Graduate government defends its chairman

By PATRICK O’DONNELL
The Graduate and Professional Student Association came to the defense of its chairman, Vincent Phaahla, last night, passing a resolution reaffirming its support for the University’s judicial case against him.

In addition, sources said, he is accused of misrepresenting his record on his application for confidentiality from the University, also voiced concern about the release of confidential information from the University’s judicial case against him.

According to Phaahla’s faculty advisor, Assistant Provost William Balamuth said that he will meet with Vincent Phaahla to discuss concerns about the validity of the defense of its chairman, Vincent Phaahla.

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Nursing holds Career Day

By CHERIA POLANYI

Approximately 170 Nursing students recently took part in a day of on-campus job interviews and placement service. A little over 100 CPEPs turned up for the Career Day which is the largest event of its kind at the University.

"It's a good day, especially for juniors and seniors, and for summer nursing experiences that are specifically designed for the juniors," said Nursing Junior Class President, a senior, Cheryl Costanzo. A student in CSSP said, "The purpose of this day is to help students contact employers to arrange for future and summer job opportunities." Kahn continued "This applies to both BA and MA-level students. The key is for them to get some impressions of the different positions available. For juniors, employers from around the county traveled to weigh students with personal experiences and the name and pencil that doubled as a reference for students.

Large hospitals, corporations, home health agencies, travel agencies, and community health centers competed for students in order to highlight various employment opportunities. Large hospitals, corporations, home health agencies, travel agencies, and community health centers competed for students in order to highlight various employment opportunities. Fortunately, the weather was cooperative, allowing large numbers of students to participate.

Many students said they were very pleased with the day's events." Nursing Dean Cheryl Costanzo said she was pleased with the day's events because there was a very smooth running order going on, we had good success with recruiting because our students are so qualified; that's what makes it so easy for us.

"There are very good opportunities," said Dave Potts, manager of Skier Services said that

Boulder Ski Area, reported that

"People don't realize that the hot summer are coming to a close for Directions and Recreation Services Manager. Temperature of negative 75 in the National Weather Service said

Mother Nature may have bigger

This means that winter's last six weeks will be this way all year round." meteorologist at Accu-Weather in San

Diego tan.

"I would hope that they would use the

I hope they can continue to get the sun trying to regain his native San

Sun trying to regain his native San

San Diego tan. Most Cornell students would be

This year's Career Day, resuming a 30-year tradition begun in 1959, featured 100 companies, many of the traditional activities were

out here." The band president said. "We have always asked for students' support, and assume that people will like the

Tenure, from page 1

"We are up to 14 departments and

classes taught several years ago. He said that he did not expect the rule to take effect for full years. After all, only he has not heard any tenure cases since the rule went in to effect, but added that he does not expect to see any differences soon. He added that he has

For clinical specialists and nurse

The University has a tendency to do things differently every year after the game.

"You can't throw toast in your living

Anyway, said Davies, "I think in the past there has been far too little notice taken of the

Chairman of the Senate, David Davies said. "I think in the past there has been far too little notice taken of the

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Majority of freshman recruits quit Wig

High attrition blamed on various reasons

By MEGHAN BLOOM
Four out of seven newly-recruited Mask and Wig performers have resigned since last semester, according to Mark and Wig Chairman Jim Kean.

But although members said that the departures among the junior class’s highest attrition rate in recent years, they maintained that no one factor was responsible for the resignations.

"It’s something that wasn’t planned," said College freshman Steve Weinberg, who recently left the group. "It wasn’t fitting. My personality. It’s either I didn’t click the group."

The new members who left prior to the first formal show were another departing Weinberg, said that he left the group because it simply did not fit for him.

"The chemist wasn’t there when we and the other people, as far as being on stage," Davis explained. "I didn’t really click with the group."

Davis added that the four freshmen who quit the group all had separate reasons for departing, with new members outnumbering veterans a commitment with people in the group. We all decided to leave at once, he said. "The other freshman’s reasons ran the gamut."

College senior Mark and Wig veteran Peter Kohn cited the fact that the new members may have wanted to spend more time on academics.

"They have their own ideas. Kate and I were conversing with a fellow 1006 with SATs, and they want to do both. I guess they don’t have the time to make the commitment."

We like to say that it’s like a sorority, but because we all like each other."

Michele Ashamalla

20-year-old Michele Ashamalla, current Director of Bloomers, and the group’s vice chairman, said that she was pleased with the new group.

"It’s something that wasn’t for me anymore," Kean said. "They discused their concerns. There was no bad blood."

If things and the chemistry wasn’t there between them, he said. "They discussed their concerns. It wasn’t for them anymore."

According to members.

Kean and the recruits agreed that Bloomers, unlike Mask and Wig, which annually have 50 departures, the remaining call talent a supportive of the departing freshmen.

"They discussed their concerns. There was no bad blood," Davis said.

"People in the group now are the people in the group now as the group, because we all like each other," said Davis.

Besides working well together, the group has And besides working well together, the group has strucking similarities between the two organizations. Bloomers readies for its annual spring show with new members outnumbering veterans

Bloomers ready for its annual spring show with new members outnumbering veterans

By ANY SILVERMAN
To many University students, Bloomers is simply a name, a word that conjures up images of high- powered, high- society New York productions.

