Hacker'y issues response on UA safety demands

By Randall Lane

A 24-year-old hackerargued yesterday that the University's student policy prevents individuals from being held individually responsible if the student leaders, and announced that those of the demands will be implemented immediately.

A bill to force all public and private universities in Pennsylvania to more rigorously inspect and accurately report statistics on campus crime would pass the Pennsylvania House of Representatives, according to two state representatives. See page 11.

Three other security demands were partially implemented by the president, and one demand, increasing Public Safety patrol boundaries, was rejected because of legal problems. In addition, the president outlined different ways to study the feasibility of the other two demands.

'Philistines' at the University who do not appreciate art, the quality which Edward Albee called his "scattershot" education.

逃apist entertainment.

Staff and Labor Relations Associate Vice President George Budl had said that the University had made several offers to correct the workers to question, but can no longer extend the deadline. "If the investigator is unable to answer the questions, he said in a message to the workers. "We will not allow him to be evasive or evasive in any way." The investigator's deadline is due by midnight today, but the University extended the deadline one week.

The Southern African Solidarity Alliance is playing a pivotal role in the current conflict in Namibia.

According to Records Manager Doug Dickson, the University sent two letters to the employees. "You name it — we did it," Budd continued. "If we can't verify that status, they are not allowed to work for the University of Pennsylvania." According to Budl, the University sent two letters to each employee, mailed a letter to the employees' spouses and provided schools and departments with a list of the employees.

But why would a faculty member want to get rid of minority students, according to Aiken, who said that he is not aware of any faculty member who is concerned about the diversity at the University.

Muth said that the administration is inconsistent in its treatment of minority students. "You name it — we did it," Budd continued. "If we can't verify that status, they are not allowed to work for the University of Pennsylvania." According to Budl, the University sent two letters to each employee, mailed a letter to the employees' spouses and provided schools and departments with a list of the employees.

The University could face government sanctions if it does not comply with the investigation. "The law requires it," he added. "The University could face government sanctions if it does not comply with the investigation." But Budd said that the University could face government sanctions if it does not comply with the investigation.

"I don't appreciate art, the quality which Edward Albee called his "scattershot" education.

Philistines" at the University who do not appreciate art, the quality which Edward Albee called his "scattershot" education.

Academic calls for more openness in the arts

By Robert Pestan

In the only public appearance of his tenure at the University, drama critic Kenneth George agreed to cooperate on the condition that he was not notified about the government investigation. "I'm not going to tell the government anything," he said in a message to the workers.

The 10-member committee has not made any progress since Friday, when it was convened to discuss the feasibility of forming a search committee. "The committee has not made any progress since Friday, when it was convened to discuss the feasibility of forming a search committee," Aiken said yesterday.

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"He got an A. He knows the field."

-Henry Kissinger in an interview with The New York Times

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Students to demand further divestment

By Debbie Abrams
The Southern African Student Divestment Alliance will protest the University's divestment policy in a meeting tomorrow afternoon, calling for divestment from all corporations based in South Africa.

"We demand that the Trustees bring the money out of companies that have changed their policies to remedy their past. We are demanding that the University divest from all corporations, with either direct or indirect ties to South Africa," said Conrad Tillard, chairman of the Southern African Student Divestment Alliance.

Initially, the Alliance will protest the University's divestment policy by pulling Penn's money out of its Endowment during the annual meeting tomorrow afternoon, calling for divestment from all corporations based in South Africa.

The Trustees voted to divest in June 1986, but the policy will not result. "I was disappointed, but not really surprised," Tillard said. "This was a shovel-up washing the last week, but that he suspects so-

The students are complying mostly because they have on-

"We're in the heart of said terms, and more students may have said the Library for the first time last week," he said. "This come back this week, and they have to do ID. It may be a necessity for the Library to be sure they shouldn't," Jenkins said.

Jenkins said that a student's "library was validated if the student was validated by the University's" said that he did not have a list of names, but "how many telephones come from students and we only know about the new because they had no ID.

"We would like the Library to be open and to have students who are not able to work in the Library," Jenkins said. "This is not the new security policy, but is just a student's need to do their work and to have the Library as a study place."

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Pennsylvania 6-5000 to perform at University Museum Friday

Public school students act up

By Julia Null

Pennsylvania 6-5000, the all-male capella group known for its interpretation of Alan Jay Lerner's musical "Lerner and Loewe," will stage the take the stage Friday evening at the University Museum's Harrison Auditorium for their sole performance in the city.

Entitled Life and Love because "the show is epitome of two individuals and their love," the concert will include a new and improved selection of songs.

The group will feature "all the beautiful music of the '50s, '60s and '70s of the 20th century," said a member of the group.

"It's a chance for people to hear music they love and enjoy," said a member of the group.

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Pennsylvania 6-5000 will perform at the University Museum's Harrison Auditorium for their sole performance in Philadelphia. The group will feature "all the beautiful music of the '50s, '60s and '70s of the 20th century," said a member of the group. The show will begin at 8 p.m., and tickets are $5 for adults and $3 for students and seniors.
Princeton eating club fights co-ed ruling

...as far as to send a letter to the university asking that rather than admit women. He said the club has gone by a former student.

The performance shows an obvious skill but fails to transition into an energetic cast. With a few exceptions, the members of Mask and Wig seem to have lost their ability to do the difficulties of the college社員のlife through humor.

...and portraying the traumas of college. The cast is trying to poke fun. Although the technique is standard and the routines are dispersed throughout the show, the audience wishes the tap dancers would also sing. The show's strongest point is its use of plays on words, particularly evident in the "advertisements" integrated throughout the show. Although the technique is standard and the routines are dispersed throughout the show. The biggest disappointment of the show was the thin costume.
For the Record

College campuses are like private towns — little enclaves of the larger society, filled with people with common interests, circles, classes, and skills. But reality is not always so neat.

A bill now in front of the Pennsylvania legislature would change this. In response to a rape and murder at Lehigh University, Rep. Richard McClatchy has introduced the Sexual Assault Awareness Act, which was originally crafted in response to the climate on college campuses.

The legislation would significantly affect the University, which has resisted any release of compile nationwide statistics on campus crimes — a step that would have to be taken if the act were to be passed. (Pennsylvanians for Women and the Christian Association, the University’s primary religious group, would not be able to publish any information about the number of crimes on campus, the vast majority of which are misdemeanors.)

The bill would also create a new position of campus security director, who would be appointed by the president of the University. The position would be responsible for ensuring that all relevant information is released to the public.

The bill would also require the University to report to the state legislature on a regular basis, including the number of campus crimes and the measures being taken to prevent them.

The bill would also mandate that all University employees undergo background checks, which would include a review of their criminal history.

The bill would also require the University to provide training for all employees on how to handle sexual assault, including how to respond to it and how to prevent it.

The bill would also mandate that all University students undergo a mandatory orientation on sexual assault, which would include information on how to prevent it and what to do if it does happen.

The bill would also require the University to have a designated campus support person who would be responsible for providing resources and support to survivors of sexual assault.

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Architecture critic calls post-modern era 'shrill'

By Maria Weinstein
Approximately 150 students filed into the basement of Meyerson Hall on Thursday evening to hear the New York Times architecture critic Paul Goldberger speak on "The Modernist Era of Architecture." Goldberger, who has written extensively on architecture for the Times, spoke about his personal experience with the modernist movement, including his recent book, "Building on Babel." He also discussed his opinions on the current state of architecture and the post-modern movement.

Goldberger began by noting the impact of modernist architecture on the post-war world, including the design of the UN building and the Guggenheim Museum in New York. He discussed the rise of new architectural Movements, including postmodernism, which he described as a rejection of the rigorous, geometric forms of modernism. He similarly described the "triumph of the corporate imagination," which he termed the "revival of the Gothic imagination." He noted that much of this work is not intended to function, but instead to "appeal to the collective unconscious." He noted the "explosion of the speckled, the curvy, the squiggly" and the "relentless" nature of this art movement.

Goldberger also spoke about "The Architecture of the American Century," which he described as "the most introspective American architecture I've ever seen. It is also a reference to the era that was taken on two more. Marriage Play, said that he just finished a play called after the speech, Albee stayed with play-writing, for which he has won a Pulitzer Prize.

plays, and since that time Albee has who suggested he turn to writing Wilder, author of the play. Giving a copy of his own work to Albee were turned, as at least one student returned, and Auden spent the after-

Albee criticizes theater

Continued from page 7
ry of E.E. Cummings. Later he turned to novels, writing a 330-page and an 800-page novel before going to college.

But it was poetry that Albee said captured him, saying that if he had not become a playwright he would have become a poet. One of the most memorable parts of the speech was his description of encounters with other writers, who he碰头oung an early age. He recalled going to W. H. Auden's apartment with a group of students and finding the great British poet. A week later he returned, and Auden gave up the after-

(Albee's speech was taped, as at least one student gave a copy of his own work to Albee for criticism.)

Albee said that it was Thornton Wilder, author of the play "Our Town," who suggested he turn to writing. He had written poetry, but the plays were "a lot more fun."

Albee also spoke of his personal experience with poetry, saying that it was a "very good school for me." He noted that he had written poetry for much of his life, and that it had been a "very important" part of his career.

The overall reaction of graduate students in attendance seemed to be positive. The students in attendance seemed to be

Seminar participants included: the Hawaiian Club, the Academic Society of Engineering, the Management and Technology Club, the Lubrach Student Association, the Penn Macintosh Alliance, the Penn Philippine Student Association, the Penn Macintosh users group and ATLAS, a space study group.

Earlier in the meeting, buildings like Penn Center, which he compared as denying the basic con-

"The tension between [Penn Center] and the present city is pro-
ter," Goldberger said.

An elaborate discussion followed Goldberger's suggestions. Brodskiy, an architectural historian and a history of art professor at the Universi-

ty, said that he disagreed that modernism lacks sensuality.

Goldberger countered that he was not talking about an architecture made in the First World.
**World**

**S. Korean diplomat released for $1M**

BEIRUT, Lebanon — Kohinoson released a South Korean diplomat for $1 million after holding him for 12 days, a Lebanese official said yesterday.

The South Korean, 34-year-old Kang Joon, was released by the Lebanese government on condition that he leave the Lebanon within 48 hours.

