**Jobs leaving city, U. report argues**

By Katie Rosse

The economic gap between the city of Philadelphia and the surrounding suburbs is widening in a report released yesterday by the Wharton School.

Writing for the Public Policy and Management Department, Wharton professor Richard Feinberg said the region centers on Philadelphia, not the suburbs.

Feinberg said that the economic gap between city and suburbs has increased over the years.

**Fumes close Stouffer Dining during lunch**

By Andrew Chaikivsky

Stouffer Administrative Building was evacuated and subsequently closed for lunch this morning as an unknown fume cloud filled the building.

The Fumes, which service dining services of Drexel, smelled like fried oil or laminate, were detected around the elevator area at approximately 11 a.m. according to Fire and Occidental Safety Manager James Miller.

Dining Services Director William Canney said yesterday that the fumes could be poisonous.

**Market crash sends tremors through Wharton**

By Jeremy Siegel

There has been permanent damage done to the psychology of the market. This back bounce will not be permanent. I think we’ll drift down again.

The market has been permanently wound down by the crash.

— Finance Professor Jeremy Siegel

**Singing the Dining Service Blues**

And so hundreds came to the Civic Center for Dining Service’s ‘We The People’ extravaganza. Aside from peanuts and poppers, Dining Service accordionists were treated to a rocking good time by pop star Joan Jett.

**Moskovits assigned November trial date**

By Randall Lave

A four-year-old case postponement, allegingSCO traffic fines, Alexandre Moskovits has been granted a new bail hearing and has been assigned a November 30 trial date.

Moskovits, who has been in prison since 1979, has another bail hearing Monday to determine whether he will be released before his trial.

The Wharton School has completed with all 11 trial deadlines and despite a government appeal of any rebuttal claims, new bail has now been granted.

**Black unity conference to host Farrakhan**

By Jenny Noto

The National Black Student Unions Congress, an annual meeting held by College Student Congress-Tilden, will host Jesse Jackson and Louis Farrakhan among other speakers this weekend at its second annual conference at Howard University. Washington, D.C.

Go from Environmental Health and Safety officials today to find out the cause of the smell.

Wawa Food Market, which is also located in Squirrel Triangle, North Philadelphia, was not affected by the fumes and business was usual as of 12:30 p.m.

Canney said yesterday.

Canney added that he will speak with Environmental Health and Safety officials today to find out the cause of the smell.

Olive Tree Environmental Health and Safety could not be reached making it too difficult for the urban fumes to reach the city.

College sophomore Dan Nam said yesterday that the fumes were indeed a surprise, but that he did not notice the smell. He said he was at Hill Climb when he saw the fumes.

“I was concerned and I don’t know if I should accept so many people,” Nam said.

**Round Midnight**

The Penn’s men’s basketball team began practice for the 1987-88 season with a dominant victory against the Palestra. Back page.

**New Drexel President**

Drexel University’s Board of Trustees yesterday selected Dr. William G. Galbraith to be the new president of the university, replacing Dr. James Canney.

Galbraith, 47, succeeds Canney, who stepped down after serving 20 years as president. Canney, 47, will continue to teach and remain on the campus.

“Mr. Galbraith has been with Drexel for 17 years and has been a leader in the university’s development,” said William H. White, chairman of the board of trustees.

Galbraith, who will begin his new duties on July 1, 1988, will be responsible for overseeing the university’s academic and administrative programs.

**Gift of the Gab**

Talking With . . . a two-act play, opened last night at the Annenberg Center Studio Theatre.

Consisting of 11 monologues, the play uses the unique opportunity to catch a glimpse at the lives of sorority as well as asomen women. Page 3.
BFAS meets Hackney on center

First in series held on black resource center

By Debbie Alem

Chairmen and members of the Black Administrators, Faculty and Students (BFAS) organization had a meeting yesterday to organize a framework for the development of a black resource center.

Senior Vice President Harold O'Bannon, who also attended the meeting, said last night that the meeting was an attempt to organize ideas on a pipeline guideline on how the center will be developed.

"I think we've set up an oversight committee to really work out the problems and objectives of the Black Resource Center," she said.

O'Bannon added that the committee will provide oversight of all BFAS organization members and leaders.

She said that Hackney has not decided which administrators will serve on the committee, or whether he will be on the committee himself.

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The cast of ‘Talking With.’ Cast members and director Dana Herman strove that, though the play consists of monologues by 11 women, the women dealt with is unsberbed.

The Penny Loafers’ story begins back in Arts House a year ago with Rachel Hoffman, the a cappella group’s leader, and her friend Mary Tedcock. The two girls had sung together in the past and decided they would like to form a group.

“We used to harmonize together,” Hoffman said. “Of course, we both like guys, so we had to make (the) code.

The group began its recruiting by hanging posters of people in Arts House were and were eager to become part of the group. We were very lucky,” Hoffman said. “The people who happened to be interested were very talented.”

According to Hoffman, Arts House’s contribution to the new group was not only musical, it was a much-needed $500 handout.

“An Arts House gave us a lot of money when we started.”

Hoffman said: “They were really great.”

According to Hoffman, this unifled new group has already managed to overcome with little Friday night performances every weekend through the end of November, including shows at Yale and Swarthmore. She said that getting a group known requires experience.

“It takes a while,” Hoffman said. “You really have to be aggressive.”

Hoffman said that she believes there will be strong turnout at Friday night’s show, a fact which she attributes to a great interest among students in a cappella performances.

“There’s a really great interest in a cappella singing because it’s fun as an activity in a small group,” she said.

“We take a lot of photos that everyone. The jamboree will also include professors (Gen Berger, a stand-up comedian, and magician Todd Landesman. The Havemeyer Ford Escort, at about a $10,000 women, who will also sing at the jamboree, as well as Harvard’s Veterans’ Association.”

By Deidra Ann Grossman

A man grows up in the country, losing the land and the simple rituals of childhood farming and loses fish farms. He learns the love of a woman and listens to the voice of the woman and listens to the voice of the land and farmlands and country fields.

This diverse jamboree was almost unified only in the formation of the group leaders. Francesca finds a manner of speaking which when the Beat lost its funding this early this year. This concern might have been avoided. According to Dave DiFusco, a member of the non-SAC board-led Beat group, the beat is somewhat responsible for their loss of official recognition. Members said that because they failed to attend two SAC meetings in a row, their funding was reduced.

According to Hoffman, this relatively new group has managed to overbook itself with Friday night performances. The Penny Loafers’ story begins back in Arts House a year ago. Following Rachel Hoffman, the a cappella group’s leader, the Penny Loafers’ group, will also sing at the jamboree, as well as Harvard’s Veteran’s Association. The Penny Loafers’ story begins back in Arts House a year ago. Following Rachel Hoffman, the a cappella group’s leader, the Penny Loafers’ group, will also sing at the jamboree, as well as Harvard’s Veteran’s Association.
On Campus Events

Drinking on college campuses topic at alcohol and drug forum

By R. Paul Herman

Professor and President of the College of Consultant on Drugs and Alcohol, a group of organizations or non-alcoholic groups from local community. Find out how to shift his focus from his family, friends and job because of his alcohol problems.

Green, who has established several non-alcoholic clubs on campus, said she believed the speaker's message was one that needed to be heard. "I think it's important for students to know that they are not alone and that there is help available," she said.

Green's former club at the West Chester University campus. Knowing not only the students in attendance, she also organized various group activities in order to help students cope with their addiction.

The study of the Vietnam War, a talk on Vietnam and war, will feature Green. "I think it's important for students to understand the impact of the war on our society," she said.

Continued from page 1

Tillard sponsored a weekend conference.

Tillard said.

"As the racism of the black community will be the one unit," he con-
cluded. "It's the issue of racism in our lives that we as the black community must address and face our problems.

Tillard dismissed the idea that by having a "black" space on campus, he is promoting a "black" ethnicity. He said, "Jackson is creating a rift in the community by promoting a figure of popular and widespread appeal within the community.

See Jayne cut.

See Jayne perm.

See Jayne color.

See Jayne.

Jayne hairstyling, inc. - 3733 Lancaster ave.
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It's time somebody cut the student a break.

Bring in this coupon for a special discount on a harbor club's cut. Thursday, October 22, 1987.

20% OFF
Offer good until Sunday, October 22.

Ohara's for Dinner Specials!

Fried Clams!
Monday - all you can eat... $4.95.

Alaskan Crab Legs!
Tuesday - sweet and succulent dinner with tributes... $7.95.

Ladies' Night!
Wednesday - featuring the extraterritorial characters of singer John McFadden. All drinks, $1.00.

Musical
Thursday - all you can eat... $4.95.
Specilials offered 2:00 PM to closing.

Get to know your professors during lunch week

Take Your Professor To Lunch Week

October 26-30

Sponsored by SCUE

Obtain lunch discounts up to 50% off at restaurants including:

Chili's, Smoke's, Saadley, Edain, Kelly and Cohen, Margarita's, O'Haras, Hoogies, and The Roost.

Bring Penn ID.
Official says minorities need better health care

By Barbara Thompson

The Bureau of the federal government's Office of Minority Health and Services for Urban Areas reported that "about 10,000 black Americans die each year whose deaths could have been prevented." "If they would die," he said, "the same health care could have saved these lives."

Nickens, whose department oversees the implementation of the Department of Health and Human Services' (DHHS) "Visits of Health Care to Urban Areas" program, commented on the tremendous disparity between health care for blacks and whites, particularly the "societal" problem of "at risk" minorities and the causes of their health care problems. Nickens noted that the causes of mortality, such as cardiovascular disease, homicide, cancer, stroke, diabetes, and infant mortality, generally follow the same societal trend. The doctor said the mortality rate for minorities is as high as three times that of whites.