And as the group gears up for its spring show, the scene for this year’s production is a close-knit organization, according to members.

"We’re talking about including Bloomers in our recruitment policies."

"It was nice to come in as a freshman and belong to something," she said. "The seniors are our friends, they’re not in any kind of power position."

According to Kean, the unique writing process makes Mask and Wig very different from the group. She added that she had never done comedy before.

"It’s not a funny thing, or a challenge," Kahn said. "There’s no rivalry at all," she added.

A lot of the senior members are interested in politics.

Bloomers was formed in 1952, and remains the only all-female group on campus.

Bloomers readies for its annual spring show with new members outnumbering veterans

The show, entitled "Where’s Your Sense of Bloomers?" will feature a diverse set of skits on topics ranging from campus life to politics, according to Bloomers Chairman, Patty Theil.

The group plans to perform the show at The Playhouse on Tuesday. The cast consists of five returning Bloomers members and five new recruits.

The sketches are written by a writing staff, and the performers themselves and the group came back a week early to start working on everything.

The cast consists of five returning Bloomers members and five new recruits. According to Moore, rehearsals have gone well despite the large number of newcomers.

They’re probably the most talented new group I’ve ever seen," she said. "They’re working hard and they’re all bright."

According to Moore, the group has managed to overcome differences in ages and backgrounds.

But despite the common comparison between the two groups, Bloomers is simply the product suffered through this.

"We have been instrumental in the development of the growing field."

Steve Goff

Annenberg Center managing director

But they added that the desire to bring theatre to young people was one of the group’s main goals.

Children’s theatre can go beyond to Canada to others as distant as China and has assumed a national role in the development of theatre in the United States, and has assumed a national role in the development of theatre in the United States.

Steve Goff

Steve Goff

This is a step in interesting young people in performing arts," he said.

"It’s not a funny thing, or a challenge," Kahn said. "There’s no rivalry at all," she added.

A lot of the senior members are interested in politics.

The show, entitled "Where’s Your Sense of Bloomers?" will run February 23rd, 24th and 25th, with two shows on Friday and Saturday nights.

By ELLA PARK
The Annenberg Center’s Theatre for Children stages its inaugural season this year. The program runs three annual professional productions of classic children’s literature, as well as a number of special events throughout the year.

The center culminates each May with a Festival of Theatre for Children featuring 10 professional programs with audiences of children and families. The program is designed to expose young audiences to live theatre.

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For more information call Chestnut Street. All are welcome. dow Lounge, HRS. 2-30 pm at Green to 7-30 pm. English House Bring sweats. Info on Thursday February 2nd, 6-30 pm in engineering. Happy Hour Thursday 7-17 pm. All are welcome. Penniman lounge, second floor. PROGRESSIVE STUDENT AL. Vance Room. BIO. The Pre-Vet Society's first meeting this year will be held on Thursday February 2nd. Come hear Dr. David Zuckerman - Health and an Associate Professor of Medicine at the University of Virginia, said that most campuses have felt the reaction to alcohol abuse on their campuses. "We had the feeling that the students were expressing the need for change," Aiken said. "It's clear that there is a need for change." Aiken said that the new policy is a response to the growing concern over alcohol abuse on college campuses. "The policy is intended to provide students with a clear message about the expectations for behavior on campus," Aiken said. "We want students to understand that they are expected to act responsibly when they drink and to seek assistance if they need it." Aiken said that the policy is a collaborative effort involving representatives from various parties, including students, faculty, and staff. "It's a policy that is designed to be inclusive and to address the needs of all students," Aiken said. "We want to make sure that all students feel welcome and valued on campus." Aiken said that the policy is intended to be a living document that will be reviewed and revised as needed. "We want to make sure that the policy is effective and that it is being implemented in a way that is consistent with our values," Aiken said. "We are committed to working with students and the broader community to ensure that the policy is effective." Aiken said that the policy is intended to be a framework for discussion and for creating a culture of responsible drinking. "We want students to feel empowered to make good choices when it comes to alcohol," Aiken said. "We want to provide students with the tools and resources they need to make informed decisions." Aiken said that the policy is intended to be a part of a larger strategy to address the issue of alcohol abuse on college campuses. "We want to create a campus culture that is supportive of students who are trying to make healthy choices," Aiken said. "We want to provide students with the resources and support they need to succeed." Aiken said that the policy is intended to be a living document that will be reviewed and revised as needed. "We are committed to working with students and the broader community to ensure that the policy is effective," Aiken said. "We are committed to creating a culture of responsible drinking that is supportive of students who are trying to make healthy choices." Aiken said that the policy is intended to be a part of a larger strategy to address the issue of alcohol abuse on college campuses. "We want to create a campus culture that is supportive of students who are trying to make healthy choices," Aiken said. "We want to provide students with the resources and support they need to succeed."
Grad students call for improved health and dental care plans

BY PATRICK ODONNELL

Concerned about the difficulties many graduate students have obtaining health care, a group of Graduate and Professional Student Association leaders told the University that they might have to consider improving its health and dental care plans.

In two separate resolutions, GAPSA presented the problem of dental care to the Medical Care Coordinator. GAPSA calls on the University to provide dental care to the University's regular insurance provider or to take over the University's dental insurance and to Student Health; the University's relative costs of supplementing the insurance and to Student Health; the students themselves are allowed to.

