

### 1: Looking back at Romer, a key Supreme Court decision about gay rights - National Constitution Center

*by Harlan Kennedy. Meteorologists, despair; is a modest, recessive master of "Magic" is Shakespeare's symbol for the unification of wild with civilized.*

Are They the Real Deal or a Scam? The internet is full of dubious offers that promise easy money with little to no work. This means when a bona-fide investment opportunity is uncovered, many dismiss it for fear of being scammed. Well, the results are in from our research, and they will shock you! But before we fully explain what Kennedy Accounts are, let us introduce you to the financial journalist who put the notorious video together talking about them. His name is Jeff Yastine. If that name sounds familiar, you may recognize him from his time at The Nightly Business Report, where he received an Emmy nomination for his investigative work. As a financial journalist, Jeff built his entire career around speaking with the powerful, the influential and the informed to get to the bottom of things. In the video, Jeff revealed how John F. Kennedy created these accounts with a specific goal: You see, when Kennedy was running for office, the American economy was struggling. Being the son of the first SEC chairman, Kennedy knew how important the stock market was, and if he wanted the economy to roar back to life, he would need to get Main Street Americans to start investing. The result is what Jeff calls Kennedy Accounts, and they have handed investors some incredible gains. Those are life-changing numbers, no doubt. So bold, that a few people are asking if it is a scam. Currently, there are companies that allow direct stock purchases. As I mentioned above, Wall Street goes out of its way to hide these accounts from you, and with good reason: You see, instead of investing through your broker, a middleman, and paying a fee you can buy stocks directly through the company. Obviously, saving a commission fee is a huge win for the investor, and a huge problem for Wall Street, who rely on generating hundreds of millions, perhaps billions of dollars per year in fees and commissions. They also allow investors to buy stock directly from the company at a discount. They flat-out prohibited the companies that offered Direct Stock Purchase Plans from even advertising them to the general public. So the Kennedy Accounts or more commonly known as Direct Stock Purchase Plans have quietly remained in existence, yet few investors have ever heard of these accounts because Wall Street likes to keep it hush hush. With that said, turning a few bucks into hundreds of thousands of dollars will take several years to accomplish. And, like all investing, nothing is guaranteed. These Kennedy Accounts are no different. So yes, Kennedy Accounts are legitimate. We looked further into Total Wealth Insider and the results there are promising as well. Thank you so much for your valuable help and knowledge. I much appreciate your efforts to do original research. I believe this is the only possible way to invest. I have taken advantage of several of your recommendations with favorable results. Since taking the helm of Total Wealth Insider seven months ago, Jeff has already recommended stocks that are up as high as This is a discussion topic or guest posting submitted by a Stock Gumshoe reader. The content has not been edited or reviewed by Stock Gumshoe, and any opinions expressed are those of the author alone.

### 2: File | Mike Glycer's news of science fiction fandom

*by Harlan Kennedy There I was eating a takeaway tranche of Pizza Margherita as I walked past the Palazzo del Cinema - a slice from the festival gardens kiosk where they do these things so yummy good - when I saw the first shiny black Lancia draw up.*