Nickens noted that these are three general areas that contribute to the health care status of a person individual behavior, knowledge and attitudes; physical environment; and access to the health care system. In the past, several causes of these trends have been determined, including high smoking and obesity rates. "Obesity is a major cause of the excess deaths," said Nickens.

The doctor told the audience that if we improve the health care status of American minorities, we have improved absolute health care have improved absolutely. "We don't understand the causes of these trends," he added. "We don't understand the causes of the trends, we don't understand why the level of detail of mortality data has increased, including high smoking and obesity rates.

"Obesity is a major cause of the excess deaths," said Nickens. "We don't understand why the level of detail of mortality data has increased, including high smoking and obesity rates."

"It is fairly depressing, but it's important that we understand if we don't, we can't make changes and that's what the study of minority health is all about," Nickens stated.

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When we heard Dining Services' "We the People" dinner was a tax-free event at the Convention Center, we thought it was a joke. But it wasn't.

Now not only do we have to foot the rock to roll festival, but we also get to watch the Penn Quaker, the Glacier Club, and -- get this -- "micro-bite athletics."

Not to worry. Dining Services didn't lose money on the venture. Director William Canney assures us that we the $14,000 that went into the event was already figured into meal contract transactions. Transla-
ting: each person on meal plan paid about $20 for something they probably didn't want.

Money aside, Dining Services forced a multitude of students, far too young to vote, to attend the festivities by offering them a limited amount of seating facilities. And let's not forget those students attending the festivities by only keeping open the something they probably didn't want.

Kings Court/English House and the Law School Put Another $20 in the Jukebox

A recent poll of college presidents rated the University below the test of the Ivy League as well as beneath 10 other non-
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Moskovits' bail hearing

Continued from page 1

represented Moskovits after he was extradited from Monaco to California for a previous drug conviction. Moskovits was arrested for possession of over 50 grams of cocaine in 1985 and spent over six months in a Mexican jail after being found guilty. Moskovits has also retained Michael Mustokoff, a partner in the law firm, to assist him in defending Moskovits, and spent over six months in a Mexican jail after being found guilty.

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**World**

U.S. researcher gets economics Nobel

STOCKHOLM, Sweden — American researcher Robert M. Solow won the Nobel Memorial Prize in Economic Sciences yesterday for explaining how savings and technological innovation are the essential elements in steady economic growth.

"Dr. Solow has provided new foundations for growth theory," the Royal Swedish Academy of Sciences said. "His work has revolutionized the study of economic growth."

A native of Brooklyn, N.Y., Solow, 56, won the 1968 prize for his research on economic growth and the eventual impact of technological change. He is professor of economics at the Massachusetts Institute of Technology in Cambridge, Mass., won the prize for a mathematical model of the impact of technological change on economic growth.

In awarding the prize, the Swedish Academy of Sciences said Solow's work "has opened the way for a more adequate understanding of a society's productive capacity and the factors that determine it." Solow had joined the faculty at MIT in 1952.

**Shultz enthusiastic about arms talks**

HELSINKI, Finland — Secretary of State Alexander M. Haig Jr. Thursday at the annual conference of the All-Party Arms Control and Disarmament Group, announced that he was "enthusiastic" about the prospects for arms control after his first meeting with Soviet Foreign Minister Andrei A. Gromyko.

"I think we will see the Soviet Union agree to the terms of the anti-ballistic missile treaty," Haig told the group. "I think we will have a successful conference at some point in the future."

"I think we are making progress," Haig said. "There are some differences, but they are not insurmountable."

"I believe that at some point we will see the Soviet Union agree to the terms of the anti-ballistic missile treaty," Haig said. "I think we will have a successful conference at some point in the future."

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**Study indicates increased airplane risk**

WASHINGTON — The number of near-collisions in commercial air travel jumped nearly 50 percent during the first nine months of this year, according to a report issued yesterday by the National Transportation Safety Board.

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Senate will postpone Gulf action for now

WASHINGTON — The Senate, struggling to find a way to respond to President Reagan's Persian Gulf request, was expected yesterday to defer any substantive decision until after the release of an administration study that could spell out whether any further海湾军事行动 is necessary.

A study of the resolution, said in criticizing the chamber's past inaction. "This terrible," Senate Majority Leader Bob Dole, a Kansas Republican, said. "We're going to take a tax increase." "This would mean a vote in mid-

The positive case starts with a reading of Monday's un-

WISDOM TEETH

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Off the Wire

Complied from Associated Press Dispatches

Stocks make big comeback

Fed eases money supply; Reagan says he's optimistic

WASHINGTON — The Federal Reserve and President Reagan both on Tuesday to help cool the stock market, which has been recovering from a recent sell-off, and give the economy a boost.

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Wild Strawberries

Ingrid Bergman’s landmark film follows an aged doctor’s journey through a compelling landscape of dream and memory as he travels to receive an honorary degree. In Swedish with English subtitles.

Short feature: Pas de Deux.

10:00 THURSDAY, OCTOBER 22

ALL SHOWS $2.50 in IRVINE AUDITORIUM

Movies presents:

WOODY ALLEN

Friday, October 23, 1987

8:00 and 10:00

WOODY ALLEN

Monday, October 26, 1987

8:00 and 10:00

Renton the First: A Shakespearean Romance

Short run: Renton the First

10:00 THURSDAY, OCTOBER 22

FIlm Alliance presents:

ALL SHOWS $2.50 in IRVINE AUDITORIUM

ALL SHOWS $2.50 in IRVINE AUDITORIUM

ALLASS

BAMBI WOGOS AS LEOSIIt

Wednesday, October 21, 1987

12 PM-4 PM

Available Classes:

RECREATION CLASS REGISTRATION

Second Session

UNIVERSITY OF PENNSYLVANIA

Department of Recreation

Recreation Class Registration

No Man’s Land

CHARLIE SHEEN D. B. Sweeney

Once you get a taste of the good life, it’s hard to let go.
Even if your life depends on it.

STARTS FRIDAY, OCTOBER 23rd at A THEATRE NEAR YOU.

No Man’s Land

UNIVERSITY OF PENNSYLVANIA

Department of Recreation

Recreation Class Registration

Second Session

Wednesday, October 21, 1987
12 PM-4 PM
Hutch Gym

Thursday, October 22, 1987
12 PM-4 PM
Hutch Gym

Friday, October 23, 1987
12 PM-4 PM
Hutch Gym

AVAILABLE CLASSES:

Beginners Swim

Adv. Beginners swim

Intermediate Swim

Speed Swimming

Beginners Squash

Intermediate Squash

Tennis (Beginners Only)

Self-Defense

*New Class not listed in Recreation Class Brochure

*JAZZ Fridays

Cost Per Course:

$12.00

Penn Students

25.00

Penn Faculty/Staff

25.00

Penn Alumni

25.00

Penn Dependents

35.00

Affiliates

35.00

Community Residents

MUST HAVE I.D. VALIDATED WITH 87-88 RECREATION STICKER

For more information Call:

Hutch Gym 898-7452

Gimble Gym 896-6101

SAFETY TIP

Crime prevention can spare you the costs of crime. It works to the extent you work at it. Avoid being a victim!

Bi-lingual? Interested in learning about career opportunities in Japan?

Call 1-800-455-1050 for more information.

35.00

Penn Students

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Wharton students fear impact of crash

Continued from page 1

"There are plenty of jobs," he added. "But instead of $100,000 they'll make $50,000."

Administrators from the Wharton School were unavailable for comment on fundraising prospects last night.

For Wharton students, dire predictions are mixed with an air of fatalism that this could be the most historic blow to the economy even before the recent crash.

"It's a very complex problem," said one student, who asked not to be quoted.

Economic caution has been weighing heavily on the recently healthy American economy for years, according to Oran, who said she plans to market in people as having a major impact on the minds of the nation and, in turn, the job market.

"The nation hasn't been paying its bills as it should go along," said Oran. "Now we're going to go into a recession and we won't be paying our bills."

"We're not expecting big cuts in the budget," said a Wharton MBA student Sarah Oran yesterday, adding that she was pessimistic about the economy even before the recent crash.

"It's too early to comment," said another student, who asked not to be quoted.

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**Versatile Stewart causes problems for opponents**

Versatile from back page

one of two passes for three yards and a touchdown. "I didn't think he was on our boundary," Cozza said of Stewart. "He's very good in a watchdog, and plays a lot like Penn's Backfield Chris Plane."

For example, Stewart led Yale to a 4-1 Ivy League title with a sporting style. With the score tied 7-7, he faked a handoff, carried the ball to the one and a touchdown and cunt Chris Plane for a score, completing the drive of the day with a 2-yard TD pass to Ahmanoff out of an option set Colorado is to play.

But there almost wasn't a last season for Stewart. In 1978-79, he was injured in the Dartmouth game. "I missed some time in the hospital and had to drop two classes. At President's Day," Cozza said. According to Ivy League regulations, football players have only three tries at varsity eligibility. So Stewart had to take enough credits to make this field up. He was still short and would be eligible to play three more years.

"I think he would be if he took the 1987-88 academic year off," said Cozza. "I don't know if he made the call."

"I really don't," said Wolf Street. Stewart said. "Now I know what to expect when I go into the workforce."

"It was great," said Cozza. "He turned out to be a good roommate and a good football player in the end."

**Nebraska runs over Quakers in 52-3 win**

LINCOLN, Neb. - Nebraska overcame an early Penn field goal and went on to run roughshod over the Quakers, 52-3. The Cornhuskers finished the evening kickoff, and Penn recovered on Nebraska's 25-yard line. After a holding penalty, the Quakers moved out to the 35, where Penn placekicker Louis Helft missed his 39-yard attempt.

