woody Allen fan ever wanted to know what bridge Yale and Emily are crossing when they return to Manhattan from Smeden’s Landing in the film Manhattan, he could look it up in *Four Films of Woody Allen*, the book that offers the screenplays of *Annie Hall*, *Manhattan*, *Interiors* and *Stardust Memories*.

Years later, say sometime around last April, if a similar Woody Allen fan was concerned about the name of Mickey Sachs’ secretary, he would surely turn to the slim volume that contains *Hannah and Her Sisters*.

If, however rarely the event occurs, a third Allen fan burns to know where Leonard Zelig is first brought to be treated for his unusual malady by the angelic Dr. Eudora Fletcher, where could relief be found? He could not snap the slim volume that contains *Zelig*, *Broadway Danny Rose* and *The Purple Rose of Cairo*.

Like its predecessors, *Three Films* details exactly what happens in these films from the minute the camera is turned on until it is turned off, including the closing credits and copyright data. Not a syllable of introduction or explanation is offered, so those hoping to find some new insights by film technicians, critics or the director himself must look elsewhere.

Making it clear that Allen’s hand was not involved in anything more than signing a release for publication, the italics that describe the camerawork and the characters’ actions are provided by the publisher.

A volume like this is a terrific test for a movie, because on the black and white printed page, the film stands alone. The reader can judge how evocative as a whole the original filmic experience is when its text must appear without background music, sets and, unless one’s memory is pretty good, actors. As such, reading *Three Films* is a lot like reviewing the movies.

*Zelig* is predictably the most difficult to sit down and read. Gone is the glib voice of narrator Patrick Horgan, guiding us through the film which consists exclusively of short pieces that form the heroic saga of Leonard Zelig, the famous changing man of the Jazz Age. Although the results of Allen’s patchwork of filmmaking are awesome, it is not evident from the text.

*Reading Zelig* does deliver nostalgia as to what were some of the best lines in the movie. At the very end, the chameleon man has returned home from Nazi Germany in a dashing solo flight across the Atlantic. As he is being given the key to New York City by Mayor Carter Dean, he says, “I’ve never flown before in my life and it shows exactly what you can do if you’re a total psychotic.”

*Broadway Danny Rose* and *The Purple Rose of Cairo*, on the other hand, are more traditional films which display his most creative side. His screenplay collection with three works created Baxter, is difficult to determine which one of them is the more central theme of the film — loneliness and seediness in the New York entertainment business.

*The Purple Rose of Cairo*, in which central characters in color talk to fictional characters on a black-and-white movie screen, loses its main comic element on the page. Reading the lines of the arrogant Countess or the ingenue Farrow’s puppy dog face, the fairly dull lines don’t suggest any real character to Celia.

*Early treatment for Leonard Zelig* causes some disturbing side effects.

Woody Allen fans, his more articulate son. But fortunately for card-carrying critics or the director himself must look elsewhere.

The tension the film audience feels for Celia when she must choose between Baxter and Gil Shepherd, the actor who created Baxter, is difficult to determine from reading the text alone. Without Farrow’s daddy dog face, the fairly dull lines don’t suggest any real character to Celia.

*Three Films* rounds off the Allen screenplay collection with three works that display his most creative side. His films before *Annie Hall* and the sleeper *A Midsummer Night’s Sex Comedy* may never appear in print for whatever reason. But fortunately for card-carrying Woody Allen fans, his more articulate works can now be brought into microscopic scrutiny.
Frederic Forrest hangs with The Rose, Bette Midler, in the film about the fictional last lady of rock, Saturday night at 8 on channel 17.

FRIDAY

October 9

Complete weekday morning and afternoon listings can be found on page 15.