According to GAPSA Communications Chair9man Wayne Glick, medical care is a "significant problem for graduate students" because they are generally not covered by their parents' insurance plans. Glick said that after his night's research, he was "more than a bit scared about this for years. We are going to try our best to do something about this now, just to keep this news a bit longer.

Glick said that former VPSU James Bishop had "had other issues that were higher on his list of priorities" than solving the students' problem. He also "assured us" that he "would take the issue more seriously and be more cooperative." The graduate association has been more sensitive than Goodman about procedures on this kind of issue. Thereafter, he was now a graduate students association phone.

The resolution concerning dental care is similar to Memorial Hospital and Student Health Director Maryanne Phaahla's supporters also claimed that he carried "a very important power of this area." The University has pursued the case despite this precedent for the JIO to reject a settlement. Professors care.

According to GAPSA, "Johns Hopkins has been more sensitive than Goodman about procedures on this kind of issues. Thereafter, he was now a graduate students association phone."

"He's not afraid to tell what he's been through." Wiesel said after his night's research, he was "more than a bit scared about this for years. We are going to try our best to do something about this now, just to keep this news a bit longer."

According to GAPSA, another "significant problem for graduate students" because they are generally not covered by their parents' insurance plans. Glick said that after his night's research, he was "more than a bit scared about this for years. We are going to try our best to do something about this now, just to keep this news a bit longer."

"We feel this is a very good opportunity for Penn students to hear one of the most prominent peace activists in the world," Katz commented. "He is one of the most widely read authors in the country." Wiesel said after his night's research, he was "more than a bit scared about this for years. We are going to try our best to do something about this now, just to keep this news a bit longer."

"But instead he'll target his speech to the entire University community."

Abramowitz added that Wiesel is the top Jewish speaker in the country. Abrams con...
The administration has been under attack recently as students, faculty members and alums have expressed their displeasure. The decision to move the 1989 Penn-Cornell football game to Thanksgiving Day is, in many cases, the most incendiary in the most recent collective dispute between the administration and the students. It is being ignored to encourage students to consider the game as a new tradition. The national exposure will help students realize that the Wolverine football team is the University's name back into the public limelight, and it will help us make larger admissions.

However, not let us feel ourselves into thinking that this "return to tradition" is for the students. It is not for the students. Students can easily find their own traditions. Scheduling the game during Thanksgiving will deter many students from availing themselves of the most popular college football. And most students who would attend will attend now when the outcome of the game is the most important aspect of the game. It cannot be for the sake of the students.

We must accept that this is not for the students. This tradition of Thanksgiving Day football will eventually become the University's next tradition. Such a local student body no longer exists. Today's students benefit little from the move.

On The Brink Of War

Both Henry II and Thomas Hobbes would have felt right at home here at the University. The struggles which have prevailed for the last few years on campus have been one where various interest groups have struggled with the stillborn white male majority. These forces have employed every weapon known to the species.

Qat Tacet Consentiens

Andrew Ingin

Student groups, driven by their fear and mutual sense of distrust, have instigated a Hobbesian form of warfare, with contests for a small piece of power and prestige.

Religious Choice

To the Editor:

In his column (D/P, 2/6), Joshua G. M. Blander has presented a demand for the elimination of religious teachings from the public schools. In his argument, Blander believes that the rights we have in this country are the result of religious teachings from the past. He states that "religion is at the root of most of our problems." Blander also states that "the Constitution affirms the right to religious freedom."

We must consider the different parts of the Constitution. The First Amendment states that "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof." This applies to all war and peace decisions, whether or not they involve the training of students or anything else anyone cares to invent and/or believe in. It even applies to the training of students. The Second Amendment states that "the right of the people to keep and bear arms shall not be infringed." This applies to all war and peace decisions, whether or not they involve the training of students or anything else anyone cares to invent and/or believe in. The words of the Second Amendment apply to all war and peace decisions, whether or not they involve the training of students or anything else anyone cares to invent and/or believe in.

Third, I leave it to the readers of the Daily to judge the relevance of the phrase "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof." This applies to all war and peace decisions, whether or not they involve the training of students or anything else anyone cares to invent and/or believe in. The words of the Second Amendment apply to all war and peace decisions, whether or not they involve the training of students or anything else anyone cares to invent and/or believe in.

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IGING

Bloom County/Berke Breathed

Running Naked And Free

As dawn we Approach at the top of the Quad it is interesting to see all the famous robes and coats. Some members of our own class, the Freshmen, have gone out into the Quad and have begun to really dress the part. Many will be seen wearing the robes of the top of the group. We have seen them making their way up to pick up our clothes and start the most wonderful day of the year. The Quad has been turned into the main sorting area of the Quad for the most wonderful day of the year. We are now free to enjoy the rest of the Quad.

The Independent Newspaper of the University of Pennsylvania
10th Year of Publication

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Boustany gets chance

M. Fencing travels to face Yale, Penn State in tri-meet

BY JONATHAN BING

Last Friday, junior Mark Boustany was the odd-numbered fencer on the Penn men's fencing team. It is no small feat to be fourth on a squad, unseeded in the Quakers. But only three get to fence, and a sentiment that Boustany would, once again, be watching from the sidelines as Penn Navy (4-3) defeated Penn last weekend.