For Penn (2-4), that was it. Nebraska went on to score three quarter touchdowns and led 15-3 at the half. The Quakers fell to a lost yard in the second quarter, but Nebraska scored two more touchdowns in the fourth.

Versatile Stewart causes problems for opponents.

The Cornhuskers finished the second and final quarter with a field goal and a touchdown to post the final score of 52-3.

**Strat-O-Matic Penn at Nebraska**

and backfield Mitch Heister (3-5) and Nebraska's running attack that compiled 300 yards in 62 carries. Quartermback Steve Veric completed 8-of-13 passes for 89 yards. The Cornhuskers finished with 27 first downs (23 rushing), while the Quakers could manage just 10.

Tackles Rich Connors (six for 69 yards) and Chris Flynn (6-4), along with tight end Bob Vecchi (five for 56 yards) were Penn's only offensive threats. Quartermback Steve Veric completed 2-of-4 passes for 38 yards and one interception. He was sacked five times.

Last week the Quakers' strong defense inside made it a point to limit the offensive power of Penn. The Quakers' defense was successful against Penn's running game, but they could not stop the 52-yard rush of the Cornhusker's Tony Robinson. The Quakers' defense was unable to stop the Cornhusker's opening kickoff, and Penn recovered on Nebraska's 25-yard line.

**Quaker Oats**

LOOK — like the time of year. That's right, basketball season is here. It's here, and his Diggin' Game (with right choice meaning) and we all know what that means. Next week is Homecoming, and we all know what that means. But we're not going to think about tickets, and we all know what that means.

LOOK — do all the same, we might ask. It means THE LINE. And speaking of line, Eric Berliner crossed the finish line first for the men's cross country team, leading the way to the Big Five title. Berliner was named Penn's male Athlete of the Week. We KNOW — also like to congratulate Ellen Vagelos for being named Penn's female Athlete of the Week for scoring the winning goal for the field hockey team against Penn State.

HAPPEN - faith. We haven't forgotten Bob O'Brien, who was named the EFL's high school football Player of the Week last week. He also tied with the Penn men's tennis team for last week's male Athlete of the Week. Female honorees went to JudyJacon.

52-3 ADE. — we go, another week in which DPOSTM has to beat up on the Wisconsin. Only 31 days until Kinnis. Time right. Golly, V. Plenty.

**Nebraska runs over Quakers in 52-3 win**

L - Brinson 13 run. 7 15 28 1
H - 36 and 43 yards. Novoselsky (7-96) scored both Penn touchdowns in the fourth quarter and an 11-yard run in the second. The Cornhuskers finished with 27 first downs (23 rushing), while the Quakers could manage just 10.

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UNLV probe of Daniels case draws no conclusion

By RON McCAIN/Review-Journal

LAS VEGAS—A university- wide investigation into possible recruiting violations by Nevada-Las Vegas undergraduate assistant coach Ron Mascen ended in no conclusions drawn, but university administrators have decided the NCAA could find evidence.

Unlike previous cases, however, the Nevada-Las Vegas administration said it would not appeal any sanction handed down by the NCAA.

The Pacific Coast Athletic Association, the conference league of which UNLV is a member, would have had the authority to hear the complaint.

"It's a report we wish we had never written," said Chief Administrative Officer Robert Parks. "But it is necessary for us to investigate what is going on right now.

"We feel we have to continue our investigation to make sure it is what it is that we feel it is.

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Late Night with the Quakers

A Front Row View

Thomas Baumann

This was not the start, nor was it, a serious strategy meeting, but an attempt to get as much done as possible in a few precious minutes. The team huddled together and talked for a bit.

"We have to do a lot of things we didn't have to do before," said senior Paul Mataya, the team's captain. "We're getting ready for our first practice of the season. That's the first real day of practice for all the Ivy Eight Division teams."

The Ivy League, however, specifies that teams can use only 120 minutes to work out and get some rest this week. That's a lot of time to go over and get some rest this week. That's a lot of time to go over and get some rest this week. That's a lot of time to go over and get some rest this week. That's a lot of time to go over and get some rest this week. That's a lot of time to go over and get some rest this week.

This task sounds overwhelming, so the Quakers have decided to make it easier.

"We've put in the time," Baumann said. "That's where the tradition of being unbeaten in the Ivy League on Saturday.

For the Penn soccer team, the Ivy League season begins today. The Quakers are expected to be strong this year, but not unbeatable. They have momentum going for them.

"The team is a good one," Baumann said. "We've been looking forward to this."

Penn head coach Steve Ziegler, a former Penn star, said the Quakers have the ability to remain unbeaten in the Ivy League.

"I'm not sure we have the ability to remain unbeaten in the Ivy League," Ziegler said. "But we're going to try our best to do it."
These are my scattered notes about working in the food industry. I hope you aren't planning on taking them too seriously, because I'm really tired right now.

The thing is, there are new guidelines in restaurants these days of which casual diners need to be made aware. Let me say at the outset that when you dine in New York, you're taking a few chances.

I was a waiter this summer, not at a Friends, thank you very much, but at a nice restaurant in Manhattan, in the lovely area two blocks north of Times Square. I know you the location, because if you know New York at all, you'll start out with some sympathy for us, and that is today's point.

This is one of those places that tries to make dining fun for the customer, and succeeds thunderously when the customer in question has a good and patient sense of humor.

Someone who leaves a two percent tip after nine waiters have just sung "Happy Birthday" and delivered a complimentary strawberry crepe to his table has not had a fun time. Someone who spots you laughing quietly at yourself when you pour a frozen daiquiri on an octogenarian and says, "Going to make a career out of being a waiter, son?" is probably having a fun time. Please and try and be like the latter customer.

Not too many waiters are living out their dream; many are supporting parents, or expensive drug habits and have no other recourse but the finer foods industry. They have a lot of important things to remember, and restaurant management is rarely on their side.

A close friend of mine was sent home on a busy Saturday night, and temporarily fired, for incorrecly garnishing a plate of baby back ribs. She forgot to put on the wilted piece of watermelon appropriate to the dish, applying instead an extremely ripe slice of cantaloupe.

Sure, the menu says watermelon, but the fruit's only purpose is to take up space. Let's say you're a customer. Could you hear yourself saying, "Miss, shouldn't this have a piece of watermelon on it?"

I mean, no one at your table would want to talk to you, and the waitress, whose choices for revenge are few, might get a busboy to harass you while you are in the bathroom.

When you visit a big restaurant, it may be policy to "run" the food to the nearest waiter or waitress, whose choices for revenge are few, might get a busboy to harass you while you are in the bathroom.

To Marcho Fernich:
"The biggest losers in all this are the ex-soldiers...they paid with their limbs and hearts."

No, Mr. Fernich. The biggest losers were and are the people of Vietnam. Let us not forget them while we are (rightfully) belatedly recognizing the suffering of the vets.

Nancy Morris
Annenberg School
Mom's brings back memories

By Susan Leach and Scott Williams

What's for dinner, Mom? has long been a grating question posed of matriarchs everywhere. But at Mom's Homestyle Restaurant, you can get an answer without calling home, because this mother plans out her menu a month in advance.

Tired of trying to satisfy a wide variety of tastes at every meal, owners Joe Quinn and Matt McClennan decided to offer just one meal per night. This daring approach is part of what makes Mom's a unique dining experience.

Located on South Street, west of the hustle and bustle, Mom's really is a touch of home in the big city. While many other of the city's newer restaurants seem to follow the latest trend, Mom's remembers simpler times.

The dining room is small and cheerfully decorated with old family photographs and antique mirrors. The atmosphere is relaxed and the service is friendly.

Just don't look too hard for Mom, because you'll find that this kitchen is operated by Quinn and McClernan. But what the illusion lacks in perfection, it makes up for with the food.

Our dinner began with fresh rolls, served warm from the oven, followed by a tossed salad of fresh garden vegetables.

The entree was a generous portion of chicken pot pie, which came to the table piping hot and loaded with chicken meat, unlike the frozen ones we grew up with. Fresh steamed broccoli and homemade cranberry sauce accompanied the meal.

At Mom's, the attention given to even the simplest detail makes the difference. Restaurants that charge twice as much as Mom's and serve canned cranberry sauce are not difficult to find.

There is something to be said for actually being able to see the berries, and recognize the unmistakable consistency that comes only with fresh ingredients.

When it came time for dessert, our first real dinner-time decision was upon us. Would we go for the apple pie (left over from the night before) or that night's dessert, which was a butternut sundae? We decided to try them both and were generously rewarded.

The butternut sundae was enjoyable — vanilla ice cream covered with chocolate sauce and pecans — but the hot apple pie was incredible. Thick apple slices with the ultimate sweet crumb topping provided a fine finish to the meal.

Still, this restaurant is not for everybody, or for all occasions. If you are looking for a romantic dining experience, or a place to impress an in-law-to-be, you'd be better off elsewhere. But if you're looking for a comfortable place that serves simple, quality food, you'll love Mom's.

The month's menu can be picked up at the restaurant to allow patrons to match up their optimal dining night and featured entrée.

For those looking for an alternative to the nightly special, Mom's also offers a vegetarian salad or a hamburger dinner for $5.25. The meal of the day is fixed at $10.95.

While Mom's does not have a liquor license, they do encourage you to bring your own bottle, as well as a friend to drive you home.

Identify the three actors who co-starred with Hepburn in the film, in the three roles mentioned above. The first person to give the correct answer at 898-9863 tonight at 6:02 (NOTE NEW TIME AND NUMBER) will win two movie rentals and one VCP rental (store restrictions apply) from the Movie Ticket, Houston Hall's finest.