Lion statues tumbling down steps. Festival officials tossed about like balloons. Rain descending like giant combs to sleek and slick the hair of hurricane-lashed trees. We knew the Venice Film Festival would close with a tempest. But how great to be on an Adriatic island when hell breaks loose. Action, spectacle, elemental music. You think you have died and gone to a Cecil B DeMille movie, laid on as a billion-dollar film sorpresa at the Mostra del Paradiso. This was the year Mueller said everything would be different. For a start there were three opening films, not one. On the first night the Palazzo Grande audience â€” nobles, toffs and designer-dressed signorinas â€” sat white-knuckled through a trio of thrillers: Not just from year to year but from day to day. The clouds had barely drawn back on the morrow to reveal the usual blue skies when we were in art business as usual. Three pics from around the globe qualified as best in fest. They came, in order of projection, from Japan, Russia and China. They each â€” you could say if you were looking for a tema della mostra theme of the festival â€” explored the potential drama and communicability of inner states or esoteric ambiances. Not excepting, indeed distinctly highlighting, the realm of death. Yet its tale of suicide, depression and wayward love, clumsily handled, could have sent world audiences screaming to the exit doors. Watanabe, the hero-narrator, loves two women, the depressive Naoko and the life-loving Midori. He tries to juggle the romantic tasks but finds them, if anything, juggling him, The novel was full of antic, anguished mood changes elegised by recall. Tran, directing, finds a screen style to suit. Russian cinema is unbeatable for tales of epiphany at the edge of the world. This is the land of torch-lit midnight atavism. The land of what seems to us a social-historical trance state. Politically and socially repressed for the last years? The film is spellbinding, like a wound reopened so the air can reach it and friendly animals can lick it. Bereavement, and Russia, with a human dimension. Now we go to China. Hard labour under a searing sun, shivering sleep or more labour under a cold moon. People became corpses and were carried out, trussed in their last blanket. A midsection with a bereaved wife seeking a vanished and, we learn, cannibalised husband seems routine: The real unbearability of this story is the way the doomed men just get on with it. Eating the uneatable; remembering things too painful to remember like freedom ; watching their own souls, minds and bodies shuffle forward in the queue for death. Countries which can produce films like these, candid, countercultural, counter-revolutionary? Which is to say, complete in the understanding of the holes humans dig for themselves â€” and must then find ways to transcend or escape. The Venice Film Festival had its own hole. I mean the building site where the new festival palace is going up. The latest delay to a building planned for inauguration next year is the discovery of an asbestos burial site. Festivalgoers skirt the bio-hazard, as large as a necropolis, and marvel as they circumambulate at the traces of pink and pillared ruin on the excavated sides. Great gods and little caryatids, were temples once here? Or an ancient forum? Everywhere you go in Italy, or everywhere you dig, seems to turn into history and romance. This year, if you opened the wrong door to flee a bad movie â€” and there were a few â€” you could fall straight into the giant hole. Down you plunged, to where asbestos-formed monsters, retired festival directors, or old corpses of Venetian doges, embraced you slitheringly or tried to drag you deeper down, perhaps to hell itself, which in this abyss is one floor down after ancient kitchenware, lost digging tools and broken Roman pottery. These were only dreams or nightmares. Fest boss Mueller, dressed in black, went about reassuring us the hole would be a palace one day. La Cenerentola Cinders will go to the ball. Marco has only one year left of his second four-year contract. Was this a farewell Walpurgisnacht? Or a phantom-of-the-palazzo gig from a man who dreams of staying on as a spirit to dash about the Lido kinos and haunt their rafters, in future Mostros, now and then dropping a memory like a giant chandelier? Marco has a good record: And though the Venice festival was not his finest, count the number of talking-point movies. She was a circus star, salon celebrity and curio for anthropologists. Finally, when luck waned, or so claims writer-director Kechiche whose last movie was another provocateur tale of