The official said Kang Joon had been held by the Lebanese security forces since last week, when he was arrested for possession of a伪造的 identification document.

The release of Kang Joon was welcomed by South Korean officials, who said the diplomat had been detained in error.

The Lebanese government said it had no further information on the case.

**Contra aid request may be delayed**

WASHINGTON — The Reagan administration said yesterday it may delay a request to Congress for new aid to the Contras in Nicaragua, saying it was concerned about the possibility of a split in the administration over the issue.

The administration had hoped to send the legislation to Congress this week, but officials said it was now considering delaying the request until next week.

**Kuwaiti tankers arrived safely**

American warships sailed south of the gulf in defiance of U.S. threats to use force if necessary to protect Kuwaiti tankers.

The U.S. decision came after Iran threatened to answer any Western aggression with its own missiles.

**Kuwaiti tankers**

Kuwaiti tankers arrived safely at American ports south of the gulf in defiance of U.S. threats to use force if necessary to protect Kuwaiti tankers.

The U.S. decision came after Iran threatened to answer any Western aggression with its own missiles.

**Iran also said three of its warplanes approached**

Iran also said three of its warplanes approached American warships south of the gulf in defiance of U.S. threats to use force if necessary to protect Kuwaiti tankers.

The U.S. decision came after Iran threatened to answer any Western aggression with its own missiles.

**Weather**

Today: Mostly sunny with temperatures ranging from the low to mid-50's.

**City**

Goode calls Rizzo 'desperate man'

In the last week of the campaign, incumbent Wilson Goode called his Republican opponent "a desperate man — making wild accusations" while Frank Rizzo supported his mayoral rival.

"Rizzo is a desperate man," Goode said in a speech to the Philadelphia Federation of Teachers. "He's been running a campaign that's been filled with lies and false attacks."
Soviet Foreign Minister Eduard Shevardnadze arranged to on his "Star Wars" missile defense plan.

The blue chip Dow Jones industrial average gained in a 9-point range yesterday before finishing up just 0.3 points at 1,854.22.

Reagan declares willingness to accelerate talks

President Reagan said yesterday that he is ready to visit the Kremlin, said yesterday he is ready to in-

The attacks came within 15 minutes of each other and followed a series of shots 

The Pentagon identified one of the two active-duty victims as Air

The number of Asian professors is

Do you suffer from

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Wharton School Office of the Dean of Undergraduate Education 1100 Steinberg-Diichtel Hall

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- 762-1558
- 290-1400
- 762-1900
- 966-0000
- 814-0000
- 290-1400
- 625-588
- 762-1558
- 629-1352
- 625-1900
- 762-1558

Best of Philly ’77, ’78, ’79, & ’80

Security increased at Clark Air Base

WASHINGTON - The United States military today announced plans to improve the security for Americans living near Clark Air Base in the Philippines, where suspected communist rebels have killed two people including two U.S. airmen.

The single shot is rarely the actual gun fired. It is a metaphor for the killing of the heart.

And the wounds of war

The Philippines has also announced plans to increase the number of black military police and other security forces near Clark. The move is in response to earlier fluctuations of the dollar and foreign stock market.

Do you suffer from recurrent mouth ulcers or cold sores? Participants sought for a clinical trial of a new treatment.

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EMPLOYMENT OPPORTUNITIES IN JAPAN

LOCHSCH, a joint enterprise of Senden University of Foreign Studies and Sophia University of Tokyo, is accepting applications from U.S. citizens to join an international faculty of 15.

Shoshin jokah, the employment manager of the firm, said that the joint enterprise, which will be headquartered in Senden, Japan, is seeking people with postgraduate and foreign qualifications.

To receive the latest news in career opportunities in Japan, send a self-addressed, stamped envelope (SASE) to: 400紳s (400) 623-1897 in California, (213) 325-9769 in Los Angeles.

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Note: This publication is written in Japanese.
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HUP building houses new surgical facilities

By Andrew Marks

Three years and $114.5 million later, the newest addition to the Hospital of the University of Pennsylvania was put into the hands of Mayor Wilson Goode on September 26. The building, a $114.5 million commitment within existing structures, is technically known as Phase IV in HUP's renovation program, which began in 1984.

Though construction has not yet been completed, 124 new surgical and medical intensive care units, located between 35th and 36th Streets between Spruce Street and Hamilton Walk.

The Pavilion houses new surgical facilities, office and record space, 124 additional medical and psychiatric beds, new general surgery operating suites, and a new intensive care unit, all on one floor.

But the most alluring feature is its location in the hospital's Patient Tower.

Goode on the campaign trail in U. City

By Jenny Nutz and Neil Schor

With the week's work calendar behind her head for the polls, incumbent Mayor Wilson Goode has been criss-crossing campus in an attempt to meet with University of Pennsylvania students, including two recent stops in the Philadelphia University City area.

Tuesday night, Goode addressed about 2,000 Democratic party faithful in the Philadelphia College of Pharmacy's Rosenberger Hall. The informal speech followed his appearance before approximately 80 supporters Monday evening at a fundraising effort in a private home at 34th and Sansom Streets.

Tuesday's speeches were only one stop Goode made during his ongoing tour of the Philadelphia area. It falls within his 15-hour schedule, he said, before appearing in the early-day center of democratic crowds.

Goode reiterated the theme of the campaign: "Goode is the cleanest of Pennsylvanians, including the State Senate, including the 1991 election and the city services as its top priority if re-elected."

He revealed that he will obtain the approval of the City Council and the city's administrative board for the construction of a new surgical intensive care unit, and also offered improved surgical facilities, and increased medical and psychiatric beds, at the University of Pennsylvania.

"The next four years can be dynamic and exciting for the city because of the initiatives, he said. "We have now the ingredients to make a difference."

Calling next week's mayoral election a "critical turning point" in the city's history, Goode warned the city's voters that if they re-elect the current Mayor, there is a "possibility of a third term." Goode said that the new council cannot be "successful" unless they can "re-elect him.

The next four years can be dynamic and exciting for the city because of the initiatives, he said. "We have now the ingredients to make a difference."

"The rooms are nice, they're clean, they're beautiful.

"We're in the middle of the campaign trail and we're doing the best we can."

Goode said that the new surgical intensive care unit is the largest, most modern in the city and the highest quality surgery ever with the best quality care possible.

Goode is in the midst of the campaign trail for the November 3 election. In the race, Goode is expected to face in the mayoral race are Democratic candidate Keating, Republican candidate Frank Rizzo and independent candidate Walter Hagan.

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Silently and effectively, Castagnero leads defense

"Steve is an excellent athlete, and he has a very good understanding of what we're trying to do, so the defensive scheme that we're trying to implement, and he's very valuable to the team," said Perry's brother, Eric VanYperen, a sophomore offensive guard at Penn. "Steve is in the right place on the field for his size. He understands the system, and he's very good at what he does."
BIENVIRONMENTAL ENGINEERS, READY FOR A CHANGE OF PACE?
The Air Force can make you an attractive offer—outstanding compensation plus opportunities for professional development. You can have a challenging career and time to spend with your family while you are in the service. Find out what the Air Force offers environmental engineers. Call SSgt Jim Campbell 925-6663.

Amnesty International Presents:
Tumorll in Asia:
Human Rights Abuses in South Korea
A forum featuring
Jin Kwan - Kwon - a former prisoner of conscience, a graduate student at Drex University
Thursday, October 29, 7:30 PM, SH/DH 350
SAC funded

Springfield Beer
27th & South Sts.
546-7301
Just 2 Blocks from Franklin Field

Homecoming Specials

Meister Brau
Heineken
Hacker Pschorr Brau
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12 oz cans
12 oz NR
10/11: 10 PM
After Flashback
Kid Creole & The Coconuts
SAT. 10/11
TOWER OF POWER
WED. 11/4
Judy Mowatt
THURS. & FRID. 11/5
TUES. 11/10
Screaming Blue Messiahs
FRID. 11/6
After Flashback
keeps full of Blues
SUNDAY, NOV. 12
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524 S. Third St.
925-6663
"The Place to Float and Relax"
The Daily Pennsylvania

Thursday, October 29, 1987
Page 13

DEAN WITTER CAPITAL MARKETS

Cordially Invites All Seniors
To A Presentation On

OPPORTUNITIES IN CORPORATE FINANCE

Thursday, October 29, 1987
6:00 p.m. - 8:00 p.m.

The Palladium - Lounge
By Lee Aptil

For the first time in a month, the Penn field hockey team was an afterthought. Not since the 45-7 whipping they received from Harvard in late October have the Quakers been anything other than a .500 team. But with Harvard, Princeton and Lehigh all in the mix of a one-run league, Quaker coach Anne Scott was not cautious about her team's chances.

"I think we are going to win," she said. "We have a positive attitude."

And what a attitude. In struggling to a 4-4-1 record entering the season finale, the Quakers scored four straight goals against Harvard, their first four-goal outburst of the year. The Harvard sideline seemed to run out of gas in the face of Penn's intensity.

Head Coach Anne Scott said it was not because the Harvard players were running out of their one of their best years and they had a good record. They were facing coming on last year and they seemed to be struggling this year.

"I don't know why they're struggling, though," she continued. "I look at their roster and I see that they have a lot of talent."

Penn足球 win over Princeton last week. Penn scored four goals in the first half and defeated Princeton 10-1. The Quakers were on the attack from the start and had a commanding lead entering the fourth quarter. It was up, and fell behind by one.

Just like Harvard in 1982, Penn gave up what seemed like a sure point in the second half, carrying Penn's East coast - a filled with ties -- with him.

"I know we had a commanding lead entering the fourth quarter, up, and fell behind by one. Just like Harvard in 1982, Penn gave up what seemed like a sure point in the second half, carrying Penn's East coast - a filled with ties -- with him.

"If you can think of a way to play the team Penn is playing, you will not continue. And barring any upsets of a

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## SportsWire

### NHL

**NEW YORK** — Don Marintsch, widely regarded as the first player to handle, in the past a perfect season in national ranking, was named general manager for the New York Rangers.

The New York Rangers' first baseman received all 43 votes in the Elias Sports Bureau ratings, which were established seven years ago as part of the settlement of the players' strike.

The ratings are based on performance in a category over a two-year period. After being voted in position, players are divided into designated categories; second baseman, third baseman, shortstop, catcher, starting pitcher, and reliever.