But last Friday afternoon, when several gentlemen were beginning to relax and prepare for Friday night, Boustany learned that his Saturday was to be quite different from what he had planned.

Penn head coach Dave Micahnik informed him that starting fencer Mike Shulze resigned from the team to devote more time to his business career. Boustany was a substitute no more. He was to be the number three foil fencer against the Midshipmen.

One would expect that Boustany, having been out of the spotlight, might be somewhat unsure of himself against a tough thrust into the limelight so quickly, might be the number three foil fencer against the Midshipmen. But only three get to fence.

"If someone who has a better chance of winning, then they should take the third spot. But I'm not out. I'm not ready to go. And I'm not much on my deciding," Boustany said.

Boustany knows that he is now looked upon as the demonstrative third fencer, with the position his to lose. And there are many other talented Quakers also waiting for their first shot. As Penn continues down the road to the NCAA championships in late March, Boustany says, "You do appreciate. He is the underdog who has finally, and deservedly, gotten his chance.

"It was convenient that my first start was in front of the other guys. They didn't have to see me in the first match. This feeling is shared by Boustany's teammates. "I am glad to see Mark finally get a chance." captain Andy Lewis said. "He is an incredibly good fencer, and he always works his butt off." Boustany is proving that he could be a competitor for the national championships, but whose success in terms of won-loss record shows how much Bigelow thought of his team and his teammates in front of him.

"I thought that you were Indiana's, your Big Five career, not on your accomplishments after it," said Boustany.

"The guys who are in the Hall of Fame — Tom's Hall of Fame and Guy Rodgers, and Penn players and friends of ours like Corky Calhoun and Bobby Morse — hey, I haven't been with those guys long. Seeing them again is where the fun of the historic," Bob Bigelow, "a Big Five administrative assistant and Hall of Fame winner Bob Verone said. He didn't have great numbers and he wasn't spectacular, but his fans and media appreciated him. His reaction shows what kind of a player he was."

Mark and Kevin don't wait on computer lines anymore. They work in their rooms—on the Mac they rented together. And it's been a profitable partnership.

IT'S EASY

They also rent the word processing program WordStar. "It's so easy to use, they learned it in less than an hour. Now they check spelling, create footnotes, and review their papers instantly. If they run into problems, they just call a telephone hotline. And there's more than computers and software — like printers and external drives. All of which come in packed-in carries.

IT'S CHEAP

By splitting the cost, these roommates made a good deal. It's easier. This semester it only costs Mark and Kevin $1.54 a day each to rent their Mac's. And now they're re-partitioning the second hard disk and getting higher grades and more free time.

"No great rent-rate compromise, ever occurs to The Penn computer Store and get your share of the profits!"
World

Philippine troops battle Muslim rebels

Manila (AP) — Philippine troops backed by helicopters battled Muslim rebels in a disputed area of Mindanao island Saturday, a day after the rebels ambushed a government troop, killing five soldiers.

The fighting Saturday was among several in Mindanao involving Muslim rebels and government troops since Thursday, when the rebels ambushed a group of soldiers and police and killed five of them.

In another development, the Philippine government said it will not release three Muslim rebels until it confirms whether they will cooperate with an international war crimes panel investigating the 1973 to 1975 Muslim rebellion.

In a statement, Justice Secretary Arroyo said the three rebels will not be released until after the panel is given the rebels’ names.

Nation

Congress may vote down play bike

Washington (AP) — A proposed law to allow children to play safely in the street without fear of cars has been defeated by the House of Reps.

The measure would provide for a program of street safety improvements, including the installation of traffic-calming devices such as bicycle lanes, safety islands and roundabouts.

The measure was defeated by a vote of 212-204. The bill was supported by 113 Republicans and 199 Democrats.

Congressman may vote down play bike

Weather

Enjoying yesterday's spring-like weather, Coachman Freda Chan pranked guests with a touch of deja vu, in the Quadrangle, with pen and paper instead of with food and toilet.

Fights accompany Soviet pacts

KANSAS CITY, Mo. (AP) — In a town known for its football, the battle for control of a school board by Marxist-Leninists and workers with-affiliates toward the end of the first phase of the Red Army, without a doubt, is the most significant event in this country.

Rolling Rock also fired three rocks into the capital, but there was no reports of in- thing, said government officials.

The government also said the army opened fire in the area of Brooks April Tuesday when several people cut into a long line of giant waves.

Officials said two people were wounded and a third person was transported to the hospital.

Among 18 were two human resources. Two were arrested on suspicion of robbery.

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Defining Racial Inequality

Speakers: Mr. Eric King, Afro American Studies, Dr. Emma Lapsansky, History

February 29, 1989

HARRÍBGROVE — As General Barbara Halle, wearing the blue uniform of her department, fired 18 people yesterday, the officers identified as including those that had been dismissed.

The officers had not been dismissed.

The officers had not been dismissed.

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The officers had not been dismissed.

Lack of records slow crash probe

ABILENE, Texas — Air Force personnel used smoke grenades to search a warehouse area where a fuel tank exploded, but they were not able to be reached by the military because of the lack of fuel and water.

Lack of records slow crash probe

The plane was caring military members and their dependents, as well as 450 gallons of jet fuel, officials said.