ethnic collision, COUSCOUS , she was a sex worker satisfying men who liked it racially mixed. Down in the bearpits of what passed for society, in London and Paris, the baying toffs prod and paw the poor girl " to the point where Venice audiences said Kechiche was exploiting his actress, Yahima Torres, in the same way the world of exploited Saartje. You pays your Euro and you forms your verdict. Skolimowski evidently went nutty in the editing room: How did the protagonist replace his torn and ratty prisoner threads with that handsome, perfectly fitting white jumpsuit he suddenly wears in a new scene? But at least we are posed an interesting question. Actor Alfredo Castro " mouldering pallor, shoulder-length hair " returns as a mortuary scribe, taking down autopsy details until the day the assassinated President appears before him on a slab. His ex-stripper girlfriend, caught up with dissidents, is hiding behind a wall in his house. How long will she stay there? Yes, creepy is the word. Larrain has cornered a part of the movie market where the meat starts to stink a little. For low prices " his films look as if they cost almost nothing " he will sell you something with the unforgettable odour of mortality, and sometimes as here, a spice of wit, even wisdom. Where Scarlett Johansson and Bill Murray marooned in a Japanese hotel were magic, Stephen Dorff as a spoiled film star and Elle Fanning as his estranged teen-brat daughter stuck at the Chateau Marmont are not. Too much like Lalaland realism: German cinema is crazy for this kind of polysexual screwball romp. She gets horny-hetero, he gets horny-gay and the cynosure of their desire is a baby-faced stem-cell scientist who looks like a Botoxed Gordon Ramsay. Whenever we thought all was lost at the 67th Venice Film Festival, winners blew in like tumbleweed. They might be slender, might be modest, but they indicated life and growth in the desert. The first is a British pastoral documentary " how else describe it? Sometimes Keiller is drily authoritative, at others a seriocomical tease. This is an eschatological western, exploring the point where hope ends and so might life as a three-family wagon train gets lost in the Oregon desert. In bleak and fabulous landscapes the skeletons of despair start to show, as if x-rayed, through the Quaker clothes and the youthful trusting faces. There are few concessions to spectacle. The screen is box-shaped, literally square as if shot with a primitive, pioneer camera. The cast is sub-stellar, though led by Michelle Williams. Main point of interest: Playing Jewish he seems spookily like a new-millennium reincarnation of Richard Dreyfuss: The whole film tries a bit too hard to be loved. The coolest thing on show is the best: Probably too risky for the big-name celebs. They might take a wrong turn and fall straight into the building-site hole. But nothing keeps Catherine Deneuve or Gerard Depardieu away from the spotlight. Ozon directs with all campy barrels firing. Deneuve gets to sing. Depardieu is barely restrained from dancing. Fun is had by all, not least the audience. On the Lido this year reminders of change and finitude were everywhere. Not just that hole in the ground, but the apocalyptic news that the Hotel Des Bains will close to become a set of luxury apartments. It will preserve a small part for wealthy overnighters. The rest will become Condoland on the Adriatic. Oh reader, hear the bells that rang long ago from room to kitchen, to front desk, to bar service, to tuxedo-pressing. Everyone once stayed here. I once stayed here. The place was a bella epoca legend. It will close for improvements. Look at the place, dear reader. Does it look as if it could be improved?

### 3: Patrick O'Neal - IMDb

*by Harlan Kennedy. Where Scarlett Johansson and Bill Murray marooned in a Japanese hotel were magic, might be modest, but they indicated life and growth in.*