From that category, each player is listed in a percentage on home run, on-base average, runs batted in, and on-base average. The player who is listed first in each category is ranked No. 1, and the player who is listed last is ranked No. 10.

In 1979, Marintsch was the only first baseman ranked for the first time in a category and Marintsch had the highest ranking on the American League's most important statistic. Marintsch was voted in position and was voted first in the American League's most important statistic. Marintsch was voted in position and was voted first in the American League's most important statistic.

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League makes its payback

The tides of events in the closing moments of Saturday's 20-22 win over Penn State were so favorable to the Quakers that some might have wondered what was happening. It simply meant that one of the most exciting games most people who follow the game have ever seen played out over a long time.

Since 1912, no two teams have played with a 26-point deficit, Harvard had managed an improbable comeback.

By Tierry Sparkes

When the Penn women's tennis team faced Penn State in the ITA tournament two weeks ago, it was the Nittany Lions who were up by 3-0. Today Penn feels it can change for once when it hosts the Horizon League.

Penn is a 2-2-0 team, while the defending Princeton Blue Devils, who are 5-1-0, have won their last three matches.

---

Frustration ends for Maddwn, Ltw.s

Talbuekas looks for a little glory

By Patrick O'Donnell

This season, it is not only the line coach and the quarterback who are the most difficult to replace, but also the tight end. This season, it is not only the line coach and the quarterback who are the most difficult to replace, but also the tight end. This season, it is not only the line coach and the quarterback who are the most difficult to replace, but also the tight end. This season, it is not only the line coach and the quarterback who are the most difficult to replace, but also the tight end. This season, it is not only the line coach and the quarterback who are the most difficult to replace, but also the tight end.

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Things get done with Castagnero

By Mauran Dobay

If an election were held to determine the United States' most valuable player on the Penn football team, it would be Castagnero.

The center is a leader both on the field and off, and is a key player in the team's success.

---

Penn's women's soccer team

Pens's "mike" Backer Steve Castagnero eyes his goal.

Strong, silent type

---

Vincero's running leads Penn's Pack Attack

Madden, Freshman, Cross Country arrive

Despite being the best two-mile runner in New Jersey last year, Berntsen has had confidence problems in the past. Richard Van Yperen, Berntsen's varsity track coach at Ridgewood (N.J.) High School, cracked Berntsen during his junior year.

Still RIZZO After All These Years

Bruce Springsteen • Pet Magazines • Lady Day
From the cheap seats

"34th Street" readers get their say in print

To the Editor:

We feel that the 34th Street staff used poor judgement in allowing Robin Fields' article, "Drop the Ed's Long Pack," to appear in print. Not only was Fields a New York Rangers fan writing for a Philadelphia publication, but also an uneducated hockey fan.

If Fields had been more educated, he would have realized that the new rules concerning fighting were introduced due to the increasing number of bench-clearing brawls, not because of one particular incident (incorrectly reported) involving the Flyers' Ed Hospodor.

Fields was quick in citing Hospodor, a one-time Ranger favorite, as the cause of the new rules. However, the actual rule changes were introduced before this particular incident in Montreal ever occurred.

In addition, Fields inappropriately referred to the Flyers as the "Broad Street Bullies," a reputation which died in the late '70s.

Although the Flyers continue to play rough Hockey, they have done much to escape the nickname, including releasing Ed Hospodor, trading Daryl Stanley, and sending Craig Berube to the minors.

Perhaps if the Flyers didn't have to play such "snivy" teams as the Rangers, they would have lost their bully reputation faster.

Finally, if Fields is the true Hockey fan he claims to be, he would not be complaining about the length of the season.

The reason the season seems so long to Ranger fans is because they lose interest in it.

You see, Mr. Fields, the hockey season normally continues for a month after the Stanley Cup is awarded. The play-offs. As avid hockey fans, Rangers are eliminated in the play-offs. As avid hockey fans, they lose interest in it.

Long to Ranger fans is because they lose interest in it. Of intense Hockey action! And can't wait for each evening of intense hockey action! And can't wait for each evening of intense Hockey action! Let's Go Flyers!

To the Editor:

Rich Friedenberg
College '91

Oxford, Michigan

To the Editor:

As Ethel Merman would say, call me Madam. Your assumption that because I write about hockey, I must be male, reveals an attitude that can only be labelled sexist.

A look back at 34th Street is indeed a Philadelphia publication, we do not feel the need to become cheerleaders for the city. The pro-Ranger bias was announced in the articla early and often, and was no less valid than any other slant.

I stand by my interpretation of the new fight rules, announced just before this season, and well after the Hospodor scenario.

My objection to the NHL's regular season is that these games are merely meaningless, the play-off format gives the great advantage to the teams that, like say the Flyers, do well in the first 80 games.

This has led to upsets, such as of the Flyers, who made early exits in '83 and '86 at the hands of the Rangers. Happy skating!

To the Editor:

All of us at Dock Street Brewing Company want to thank Scott Strauss for writing such a fantastic story on "True Brewing." It was very informative and entertaining. Judging by the phone calls we have received, it is a well-liked story.

Cheers to you and the staff.

Jeffrey D. Ware
President
Dock Street Brewing Company

To the Editor:

Thank you for your review (Scott Williams and Susan Leach, 10/22). We have recently wondered how we might reach the U. of P. area with our affordable alternative style of dining, and you have supplied the answer. We appreciate your open-minded approach and salute your detail and accuracy.

Matt McClernon
Joe Quinn
Owners, Mom's

David Pakman
Engineering '91

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Matt McClernon
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Dock Street Brewing Company
Down by law
Goetz trial makes a mockery of the legal system

By Marc Fernich

The last of Bernhard Goetz's nine lives has finally expired. A two-year legal ordeal ground to its merciful halt last week when the New York subway gunman was sentenced to six months in prison for possession of a handgun he fired at four black youths on an MTA train in 1984.

Regardless of its manifold ethical repercussions, the case represents one of the greatest farces in American judicial history.

From the outset, the circus-like atmosphere enveloping the court proceedings immediately destroyed what little chance there ever was of Goetz receiving a fair and impartial hearing. Constantly buffeted by opportunistic reporters, Goetz was thrust into the spotlight and lionized as something he neither was nor wanted to be — a real-life Charles Bronson.

Whether one views him as a savior or an anti-christ, it was absolutely immoral to raise Goetz's patently illegal actions to heroic proportions. Yet, by lavishing all this excessive attention on him, the press did just that.

The splashy tabloid headlines indirectly sanctioned criminal behavior, overtly manipulated public opinion and, worst of all, cheapened the suffering of the victims and their families.

How far out of proportion has the Goetz phenomenon been blown? The next time you're in Greenwich Village perusing those tacky novelty shops, ask one of the proprietors to show you his collection of Goetz memorabilia.

Besides the obligatory Bernie T-shirts, you're liable to see a 12-inch folk record chronicling Goetz's admirable achievements, a rear window insignia declaring 'This car protected by Bernhard Goetz,' a 'Baby Bernie' doll and countless other trinkets.

But whose pockets are being lined? Interestingly enough, Goetz himself has forsown the countless book and television offers that have been bandied his way since the shooting.

Quite a magnanimous gesture from a man who packs a pistol, but you have to wonder how generous Bernie is going to be now that the trial has ended and he is immune to allegations of profiteering and conflicts of interest.

The onus of all this shameless commercialization ultimately falls on four sources: the New York municipal court system, the sleazy city tabloids, the plethora of special interest groups that descended on the case like vultures and politicalized it almost beyond recognition, and the venal attorneys who disgraced their profession by failing to protect the integrity of the bar.

Without a doubt, the courts and the judges must bear the brunt of culpability. The fifth, sixth and 14th amendments of the constitution guarantee the right to due process and a fair and impartial jury trial. Because of the manifestly prejudicial nature of the pretrial publicity, Goetz obviously received neither in New York.

And in Sheppard v. Maxwell, adjudicated in 1966, the Supreme Court empowered federal, state and local judges to take whatever steps are necessary to insure an equitable hearing. These include, but are not rigidly confined to: continuing the case until the publicity subsides, transferring the case to another district, closing all pre-trial proceedings to the press and sequestering all jurors and witnesses from obstructive reporters.

It's hardly surprising that a case like Goetz's, based as it was in the media capital of the world, would generate a cavalcade of press coverage. Remarkably, none of the judges even considered employing any of the aforementioned measures.

In terms of legal philosophy, the Goetz debacle exemplifies the American judiciary at its impractical, unwieldy worst.

By exonerating Goetz from attempted murder and convicting him of carrying the would-be murder weapon, the court is guilty of the most egregious lack of common sense imaginable.

This is simply a case of a jury getting bogged down in sophistical minutiae and ignoring the overarching issues and evidence.

Swayed by pro-Coetz public sentiment, the judges didn't give the jury enough information about what it was supposed to be looking for during the trial. As a result, defense attorney Barry Slotnick was allowed to turn the jury against the jurors' innate fears and prejudices, using demagoguery to convince them that a demand for $5 somehow constituted a threat to Goetz's life.

Even by their own shoddy journalistic standards, the New York papers reached an all-time low during the Goetz trial. UnFortunately, the broadcast medium didn't fare much better, either.

With a phalanx of reporters camped outside his 14 Street apartment every day, Goetz quickly became a prisoner in his own home. And when all was said and done, the newspeople had the gall to run self-righteous editorials denouncing the decay of society's moral fiber, willfully blinds themselves to the fact they alone were responsible for creating the Goetz mystique.

Almost as criminal as Goetz himself are the lobbyists who swarmed around the case and turned it into a vehicle for their own socio-political platforms.

Between the gun control groups, the NRA, the Guardian Angels and the myopic civil rights coalitions crying racism, the pertinent legal questions became thoroughly muddied and lost in the shuffle.

And finally, Slotnick and the rest of Goetz's entourage of lawyers bludgeoned the sanctity of the court by using the press to establish a web of disinformation designed to cover up the glaring weaknesses in their defense strategy.

Trial-by-media was, in fact, an integral component of that strategy: briefs, affidavits, indictments and arguments were dutifully reported to the media for a test run before they were presented in court. Ironically, the journalists who are so fond of setting themselves up as braunacatrd watchdogs played right into Slotnick's hands.