CONTEST

Loose lips sink ships.
Criminal turncoat
G. Gordon Liddy offers insiders’ tips

By Scott Strauss

Mov ove over, A’Team. The big kid’s back on the block, and he’s tougher than ever.

Yes, G. Gordon Liddy has returned to the spotlight, and he’s going out of his way to prove that rehabilitation is no empty dream.

After serving five years in prison, the famed Watergate burglar, accomplice has made another foray into the security and investigation fields with the G. Gordon Liddy Academy of Corporate Security and Private Investigations.

That’s right, the insubordinate has turned instructor. For two weeks, the Liddy Academy promises to train interested students in hostage negotiation, counter-terrorism, surveillance, self-defense, intelligence and counter-intelligence. And at $2,200, it’s a virtual steal.

The traveling course, which made its debut this summer, started in Miami, moved to Los Angeles and Atlanta and ended up with a grand finale in New York. According to Olaf Rankis, vice president of the Academy and an intelligence consultant, there isn’t any other security training in the country like Liddy’s.

“Companies who need people to be trained haven’t been satisfied with other types of services,” Rankis says. “Ours is the best. We practice field exercises, hand-to-hand combat, electronic eavesdropping, and weapons training.”

Liddy and company have hit upon a profitable field — specialized industrial security. The Academy has already attracted an overwhelming response, so much that they’ve had to turn away potential applicants.

And the teachers aren’t just any Tom, Dick or Harry, either. The staff includes former Israeli commandos, former Drug Enforcement Agency investigators, security experts and Liddy himself.

The typical student’s day at the Academy includes a morning seminar in intelligence and counter-intelligence, an afternoon session on counter-terrorism and a pre-dinner snack of target practice.

Matt Toia, an Academy graduate from Los Angeles, says that he was easing out of the veterinary business and into the security business. The Academy provided a smooth transition.

“The students ranged from doctors to stockbrokers. The only requirement was no criminal record,” Toia says. “They taught me everything I need to know. Now, I sell counter-surveillance equipment and automatic weapons. The course has already paid off — it was quite an investment.”

According to Rankis, the idea of Liddy running a security school is, to some, a bit strange. The mastermind of what many have called a third-rate burglary is teaching others how to fend off similar intrusions just doesn’t cut it.

“It is ironic,” admits Rankis. “but no one has Liddy’s experience and credentials. He’s among the top, if not the top man in this field.”

The Academy is not the only new program started up by Liddy as of late. He also minds the deadly “Hurricane Force,” which is available for hire immediately.

This 10-man anti-terrorist group will go anywhere in the world to do just about anything. Made up of Israeli, British and Cuban commandos, the force will save hostages, deliver ransom and perform the bravest of deeds — all for the proper enticement.

The trouble-shooters don’t come cheap, with prices ranging from $500,000 to $1 million. But according to Rankis, they’re worth it, particularly when discretion is key.

“We may not call the government every time we get involved in something,” says Rankis. “but we will get the job done. We’re the top special forces outfit in the world.”

Hope so, Gordon. You only get so many second chances.
The Series fans forgot

By Jon Wilner

T

urn your clocks back.

At this time last year,

the New York Mets and

the Boston Red Sox were en-

gaged in a riveting seven-game

series to determine the winner

of the Fall Classic.

Surely, it was one of the most

emotional series in recent mem-

ory from a fan’s perspective, as

over a decade’s worth of frustra-

tion was released from both

sides.

Fans came out of the wood-

work in droves. This onslaught

of sycophants might have been

expected due to the heavy New

York and New England-based

population displaced along the

East Coast.

But back to the present.

This week, the Minnesota

Twins are playing the St. Louis

Cardinals. And unless you hap-

pen to have a small wager on

the Twins side, Clark is in his

ankle. He’s not even on the

roster. That means

35 home runs and truckloads of

intimidation are out of the

lineup.

With Clark playing, St. Louis

is a heavy favorite; without

him, they have big problems

scoring runs against a solid

lineup.

And this is the greatest prob-

lem. Before the series began,

how many players on either

team could you have named?

Two? Three? Certainly no more

than five.

Most of all, fans identify with

the stars — the Reggie Jacksons,

Dwight Goodens and Roger Cle-

mens of the world. Where are

them from Minnesota and St.

Louis. In addition, the major

media markets play a large role

in hyping the Series. Where are

these markets? In the Northeast,

L.A. and Chicago.

Despite being two exciting

and likeable teams, the Twins

and Cardinals do not evoke the

passion of Series past. This is

unfortunate, because this World

Series could have provided

professional sports with a much-
nEEDED kick in the

butt.

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MISTY PHEASANT

STREET SPORTS

by Jon Wilner

This year, that situation is

especially true, as the football

strike has created a rift between

the fans and the millionaire

ballplayers American sports

need a boost, and the World

Series could have been the cure-

all.

Why doesn’t anybody care?

First and foremost, it’s be-

cause of the teams involved.

Neither has an especially large

national backing, as a team

from a major city would.

In the Midwest, this is un-

doubtedly a hotly contested se-

ries, but does a typical sports

fan identify with either team?

No.

And this is the greatest prob-

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about the outcome. I mean re-

ally care.

Most baseball fans are inter-

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the game, not of the teams in-

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This year, that situation is

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mens of the world. Where are

them in this series? A.W.O.L. In

fact, the biggest stars of each

team are not even playing — for

the Twins, it’s their stadium,

the Homer, er, Metrodome; for

the Cardinals, it’s their injured

slugger, Jack Clark.

The Hubert II. Humphery

Metrodome gives the Twins an

immense home field advantage.

It is a haven for longballs, lost

pop flies, pinball-type bounces

and deafening crowd noise. The

Metrodome’s impact is accen-

tuated by Minnesota’s having

the best home record in the

majors this season.

On the St. Louis side, Clark is

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With Clark playing, St. Louis

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And the networks, namely

ABC, are not thrilled with the

match-up. They want ratings,

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butt.
The ability to enjoy this film is closely tied to a person's threshold for intellectual masochism. If you're going to insist on things making sense, you're going to drive yourself nuts. If you can absorb the good and ignore the bad, you can probably enjoy time.

Strangely for a mystery, *Suspect* is an actor's film. Director Peter Yates had similar plot problems with his last mystery flick, *Eyewitness*, but the performances by William Hurt and Sigourney Weaver almost rescued him. This time, Yates delivers Dennis Quaid and Cher. They're even better.

Cher plays Kathleen Riley, an overworked Washington, D.C., public defender representing a deaf-mute indigent on murder charges somehow connected to the upper echelons of the national judiciary. Quaid is Eddie Sanger, a gleefully conniving, lobbyist who unwillingly relinquishes two weeks of wheeling and dealing on Capitol Hill to serve as a juror in Riley's case.

Unable to put aside his penchant for intrigue, Sanger turns himself into a private eye, seeking out clues to help Riley save her client. His assistance is met with mixed reaction by Riley, who faces charges of collusion and jury-tampering if found out.

Quaid is a revelation. It's hard to believe this is the same guy who played a standard-issue hunk in last summer's so-called comedy, *Innerspace*. Tossing off devilish grins and knowing winks, he's a young Jack Nicholson without the self-consciousness that's hampered Nicholson's credibility in recent roles.

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Oddly, considering she plays a courtroom lawyer, Cher sheds the tough-cookie image she's cultivated in past roles. She's convincingly vulnerable and self-conscious that's hampered Nicholson's credibility in recent roles.

Suspect's costume designer, however, still treats Cher like a novelty item. What civil servant would discuss business with her superior wearing spandex leggings and a funky off-the-shoulder sweater? What lawyer pleading on behalf of a social outcast would show up in court in a leather suit? Cher sinks into her characters admirably; she shouldn't have to do combat with a wardrobe that brings her former personas to the surface.

In addition to its star attractions, *Suspect* has a fine supporting cast. Broadway actor Joe Mantegna, as the prosecuting attorney and, particularly, John Mahoney as an increasingly threatening judge make for the best courtroom scenes since *Jagged Edge*.

**SUSPECT**

Directed by Peter Yates
At Sam's Place

Screenplay by Eric Roth. Produced by Daniel A. Shenkwe, Starting Cher and Dennis Quaid.

Yates paces his film briskly, but still finds time to offer some social commentary and let characters develop. And at last *Suspect* in the capital takes note of the city's dichotomy of elite riches and urban squalor. Washington is a full-scale setting in *Suspect*, not merely a collection of marble monuments and endless corridors.

Yates' thematic suggestion that nobody is completely innocent effectively ties the film together. His work here is much subtler than in his last outing, the Oscar-nominated *The Dresser*.

Nonetheless, the director is ultimately to blame for his film's extremely unsatisfying conclusion, which undercuts everything good about *Suspect*. Despite the terrific testimony, the audience ends up treated unjustly.

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**Legal tender**

By Jim Gladstone

Movies shouldn't make us feel stupid — they should respect us. Mystery films promise suspense, excitement and, most importantly, the chance to play with a puzzle. When it comes time for the puzzle's solution, viewers have every right to understand the logic by which it was solved.

But at the end of the intricately plotted *Suspect*, the audience is just what it appears to be: a collection of marble monuments and endless corridors. Washington is a full-scale setting in *Suspect*, not merely a collection of marble monuments and endless corridors.

The ability to enjoy this film is closely tied to a person's threshold for intellectual masochism. If you're going to insist on things making sense, you're going to drive yourself nuts. If you can absorb the good and ignore the bad, you can probably enjoy time.

Strangely for a mystery, *Suspect* is an actor's film. Director Peter Yates had similar plot problems with his last mystery flick, *Eyewitness*, but the performances by William Hurt and Sigourney Weaver almost rescued him. This time, Yates delivers Dennis Quaid and Cher. They're even better.