What is it with this year-old play that will not leave cinemagoers alone? Consider its postwar track record alone: Michael Powell hoped to film it with James Mason. Just what motherlode of ideas did a year-old English dramatist strike back in ? As a story, *The Tempest* seems simple, even simpleminded: Exiled ruler-wizard sets up lonely, farflung Utopia. Then, after years of bringing up one well-behaved daughter and one ill-behaved monster, he lures his old enemies onto his island to get even. Finally he has a change of heart, forgives his foes, and abjures his magic powers. And there are almost no florid metaphors in the verse, because the metaphor is the plot itself. Shakespeare uses his "brave new world" to speculate on the nature of Man, tame and untamed. The play and its movie offspring all use an isolated fabulist setting as the crucible for a moral-dramatic experiment. What impact do the values of art, science, or morality have on raw unformed man or woman Caliban? Conversely, what impact does raw nature have on refugees from civilization and learning Prospero, Antonio, Alonso? No need to search hard for the reason. No better time to tell and retell a story whose stroke of genius was to recapitulate almost the whole of human evolution in a two-hour tale. *The Tempest* was a lifeboat movie before its time. Collect the most varied cross-section of humans you can dream up; then cut it off and give it the kiss of drama. Movies, faced with this complex Bardscript, often grab what they want and run like hell. Different ages, different mages. See the diversity of *Tempest* movies through a zeitgeist-glass available from all leading metaphysics stores and you see the shape of the late 20th century. For the sci-fi-obsessed mid Fifties, technocratic *Hubris* and *Nemesis* battled it out over the new frontier of space "€" *Forbidden Planet*. Prospero is pushed into a supporting role: Tackling the same tale in different guises, *Yellow Sky* and *Forbidden Planet* show the arc of change that eight years wrought in American sensibility. Look especially at the heroines. The Forties *Miranda Baxter* suggests a *Rosie the Riveter* from the recent war with no makeup and worksleeves still rolled up. O tempora, O *Tempests*. The aftershocks of WW2 internalized *The Tempest* into a domestic tale of pain and redemption: In *Forbidden Planet* the patriarchy has been restored with a vengeance. *Morbius* is a Mr. He is busy making hubristic scientific discoveries: From *Wellman* to *Wilcox* is a giant step for mankind: On this evolutionary stepladder, *Morbius* is the one at the top kicking off all comers. The Forties may have seen the A-bomb go off; the Fifties have seen it evolving into the H-bomb and being offered to the Russians. *Morbius* is a Prospero who has exceeded his ambitions. All Nurture needed was to meet and wed with Nature. No such happy outcome is implied in *Forbidden Planet*. *Yellow Sky* pursues the play all the way to its redemptive payoff. The New World-Old World dialectic was now recast. Nature good, civilization bad. Blazing Greek skies, sunlit coves, goats, and Raul Julia with a beard. *Mazursky*, taking off from the same Shakespeare original, creates a movie diametrically opposite to *Forbidden Planet*. If this Prospero has been "reborn" in a tabula-rasa environment where he can imaginatively re-ascend the rungs of human evolution, he is waiting for the ladder to come to him. As *Mazursky* chugs through his overliteral variants, the most interesting tweak he gives the original is in the character of Ariel. She becomes *Aretha Susan Sarandon*, an American girl who falls for Philip and stays on his island, only to be forced to submit to his demand that they be celibate. *Mazursky*, in the midst of lecturing us about the hell of civilization versus the heaven of pastoral retreat, throws in bits of sly wit to show that neither world, in this late stage of global evolution, is far from the other. The film ends with dancing sailors and *Elizabeth Welch* singing "Stormy Weather. Each filmmaker uses an un-actorish actor better known in other creative spheres. But like any bookend, it could also be switched to the front. Like *Yellow Sky* and *Forbidden Planet* it has a hungrily apocalyptic setting, more visionary than the anything-goes venues of *Jarman* or *Mazursky*. *Greenaway* sets his *Tempest* in a neo-Roman bathhouse lit as if by St. Typically of *Greenaway*, the books have as much life as the people. He grounds the movie in the four elements. Like Prospero turning the raw resources of his island into fruitfulness and magic, *Greenaway* parades his materials before transfiguring them. *Greenaway* understands that *The Tempest* is about a hero who returns to first beginnings, forced to reembrace

nature after abusing "nurture: Culture is a friend, not a foe. Like *The Tempest* itself, the movie tradition of *Tempests* moves in a circle. *The Tempest* takes a non-existent island and fills it with fantastic, elemental archetypes: Godlike wizard, innocent maiden, monster, etc. Counting off those variations in the cinema could take a lifetime. The familiar, civilized, everyday world is the "brave new world:

### 4: VENICE “ THE MASTER AND THE MARGHERITA ” BY HARLAN KENNEDY

*Dan Harlan, the creator of this trick. is a remarkable magician who has released many tricks to the magic community. However, this humorous and mind-boggling card trick (originally called 'Card - Toon") is the one that made his reputation.*