In the final analysis, however, there is no one to blame for the Bernhard Goetz phenomenon but the public. The lurid stories wouldn't sell if people weren't interested in reading them, and Goetz couldn't have catapulted to national stardom if the citizenry weren't hungry for every detail about him.

The reason for his infamy is as blatant as it is useful: Goetz was a conduit for the pent-up rage, trepidation and frustration of city-dwellers everywhere.

Put simply, New Yorkers, Philadelphians, Bostonians and Washingtonians are sick and tired of the criminals in their streets, and when someone finally struck back, they romantically saw him as one of their own. Goetz is a symbol of long-simmering urban interracial tension.

It's regrettable that the people of New York decided to channel their aggression through Goetz instead of turning it into a positive force, persuading city government to finally crack down on crime.

Now that the whole sickening farce is over, what has been accomplished? Nothing, save a momentary release of widespread dissatisfaction and someone somewhere making a whole lot of money. Meanwhile, the underlying malaise persists unabated.

WORD ON THE STREET

Requesting money on subways may never be the same

CONTEST

From the outcome of the contest, the winner of the contest for best costume will be chosen by the editors of the newspaper. They will award a $50 gift certificate to the winner.

To enter the contest, visit the website at wwwYST.com and fill out the entry form. The deadline for entries is October 31, 2017.

The contest is open to all residents of the United States and Canada over the age of 18. Employees of the newspaper and their immediate family members are not eligible to enter. Void where prohibited by law.

Good luck!
A Tale of Two Roys

By Andrew Mirsky

Why are there two Roy Rogers within as many blocks — one on 39th and Chestnut Streets and another on 39th and Walnut? Potential reasons run the gamut. Different constituencies, an overwhelming demand for Double R-Bar Burgers, different hours and customer ignorance may all play a role in the odd appearance of two Roy Rogers restaurants within spitting distance of one another.

At least they don't have identical operating hours. The Chestnut Street Roy's opens at 6:30 a.m. and closes at 11 p.m. during the week, while the Walnut Street Roy's opens at 10 a.m. and closes at 1 a.m.

Donald Stokes, an employee at the Chestnut Street Roy's, says that there are two Roy's for two different types of people. The Walnut Street franchise caters to the student population, while the Chestnut Street store aims for the working customer. "They make burgers all day until they close," says Stokes of the sister establishment. "We do breakfast, then make hamburgers. College kids aren't up at 6:30 a.m."

Mark King, night manager at the Walnut Street location, says that he hasn't given the situation much thought but agrees that difference in clientele is a plausible theory. "There are two different crowds," says King. "It's easier for the college kids here."

King adds that the varying directions of traffic on the two thoroughfares may contribute to different people patronizing one location instead of the other.

And the Chestnut Street franchise does boast an advantage for the customer on wheels. Says King: "They have a parking lot and we don't."

On another level, customer demand is a factor. Janet Webb, manager of the Chestnut Street location, says there is more than enough need for two Roy's in the area, and that both establishments are inundated with customers. "People like the atmosphere," says Webb. "I've seen people go to one in the morning and the other in the afternoon."

In addition to offering customers a choice, the nearness of the two Roy's gives rise to some strange rituals. Penn students Jeffrey Crow and Gary Levin space themselves on 39th Street equidistant from the two Roy's and test which fast food joint has greater magnetism. Attractive forces aside, Levin supposes that the reason he patronizes the Walnut Street Roy's and not the other can be attributed to its basic convenience. However, he admits to being as dumfounded as anyone by the strange geographics.

"Either it is an extremely clever and marketing ploy," Levin says. "or the Roy Rogers executives simply don't know that there are two."".

The management reasoning stems from the 1982 acquisition by Roy Rogers of many Gino's restaurants of which the Chestnut Street Roy's was one.

In Center City, since fast-food establishments proliferate, the 39th Street situation is not uncommon, especially for a city of Philadelphia's size.

But Stokes offers still another theory. "I guess," he says, "it's because they couldn't put three."
By Susannah Cassedy

Transforming biography into drama is rarely an easy task. At best, the writer risks inaccuracies; at worst, he risks diminishing the subject's life into melodramatic silliness. This job is made all the more difficult when the drama takes the form of a musical, an even greater challenge in varying degrees of success. While often bogged down with the technicalities of condensing a life story, the show is saved by its enormously talented performers, who provide a vivid and memorable portrait of a fascinating individual.

One of the premier jazz singers of the 1930s, Holiday was born into a life of poverty in the South. She was abandoned by her father and then her mother, raped at age 10, and driven into prostitution during her adolescent years. Although she succeeded professionally, Holiday continued to suffer from the scars of her childhood, and turned to drugs and alcohol for solace. Her life was marked by a series of jail terms for drug sales and use, as well as by a stream of unfortunate choices for lovers. But as the show demonstrates, Holiday was also a woman of enormous musical talent and personal strength.

Because she was banned from performing in New York due to her alcohol and drug abuse, Holiday was forced to look elsewhere for places to perform. Lady Day, a musical version of the life of Billie Holiday, takes on this challenge with varying degrees of success. While often bogged down with the technicalities of condensing a life story, the show is saved by its enormously talented performers, who provide a vivid and memorable portrait of a fascinating individual.

Lady Day is set in London during the 1950s, a time and place in which Holiday's act was permitted. The first act is set in the context of a rehearsal for the show, which provides the opportunity for many of Holiday's well-known songs. The second act is the performance itself.

Anne Duquesnay shares the stage with only a quartet of musicians and an actor who portrays the stage manager. She faces the monumental task of relating her story with only musical assistance. Writer and director Stephen Stahl has dealt with this challenge by interspersing the musical numbers in the first act with a series of monologues about the singer's past.

His rather untraditional approach to this method, unfortunately, is one of the musical's serious shortcomings. Instead of using a more conventional theatrical method, such as soliloquies, to relate events, the show calls for Duquesnay to act out these reminiscences.

The one-woman show structure presents some problems. Duquesnay must portray Holiday as a child and pantomime scenes with others, as there are no other actors with whom to interact. These techniques would provide a worthwhile acting exercise, but in live performance, they often border on silliness. Perhaps the worst example is an episode in which Duquesnay acts out her childhood rape. The scene's bluntness is effective in that it leaves little to the imagination, but the audience is unfortunately more tempted to look away in embarrassment for the actress than to focus on the horror of the scene.

Further, Duquesnay's acting often takes on a frenzied quality as she tries to compensate for the lack of stimuli with which to interact. The audience is constantly distracted by the fear that she will make a fool of herself.

The more traditional approach of the second act proves more successful. Representing Holiday performing before the London audience while drunk, the lead improvises the songs with stories told directly to the audience. The image of Holiday is much more powerful here, and with the help of imagination, the audience is able to form a vivid picture of the past events that shaped the character of the woman of the present.

Despite the problems with presentation, Lady Day offers a moving portrait of Holiday, thanks largely to Duquesnay's talents. Much of the show is carried by her sensational voice, whose gospel overtones lend a certain sensuality to the love songs. Her rich huskiness provides depth to the raunchier, more upbeat numbers, which she performs with show-stopping energy.

Clearly, Duquesnay is a singer before she is an actress; for this reason the second act, in the context of a vocal performance, provides a better showcase for her talents than the first.

It is where Duquesnay is allowed free rein with her vocal power that Holiday's personality comes through most clearly. When she is lounging on the grand piano in a white satin gown and boa, and belting out a spirited, soulful rendition of "Billie's Blues," it is the most accurate picture of Billie Holiday's resilience, character and pride — all of which persisted in spite of her hardships.

In this way, Lady Day pays a respectful and affectionate tribute to a remarkable woman.
Imagine a two-hour long episode of Miami Vice. Crockett moves to the wrong side of the law and tries to convince Tubbs to join him.

**No Man's Land**

Directed by Peter Werner

At the Walnut Mall


Like the showcase for NBC's proudest peacocks, the new Charlie Sheen vehicle, No Man's Land, is a stylishly disjointed commercial for expensive Porsches, Italian suits and corruption. But the real stars of No Man's Land turn out to be the cars, lovingly filmed and given more attention than the actors. Among these lines, car chases filled with near misses and horrifying accidents provide the only coherent and tension-filled moments in an otherwise uninvolving film.

Choosing self-consciously moody settings, director Peter Werner does his best work in shadowy garages and abandoned warehouses. While this keeps the film interesting on a purely aesthetic level, Werner works a bit too hard in his quest for style.

He clutter the film with a profusion of fancy cinematic devices: smoke, strobe lights and tight close-ups of body parts, both automobile and human. The poetry fades after two hours of people emerging out of the haze and into the dramatic glare of headlights.

Sheen, as rich-boy Ted Varrick, runs a Porsche repair shop as a front for his car theft business. Deputy Benji Taylor (D.B. Sweeney) goes undercover as a mechanic in Ted's shop in order to bust him for murder. Ted befriens the young grease monkey and shows him the road to the good life: stealing Porsches.

From this setup, the focus shifts to Benji's struggle to remain on the straight and narrow, dazzled as he is by the perks of larceny. Again, Werner's symbolic hammer crashes down in defining the relationship between the evil Ted and the increasingly morally ambivalent Benji. Needless to say, Ted is the Man in Black, while Benji comes, with a little help from his newfound friend, progressively darker.

Writer Dick Wolf creates caricatures instead of characters, and most of the actors get lost under the weight of his script. The sacre Sheen fairs the best. Intermittently on the edge of losing humanity or vulnerability, he always withdraws behind a mask of cool amorality.

D.B. Sweeney is promising in the first 30 minutes as the wise-cracking, but innocent undercover cop. Once paired with Sheen, however, he has trouble just hanging on to his stereotype. Sweeney's attempt to reveal his character's moral struggle is not merely unsuccessful, it is painful to watch.

Veteran Randy Quaid stops by for a disappointing and, considering the depth of his resume, inexplicable cameo as Li Bracey, Benji's contact in the police department. Ironically, some of the film's few bright spots are the murder scenes. Although these scenes are graphic, they show a lighter touch as Werner detracts from the gore with metaphorical gimmicks. Sheen's right-hand man is shot in the garage's restroom — a fitting death for a man whose choices in life have robbed him of any claim to dignity.