Air Force workers yesterday sought to understand the extent of the crash, according to the military in charge of the investigation.

They said they were aware of the large number of maintenance records.

All 19 people aboard the 23-133 Stratotanker when it crashed are questioned as we

We are also seeking to understand the extent of the crash, according to the military in charge of the investigation.

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Barton leads Dartmouth

BARTON, from page 12

"I don't think he could have the program around when we recruited him," Corner said. "There's no questions that he has that.

In his freshman year, Barton averaged 0.9 points per game, was named Ivy League Rookie of the Year, and was playing at a Phenomenal 6'2" per game.

For Barton, the accomplishments aren't just the points. Over the course of his freshman season, Barton had an unbelievable ability in which he failed to reach double digits in scoring only once.

Barton has at least one three-pointer in 33 games, during both his sophomore and junior years. In both of his seasons, he had 24-44 point bursts. Barton posted a dismal .0 mark in 14 games.

"He looked like he had the potential to be anything but a big brother," Peters said. "He looked like he had the potential to be anything but a big brother until suddenly became one," Peters conjured up images of lammeatei and Barton posted a dismal .0 mark in 14 games.

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Peters, who took an immediate liking to the sophooleeky boy, found Barton's colorful eating habits amusing. "I used to watch him in between西南asian's practice. Chip.

Dartmouth, Jimmy "Chip" Barton, the 1.5 year old kid who lit up the Mid South coliseum.

And the issue lies in muttering, "Here's why the chips ever Ieave?" Harry Potter, writing in his column in the Dartmouth swamper, "Bill, does he chew it. Barton makes for a perfect value of the good lucky charm. If. and he has great fundamental skills, I call an Old School type of player.

As a student at Dartmouth. Kid, he has benefited from a new role, the three-pointer which is retained by the NCAA this season.

"He might have been at a big state basketball school if the three-pointer had never existed. I was being a basketball school. I was wanting to go to a big state school," says Barton.

As much as it is a pure shooter, Barton has worked on his other skills which have previously pained him in comparison to his scoring capabilities. "People think of me as a scorer. Barton said. "I really need to show that I'm more than just a scorer, that I'm a complete player.

While Barton, Ivy League coach, and pro scouts ponder the question whether or not he can play in the NBA. Someone else asks a different question.

"It's just not the first time the Ivy League has had a kid who couldn't do that," said Barton.

While Barton, Ivy League coach, and pro scouts ponder the question whether or not he can play in the NBA. Someone else asks a different question.

"It's just not the first time the Ivy League has had a kid who couldn't do that," said Barton.

You Wanna Have an Input?

UNIVERSITY SPORTSWEAR

¢ 38th and Spruce (next to Walk) 222-PENN
¢ 10 am-7 pm, 7 days a week VISA, MC, MAC
¢ 25% off all 1/25 Wool Sweaters and 1/25 Cotton Works sweaters
¢ 15% off everything else in store
¢ 10% off all Champion Largest selection of Penn wear
¢ Lowest Prices Sale ends Thursday Feb 16

If you know something...

You can share it with a West Philadelphia public school student. There are still a few days left to become a tutor! Stop by Penn Extension, 115 Houston Hall, to fill out an application.

Then come to the tutor training on Sunday, Feb. 5th to receive your assignment.

This is a great opportunity to help your kid and you've learned with a kid who really needs it!

For more information, call 899-4276.
**Scoreboard**

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**Yesterday's College Basketball Results**

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| Highly ranked teams lost Tuesday night. In Philadelphia, No. 4 ranked Villanova upset No. 1 ranked North Carolina. In Lawrence, Kan., No. 1 ranked Kansas State defeated No. 3 ranked Oklahoma.

**SportsWire**

TODAY!!!

The Record is holding an introductory photography meeting.

Anyone interested please come to the yearbook office at 3933 Walnut St., 3rd floor, at 7:00 PM

SAC Funded

Submissions are being accepted for BAGELLY, a new photographic arts magazine to be published this spring. Drop off entries at the photography office at 3933 Walnut St.

Deadline February 10th

Lewis: drug use in women higher

**LOUIS ANGELES**—Six-time Olympic medalist Carl Lewis admitted playing several sports women's track and field has been on the rise and questioned the ability of American track and field programs to keep up.

"I'm one of the few top athletes who know about drug use," Lewis said. "It's nothing new, it's always been there, but it's getting worse.

"Women athletes are more likely to use drugs, because they are more under pressure to perform well."

Lewis, 29, said a lack of ethics contributed to steroid use.

"It's very easy to get into trouble when you're doing drugs," he said. "It's easy to become addicted and it's hard to recover from it.

"I'm just warning our society as a whole. I'm more in it for the sport than the drugs, but the drugs are毁 leading the way.

Lewis, who won three gold medals in the 1984 Olympics and four in the 1988 Games, is an active promoter of The Athlete's Creed, the governing body of track and field in Canada. The creed says, "One thing we're committed to is to try and create more awareness of the dangers of drug use in sports.

"I believe that TAC is hurting the sport, definitely, in America. I believe that theory, that drug use is hurting the sport, definitely, in America.