Cher plays Kathleen Riley, an overworked Washington, D.C., public defender representing a deaf-mute indigent on murder charges somehow connected to the upper echelons of the national judiciary. Quaid is Eddie Sanger, a gleefully conniving, lobbyist who unwillingly relinquishes two weeks of wheeling and dealing on Capitol Hill to serve as a juror in Riley's case.

Unable to put aside his penchant for intrigue, Sanger turns himself into a private eye, seeking out clues to help Riley save her client. His assistance is met with mixed reaction by Riley, who faces charges of collusion and jury-tampering if found out.

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**The lead shoes**

By Sarah Dunn

A ballerina waits in the corner of a busy Italian airport. As the camera slides upward from her high-top sneakers to her elongated Levi-clad legs, her profession announces itself through her bizarre, missapen pose — natural only to mutants and dancers.

Similarly, Mikhail Baryshnikov's new vehicle, *Dancers*, is just what it appears to be: a movie about dancers, ballet dancers, to be precise. And on this premise the film delivers. The dancing, which, unlike Baryshnikov's *White Nights*, focuses almost solely on classical ballet, is spectacular.

The forced surrounding scenario, however, sinks the film. Based on *Giselle*, a tragic love story in which a man is torn between a powerful heroine and a lovely peasant girl, *Dancers* showcases Baryshnikov as an aging dancer making a film of his final performance "because film is forever." While in pursuit of immortality, he dis-

covers a desire for a modern day Giselle. Enter Lisa (Julie Kent), the American ballerina with the high-top-toes who dances in the corps. After locking eyeballs half a dozen times, Baryshnikov confronts her and says, "Would you try peas to sink of me as just a guy." Lisa blushingly obliges.

By Sarah Dunn

**DANCERS**

Directed by Herbert Ross
At the Samaric 4

Screenplay by Sarah Ksembman, Produced by Michael Gorson and Peter Globus. Starring Mikhail Baryshnikov and Julie Kent.

About now the audience expects the following sequence of events: They consume their love, the haughty chick dancing the part of Giselle is either fired or breaks a toe, Lisa gets her Big Chance on center stage, and Mischa, inspired by her, dances better than ever before.

Seldom does an audience actually wish for such cliched plot twists, but, unfortunately, none of the aforementioned events takes place. Instead, the audience gets dragged through a mass of drivel in which innumerable, tiresomely obvious parallels illustrate that life imitates art. A sure-fire climax would be a grand finale in which Lisa danced Giselle. She never does, and, therefore, the outer film never gets off the ground.

Kent physically resembles a ballerina — emaciated and tall, with that long hair that belongs-in-a-sun hair. Her appearance virtually constitutes the sum total of her performance, which otherwise doesn't go beyond her irritating voice and self-deprecating blush. Where Giselle should be lily-white and innocent, Kent appears pale and child-like. We might forgive her, if we could just see her dance.

In contrast, Baryshnikov is both believable and likeable, his boyish charm kicking in during the rare moments when his acting leaves the audience wanting. In another film with an autobiographical tone, Baryshnikov seems to be making a successful career out of portraying himself with minor alterations.

The final quarter of the film is devoted to the performance of Giselle. By eliminating self-conscious camera angles and hyped-up editing, director Herbert Ross allows the dancing to speak for itself. In doing so, however, he takes *Dancers* abruptly from a predictably slick production to the visual equivalent of a PBS special.

The film closes with a moving scene in which Baryshnikov asks Lisa to explain her curious absence during the filming of the second act. She answers by pushing down the waistband of her pants and showing him a tiny daisy tattooed on her hip. This bit of whimsy seems logical enough. After all — it's only a movie.
**Prom knife**

**By John Page**

Most people expect to get laid on prom night, but not six feet underground. *Hello Mary Lou, Prom Night Two*, an exercise in possession, truly defines the horror genre: horror Prom Night Two.

Prom night for 15-year-old Judy (Talia Balsam) is an unmitigated disaster. Her classmate and live-in beau is a manipulative, vindictive hooligan. Even Sonny’s paramours border on the predictable.

Robinson’s pushy directorial style compounds the stereotypes, overloading the viewer with exaggerated facial expressions and reactions. By trying too hard to be amusing, Robinson makes a film that is the equivalent of a clown’s contorted face, pulling a desperate but fleeting chuckle from a droopy-eyed sweetheart: his perfect champion for free will.

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What the hell were they thinking back in 1944 when they threw this poor Lothario in jail? Robinson evades this question by turning all the characters into stereotypes. Mom’s a ditsy old bag with poodle-checks that seem as if they are melting off her face.

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One genuinely pleasing element of the film is Beverly D’Angelo’s knowing, acute portrait of Francine, the saucy tart who constitutes Sonny’s second foray with the second sex.

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Philadelphia's three stooges do the auto parts shuffle, and consumers just can't seem to get enough.
chow down a hot, mustard-covered corned beef smirking good-looker, whose well-defined mug and finely-combed hair would make it hard for the most able response from customers. Like the best of high school sport traditions, they have become full-fledged company mascots and, on a broader scale, something of national landmarks. "Manny, Moe and Jack are definitely corporate folk heroes." 

"What we do know is that Manny, Moe and Jack faces are盯着 to Manny, Moe and Jack as if they were first cousins. "You don't tamper with success," he says. "We've talked about coming out with Manny, Moe and Jack dolls and cards, among other things. We do have a Pep Boys T-shirt that we sell. It's been featured in How to California as a must for all wanna-be Californians."

"We know we've got a good thing," says Leibovitz, "but for now, we don't want to spend so much time promoting Manny, Moe and Jack as to neglect the main business."

In many instances, though, Meyer suggests that it is the indeed business that is being neglected by the existence of the wide array of Pep Boys' memorabilia. "People who are using the Pep Boys logo or name without a license are doing it illegally," he says. "The company's name gets even more widespread but if you've created the value you should profit from it — not some guy selling matchbooks in Minnesota."

Also a company has to enforce its trademark — otherwise, it might lose it, as aspirin and Bayer. That's why Xerox keeps telling everybody you don't make a Xerox copy, and if you do it, it better be on a machine with a capital X," he explains. "It's hard to find out who makes the stuff, but a company like Pepsi would certainly like to control it — not so much for the royalties but to stop merchandise they wouldn't be proud of."

"People can relate to them. They're funny and real weird-looking. People can relate to them. They're recognized all over the country, kind of like folk heroes." The company believes in the boys' appeal so much so, that they've become an identity unto the country at an even quicker pace — areas that have never had the opportunity to bring their cars to a Pep Boys outlet still speak of Manny, Moe and Jack as if they were first cousins. "Matchbooks are all over the country with Manny, Moe and Jack faces on them," says Thompson. "People call us from Minnesota and Seattle, you can't expect them to know who we are." She says that Manny, Moe and Jack are real people who grew up with and became an integral part of 20th century America. "What's interesting about the Pep Boys is that they aren't these boys and stores together, and tell us that they love 'em. I think some kind of nostalgia is involved, the Pep Boys are a tie to the past. Like I said, they're folk heroes."

"The Three Stooges were popular they're funny and real weird looking. People can relate to them. They're recognized all over the country, kind of like folk heroes." Despite the seemingly everlasting popularity of the trademark trio, a few years back, there was almost no mention of the Pep Boys action to be found. According to Thompson, a Philadelphia-based advertising agency suggested that Strauss and company rid themselves of the Mannie, Moe and Jack mascots. "They said the Boys were dated," says Thompson, "Needless to say, their idea didn't go over too well and they didn't get our business." With that settled, Manny, Moe and Jack's notoriety has grown by the month. Their power is so great, says Thompson, that they are often the first step to attracting new business, sort of like the company's resident ice-breakers. "The Boys are used in all our grand openings because they are such an identity. In a recent opening in Atlanta, we had huge billboards of them up all over town and we had these new Walt Disney-Manny, Moe and Jack mascots. Walking around and making friends. People become familiar with them in about a week."

So, despite all the hoop-ing and hah-ing about kernel auto-supply business in virtually immeasurable, "It's two blocks from the IBM sign," you hear "It's two blocks past the Pep Boys sign." In one way or another, the Pep Boys are a symbol of who and what we are."

Regardless of whether Manny, Moe and Jack have, from the streets of South Philadelphia to the beaches of Southern California, they have become a part of 20th century American comedy and culture. "This timelessness, Gregory maintains, is the Pep Boys' success around the country to a different extent. "Disney-like Manny, Moe and Jack's walking around up all over town and we had these new Walt Disney-Manny, Moe and Jack mascots. Walking around and making friends. People become familiar with them in about a week."

So, despite all the hoop-ing and hah-ing about kernel auto-supply business in virtually immeasurable, the kernel of truth is plainly this — Manny, Moe and Jack mean recognition, recognition means customers, and customers mean dollar signs and for all practical purposes, says Strauss, that's the key to the auto-supply business. "We've got a beautiful business working," he says. "Both the Boys and business are good. Manny, Moe and Jack would be happy."
Afer stealthily creeping onto New York's newsstands a year ago, Spy magazine is gaining increased notoriety.

Spy is usually right on the mark, whatever its approach or subject. And unlike most entries into the ever-growing media market, this magazine is truly filling a void. Where else could you find a consumer guide to prison, a map to President Reagan's body, and a story proving once and for all that you can indeed be too rich and too thin — all in the same issue?

If Spy has something nice to say about a person, it doesn't waste any space announcing it; according to co-editors Kurt Andersen and E. Graydon Carter, that niche is already overcrowded. You prefer to use their pages to cut through the celebrity mystique, rather than to glorify it.