7:00 am | Morning Stretch
8:00 am | Bewitched
8:20 am | Mister Roger’s Neighborhood
8:30 am | Sesame Street
9:00 am | Santa Barbara
9:30 am | Split Second
10:00 am | Time Out
10:30 am | I Spy
11:00 am | Wil Shriner
11:30 am | Jeopardy!
12:00 noon | The Lunch Line
12:30 pm | This Week in Baseball
1:00 pm | Night Gallery
1:30 pm | The Price is Right
2:00 pm | Family Feud
2:30 pm | Wheel of Fortune
3:00 pm | Jeopardy!
3:30 pm | The Young and the Restless
4:00 pm | Peter Storey
4:30 pm | The John Weinzinger Show
5:00 pm | Wheel of Fortune
5:30 pm | Match-Makers
6:00 pm | The Ironside Report
6:30 pm | Night Gallery
7:00 pm | The Jeff MacRae Show
8:00 pm | The Cosby Show
8:30 pm | 20/20
9:00 pm | The Solution
9:30 pm | Night Gallery
10:00 pm | The Michael Biggs Report
10:30 pm | Night Gallery
11:00 pm | Night Gallery

SATURDAY

October 10

5:00 pm | 5,100 Pyramid Pyramid
5:30 pm | Delaware Valley Forum
5:45 pm | Delaware Country Connection
6:00 pm | Story Time
6:30 pm | Healthy Gourmet
7:00 pm | Night Gallery
7:30 pm | The Nightly Business Report
8:00 pm | The Best of CBS
8:30 pm | I Love Lucy
9:00 pm | Night Gallery
9:30 pm | Night Gallery
10:00 pm | The Michael Biggs Report
10:30 pm | Night Gallery
11:00 pm | Night Gallery

SUNDAY

October 11

6:00 am | Good Morning America
6:00 am | Good Morning America
6:30 am | Good News This Morning
7:00 am | CBS Morning News
7:30 am | Joe Franklin Cartoon
8:00 am | Carson's World
8:30 am | Today
9:00 am | Good Morning America
9:30 am | 60 Minutes
10:00 am | Good Morning America
10:30 am | Good Morning America
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<td>10:00 PM</td>
<td>Fraggles Rock</td>
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<td>10:15 PM</td>
<td>Little Wizards</td>
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<tr>
<td>10:30 PM</td>
<td>Pee Wee's Playhouse</td>
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<td>10:45 PM</td>
<td>Smithsonian World</td>
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<td>Dr. D. James Kennedy</td>
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<td>11:15 PM</td>
<td>WWF Wrestling Challenge</td>
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<td>12:00 AM</td>
<td>Alvin and the Chipmunks</td>
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<td>12:15 AM</td>
<td>Real Ghostbusters</td>
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<td>12:30 AM</td>
<td>Mighty Mouse: New Adventures</td>
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<td>Al Alberts Showcase</td>
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<td>Popeye and Son</td>
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<td>The Collectors</td>
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<td>1:45 AM</td>
<td>Herald of Truth</td>
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<td>2:00 AM</td>
<td>WWF Superstars of Wrestling</td>
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<td>2:15 AM</td>
<td>MOVIE: Attack of the Fifty Foot Woman (1955)</td>
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<td>MOVIE: Dr. Who Power of Kroll</td>
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<td>4:00 AM</td>
<td>Rod and Reel</td>
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<td>4:15 AM</td>
<td>Star Search (1:00)</td>
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<td>4:30 AM</td>
<td>New Monkees</td>
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<td>5:00 AM</td>
<td>Guinness Records</td>
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<td>5:15 AM</td>
<td>Houses for All Seasons</td>
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<td>5:30 AM</td>
<td>New Solid Gold</td>
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**STREET TUBE**

**LOOK OUT PHILADELPHIA**

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<tr>
<td>5:00 AM</td>
<td>MOVIE: Cutter (1973)</td>
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<td>5:15 AM</td>
<td>A Black private eye searches for a missing pro quarterback, Peter De Anda, Cameron Mitchell (1:14)</td>
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<td>5:30 AM</td>
<td>Blake's 7 Dawn of the Gods</td>
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<td>5:45 AM</td>
<td>ABC: The Rose (1979)</td>
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The image contains a page from a newspaper with a schedule of events and television listings for a specific location and date. The page is titled "TUESDAY, October 6" and includes listings for various programs and movies, along with some text about personal experiences and activities. The text is in a column format with a mix of bold and italicized text for emphasis. The layout includes a section for music recommendations, a note about a personal experience involving a ballerina and her lover, and other informal comments. The page also contains advertisements and a schedule for a nearby location's events. The content is presented in a typical newspaper style, with clear section headers and a structured layout.
THE HISTORIES
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