"I believe that TAC is hurting the sport, definitely, in America. I believe that drug use is hurting the sport, definitely, in America."
Turkey day's here if Penn plays Cornell

Students will suffer if game is switched

It was an early Christmas present for students when Dana Keenan announced that Thanksgiving Day would be the setting for the 100th meeting between Penn and Harvard. The Quakers and the Crimson will battle it out on Franklin Field, the site of Penn's first game, Sunday, November 22.

But the day hasn't been a tonic for everyone. Many students, who are required to attend all classes, will not be able to view the historic clash. Students were inconvenienced when Keenan said the game would be moved from the season opener to the Thanksgiving Day finale.

"I don't think this is very fair," said a student who did not want to be identified. "There are a lot of students who are really upset about this." The student then expressed concern that the students might not be able to see the game.

Dr. Alan Copeland, head of the Student Affairs Office, said the university had no choice.

"We have to consider the needs of the student," said Copeland. "We have to think about the impact of this decision on the students."

"The students are really upset," said Copeland. "We have to consider the needs of the student." The student then expressed concern that the students might not be able to see the game.

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Cheese, Grease, and Dough Form a Local Phenomenon

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Cover art by Tina Cielo.
At what price beauty?

People will go to ridiculous lengths to achieve that just-right look.

T he other day I walked into the living room to find my roommate on the couch writhing in pain, screaming at the top of her lungs.

When she saw me she smiled and said she was shaving her legs.

She was using a new innovation called an Epilady, which resembles an instrument of torture from the Middle Ages. Its coils grasp the hairs on your legs and rip them out from the root.

When I asked my roommate why she didn’t stop, between screams she answered, “This makes it look better.”

And so the question is, just what price will people pay for beauty?

Women have been depicted as the merrier sex, the ones who have a low tolerance for pain, the ones who require painkillers for a paper cut. By checking out the beauty rituals some members of the female gender follow, one can see how false that stereotype really is.

Hair removal is a prevalent cause of pain.

There’s the common practice of tweezing the eyebrows. It seems fairly simple: grab the hair, pluck and yank. Simple, yes. Painless, no way. The eyes water, sometimes the skin bleeds and it burns. No wonder bushy eyebrows are now in. If the South had plucked out the North’s eyebrows, the Confederates would’ve won the Civil War in no time.

Electrolysis sends a shock of electricity through the hair follicle and makes the hair fall out. In the waxing process, searching, molten lava-like wax is dumped onto the skin, allowed to cool and harden, and then a sadist who calls herself a beauty expert rips the wax (and the hair) off. They tell you before you submit to the process that it feels like taking a Band-Aid off of your skin. It’s no mystery why Johnson and Johnson doesn’t deal in the waxing removal process.

Even high heels are torturous. Your foot is shoved into a shoe at an angle somewhere between 45 and 90 degrees, all your weight is thrust forward, and you must smile. But yes, your legs will look better.

Some women delve into the land of Michael Jackson, plastic surgery. Liposuction has the doctor stick a vacuum under the skin and suck out all the fat. It sounds great, but the vacuum doesn’t know the difference between a fat cell and an artery.

My neighbor had a tummy tuck, and while she didn’t encounter any major complications, the niggles were disgusting enough. Her stomach was slit open, a large piece of skin was chopped out, and then her abdomen was stretched and sewn together. She had no feeling in her middle for over six months. Her newly constructed belly button was bruised and painful for longer than that. She was bedridden for a while too.

And she just told me that now she’s having a facelift.

Breast implants are another pleasant thought. Imagine having plastic bags filled with a substance that looks like my sit medicine shoved into you. And then, as if the entire operation were not a high enough price to pay for being under-endowed, the silicon can harden. I saw this on one of those prime-time news (?) shows. The hardening is caused by several factors, such as too much scar tissue, and it makes the women’s bodies look deformed. Unfortunately, the situation is irreversible.

All of this does not take into account the cost of the processes. The money some women spend on beauty products and procedures is more than the budget of many third world nations. If every new gimmick in the world of beauty products is purchased, even if they’re each under ten dollars, it doesn’t take long for it to add up.

Just walk into the bathroom of your apartment and the point is proven. There is enough mousse and hairspray to complete the coffers of Kuwait. When I added up the cost of the products which were never even used, I realized I was almost halfway to the cost of a tummy-tuck.

I’m sure it’s not just women who engage in this practice of waiting money on useless products and inflicting pain on themselves all in the name of looking better. My uncle bought mousses that, for over eight dollars, is supposed to take the gray out of men’s hair, and it didn’t work. Just think of all the money being spent on research to find a cure for baldness.

All in the name of vanity.

Yesterday I asked my roommate if I could borrow her Epilady for my legs.

Hey, it makes them look better.

Cheryl Family is the Managing Editor of 34th Street, and her legs do look better.
Streetwise in India

Nair's poignant coming of age story transcends cultural boundaries

By Larry Smith


A film in Hindi may seem hopelessly inaccessible to much of the American public. But Salaam Bombay! — a new Indian film that's about neither witch doctors nor curry — is a pleasant surprise that will touch even those violently opposed to "foreign" films.

Director Mira Nair leaves the food in the kitchen and serves up a compelling film that could have easily been a cliched third-world exercise in depression. Ultimately, however, its power leaves a spicy taste that is not easily forgotten once it is properly digested.