Spy celebrates the humor in the everyday, whether detailing restaurant code violations (complete with symbols for tiny flies, dead mice and inspection certificates), comparing subway cuisine ("What's with those rolling hot dog servers anyway?" Are those pups being cooked or exercised?) or offering a handy Post-It-Matic chart to predict the headlines of tomorrow's afternoon tabloid.

And while the magazine may garner the most attention for its celebrity-bashing profiles (Coprah Winfrey, John Steinfield and Ed Schlossberg were particularly pitiful victims), a good deal of its charm lies in its more playful pieces. A popular recurring feature called "Separated at Birth?" juxtaposes photos of, say, Eve Arden and Vincent Price, George Schultz and The Cowardly Lion, and Sam Donaldson and Mr. Trump is now on sale in 25 or 30 cities across the country, as well as in Canada and London. Approximately 20 to 25 percent of its circulation is based outside of New York, and Andersen estimates that over the next few years, that figure could reach 50 percent.

In the meantime, much of the magazine's humor remains very inside-Manhattan, and Andersen says that the magazine doesn't have any definite plans to broaden its focus to satisfy more out-of-town readers. Still, the pointed barbs are getting across. "I guess it's always been a funny sort of magazine for smart urbanites rather than New Yorkers, whatever that implies," Andersen says. "From the beginning we imagined that our readers tended to be people more or less like ourselves — people who graduated from college, who lived in a big city, who liked Saturday Night Live, and I think that's right."

"I knew most of the people reading Time magazine were not like me, and that's true of writing for most magazines. Just because the audience is so huge, usually, you have a broader group of people," he adds. "The writers get a lot more attention for pieces in Spy than when they write for magazines with five or 10 times the circulation, because people they know see it."

And these people aren't hurting business, either. According to publisher Thomas Phillips Jr., a recent subscriber survey revealed that the readership has a median age of 33 and a median income of $63,000.

"We've reached a market that we hadn't really planned on, one that is very hard for marketers to get to," he says. "It's a young and upscale market — and don't say that word."

"They're smart and well-educated — they read," he adds. "People don't pick up Spy just to look at it."

But that's not to say that the magazine isn't a sight for sore eyes. Spy's design — while sometimes chaotic and hard to follow — reflects the more playful side of the magazine. They've featured a tear-out taxi-hailing sign, a Pat Bukley Haley ad, and "Legal All Stars" trading cards.

Even more of a treat is the reliance on charts and complex formulas to under-score the text. A story on runts stacked them on their fortunate to give them an adjusted height, and "College of the Dumb Rich" utilized a number of statistics — including average SAT scores, total costs, the number of volumes in the library and a graph to determine each school's Dumb Rich Quotient.

"That's partly the Time of Inc. experience plowed on its side and turned upside down," says Andersen. "It goes to the heart of something we're trying to do: which is combining nonfiction and factual reporting with a common sensibility. And by being so exquisitely serious, that's funny in its own way.

"One thing that makes Spy different from humor magazines, which we never really think of ourselves as, is the nonfictional nature of what we do. [The use of formulas and charts] just reinforces that it's fun to do. And it helps distinguish us from sort of arbitrary musings. It gives us a pseudo-scientific quality."
Let's make lots of money, honey
Pet Shop Boys Tennant and Lowe go dancing with themselves

By Jim Gladstone

M y radio played songs like 'Tainted Love'"" sings Neil Tennant, sinister mastermind of Pet Shop Boys, in recounting the start of a musical lifestyle marked by chilled romance, soullessness and alienation. With the emergence of British bands like Soft Cell and Human League in the late 70s, a cold-blooded and virulent strain of pop began coursing its way through the record industry.

PET SHOP BOYS
actually
EMI/Manhattan
On LP, CD, Cassette

In nightclubs, more pervasively than on radio, a sort of sleeping sickness has resulted — hypnotic, homogenous electronics have replaced human spirit in dance music. Tennant's reference to Nits, a slightly later band, is well taken. Pet Shop Boys' musical elder siblings comes in a product (there are no songs on this album) called 'I Want To Wake Up.' It's a purposefully ironic title, for the piece knowingly drones along in the trance-inducing tradition of its forebears.

actually is an extremely painful album to listen through, an endless sequence of synthesizer effects and deadpan Eurodisco vocals that have been heard thousands of times before. It's also shrewdly self-referential and subversive: Pet Shop Boys know exactly what they're doing. Tennant was a pop reviewer before deciding to manufacture a bit of stardom for himself. Forgive them a lousy record album and credit them a bitterly critical piece of art.

Start with the album cover, designed by the Boys themselves. It's almost the same as the cover of their first record release. A field of white is broken by the title, written in a standard, generic typeface. There's also a small, flat-looking photograph of Tennant and his cohort, Chris Lowe.

Both fellows wear formal dinner jackets and their faces are covered in pallid white makeup: the photo tells us to expect music that is stiff and anemic. On the please cover, both Boys stare blankly at record buyers. On actually Tennant openly yawns.

This sort of blunt, straightforward record labeling is the stuff of Tipper Gore's dreams. Consumers have been warned: Expect the same old stuff, with a little extra ennui thrown in to deaden things up.

The music is mass production par excellence. Fairlight synthesizers and electronic keyboards are used to create percussive, horn and string sounds, as well as the Boys' trademark car crash and street-noise snippets. No other instruments are played.

Tennant accompanies strident melodies with his cooly disaffected vocals in odes to isolation, sex as commerce and the banality of the numbers he's singing. The lyrical cynicism describes specific romances, but also provides vivid pictures of cruelly calculating pop stars' relationship with their fans. "I love you, you pay my rent" is the refrain of "Rent," which ends in a repeated chant of "It's so easy. It's so easy, it's so easy."

On "Hearts," Tennant's emotional grants are immediately followed by synthesized versions of the same sounds, which are then repeated ad infinitum, draining away all sentiment. Staccato vocal overdubs are used here and elsewhere to create an air of clone-like insincerity to any sentiment in the lyrics.

"Shopping," bound to be a hit with its deapachable chorus of "S-H-O-P-P-I-N-G, we're shopping," is a song as much about the marketing of Pet Shop Boys as anything else. Tennant refers to his music biz-publicity as he notes, "It's easy when you've got all the inside information/Inside help/No questions in the house." He further muses on the issue of who is really gaining possession of whom: then a record is purchased.

"There's a big band in the city/We're on the make/Our gain is your loss/That's the price you pay."

Another tune points out the derivative nature of the Boys' genre of modern dance music. Vocals are laid on top of the bass riff from Art Of Noise's 1986 dance version of "Peter Gunn." The Henry Mancini piece composed in the early '60s. The cut's telling title: "Hit Music." The lyrics: "Hit music on the radio/Hit music in the disco/You live a lie."

It's quite evident that not all of the boys are amused actually's best cut is the brilliantly conceived historical juxtaposition of the words "What Have I Done To Deserve This?" Pet Shop Boys, exemplars of the latest British invasion, recruit Dusty Springfield, their rightful musical mother, to scold her mutant spawn for their absence of passion.

Springfield pumped a lot of soul into her "60s pop hits, "I Only Want To Be With You" and "You Don't Have To Say You Love Me," to actually come across as emotionally motivated in her music. Therein lies a major difference between then and now: "You always wanted a lover," sings Tennant, "I only wanted a job." Meanwhile, Springfield laments: "How am I going to get through? How am I going to get through?" She doesn't.

Springfield bites the dust, obliterated in a building swirl of Boyish electronics. As new music for your collection. actually is irrelevant. But if you're a connoisseur of cultural criticism, the album will cost you less than a DuChamp.

Lord, have mercy

The Chain discards fuzz; Dumptruck celebrates uncertainty

DUMPTUCK
For the Country Big Time
On LP, Cassette

Dumptruck is part of a tightly knit community of underground guitar bands that stretches from Athens, Ga., to Boston, Mass. These like-minded bands tour together, use the same recording studios and producers and occasionally even trade personnel. The result is a remarkable phenomenon.

Naturally, a great deal of musical similarity also exists between the bands due to their frequent networking and socializing.

Formed in 1983 in New Haven, Conn., Dumptruck relocated to Boston a year later and gradually grew from a two-piece to a tighter, more profession-
Peppers bring hot sound to town

By Gerard Babbit

When The Red Hot Chili Peppers revealed their latest promo picture to EMI America, the record executives were not too pleased. Featuring each member of the funk-ed-up crew sporting nothing more than their birthmarks, the photograph produced an immediate response from label higher-ups.

The flaming Lips have always provided the public with interesting record packages. Past releases have featured such unique perks as discs pressed on red-and-white vinyl and album covers featuring striking photographic renderings of eye balls, skulls and goofy folks from Oklahoma. The group's latest release, Oh My Gawd!, is no exception. With a cover sporting a psychedelic collage of fire, skulls and crucified pigs, and a record pressed on clear vinyl, the band's newest platter looks pretty darn neat.

But another Flaming Lips tradition has been the tendency to create inconsistent and overly complex Muzak into their sound. The group's overextended guitar riffs through milky novel, and often boring, ideas are another of its trademarks. And it is this same terminal overkill which plagues Oh My Gawd!. With the band somehow managing to stretch a few concepts into over nine minutes of lame piano playing and mid-70s-style guitar, "One Million, Billionth of a Millioncond on a Sunday Morning" is representative of the entire LP. The song is nothing more than a glorified intro.

"You Know Your Brain," another piano-fueled rocker, is also typical. Never really getting started, this limp song's silly lyrics and pseudo-acid rock trip make even a band's proletarian sincerity of Mr. Piano, Elton John, a welcome listening option.

Oh My Gawd! does include some respectable playing and fancy studio tricks, such as drummer Richard English's late-'60s thumps, Mike Irvins' bass plunking and Wayne Coyne's fuzz-and-crunch guitar slashing.