At the end of No Man's Land, Ted and Benji come close to making an emotional connection, but they just can't pull it off. In the process of trying so hard they make themselves seem ridiculous. The same is true of the entire film. In spots it comes close to gripping drama, but by trying so hard, this Beverly Hills Dukes of Hazard simply looks silly.
Bag of tricks
Season offers ghosts, gook and guns but no treats

**NIGHTFLYERS**
Directed by T.C. Blake
Starring Catherine Mary Stewart and Michael Praed
At the Saxon 4

Captain's log, startdate Friday night at the movies: six scientists with various Masters of the Universe skills explore outer space. They are in search of... the lost community of Vulkran.

Sounds familiar, Mr. Spock. Watching Nightflyers is a bit like being marooned in a cinematic ball of cotton. The characters drift from a space station into the Nightflyer ship through hazy clouds of billowing mist, whose origin and purpose, not unlike the film's, eludes the audience.

T. C. Blake's direction adds to the confusion by vacillating between soft, ethereal shots and the audience and evidently, a leak in the tank space-age equipment fail to depress scientists and barricading the doors of the church.

Inside, things, if not the action, start to come alive. Periodically, the overheat pond streams down into ill-fated scientists' mouths and causes them to become possessed. Progress on the academic front occurs rapidly, and the linguistic deciphering of an ancient Latin tome to realize that the Son of the Devil is in the liquid, and works out.

In the '70s, John Carpenter directed Halloween, which became both a cult classic and the prototype for the knife-wielding schlub epics of recent years. But he has been unable to match this success, instead producing such bombs as The Thing.

**PRINCE OF DARKNESS**
Directed by John Carpenter
Starring Donald Pleasance
At the Walnut Mall

At the center of John Carpenter's Prince of Darkness lies an oversized vial of psychadelic-green goo hidden in a church basement. Not just any church basement, though. For two thousand years, this chapel cella was inhabited by the reclusive (and tired) Sleeping Priests, a secret sect of monks whose sole purpose was to stand guard around the glass tank of day-glo liquid.

After the death of the last slumbering friar, dozens of Californias's top biologists, physicists, mathematicians and linguists mysteriously appear on the scene to examine the gook. They discover that the substance can use psychokinetic energy to move objects. They and their multi-million dollar space-age equipment fail to detect, however, a leak in the tank leaves a big green puddle on the ceiling.

Outside, a group of transients, led by '70s acid rocker Alice Cooper, mope around eating worms, murdering wandering scientists and barricading the doors of the church.

**Are you there, God?** It's me, Jameson Parker

The cast, with the exception of Jameson Parker (Simon & Simon) and Carpenter favorite Donald Pleasance, consists of no-names. They'll probably remain unsung, as the acting in this film is affected, cliched and downright annoying.

Whatever prompted Carpenter to turn this Halloween trick? Could it be... Satan?

— Sarah Dunn

**THE SICILIAN**
Directed by Michael Cimino
Starring Christopher Lambert
At the Saxon 4

Director Michael Cimino could have made a more engrossing documentary about Sicilian pizza parloros than this adaption of The Sicilian. Cimino employs every cinematic cliche in the book, making the viewer, overly conscious of the ridiculousness of the action, become detached, not frightened.

The cast, with the exception of Lambert, who does an Oscar-worthy turn as the possessed scientist. So who's driving the ship? The idea of the mother ship concept completely phony. The deadpan dialogue limits the potential of the talented but disappointing Carpenter.

Plaguing Prince are two of the seemingly unbelievable ingredients in the slop that constitutes most of today's horror movies: infantile writing and plastic acting. Inane dialogue and non-sensical plot developments doom the film's meager attempts at credibility. The viewer, overly conscious of the possibilities of the character development, the audience is left wondering which is sillier: the acting or the acting.

**Sings rural Godfather Giuliano.** "The hills are alive... with the sound of bloodshed!"
Still RIZZO After All These Years

By Randall Lane

hey once roamed government offices like the buffalo roamed the Great Plains. And like the buffalo, their numbers have dwindled to almost none. They are a dying breed, and Philadelphia is the home of one of the last survivors.

This survivor says what’s on his mind, even if all hell breaks loose in the process. He doesn’t pretend to be anything he’s not. He doesn’t use pretty language, or even good grammar. He didn’t go Ivy League. He didn’t even finish high school. He is a populist, a true people’s candidate. He is Francis Lazzaro Rizzo, a 67-year-old throwback to a time most people would rather forget. And Nov. 3, Philadelphia’s Republican nominee for mayor, and perhaps its last true populist, may end a political era.

"I’m a politician, a different sort of politician.” Rizzo says as his giant hands flap in the air. “I don’t have a poll taken before I speak on issues. I speak what I feel and I get in trouble sometimes. Most times I’m accurate and correct. Respectfully, I think I would have been successful in anything I did. But I had no hidden agenda. I had no desire to be a governor, a senator or anything else. I love Philadelphia, and that’s the reason I’m running.”

But the road is not easy for Rizzo. With the election five days away, he trails incumbent W. Wilson Goode in the polls, faces a nasty advertising campaign directed at him, and is up against a Democratic Party machine that allows a Republican to be elected mayor about as often as fish frolic in the Schuylkill. Yet the one thing Rizzo still has going for him is Rizzo; he is his own best asset, and probably also his own worst enemy. No matter where he goes, a trail of reporters and onlookers follow.

Rizzo hulked over the crowd of about 100 which came to see him take a walk through the Puerto Rican neighborhood around Fifth and Lehigh Streets last Saturday. Among those with him was United States Senator Arlen Specter, who has given Rizzo his endorsement.

As Rizzo began to take his walk, the entire throng followed, leaving the short, balding Specter completely by himself. Specter — one of the most influential policymakers in Washington — was not angry, he merely shrugged. He knows that in Philadelphia, Frank Rizzo was once king. And after eight years out of office, Rizzo wants his throne back.

The first thing that strikes you about Frank Rizzo is his size. At six-foot three and 240 pounds, with a 20-inch neck and a 39-inch waist, he towers over everyone in the room. His hands are the size of frying pans; his handshake could crush coconuts. It appears that rather than occupying the center office of Philadelphia’s City Hall, Rizzo could occupy the center of the Philadelphia Eagles’ offensive line. Along with the frame comes a voice to match: booming, yet gravelly, and able to hail a cab from three blocks away.

Even in this era of the Ronald Reaganesque old, yet vigorous politician, Rizzo is a marvel. And despite his age, Rizzo has no thoughts of retirement. Instead he talks about his true love, Philadelphia, and his past administrations, “when Philadelphia worked.” He doesn’t lay out specific plans; instead, he deals with general issues, themes and accusations. Rizzo’s past success is due to emotion, and the big man is sticking to his guns.

“We want to make it a city where people are proud to live and proud to work, one that attracts businesses,” he says. “We have to have a vision, something that’s important. Now, if you look at Philadelphia, to throw in the past a little, the things that happened to it, its greatness, that happened during the years that I was mayor.

“So, we could sit here and we could talk about what our plans are, but they’re very elementary, very simple. We could talk about pie-in-the-sky stuff. We have to reverse a trend that’s been going on here under this administration. I’ve had corruption right up to my you-know-what.”

When not evoking emotional sentiment, Frank Rizzo pushes himself. He knows what sells. When a person votes for Rizzo, he isn’t voting for a platform or a party, he is voting for a man. Indeed, most of Rizzo’s biggest enemies during the years that he was a Democratic mayor were Democrats. Rizzo himself is an emotion, and whether you love him or hate him, the emotion is strong.

“You see. I’m one of the few candidates that has no hidden agenda. I’m not running for mayor to be rich or get rich,” he says. “You see, they looked at me from the day I was born, and they’ve been trying to get something on me. If they got anything on me, they would reopen Alcatraz. I’d be the only prisoner in there. But I think that by now I’ve convinced them that I run an honest government.”

This is the same honest government that saw many of its top leaders indicted for corruption. The administration in which Rizzo chose his brother Joe as fire commissioner, bypassing dozens of more qualified candidates. But Rizzo never took that charge too seriously.

“A lot of people said that was nepotism,” he said years later. “I didn’t know what that was, so I called my brother and said...”
Joe, did you pick up anything when you were stationed in Japan?"

Rizzo also had a spy squad of 33 officers assigned to do nothing but keep tabs on his enemies, including Democratic Party Chairman Peter Camiel. City Council President George Schwartz and former mayors James Tate and Richardson Dilworth, all of whom said that their phones were tapped and that they were followed.

This was also the administration against which an unprecedented number of police brutality charges were filed. But if there is one issue that infuriates the former cop more than any other, this is it.

"There's more complaints of police brutality today than existed when I was mayor," Rizzo says as his voice rises. "More today — a thousand complaints in the last three years."

"OK?" he asks.

For Rizzo, being a cop means being strong and — when the situation warrants it — violent. Rizzo once said that the best way to treat criminals was to spaccio il capo, which means "break heads."

But during Rizzo's reign it more often blacks than whites that felt the wrath of the nightstick. And it is blacks, along with homosexuals, who are the most vocally opposed to Rizzo, charging him with specifically going after them in the past. These, too, are accusations Rizzo vehemently denies.

"My background wouldn't permit me to be a bigot or a racist because I came from very humble beginnings and I came from parents that came here and were the victims of prejudices," he says. "Not only that, I bought my first home when I got married. The people in that neighborhood circulated a petition not to sell it to me because I was an Italian-American. OK? So I got tired of hearing that nonsense.

"The homosexuals? No way. When I made police chief, the first thing I did was stop arresting homosexuals. I put an order out — only if they were involved with minors or juveniles," he adds. "Before they used to go out and lock them up. Nothing happened. The judges got rich, the cops got richer. So I stopped that immediately. There was no need and no reason for it. Now, you'll find that Frank Rizzo loves everybody.""

Except Wilson Goode, who handed Rizzo his only political defeat during his first comeback attempt in 1983.

Rizzo finds that things are looking up as he makes a campaign stop at the home of Sincere and Amate Barba

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Rizzo finds that things are looking up as he makes a campaign stop at the home of Sincere and Amate Barba

The best way to describe Frank Rizzo is not as an ex-mayor, even though he held the office through most of the 1970s, nor as an ex-police commissioner, even though he led Philadelphia's finest through the turbulent late-1960s. He is a folk hero — a legend doomed to stick around as long as there is a city on the Delaware River. Almost everyone has a favorite story about the man who once promised "to make Attila the Hun look like a faggot."