The intent is to begin with two series and potentially expand to more, with Martin, Melinda Snodgrass, and Vince Gerardis executive producing the lot. And why is that? Following brief discussions, Experimenter agreed to cover the costs associated with the attendance and promotional efforts typically incurred. Cited issues include choking, ingestion, cutting, blunt force, and eye damage hazards. A majority of the toys have sff or science themes. The full list is: This reality is bonkers, and keeping up, let alone keeping your spirits up is really hard. We collected stories by Lee S. You just look at her becoming a figurehead for the UN , and the backlash to that, and the weight that we place on her as a fictional character. I think those of us, especially in the United States, who grew up with these characters, tend to assume a kind of universality to them. We assume that the ideals that they represent are universal across time and space and culture; that everybody can relate to them the same way that we do; that the things that they say and they think, their costumes, all of this stuff “ is a universal human expression of justice. And all of these different warring perspectives where there is no clear, black-and-white good guy and bad guy? And not shy away from that stuff. Fred was a treasure. He was an incredible resource. I admired his encyclopedic knowledge of the field. He was classic old-school fandom. I am so sorry to hear of his passing. Andersen and the Brothers Grimm. November 14, “ Lt. Chaffee died as a result of a catastrophic fire in the command module during a launch test for Apollo 1, which was to have been the first manned Apollo mission. November 14, “ Alex Ebel. Le Guin published by Ace Books in is considered one of the best such illustrations done. She was one of the nine muses in the fantasy musical Xanadu, and starred in She, a post-apocalyptic movie based on H. A History of Adventure. November 14, “ Paul McGann, Her fantasy and science fiction works have been recognized with Nebula, Endeavour, and Compton Crook Award nominations. November 14, “ Daniel J. Abraham, 49, Writer and Producer. He has published several fantasy series under his own name, as well as under M. The first novel, Leviathan Wakes, was a Hugo finalist, and the episode of the same name won a Hugo for Best Dramatic Presentation; the novel series itself was a finalist for the Best Series Hugo Award in the year of its inception. November 14, “ Olga Kurylenko, 39, Actor born in the Ukraine who is probably best known for her genre-adjacent role in Quantum of Solace, which earned her a Saturn nomination. Online play will become an option for a top-rated board game says Ars Technica: Last year we screened 66 films from 21 countries and had over visitors. This year the festival will have features as Berlin Sci-fi Filmfest takes over the Babylon Cinema. Berlin Sci-fi Filmfest is pleased to announce the inclusion of the following: Simon Lejeune aka Haedre, Berlin based Artist, painter, illustrator and comic author will take up residency and his exhibition will be featuring new works along with original comic pages. Hans Hanfner, A Berlin based composer who wrote music for the award winning series Danni Lowinski and Allein gegen die Zeit will discuss the scoring workflow used in Babylon Berlin and discuss the tools and techniques used that made working with a team across the world possible. They are committed players who meet regularly in Berlin and around the country and offer all those interested in the opportunity to experience fantastic culture and art and of course to play. And as for Cosplay, we welcome back Anette Pohlke and the Film Fan Force team, who will be providing our guests with ample photo opportunity to pose with some of their favourite fan film characters from Star Wars to Star Trek to Guardians of the Galaxy. Tyler Barriss, 26, pleaded guilty on Tuesday to making a false report resulting in a death, after he placed a hoax call late last year that resulted in police fatally shooting an unarmed man in Wichita, Kan. Barriss pleaded guilty to a total of 51 charges as part of a plea deal. He will be sentenced in January, The Associated Press reports. Attorney Stephen McAllister told The Wichita Eagle he will recommend that Barriss be sentenced to 20 years in prison, providing he writes apology letters to police, dispatchers and the family of Andrew Finch, a year-old father of two who was shot by police who responded to the hoax call in December. If we leave right away we can get there inâ€} never mind. If the impact was right