"The Ceiling is Bending," features a swirling blob of staccato thumping drums, bass runs, acoustic and electric guitars, and various tape loops. The rhythmic threading of the various components makes this one of the LP's few standouts.

Other songs bring to mind Syd Barrett, The Who and even Led Zeppelin. But these few interesting moments fail to rescue the majority of the album from its epic dullness.

The Flaming Lips remain hindered by their inability to combine the concept of a novelty band with good, solid songwriting.

White Dopes on Funk

The Red Hot Chili Peppers

Their first LP, True Men Don't Kill Coyotes was produced by ex-Gang of Four member Andy Gill and their follow-up platter, Freaky Styley, by none other than the atomic-dog himself, George Clinton. After rubbing elbows with such godfathers of funk, it is apparent that the Chili Peppers are not mere dabbling dilettantes of the dance groove.

With their latest release, The Uplift Mojo Party Plan, the Chili Peppers buckle down and inject more of a rock influence into their music. But this harder sound was not necessarily planned.

"I think that we were true to the funk," Kiedis says, in telephone conversation from their manager's office in Hollywood. "We're not trying to stray from the funk. Because, you know, we owe our souls to the funk.

If so, these boys are heavily in debt. Flea's plunking, popping and twanging on Hillel Slovak's James Brown riff guitar and Kiedis' vocals — ranging from baritone to tenor — makes "Funky Crime" and "Special Secret Song Inside" some truly sweet slabs of rhythm and blues funk. If these tunes don't get the listener up off of their thing, then not much will.

The Uplift Mojo Party Plan also includes a few tunes that pound home the soul-inspired message of these funk messiahs. "Backwoods," with its repetitive grunge-hick guitar chords, driving bass and low-holing singing, is the closest thing yet written to death with the true roots of rock and roll. "Someone spilled blood many years ago/Someone spilled blood but do you know/That from the backwoods where the Chuck Berry grow/Come your tall tall daddies of a rock and roll.

"No Chump Loveucker's Fast, hardcore/rap delivery and "Fight Like a Brave," the metal-funk/rap sound prove that these guys can rock out with the best of the new. Rock and roll.

While many will draw surface comparisons between Beastie Boys' "Fight for Your Right to Party" and the Chili Peppers' "Fight Like a Brave," it is apparent after a few listenings that The Red Hot Chili Peppers' tone rocks harder and better than the Beasties'. That "Brave" has real instruments is enough in itself to give it an edge, but the addition of real-sounding dudes, instead of whining snoes, clearly drives home the point.

"Beastie Boys are completely different than us," Kiedis says. "We are a band who don't restrict ourselves strictly to rap. Rap is a stronghold of the band's lyrics and vocal delivery." "The Beasties Boys go up on stage and they play a record and sing over it. It's really difficult for them to generate any sort of awesome energy live," he adds. "With us, we get up there and make those organic vibrations of sound that we create on the spot. So it's always new and fresh.

Perhaps the band's unique sound and range of influences can best be heard on the first third of the song (the reggae section), it has become his "love for my band." And by the end (the thrash section), his love has become nothing more than "the skin on my flute... my dick in my hand."

Not all of the band's party-down behavior, however, goes unchecked. The lyrics to "Love Trilogy" and "Special Secret Song Inside" were omitted from the LP's lyric sheet. And the Chili Peppers were forced to change the title of "I Want to Party on Your Pussy" to "Special Secret Song Inside."

Kiedis doesn't really seem bothered by all of this internal label censorship, though. He sweeps the rulings of the EMI executives aside with the observation, "As long as it gets out, that's all that matters."

While the Chili Peppers have received mixed reviews for their live performances, Kiedis claims the true spirit and energy of band shine through on stage. "We take the party to the stage," he says. "It's where the maximum stimulation of the Chili Peppers occurs."

The boys have promised to "make a funky thing happen," so don't forget to bring along a sock for the encore.

According to the band's lead singer and skin flutist, Anthony Kiedis, the EMI executives barked, "Do not use it for anything. Burn the negative."

Never ones to listen to their corporate bosses, the Chili Peppers, who will be opening their American tour at the Chestnut Cabaret tonight, decided to sneak a copy of the picture to L.A. Weekly, which ran it that weekend.

Next week, however, with these four mofunkers it's the Chili Peppers who will be bringing hot sound to town.

These hot, young braves owe more than their soul to the funk and better than the Beasties'. That "Brave" has real instruments is enough in itself to give it an edge, but the addition of real-sounding dudes, instead of whining snoes, clearly drives home the point.

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DUKE ELLINGTON
By James Lincoln Collier
Oxford University Press
$19.95 hardcover
337 pages

Collier hints, though, that the credit Ellington took for writing such classics as “Mood Indigo,” “Black and Tan Fantasy,” and “Sophisticated Ladies” might have been more fairly divided among several musicians.

The author’s most controversial conclusion is that Ellington’s success and popularity can be attributed to his style, rather than innate talent.

Yet even the most revealing passages are brief and far apart. The book never delivers a deep portrait of the artist. Rather, its biographical passages, such as they are, fall flat, while Collier’s treatment of Ellington wobbles between aloofness and apology for the man’s limitations: “Ellington must be forgiven for his attempts to find hit songs, which he needed to bring in the money to make the whole machine go.”

If Collier had as much trust in Ellington as the man has in his own prose technique, such heavy-handed conclusions would go down a lot easier. As it is, Collier’s sometimes condescending style succeeds only in distancing the reader from the subject.

SHALOM. . . Welcome to under the PALM

The PALM’S cuisine takes you to a culinary fair around the Mediterranean, tasting the unique authentic dishes and appetizers, would make you feel as if you were sitting at a sidewalk cafe or restaurant in Tel-Aviv or Athens.

Our selection includes a wide variety of appetizers, salads and entrees to satisfy the most discriminating taste.

To our vegetarian customers – the selection is wide, fresh and exciting.

15% off with Student I.D.

Open Daily For Dinner
Sat. & Sun. Serving Lunch and Dinner
Bad advice
'Tips' are not to be taken internally

By Deirdre Ann Grossman

What happens when three very different modern women find themselves in the same local singles bar one lonely night? They scrutinize, criticize and ultimately come together to share their stories of sex, love and modern-day hang-ups.

Peter Eliot Weiss's "Sex Tips for Modern Girls" is a comical musical revue in which three women — Helen, Dot and Alyss — search for the perfect man. Although they each have distinctive personalities, the three women find common bonds in sharing their stories of problematic pasts, including first times and impossible relations with their mothers and men.

They discuss everything from the problem of communication between the sexes, to safe sex, rape and abortion. Reliving past experiences and acting out skits about their lives' fantasies, they transform a pickup joint into a flashback movie theater.

SEX TIPS FOR MODERN GIRLS
At Society Hill Theater
Written by Peter Eliot Weiss et al.

But "Sex Tips for Modern Girls" falls in its presentation of these issues. The characters, meant to represent women of the '80s, are straight out of a comic book, its presentation of these issues. The characters, meant to represent women of the '80s, are straight out of a comic book, dot (Suzanne Cloud) has a weight problem, wears frumpy clothing, orders Lite beer with her cigarette and wants men to be her friends, while Alyss (Barbara Brignola) sips her strawberry daiquiri, wears a tight red dress and confesses she prefers men "who speak to her in a language she can't understand.

"Sex Tips' trio is aghast at sex book

By Jennifer Beach

Anton Chekhov's "The Cherry Orchard" can be presented as a tragedy, and the author's own subtitle to the text is "A Comedy in Four Acts."

Temple University's production of this classic Russian drama proves that it is indeed an effective and excellent comedy.

The set is small and very intimate, with the audience seated directly on the main stage. Act One takes place in the Ranevsky nursery, where windows enclose the stage, allowing the audience to feel as though they are peering inside at the action, instead of having it presented to them.

Modern day hang-ups is being performed on a normal proscenium stage, the production ignores some of the advantages of the set's intimacy. The blocking detracts from the intimate atmosphere, and forces those seated to the sides of the stage to view the action in profile.

The close proximity of the actors to the audience allows them to use subtle and expressive techniques. However, a great many of their more passionate speeches are made directly into faces in the audience, which becomes annoying after the first act.

Ashley Izard gives a stand-out portrayal of Madame Ranevsky, the destitute aristocrat. She and the direction are made的选择 for this role, which causes their behavior to become predictable and trite as the cliches which overwhelm this production.

The experiences the characters describe match their stereotypes. When discussing their first contacts with sex, Helen describes the pain of her first adventure when she was forced to use a baggie for lack of condoms, while Alyss (Barbara Brignola) claims not to recall, as there have been so many. And Dot admits that her first form of real sexual excitement came as a result of "sitting on the washing machine during the spin cycle."

With few exceptions, the choreographed scenes by actress Weisman and musical pieces by John Sereda are rarely funny. Such songs as "Up to My Tits in Water," describing women's insecurities with their bodies, and "K-Y Choral," meant to explain the truths of the female genitalia, are not even creatively sexual, just plain obscene. The set design by Michael J. Hotopp resembles many of the tacky clubs mentioned in the songs, with its modern bar and fake palm trees, yet director Stan Hurwitz's use of space leaves something to be desired.

Everything takes place on a central stage, with the audience on both sides, but most of the acting and dancing is directed toward one side only. The audience's imagination is pushed to extremes in trying to relate to time and space changes and, most often, it doesn't work.

If an audience exists that finds women calling each other sluts and living with sex on their minds 24 hours a day exhilarating and avant-garde, then this may be a meaningful piece of theater. The idea could have been wonderfully complex and sophisticated, and still have juxtaposed realities with humor, yet "Sex Tips" is neither interesting nor witty and definitely not good advice for modern girls or boys.