Part of the legend is his big mouth. When not comparing himself to barbarians, the loose-lipped Rizzo has said things at one time or another to infuriate almost everyone in Philadelphia, no matter how mainstream they are. But in a way, it is his blatant willingness to speak his mind, to say what other politicians are afraid to, that makes him such a political maverick. This is not to imply, however, that Frank Rizzo does not stick his size 11-and-a-half EE foot in his mouth quite often:

• On art: "I hope I don't hurt anybody's feelings when I was an Italian-American. OK? So I got tired of hearing that nonsense.

• On budgets: "I get confused about figures over 100."

• On literature: "Us Italians brought culture to this country."

• On women: "By no stretch of the imagination can we go so far as to put a woman on a turnpike in a police car and have her perform the duties of a policeman...with all due respect to the ladies."

But more than what he's said, it's what Rizzo has done, especially during his police career, that gives him his reputation which stands somewhere between superhero and anti-christ. He has the nicknames of a legend: "The Cisco Kid," "The Big Bambino" and "Supercop" are among those he received while patrolling the streets of Philadelphia with an unprecedented vengeance.

From the time he was a street cop, Rizzo was notorious for his brazen behavior. In 1950, motorcycle cop Frank once refused to give back a cigarette that he was holding for Hall-of-Famer Joe Dimaggio after the "Yankee Clipper" produced a key hit that helped propel the Yankees over the Phillies in the World Series.

And once he rose into positions of power, Rizzo's defiant attitude made for bigger confrontations. And bigger legends. When he was commissioner, Rizzo once raided the headquarters of the radical Black Panther Party, had those captured stripped, and then challenged them to a street fight. "Imagine the big Black Panthers with their pants down!" Rizzo later said.

As mayor, his antics only grew wilder. In 1976, Rizzo sent a letter to President Gerald Ford requesting 15,000 federal troops to protect Philadelphia from an influx of "radicals and leftists" who were intent on disrupting the July 4 bicentennial celebra-
S
aturday is a light day for Frank — only six stops on a campaign trial that often sees him hit 15. The day begins with the walk through Senator Spector's district. Rizzo speaks with the most fire and energy of the morning and is in fine form. As he
Chairman of Puerto Rican neighborhood around Fifth and Lreshold Streets. After the mandatory speech, he addresses the issue of skateboarding. He says it's a problem in his neighborhood and that he will do something about it. He promises to have a plan in place by the end of the month.

Rizzo visits the local bars and bodegas, he is swamped by people, many clamoring for his autograph. He spends a few minutes chatting with each person. He is in a good mood and seems to be enjoying the sunny weather. As he

The event's hostess, Sincere Barba, who cooked for three days to prepare the enormous spread of roast pork, rice noodles and other Filipino delicacies, tells Rizzo that she was a teacher. He promises her a pay raise. When she tells him that Mayor Coode had given city teachers the raise they asked for, Rizzo replies with a swift, "No he didn't." At this get-together, no one was going to dispute him. They are Rizzo all the way. He

When I was made police chief, the first thing I did was stop arresting homosexuals. I put an order out — only if they were involved with minors or juveniles, Rizzo says. "Now, you'll find that Frank Rizzo loves everybody."
I was nearing Thanksgiving and Jackie Donham was beside herself. She had just lost her job, her best friend had been taken in a car accident and her eldest daughter, after quitting college against parental wishes, had gotten married and moved to Europe.

To top the icing on the pumpkin pie was the news that the Army had issued new orders to Mos Sergeant Bill Donham, meaning that the family was spending this Thanksgiving packing its bags for Turkey, instead of eating it.

But the icing on the cake was the news that this sudden change of address would mean that reality would finally have to take hold: Jackie Donham would have to give up all her attempts to find Tabby, the beige, tiger-striped cat who had stolen her heart, only to run away 14 months ago.

As Jackie set the dinner table, she bawled like a 4-year-old. She was weeping not so much for the loss of her best friend, nor for the loss of her eldest, but, rather, for the grief that accompanied the fact that she would never see her Tabby again.

Shaking her fists at the heavens, she yelled to a deaf God. "What do I have to give thanks for?"

Within seconds, as Jackie recounts it, the phone rang. "Are you missing a cat?" the caller asked.

"I don't think so," Jackie replied, checking to see that T.J., the replacement cat who never had successfully won Jackie's heart, was still downstairs. "Well, we have a beige, tiger-striped cat over here and her tag has your phone number on it," the caller continued. "I guess we'll have to find out . . ."

"A tiger-striped — you've found my Tabby!"

Jackie Donham's story is one of the feature articles in the November issue of Cat Fancy magazine, available at your local newsstand now. It is but one of hundreds of lively, fascinating and occasionally gut-wrenching stories packing the pages of a bold new breed of periodical — pet magazines.

The likes of Cat Fancy, Bird Talk, Dogs USA, Dog Fancy and even Horse Illustrated are littering newstands everywhere. A peek into their pages reveals the greatest 'pet' owning, pet care and all-around pet love that has heretofore been painfully closed to animal- phobes for decades. Now, with the help of these remarkable magazines, pet lover and pet avoider alike can read and enjoy.

Of these remarkable magazines, pet lover Joni and pet avoider Robert could not be more aptly summed up in their words while in New York City for a book signing:

"Absolutely," Joni said, "I mean, that editorial about horse abuse is not just a plea for correct treatment of horses, but a vicious condemnation of all humans, even non-horse owners."

"I'm surprised at how much respect I have for the editorial, I'm no horse owner and a bit of a non-believer in the cause."

But certainly there were glaring incongruities from one magazine to the next.

While Cat Fancy and Dog Fancy seem to concentrate on the personalities of those pets, sort of unconsciously claiming that dogs and cats are the only true form of pets, didn't it seem that the tone of Bird Talk was suspiciously less interested as birds as cuddly pets, and more interested in the "Bird Safety" angle?

By shifting the tone away from the "Amazing Cat Stories" or the "Dogs That Have Saved Lives" slant of those other magazines, were the editors at Fancy Publications, Inc. admitting to their readership that birds are not as "fun" as cats and dogs?

Lewis disagrees. An aviphile (that's "bird-lover" for all you aviphobes out there) herself, Linda is quick to assert that birds can be just as "cuddly" as any dog.

With that cleared, we began to chat about our favorite features in the magazines. I told her that not only did I find such columns as "From One Cat Lover . . . , "Ask the Vet," "Pappourii," "It's a Dog's World" and — my personal favorite — "Catching Up," interesting, I also believed them to be a truly useful source of knowledge for the pet owner. Linda agreed.

Clearly, I was back in her good graces. It was time to bring out the big question. I didn't want to hurt her, but someone had to bring it up.

"Linda," I asked, "I was reading Horse Illustrated and I noticed that the tone is a lot more harsh, becoming, at times almost anti-human' and decidedly 'pro-horse'. What I'm driving at is that while the other three seem to be enforcing the peaceful idea of 'pet and human together forever,' Horse Illustrated seems to be giving off the tone of 'horse first, and human. . . well, you'd better get used to it.'"

"Well, I'd have to agree with you," she admitted. "Horse Illustrated has to use a slightly different tone simply because horses are not just companion animals. I wouldn't call it 'harsher,' as you put it . . ."

It was time to reflect. Indeed, what else stood out about these publications? Pages and pages of litter box ads and urgings (in the "Meow Mart" section) for the reader to buy his pet the latest in cat comfort (a cat hammock) or equip his home with the latest in pet-strolling technology (an electric power flap for the front door which allows the pet to enter while keeping villainous interlopers — such as neighborhood mutts — out).

There are others, of course. Besides the National Enquirer tone of the "Thanksgiving Miracle" stories, many of the others provide useful information, even if they are a bit dry and written with an obviously playful and animal-like tone. Sure, big points for cute, but readability?

And naturally, proper attention is paid to animal first-aid. August's issue of Cat Fancy is almost entirely devoted to teaching owners and non-owners alike the secrets of the feline Heimlich maneuver. You never really know when you'll find yourself at a fashionable French restaurant, when all of a sudden, the Angora at the next table will turn blue and give you the international sign for choking. Will you know what to do? Huh? Well you would have if you had read Cat Fancy — right?

Obviously the part of all these magazines that is geared to the casual reader is the centerfold, which usually features one or several members of the animal kingdom in rather embarrassing positions — COMPLETELY NAKED!

Overall, the periodicals seem to operate with the honest intent of filling the pet world with love, not cruelty, and, in the end, isn't that what we're all about? The entire November issue of Bird Talk, didn't have one tasteless turkey-related fowl joke which so often mar the Thanksgiving issues of other self-proclaimed bird-loving magazines.

Bird Fancy kept its discussion of possible Thanksgiving meals short and sweet, suggesting a range of foods and desserts a canary or parakeet might appreciate during the holidays. After all, isn't being together what the holidays are all about?
Tunnel vision

Springsteen demonstrates that growing up is hard to do

By Marc Fernich

Too Old to Rock and Roll, Too Young to Die. What's a life-long popster to do when he suddenly finds himself confronted with the sobering reality of middle-age? This monumental dilemma, crudely articulated by Jethro Tull back in the mid-'70s, comes along with the territory in a musical genre geared to a predominantly adolescent audience. And it's the same question Bruce Springsteen tackles in typically insightful fashion on his latest LP, Tunnel of Love.

Veteran rock and rollers are a lot like veteran athletes—they don't age gracefully. Stubbornly refusing to go gently into that good night, comfort zone casualties such as Jimmy Page, Robert Plant, Paul Rodgers and Mick Jagger cling to their music and their memories as a last buffer against their own mortality.

And who can really blame them? Their predilection is a monster of their own creation. Growing up reveals the basic paradox at the heart of rock and roll; the music preaches rebellion and eternal youthfulness, but its ministers are powerless to halt the inexorable ticking of the clock. When they hit middle age, they become the victims of their own gospel, and lose their credibility.

But Springsteen has always been different. His willingness to mature, both as an artist and as an individual, and his penchant for ruthless self-analysis through the medium of rock and roll are only two of the many qualities that set him apart from the faduous herd of '80s pop charlatans.

It's impossible to deny Springsteen's status as the premier innovator in mainstream rock. The essence of his iconoclasm, however, is not so much his music—he's never been ashamed to lift Elvis, CCR and Mitch Ryder riffs lock, stock and barrel—as it is his unique approach to the creative process.