at near-end of the age window then it will surely re-ignite interest in the so-called Younger Dryas impact hypothesis. The Younger Dryas was a period of strong cooling in the middle of the climatic warming that occurred as the Earth emerged from the height of last ice age. Some have argued that an asteroid impact could have been responsible for this cooling blip and the accompanying extinction of many animal groups that occurred at the same time across North America. Others, though, have been critical of the hypothesis, not least because no crater could be associated with such an event. A small rocket from a little-known company lifted off Sunday from the east coast of New Zealand, carrying a clutch of tiny satellites. That modest event the first commercial launch by a U. This miniaturization of rockets and spacecraft places outer space within reach of a broader swath of the economy. Bezos, of Blue Origin, envisage using to send people into the solar system. It is just 56 feet tall and can carry only pounds into space. Beck said, is capable of lifting more than 60 percent of the spacecraft that headed to orbit last year. This year the shower of shooting stars is expected to peak late Saturday night and into Sunday morning. The cascade will be competing with a waxing gibbous moon, so the best time to watch is after the moon has set but before dawn. NASA suggests finding a viewing site far away from city or street lights and giving your eyes time to adjust to the darkness. Yes, some people on the internet are arguing that Earth is neither flat, nor spherical, but torus-shaped, which is a fancy science word for something that looks like a donut. The idea first appeared on FlatEarthSociety. Rosenpenis as a joke, but it was fleshed out in detail by FES trailblazer Varaug in Title credit goes to File contributing editor of the day Jayn.

### 5: Werner Herzog Harlan Kennedy - Essay - [www.enganchecubano.com](http://www.enganchecubano.com)

*Essays and criticism on Werner Herzog - Harlan Kennedy. Nosferatu] is perhaps the most circumspect, least red-blooded Dracula movie ever made.*

The Lutine Bell is struck. The sound bongs out across the world. Underwriters stiffen sinews; claimants seize pens; ruin is rescued. The headline begged to be written: Lloyd has had quite a life. That was in With a shrill diminuendo of terror he finally does. Back in the s they practically hunted in a pack. An English actor who today resembles a well-maintained member of the cloth-capped British gentry â€” tweedy yet modest, and blinking under the lights in the Cannes Salle Bunuel, before opening up his surprisingly resonant voice â€” Lloyd was once a runaround youngster in the New York theatre world. Orson elected to do the whole thing as an anti-fascist play. He used the same kind of lights Hitler had had at Nuremberg, pointing straight up. He cut the play so it raced along. Every angle was there, almost every expression. A man called Jimmy Allardyce wrote the joke introductions Hitchcock used to speak for the shows. Hitch never changed a syllable. However undignified or comical it was â€” sometimes dangerous â€” he just did it. In the s he enjoyed a friendship with Charlie Chaplin. I was in awe when I first met the man. He had wooden teeth like George Washington, and he was the ultimate snob. He did the translation with Charles Laughton, who played Galileo. He had a couple of months to live after that. Wind-up signs are coming from the wings. He has already gone on for two hours which seem like two seconds; or alternatively like 70 years since we feel borne back, in time and spirit, to the era he worked in. In those decades Los Angeles enjoyed a golden age and Lloyd collected his golden memories. He was never a star on screen or stage. But he has become a star on the talk circuit. As with the late Spalding Grey â€” another bridesmaid actor who turned blushing and bounteous bride as a storyteller â€” Lloyd spins his true yarns with invisible mastery.