STREET THEATER

Ripe pickings

By Peter Eliot Weiss at, Directed by Stan Hurwitz, Starring Jim Alden, Barbara Brignola, Suzanne Cloud, Dicie Weisman.

"Sex Tips" trio is aghast at sex book

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Ashley Izard gives a stand-out portrayal of Madame Ranevsky, the destitute aristocrat. She and the direction are made of a frivolous noblewoman, planning balls and scattering money she doesn't have. Izard wisely gathers strength as her world collapses around her and she loses her home. She does a lovely job of incorporating all the nuances of this very difficult character. Izard's Ranevsky is flighty, humorous, proud, tragic and very human.

Robert Parsons as Lopakhin is a disappointment. Parsons could have done much more with his role as the friend/enemy of the Ranevsky family; instead he is lukewarm and unappealing.

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In the crispness of early autumn, we realize it can be easy to just sit and watch television 'til the cows come home. 34th Street urges its readers to watch with care.
12:00 pm  Meet the Press
  Buddy Ryan
  People's Business
  MOVIE: Kill and Kill Again (1981)
  James Ryan, America Kia
  MOVIE: Oh Men! Oh Womenn (1957)
  Terry Ranzer, Dan Deley (1:30)
  MOVIE: Tarzan

12:30 pm  NFL Live
  NFL Today
  Adam Smith's Money World (0:30)
  1:30 pm  NFL Football
  Doubleheader
  NFL Football
  In Person
  1:30 pm  McLaughlin Group
  2:00 pm  War of the Stars

FALL
Ring, ring, Ring, ring
J: Good Morning, Maurice Tannenbaum Associates.
AA: Hi John, it's me, Anna HELP!
J: I need the word. Thank heaven summer is over.
I can't wait to look like a person again instead of a... a fish.
AA: Let's see. How about starting with a long, the newest color clone, "Red, Red." It will look great with your tan.
Then while you're processing, a manicure and a pedicure with Diane, then Viola's extra long, exquisite shampoo and deep conditioner for that burnt out head of yours... then a cut and a blow dry. How does that sound?

AA: Expensive, but worth it. Let's do it. I have to look ravishing. I want my latest summer romance to last. When you hear who he is, you'll scream.
J: How's Tuesday at 10 am.
AA: Great. I'll get my real jewelry out of the vault and make dinner reservations at Del's Vu.
J: Perfect! He must be something.
AA: Oh, put me down for Lisa for my face. I want him to drop dead when he sees me looking like a lady. Well... maybe just

Maurice Tannenbaum Associates  Call 215-977-8990

Monday, October 26
Complete weekday morning and afternoon listings can be found on page 16.

6:00 pm  CBS News
  6:00 pm  43 News
  6:00 pm  Diff'rent Strokes

The Constitution: That Delicate Balance
  MOVIE: Up, the Sandbox (1972)
  Barbra Streisand, David Selby (1:38)
  MOVIE: Suddenly (1964)
  Frank Sinatra, Sterling Hayden (1:17)
  MOVIE: Dark of the Sun (1969)
  Rod Taylor, Yvette Mieroux (1:37)
  2:30 pm  Best of the War of the Stars

3:00 pm  Great Performances
  Michael Benabib, Kate Sutherland
  3:30 pm  Basketball Open
  4:00 pm  NFL Football
  Wrap-Up
  Wonderworks (1987) Allistar Sim
  Best of National Geographic
  MOVIE: The Centerville Ghost
  John Gertz, Andrew Manousos

MOVIE: White Heat (1949)
  James Cagney, Virginia Mayo (1:54)
  4:30 pm  Eagles Wrap-Up
  5:00 pm  Penn State Football
  5:30 pm  Upstairs, Downstairs (1987)
  Best of National Geographic

MOVIE: Antarctica

MOVIE: The Sins of Dorian Gray
  A beautiful young woman trades her soul to retain youth and beauty.

Anthony Perkins, Joseph Bottoms (1:40)

6:30 pm  Visions
  Pullin' on the Hills
  7:00 pm  Our House
  On Halloween like no other, the unimaginably cute kids seek ghostly thrills.
  MOVIE: Spaghetti, Part 2
  Disney Sunday Movie (1959)
  A teenage misfit accidentally transforms endearing sheepdog, Todd McMurphy, into a renegade.
  MOVIE: The Three Musketeers
  A beautiful young woman trades her soul to retain youth and beauty.

MOVIE: High Noon (1952)
  John Wayne, Grace Kelly (1:53)
  8:00 pm  CBS News
  Adams Chronicles
  John and his son, John Quincy, represent American interests abroad.
  MOVIE: The Lives of the Rich and Famous
  Thelma
  MOVIE: The Sins of Dorian Gray
  A beautiful young woman trades her soul to retain youth and beauty.

MOVIE: The Great Gatsby
  Scott Fitzgerald, Tobey Maguire (1:30)

How's Tuesday at 10 am

He is, you'll scream
When you hear who
I'm putting conditioner for that burnt out head of yours
Expensive, but worth it. Let's do it

I have to look

Perfect! He must be something.

11:30 pm  CBS News

MOVIE: The Big Fix
  Peter Falk

11:00 pm  David Letterman

11:00 pm  CBS News

11:30 pm  Nightline

11:30 pm  Night Gallery

12:00 am  CBS News

12:00 am  News

12:00 am  Nightline

1:00 am  Entertainment Tonight Guest:

2:30 am  O Movie: The Three Musketeers (1933) Three lasses masquerade as the Three Musketeers. RID Brothers, Don Ameche (1:13)

3:15 am  Getting in Touch

STREET TUBE
TUESDAY
October 27

Complete weekday morning and afternoon listings can be found on page 16.

6:00 pm  O  News
3:00 am  O  News
11:30 pm  O  Tonight Show Guest Host: Jay Leno
2:30 am  O  Sign Off
0:00 am  O  Late Night with David Letterman
11:30 pm  O  ABC News
0:30 am  O  ABC News
3:30 pm  O  Growing Pains
10:30 pm  O  More Magazine
3:00 pm  O  The Equalizer
1:00 am  O  Untouchables
0:30 am  O  Superstore
10:00 pm  O  M*A*S*H
0:00 am  O  CBS News
1:30 am  O  Untouchables
8:00 pm  O  Head of the Class
2:00 am  O  Night Heat
9:30 pm  O  The Night Gallery
1:00 am  O  The Equalizer
12:00 am  O  MOVIE: Minnie and Susie (1941)
8:00 pm  O  Because of You
10:00 pm  O  The Early Show
12:30 am  O  MOVIE: The Philadelphia Story (1939)
9:30 pm  O  The Night Gallery
1:00 am  O  Untouchables
11:30 pm  O  Night Heat
0:30 am  O  Superstore
2:00 am  O  Night Heat

WEDNESDAY
October 28

Complete weekday morning and afternoon listings can be found on page 16.

6:00 pm  O  News
12:00 am  O  CBS News
0:30 am  O  CBS News
3:30 pm  O  Growing Pains
10:30 pm  O  M*A*S*H
0:00 am  O  News
1:30 am  O  CBS News
8:00 pm  O  Head of the Class
2:00 am  O  Night Heat
9:30 pm  O  The Night Gallery
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FRIDAY, OCTOBER 30

Halloween Dancing Part II
- Non-Stop Dancing from 9:00pm - 1:00am!
- October 24
- Saturday
- Free Food and Drinks!

Come out and try your Halloween costume a week early!!

Including Gift Certificates, Pumpkin Carving Kits, and CDs!

Prizes for Best Costumes!

- 1920 Dining Commons
- 34th Street October 22, 1987 / 19
FILM

JONATHAN RICHMAN AND THE MODERN LOVERS

The oldest living twosome looks up with Pablo Picasso for a wild ride with a Road Runner. (Tuesday; Theatre of Living Arts, 334 South St., 2021 Sansom St., 907-1122)

THE KILLING TIME

Keith Sutherland didn’t shoot the sheriff, but he might’ve killed the deputy. (AMC Midtown, 1412 Chestnut St., 567-7021)

THE BARBER OF SEVILLE

See Figaro and the Count vie for the attentions of fair Rosina, while at the same time working against the ambitions of the aged Dr. Bartolo. Through this weekend. (Philadelphia Opera Theater, 1345 Chestnut St., 732-7664)

NO MAN’S LAND

Gong from Vietnam to voice. Charlie Sheen resurfaces as a high-class car thief. REVIEW NEXT WEEK.

THE PRINCIPAL

James Belushi, the principled principal, looks for control in an out-of-hand high school. (Eric 3 on the Campus, 40th and Walnut Sts., 382-0964)

THE SICILIAN

In hopes of rebounding from the Heaven’s Gate debacle, Michael Cimino returns with a film version of the Mario Puzo novel. REVIEW NEXT WEEK.

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ART IN SPACE

Catch a sneak preview of the first non-commercial payload scheduled for the space shuttle, and other pieces by sculptor Louise Nevelson. (Philadelphia Academy of the Fine Arts, Broad and Cherry Sts., 972-7642)

HALLOWEEN

Yes, the big holiday will soon be here, and with it, the opening of "Mascaras". Dance Masks From Mexico and Guatemala. (Indigo, 107 S. 22nd St., 564-1715)

RAPE

Using a variety of artistic media, 19 contemporary artists display their reaction to the crime. Many of the artists are victims. (Philadelphia Art Alliance, 251 S 18th St., 545-2000)

THE CURRY ORCHARD

Tragedy blends with comedy, not unlike real life, with some fine performances to boot. REVIEW, PAGE 15.

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