Nair wisely chooses to keep Salaam Bombay's meaning universal without compromising its privileged view of Indian society. While there is never any doubt that the story is of an Indian boy, the film's theme of growing up transcends cultural boundaries.

The story is not unique to Indian society — the world of pimps, junkies, zoos, and slums could just as easily be the New York streets. And the central character's experience has meaning — albeit in an odd sense — for everyone.

The nitty-gritty of the tale centers on the life of a street kid in the city of Bombay. Life isn't so hot when you're sleeping in a gutteny, in a chaotic world of drugs, whores and violence. Such is the world of a 10-year-old boy named Krishna who was kicked out of his home in a small village. He has too much pride to come crawling back until he's made it doesn't get him much more. Quickly, his relationships with those who share the street — the ones who want to keep him there and the few who want to help him get out — strip him of his childhood innocence. His struggle to return home becomes the central focus of the film.

Purposely vague, the film's time frame is not important. Krishna experiences things in a seemingly short period that most American children are exposed to over several years. He has his first hopelessly drunken night (followed by the inevitable hangover), smokes his first batch of ganja, and even has some pretty steamy thoughts about a sexy girl nicknamed "Sweet 16."

Nair instills Salaam Bombay with a streetwise sense of realism. Although the film's main characters are played by professionals, almost half of its 54 actors are children from Bombay's streets.

And even the professionals possess much-needed credibility. While her mother sells sex for rupees in a neighboring room, little Manju (Hansa Vithal) waits in the stranger's living room and charms with her naivete. "Don't touch anything while I'm gone," her mom warns. But like any five-year-old kid, she fiddles with every "fragile, handle with care" item in the room. While her mother suffers, Manju joyously listens to a music box for the first time in her young life.

Many subplots fill in the gaps of the story. Manju's love for Krishna, their placement into nightmare state-run boarding schools, and a host of other pimpling storylines add to the desperation of life in Bombay. And the impossibility of escape from the storm and the dispiriting feeling of futility become recurrent themes in the film. Throughout Salaam Bombay, Nair displays a knack for stopping plotlines from convoluting her inherently simple story.

Nair's young characters may have Rocky's strength and heart, but when they run through the streets, they don't know where or why they are running. Bombay's mean streets trap even the most unwilling prisoner.

This passage to India offers no near resolutions. Although tedious at times, Salaam Bombay tells a gripping story with an unflinching attention to detail. It may not move at a furious pace, but then again, what's the rush?

Murder, he wrote

Mr. Seventies flounders in lame tough-guy thriller

By Jennifer Fife

C'mon, Burt, can't you do anything right? While Physical Evidence could have given Burt Reynolds his big break, Michael Crichton's new film falters to offer Mr. '70s the chance to make his great comeback. By turns campy comedy and serious mystery, Physical Evidence is ultimately unsatisfying.

The story's hilarious beginning has promise: a man about to hang himself off one of Boston's bridges spies someone else in the scaffolding above him. Having second thoughts about his suicide plans, he tosses his noose to the stranger. Unfortunately, it turns out that his savior doesn't need any help. He has already been strangled with that murder mystery mainstay, piano wire. In a scene straight out of Hitchcock, the man somehow ends up dangling over the Charles, clinging desperately to the corpse. Of course, the dead man was none other than Old Man Hudson's fiancée, Kyle (Ted McGinley in his greatest role since TV's Love Boat) gets trounced several times by the guys that Paris regularly plays hardball with. While Kyle's chest is much better looking than Paris', he's still a wimp who uses too much mousse and whines when Hudson neglects to spend some "quality time" with him.

But when Reynolds tries in vain to revive his sex symbol status of times past, the film loses its cynical edge and becomes laughably ridiculous. After all, tough lawyer Hudson is also a woman. And what must every woman who comes into contact with Burt Reynolds do?

Not surprisingly, the sexual tension fizzles and the audience ends up in stitches when Hudson and Paris hook up. Just as good as Burt's toupee might be, Russell is no bimbo like Sally Field, and her surrender is hilariously out of character. To make matters worse, Physical Evidence can't decide whether or not to take itself seriously. On the one hand, emotional and physical conflict is portrayed as disturbingly violent. But at the same time, Paris' Rambo-esque exploits can't help but seem tongue-in-cheek silly, especially when he's spouting tough-guy lines like I'm up for Murder One.

The story is intriguing, and Reynolds plays his role with the ease of a veteran. Heck, Henry Mancini even provided the music. So why can't the movie decide what it wants to be?

Who knows? Despite its problems, Physical Evidence might end up making a ton of money for Burt and put him back up there with current greats like Kevin Costner and Dennis Quaid. But don't bet your money on it.

Well, at least Burt's still got Loni.
Two men and a baby
Unfunny script dooms Nolte, Short and endearing kid

By Timothy Barkow

F

rance is the land of pleasant living, where romance runs as thick as whipped cream from the top of your chin. But for all their expertise in matters of the heart, the French are still suckers for a cheap laugh. So hail the arrival of a typically slapstick French comedy. From director Francis Veber comes the American version of his own Les Fugitifs. Starring Nick "the Brick" Nolte and Martin "call me honhead" Short, Three Fugitives explores the loving bonds that two bank robbers and a cute little girl can develop amongst countless sight gags, chase scenes and bad dialogue.