### 6: Authors starting with 'A' | A - Z Quotes

*Marble by John Kennedy - Trick John Kennedy has created a brand new gimmick that enables you to make an ordinary glass marble roll as if by magic! No threads, magnets, or electronics are used. No threads, magnets, or electronics are used.*

Background[ edit ] Legal aid movement[ edit ] During the s, a movement which provided defendants with legal aid emerged from the collective efforts of various bar associations. Illinois , a case which closely foreshadowed Miranda, provided for the presence of counsel during police interrogation. This concept extended to a concern over police interrogation practices, which were considered by many[ who? Coercive interrogation tactics were known in period slang as the " third degree ". Before being presented with the form on which he was asked to write out the confession he had already given orally, he was not advised of his right to remain silent, nor was he informed that his statements during the interrogation would be used against him. He was sentenced to 20â€”30 years of imprisonment on each charge, with sentences to run concurrently. In affirmation, the Arizona Supreme emphasized heavily the fact that Miranda did not specifically request an attorney. The person in custody must, prior to interrogation, be clearly informed that he has the right to remain silent, and that anything he says will be used against him in court; he must be clearly informed that he has the right to consult with a lawyer and to have the lawyer with him during interrogation, and that, if he is indigent, a lawyer will be appointed to represent him. The Court also made clear what had to happen if the suspect chose to exercise his or her rights: If the individual indicates in any manner, at any time prior to or during questioning, that he wishes to remain silent, the interrogation must cease If the individual states that he wants an attorney, the interrogation must cease until an attorney is present. At that time, the individual must have an opportunity to confer with the attorney and to have him present during any subsequent questioning. Warren pointed to the existing practice of the Federal Bureau of Investigation FBI and the rules of the Uniform Code of Military Justice , both of which required notifying a suspect of his right to remain silent; the FBI warning included notice of the right to counsel. However, the dissenting justices accused the majority of overreacting to the problem of coercive interrogations, and anticipated a drastic effect. They believed that, once warned, suspects would always demand attorneys, and deny the police the ability to gain confessions. Clark argued that the Warren Court went "too far too fast". Instead, Justice Clark would use the " totality of the circumstances " test enunciated by Justice Goldberg in Haynes v. Under this test, the court would: In the absence of warnings, the burden would be on the State to prove that counsel was knowingly and intelligently waived or that in the totality of the circumstances, including the failure to give the necessary warnings, the confession was clearly voluntary. Harlan closed his remarks by quoting former Justice Robert H. White further warned of the dire consequences of the majority opinion: I have no desire whatsoever to share the responsibility for any such impact on the present criminal process. As a consequence, there will not be a gain, but a loss, in human dignity. Retrial[ edit ] Miranda was retried in after the original case against him was thrown out. This time the prosecution, instead of using the confession, introduced other evidence and called witnesses. One witness was Twila Hoffman, a woman with whom Miranda was living at the time of the offense; she testified that he had told her of committing the crime. He was stabbed to death during an argument in a bar on January 31, With no evidence against him, he was released. Richard Nixon and other conservatives denounced Miranda for undermining the efficiency of the police, and argued the ruling would contribute to an increase in crime. Nixon, upon becoming President, promised to appoint judges who would be "strict constructionists" and who would exercise judicial restraint. Since it is usually required that the suspects be asked if they understand their rights, courts have also ruled that any subsequent waiver of Miranda rights must be knowing, intelligent, and voluntary. The exceptions and developments that occurred over the years included: The Court found in Harris v. New York , U. The Court found in Rhode Island v. Innis , U. The Court found in Berkemer v. McCarty , U. The Court found in New York v. Quarles , U. In , the California Supreme Court upheld the conviction of Richard Allen Davis , finding that the public safety exception applied despite the fact that 64 days had passed from the disappearance of the girl later found to be murdered. Connelly , U. Garibay pointed out an important

matter in regards to expansion of Miranda. Garibay barely spoke English and clearly showed a lack of understanding; indeed, "the agent admitted that he had to rephrase questions when the defendant appeared confused. Garibay was missing all items that they were looking for: United States , U. At issue was whether the Miranda warnings were actually compelled by the Constitution, or were rather merely measures enacted as a matter of judicial policy. In dissent, Justice Scalia argued Miranda warnings were not constitutionally required. In the case of Missouri v. Seibert , U. Missouri police were deliberately withholding Miranda warnings and questioning suspects until they obtained confessions, then giving the warnings, getting waivers, and getting confessions again. Justice Souter wrote for the plurality: Thompkins persevered for almost three hours before succumbing to his interrogators. In finding a waiver on these facts, Thompkins gives us an implied waiver doctrine on steroids.