Bruce Springsteen
Columbia
On LP, CD, Cassette

Springsteen aims to satisfy himself primarily and his listeners secondarily, knowing fully well that if he meets the former criterion, the latter will take care of itself. With his own internal promptings and exacting standards as his sole guides, the chances that Bruce will fail preclude the middle-age ennui that has zapped so many of his contemporaries are somewhere between slim and none.

Tunnel of Love is the kind of LP that is expected, but all too rarely delivered, from a major rock star in the twilight of his career. Mellower, wiser and worldlier than anything he's done before, this new record represents Springsteen's most ambitious and most powerful personal statement since the 1978 meisterwerk Darkness On the Edge of Town.

Instead of retreatting from the Big Questions behind the trademark Spectralian wall of sound and manic E Street swirl, Bruce strips away all the excess baggage and faces them head on. "The lights go out and it's just the three of us/you, me, and all that stuff we're so afraid of," he sings in the title cut, and it's impossible to tell whether the mysterious X-factor he's referring to is getting old, falling in love, assuming responsibility or some pernicious combination of the three.

Coming on the heels of the phenomenally successful Born In The USA and LIVE:1975-85 LPs, an emotionally gripping, bare-bones disc like Tunnel of Love is a gutsy tactical maneuver in this late stage of the Boss' development. The least cumbersome route would've been to crank out an endless series of Bors to the USA's, cash in on his richly-deserved popularity and simultaneously keep both the public and the record company at bay. But anyone who's aware of Bruce's track record knows that just isn't his style.

After his first big national breakthrough with Born to Run, Springsteen devised a foolproof formula for protecting himself from the sycophants and vices that threaten to engulf any preeminent rock and roller. Following each of his commercial triumphs, he simply retreats into his shell until he's regained enough sanity and composure to deal with the pressures of pop stardom again. He did it after The River, bringing forth the stark Nebraska LP, and now he's done it again, producing the equivalent of a patently autobiographical, deceptively inaccessible second solo album.

Perhaps the most surprising aspect of the new album is its singular lack of the heavy-handed moralizing that hampered Born In The USA and LIVE: 1975-85. Full-throttle party records that never should have been encumbered with socio-political overtones in the first place.

Springsteen has always been at his best grappling with up close and personal issues, not weighty abstract ones, and Tunnel of Love is the most immediate Bruce yet.

Tunnel isn't an easy album to listen to. Each of its 12 songs navigates an emotional minefield of broken marriages, illegitimate children and spiritual isolation. And when the whole ordeal comes skidding to its disconcerting conclusion, there isn't much cause for hope or optimism—a grave departure from the rest of the Springsteen canon.

Fittingly, the LP's musical tenor is roughly hewn and minimalistic, with Springsteen wearing his country, folk, blues and rockabilly influences proudly on his sleeve.

The standout cut, "Two Faces," ranks right up there with the very best material Springsteen has ever committed to vinyl. The song is perfect, an unforgettable example of Springsteen in total command of his considerable narrative and melodic powers.

Accompanied by an understated rhythm guitar, a plaintive Farfisa organ and a hypnotic metronome, Springsteen intones a succinct lyric that cuts to the very core of the human condition and illustrates just how far he's come as a raconteur in the past 10 years: "Sometimes mister I feel sunny and wild/Lord I love to see my baby smile/Then dark clouds come rolling by/two faces have I."

That's quite a thematic and structural, not to mention chronological distance, from "Madman drummers bummer Indians in the summer with a teenage diplomat." In one terse, declarative verse, Springsteen uncovers what it took writers like Hesse and Dostoevsky entire volumes to portray, the fundamental duality of man's nature.

"Walk Like A Man," an obvious sequel to The River's "Independence Day," is a warming ballad about taking marriage vows and emulating one's father as breadwinner, loving husband and family man. The subdued tune clarifies all of Springsteen's post-adolescent ambivalence about his dad and sets up the father as a universal role model.

At the end of Tunnel of Love, the listener feels beaten down, desperately in need of a pick-me-up; it's the same hollow, unfulfilled feeling you get after the Magic Rat has been gunned down in "Jungleland," no matter how many times you've heard the song.

But if you look closely enough, you can still salvage a vestige of the vaunted Springsteen positivism from Tunnel of Love. It's there, all right, buried in the last stanza of "All That Heaven Will Allow," but you really have to search for it.

Once found, though, it immediately leaps out as the artistic and spiritual credo of a man who has been through it all and has somehow summoned the will to rock on: "Now some may wanna die young man/young and glorious/just get it over with/Don't know why/It's a weight you can't give/It's the weight they ain't/me/cause I got something on my mind/that sets me walkin' proud/and I want all the time/all that heaven will allow."

This simple reaffirmation of faith at once closes the door on a decade of dizzying musical accomplishments, summarizes the prevalent themes of Tunnel of Love and bodes well for the Boss' future. Forever shunning the easy way out, Springsteen rejects the fashionable abyss of nihilism by creating his own order of values: love, family, marriage and dedication as an antidote to shiftlessness. Curiously enough, the order is itself traditional and inherently counter to the rock and roll iconography that Springsteen, the man, has come to symbolize.

It's this paradox that fuels Tunnel of Love and makes it such an effective LP. At 38, Springsteen has traveled through the tunnel of nothingness and emerged a smarter, more contented and more mastered artist on his journey. Tunnel of Love caps off an already glorious career and points toward an exciting new direction in The Boss' second decade of recording.
Lizards and lava
Dinosaur pumps up the volume; Suns harvest new sounds

The Volcano Suns
Bumper Crop
Home Record
On LP, Cassette

Bumper Crop, the third LP from The Volcano Suns, marks the debut of its revamped crew, and features a new flexibility for the band.

Guitarist Jon Williams and bassist Jeff Weigand, who both played on the Suns' previous LPs, are no longer with the group.

Determined not to let their departure put an end to his Suns, Drummer/vocalist/songwriter Peter Prescott has recruited Bob Weston (bass) and former Sorry member Chuck Hahn (guitar) to fill the void.

Since Prescott was the primary Volcano Suns songwriter, the presence of a new line-up has not dramatically altered the band's distinctive sound. But an added musical complexity reveals a new experimental bent.

The Suns' previous releases, The Bright Orange Years and All Night Lotus Party, were characterized by structured chaos and shimmering guitar tracks. And when the production was good, as on Lotus Party, the Suns managed to maintain a tight cohesiveness within the general racket they created.

This emphasis has changed with Bumper Crop. Hahn's guitar riffs are neither as crisp nor as dominant in the mix as were Williams' ones.

Still, Bumper Crop does offer several crunching rockers in the true Volcano Suns' spirit. "Magic Sky" and "Bumper Crop" prove the band can still make a lot of noise without losing their control over the song.

Occasionally, as on the slower cuts, the structure of the tunes does begin to erode. Where on previous LPs, the crisp and biting flavor of Williams' guitar held everything together, these songs develop into a chaotic musical adventure.

Although this problem might partially be a result of the production, it seems that the new band members have not yet fully adjusted to each other. The old Suns were able to wreak chaos yet still maintain their pop sensibility because each band member was so acutely aware of the other's style and personality.

But while Bumper Crop may occasionally fall short of previous Volcano Suns releases in its lack of tightness, it often manages to surpass the band's old sound through its use of experimentation.

In "Offsprings," the Suns successfully experiment with a piano. And the acoustic guitar on "Wellness," electric sitar on "The Central" and digital samples on "Curse of the Name" give the LP some strong, enjoyable flavors.

Adding this layer of complexity to the chaos, the band makes the music more interesting, flexible and diverse.

The photo on the back cover features the band members buried up to their chests in a garden, like plants about to sprout. This image is a fitting depiction of the new line-up. For on Bumper Crop, the Volcano Suns are beginning to grow.

— Chris Adamson

Dinosaur
You're Living All Over Me
SST
On LP, Cassette

The latest kings of loud, distorted, punk-influenced guitar rock have arrived in the form of Dinosaur.

The band dishes out weird structures and morose lyrics while piling a healthy dollop of guitar grunge all over their records.

Dinosaur has a reputation for playing extremely loud, and were even banned from playing in clubs around their Amherst, Mass., home. The new LP captures some of this intensity that was not evident on their debut, Dinosaur.

With the opening seconds of "Little Fury Things," consisting of barely controlled wailing feedback and wailing screams, the listener is given a fair notice of adventurous things to come.

Most of You're Living... is dominated by big chunks of guitar and shrieking feedback. But Dinosaur is not just another loud band. Their intriguing subtleties reveal much more than just sonic power.

The individual components of a Dinosaur song are interesting and, when combined, provide a highly pleasurable listening experience. Beneath the surface grunge, catchy guitar hooks are laden with some unexpected but nifty bass licks.

What separates Dinosaur from the rest of the loud guitar pack are frequent changes which keep the listener involved with the music.

The LP is filled with tempo and volume shifts; moaning background vocals appear out of nowhere, and there always seems to be time for some impressive lead guitar work.

You're Living... is high point is the unique melodies that soar with the guitar above the rhythm section. Mascis' surprisingly soulful vocals are the perfect companion to the music.

However, the melodic singing does not make it any easier to discern the lyrics, which often compete with the rush of guitar sounds. Nor does the improvement help provide any understanding of the lyrics; they are often as obtuse as the characters they describe.

"Tarpit" and "In A Jar" find the singer to be some kind of personified animal and the object of alternating affection and scorn. Similar themes are found in most of the songs, and frequently involve a desperate attempt to communicate with a friend.

In "Sludge Feast," Mascis sings plaintively, "I'm waiting/Please come back/I've got the guts now/To reach your eye/Those guts are killing/But I can't stop now/Gotta connect with you girl/Before I forget how."

If the intense, driving music and forlorn lyrics are any indication of how the guys in Dinosaur relate to women and to friends in general, it's no wonder this album is called You're Living All Over Me.

— Dave Frank
Weird science

Who you gonna call?

By Daved Rigberg

The 1984 film Ghostbusters gave the field of parapsychology considerable free publicity. "You don't really work like that, do you?" was the question that prompted Loyd Auerbach to write ESP, Hauntings and Poltergeists, a handbook to ghostbusting and the related fields.