### 7: Answers - The Most Trusted Place for Answering Life's Questions

*The magician asks his audience just that question before he picks up his beat-up cardboard box. He places it upside down over his head and then rips a hole in the front so his face is visible. The magician then lifts the box about a foot above his shoulders-stretching his neck impossibly long.*

The spotlights were coming on in front of the palace. The paparazzi were closing ranks. Lenses were being raised. Oh wow, I thought! The stars are on their way to the red carpet. It is always the same, year on year. At Venice, or Cannes, or indeed Oscar-night Hollywood. Swishing boldly in a designer label, slashed, fluted, flounced, furbelowed, dense or diaphanous, low-backed or low-bazoomed, the female celebrity smiles, blushes, radiates. At the Venice fest, and often at the Oscars, inaudible words are exchanged between the star and a TV interviewer. What fascinates is the way this dance, the bold-yet-bashful routine whereby the star flirts with his large audience you must add national or international viewers to the standing crowds – that coy exhibitionism which denotes that he spends much of the rest of his life diving for cover from such idolatry – interconnects with the movies these stars star in. Have you noticed – you would have done at Venice – how many stellar feature films, especially thrillers or like THE MASTER dramas freighted with existential portent and epic foreboding, seem to be fables about fame? Redford plays an ex-Weatherman – former member of that violent protest group that blew up buildings during the Vietnam war – who goes on the run when his cover is blown. It may be to prove his innocence of killing rather than to flee the consequences of his guilt. Then, of course, quelle ironie, he must promote his film. A film about self-effacement. He must walk the walk on Venice gala night. The Lido crowd went clinically berserk. There was co-star Shia LaBeouf, who had preceded Redford up the steps, addressing the anodyne questions of the Venice TV interviewer, when the unmistakable, upstaging roar sounded. Forget Shia; small fry; had his minute. Redford, we know, is dangerously famous. There have been times when crowds would have torn his clothes off. Michael Shannon will never reach that pop idol status. He is merely a good, sometimes borderline-great, screen actor. But he too did the Tchaikovsky ballet of self-contradiction. Fewer and fewer film fans fail to recognize him today. With that well-defined, even prognathous upper lip he is a shoo-in for Homer, whenever they get round to a live-action movie. All he needs is a pot belly. Since he also gets better with each film, he will become ever more racked in coming years, like any star, between the Yin of indecent celebrity and the Yang of decent fugitive shyness. The MASTER gala, however, was the most fascinating pas de deux between the clamour of fame and the longing of the celebrity recluse. I watched the procession with the simple, ritualistic relish with which I had just dispatched my slice of Pizza Margherita another sensory pageant with an international flavour, perennially re-enjoyed by a world never tired of the same treats. His screen mentor Hoffman was all ebullience and sunshine, a congenital extrovert or born-to-it bluffer. It seemed so much a part of the extended drama – the decking built out from screen fiction into festival reality – that Phoenix should break away from his guards at one point to do some disapproved autograph-signing. The guards urgently tried to prise him back from the crowd. Then Hoffman followed suit. He bounced towards the mob for his pen-and-signature gig, just as a clever folk leader might say: These are the secrets of stardom, and how to deal with it. Fight, flight and fan control: By the end of the day, to your relief, you can duck out of it altogether – so that by the end of the night you can regain the appetite, strategy and smiling stoicism to do it all over again.

### 8: Sean Massey - IMDb

*A performance of "The Awakening" by Dan Harlan at Magic, Inc. in Chicago.*

### 9: Microblog: KENNEDY ACCOUNTS – INVESTMENT MAGIC PER IRS CODE | Stock Gumshoe

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