No mere dilettante, Auerbach is currently a parapsychologist on the Core Faculty of the graduate parapsychology program at John F. Kennedy University. He also served as public information and media consultant for the American Society for Psychical Research, of which Dan Aykroyd is a member.

For the unenlightened, parapsychology is the study of experiences and abilities that seem to lie outside the "normal" range of science. This can mean anything from the average deja vu to the haunting of John Wayne's yacht.

ESP, Hauntings and Poltergeists is divided into five sections, with only the third relating case histories of actual "busts." The first two sections deal with the different forms psychic experiences can take and how they are viewed by parapsychologists.

The final two sections provide a guide to investigating paranormal experiences, and a list of appendices. Investigative steps include determining whether the subject has actually experienced such an encounter, discounting cases in which there might be another acceptable explanation and recreating the conditions that prevailed during the alleged experience.

One example Auerbach cites is a Philadelphia case in which a ceramic toilet lid terrorized a family by repeatedly flying off the commode and landing in the hallway. A team of parapsychologists witnessed the scene, and determined the experience was indeed explainable only within the realm of the abnormal.

However, it is this organization that works against the success of ESP, Hauntings and Poltergeists as entertainment. Auerbach is skilled at relating the psychic cases, but not enough of the book has been devoted to them.

Auerbach promises in his introduction that the book will do more than present examples of psychic phenomena. He succeeds to a certain degree, by giving the background on his field and comparing these psychic cases to the public's conceptions of them. But he loses the reader's interest at times by taking too long to get to the cases themselves, which are inherently more interesting.

Of special note is the investigation of the now-familiar Amityville Horror incident. Through the methods discussed earlier in the book, the case was exposed as a hoax. An attorney for Ronald DeFeo, the man who murdered his family when living in the house, later admitted that the new occupants dreamed up the scheme in order to make money.

With this big media story disproved, the smaller, less publicized, and most importantly, less extravagant cases seem more believable. The credibility of the cases is also strengthened by the sincerity with which Auerbach and the other parapsychologists he quotes report them.

These cases would have added more to the book had they been worked in with the definitions of psychic phenomena in the first two sections. Auerbach also tends to repeat some of the definitions in his work, which is often dry and dull.

Through ESP, Hauntings and Poltergeists is interesting and informative, it could never do justice to the adventure and excitement of ghostbusting itself.

Is there a ghoul in the house?

Brits boast ghosts

By Daisy Russell

In need of hair-raising entertainment for Halloween? Terence Whitaker's collection of ghoulish occurrences may be just the ticket.

Great Britain's haunted heritage is well documented in history and folklore. Haunted England: Royal Spirits, Castle Ghosts, Phantom Coaches, & Wailing Ghosts details some of that country's most famous specters, as well as some less chilling curiosities.

Ghosts from all walks of life, including nuns, monks, actors, queens, writers and engineers fill the book's pages. Some of the phantoms are friendly, such as George, who visits pretty girls at a London pub. Others are not as agreeable; the Ghost of Berkeley Square, for instance, allegedly caused the gruesome deaths of two would-be investigators.

Whitaker includes both centuries-old and modern specters. One of the more recent ghosts mentioned is The Invisible Panting Ghost of Heathrow Airport, who creeps up behind airport staff and breathes down their necks.

These eerie accounts will keep you glancing over your shoulder, but if you are looking for a good long story with enough suspense to last an entire evening, prepare to be disappointed.

Haunted England is not a novel or a collection of ghostly tales, but a series of journalistic blurbs of various supernatural events that have been reported in the British Isles. Whitaker is more than just a dabbler in the supernatural; he has researched more than 1000 haunted sites, and written several books on the subject. Haunted England operates on the principle that everyone, whether credulous or not, enjoys a good scare.

Although he realizes that the subject is prone to ridicule, Whitaker plays it straight, injecting the odd bit of dry wit.

Haunted England makes a great guidebook. Many of the haunted sites are accessible to the public, and for most of them, Whitaker lists the exact location so any adventursome believer or skeptic may go and see for himself.

Unfortunately, the chances of someone actually seeing one of these apparitions are slim. The more recent sightings mentioned occur no later than the early 1970s.

But even if you don't plan to go ghost-watching, this book is full of good ideas for Halloween costumes and great stories for the party.
WEEKDAYS
Oct. 29-Nov. 4

These listings include the schedule for weekday morning and afternoon programming.

**MORNING**
5:00 am | Morning Stretch
5:30 am | Perspective
6:00 am | Delaware Valley Forum
6:30 am | Health and Murphy
7:00 am | Three Stooges
7:30 am | Farm, Home and Garden
8:00 am | Richard Roberts
8:30 am | Gilligan's Island
9:00 am | Before Hours
10:00 am | WHYY News This Morning
10:30 am | CBS Morning News
11:00 am | Kids' Cartoon Carnival

**FRIDAY**
12:00 am | Countdown
12:30 am | Today
1:00 am | Jimmy Swaggart
1:30 am | Tom and Jerry
2:00 am | (TH,FR) She Ra
2:30 am | (MO,TU,WE) She-Ra

**SATURDAY**
3:00 am | Today
3:30 am | Good Morning America
4:00 am | (TH,FR) Bugs Bunny & Porky Pig
4:30 am | (MO,TU,WE) Bugs Bunny/Porky Pig
5:00 am | L, Joe
5:30 am | Dinosaurs
6:00 am | A.M. Weather
6:30 am | Sesame Street
7:00 am | Sesame Street
7:30 am | Saber Rider
8:00 am | Woody Woodpecker
9:00 am | Sesame Street
9:30 am | Santa Barbara
10:00 am | Donahue
10:30 am | Dating Game
11:00 am | My Little Pony
11:30 am | My Little Pony
12:00 pm | Sesame Street
12:30 pm | High Rollers
1:00 pm | Days of Our Lives
1:30 pm | (TH) M*A*S*H
2:00 pm | Wheel of Fortune
2:30 pm | (TH) Judge
3:00 pm | (TH) Scrabble
3:30 pm | (TH) Surviving Spanish
4:00 pm | (TH) Wheel of Fortune
4:30 pm | (TH) M*A*S*H
5:00 pm | (TH) M*A*S*H
5:30 pm | (TH) M*A*S*H
6:00 pm | (TH) M*A*S*H
6:30 pm | (TH) M*A*S*H
7:00 pm | (TH) M*A*S*H
7:30 pm | (TH) M*A*S*H
8:00 pm | (TH) M*A*S*H
**BOCCIE Pizza**

**boccie (bach' e), n.** 1. Italian lawn bowling played on a long narrow court.

2. A fabulous new restaurant in The Warehouse featuring pastas, cannoli, calzone and gourmet pizza; inspired by Leslie Wood and made with the finest ingredients in a wood burning oven.

3. The state of the art in pizza.

**WOOD BURNING OVEN**

**BOCCIE**

**$2 OFF LARGE PIZZA**

Coupon good 9 pm to midnight only or any time Monday and Tuesday nights.

One coupon per party. Open 7 days a week for dinner. Lunch coming soon!

Expires 11/18/87

386-5500

THE WAREHOUSE, 4040 Locust St. (entrance on Irving St.)

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**MONDAY** November 2

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

**TUESDAY** November 3

Complete weekday morning and afternoon listings can be found on page 15.
10:30 pm • Taxi
All the movies

11:00 pm • B B News
• SCTV (1:03)
• Barney Miller
• M*A*S*H
• Odd Couple

11:30 pm • Best of Carson
• Nighttime
• Diamonds CBS Late Night The manager of an illegal gambling club kills his girlfriend.

12:00 am • MOVIE: The Front Page (1940) Newspaper columnist Phil Frady is about to be convicted of murder. Edgar G. Ulmer

1:00 am • Untouchables
1:30 am • Love Connection
Despite the elements to build a new line, Edmond O'Brien, Sterling Hayden (1:29)

2:30 am • Sign Off
2:40 am • Bizarre

WEDNESDAY
November 4

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

6:00 pm • B B News
• M*A*S*H (10:00)
• Diff'rent Strokes
• Family Ties
• Gimme a Break

5:30 pm • NBC Nightly News
• ABC News
• CBS News
• Facts of Life
• To Tell for Comfort
• All in the Family

12:00 pm • Perspective
12:30 pm • Late Night with David Letterman

1:00 pm • Untouchables
1:30 pm • Love Connection

6:00 pm • M*A*S*H

7:00 pm • Bizarre

Ring, ring. Ring, ring.

J: Good Morning, Maurice Tannenbaum Associates.

AA: Hi, John, it's Ann. Ann here. I need the word. Thank heaven summer is over.

J: Let's see. How about starting with ads and the newest color craze, "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 Deja 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 drop.

Maurice Tannenbaum Associates: Call 215-977-8990

M/A/S/H's new Fall Schedule:

M: John Falcone
AA: Anna Anonymouse

J: John Falcone
AA: Anna Anonymouse

J: Yes, John Falcone.
AA: Yes, Anna Anonymouse.

Maurice Tannenbaum Associates: 1613 Walnut Street, Philadelphia

• M*A*S*H

11:30 pm • Odd Couple
12:30 am • Late Night with David Letterman

1:00 pm • Untouchables
1:30 pm • Love Connection

6:00 pm • M*A*S*H

7:00 pm • Bizarre

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Maurice Tannenbaum Associates: 1613 Walnut Street, Philadelphia
**FILM**

**THE BOBS**
Off-the-wall capella harmonists blend folk with pop to create an enjoyable "air show for voices." Thursday. (Tabernacle Presbyterian Church, 37th and Chestnut Sts., 386-1640)

**KID CREOLE AND THE COCONUTS**
Hot calypso-pop never fails to arouse the folk with pop to create an enjoyable "air show" Tuesday. (Revival, 22 South Third St., 627-4825)

**THE PRINCIPAL**
James Belushi finds his own Animal House as the principal of a rough high school. (Eric Mark 1, 18th and Market Sts., 787-1529)

**THE SICILIAN**
James Belushi finds his own Animal House as the principal of a rough high school. (Eric Mark 1, 18th and Market Sts., 787-1529)

**HOPE AND GLORY**
The third play in Neil Simon's autobiographical trilogy takes the young Brighton boy to Broadway. REVIEW NEXT WEEK. (Forrest Theater, 1114 Walnut St., 923-1515)

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