But while humorous at times, Short and his "comic genius" aren't enough to float the story and the audience through an hour and a half of poor filmmaking.

The story begins as Lucas (Nick Nolte) is slowly — very slowly — released from the Washington State Penitentiary, having served five years for bank robbery. Planning to go straight, Lucas finds himself back in a bank, making a deposit instead of his usual revolving-assisted "withdrawal." But much to his chagrin, his deposit is indefinitely delayed as the infamous Ned Perry (Martin Short) bursts flames-like into the lobby and demands his royal blue gym bag to be filled with "lots of" greenbacks.

"Perry the Dangerous" quickly bungles the robbery and finds himself surrounded by the entire cast of Pretty L. Taking Lucas (Nick Nolte) as a reluctant hostage, Perry screws up their escape so badly that Lucas takes charge in order to save his own skin from being flayed by the thousands of automatic weapons pointed right at his misdirection.

And so the adventure begins. Three Fugitives is a comedy, and a comedy involving jokes, so why has director Veber allocated so little space for them? Nolte's abilities are clearly hampered by the gruffness of his character. How many times can an audience laugh while Lucas pounds someone's head into the ground? Or for something completely different, Luc's pole-pounding two heads? It makes you wonder if he has any skull ache after a while.

Complementing this barrage of cranium-cracking, Nolte's dialogue is sparse and crude. Don't look for Lucas to put together any quick one-liners — he's too busy bashing cops down at fishermen's wharf.

Remember those crazy "Key-Stone Kops" who filled in the wee hours on the tube? Well, count on the French people who think Jerry Lewis is a near-god — to drag up that crazy, bumbling police force and put 'em back to work. There's no need to expand on their talents here — you've seen it all before, and you'll see it again in Three Fugitives.

After Nolte and those wacky guys with the badges, whom do we look to for substance in this film? The Quintessential '80s Dark, Martin Short, of course. Who else could pull this film through the Valley of Death, part the seas of Mindless Monotony, and convince us he wasn't just another asshole in a dirty trenchcoat? Nice try, Marty.

As Ned Perry, Short is called upon to provide comic relief and tag at our heartstrings. On the one hand, he's the laughable little guy who can't do anything right: on the other, he's a broken man pushed to the brink of madness and ready to commit heinous crimes to keep his mate daughter by his side. Unfortunately, such schizophrenia makes his character less credible and leaves you waiting for Perry to get punched in the head again.

Cute little Meg is the Scotch Tape that holds these two bank robbers together throughout the film. Pausing to the sentimentals in the audience, Sarah Rowland Doroff delivers a heart-wrenching performance as Perry's mute six-year-old daughter. At a climactic moment Meg delivers the second of her two lines: "I'm hungry." You can just feel her hunger — not just for a snack, but something that would really stick to her little ribs.

Meg and Lucas quickly develop a touching bond that brings everyone closer and keeps the film going another twenty minutes. Poignantly soft music intrudes whenever the two are together, and their relationship seems to ache for something sexual. But this is America, and we don't go for any of that kinky pedophile stuff, even if it could be construed as "culture."

So the actors are wasted on unbelievable, shallow characters, and the plot drags like your dog tied to the back of Mom's station wagon — a real mess. By the time Martin Short gets finished being beaten up by everyone in the whole cast, you may find yourself ready to push the proverbial "button" to save civilization from this horrible excuse for comedy.
Formal follies

The Street's own social butterfly blackballs those tedious black-tie affairs

By Sarah Dunn

I really hate going to formals. I’m sure that if I ever tried to get into a sorority I would be cut, or whatever it is that they do to their rejects, because they would recognize right away that I am not the formal-going type. They could ascertain this quite readily, simply by looking at my fingernails, which look like they have been gnawed on by a starving pit bull.

I can see the sisters now, huddled in a back room, deciding my fate:

CUTE GIRL: She is not (three Greek letters) material. Did you see her hands? They look like she soaks them in battery acid.

NICE GIRL: Yeah. But she’s my very best friend in the whole world. She’s very nice and I’m sure she’d start painting her nails if we asked nicely.

CUTE GIRL: Listen, we are not a rehab center. And her fingernails, I imagine, are just the tip of the iceberg. Blackball ...

I’m fairly certain that nobody would take me. And besides, I really hate going to formals.

But as luck would have it, I own a fraternal organization Theta Delta Pi (The Daily Pennsylvanian) puts on a formal each January. Its distinguishing characteristics are that we all stand around and get disgustingly drunk and then sit down and give each other awards. To you, this might seem rather sad and depraved; to us, it is the highpoint of the year. And believe me, you haven’t been a good time until you’ve seen a hundred college journalists get down. It’s really quite a spectacle.

But, like I said, formals just aren’t my thing. First of all, if you are a girl you have to wear a formal dress. It’s kind of a defining characteristic for this kind of ball. I don’t really hate wearing formals, I just hate buying them. First of all, when you try on a formal in the store you have to do some rather complex mental gymnastics to get an accurate picture of yourself ten pounds thinner in that certain dress. This is because with such a great motivational factor on the horizon, you think that it will be very easy for you to stop eating.

Also, you face what I call the Color Dilemma: Everyone and her sister will be wearing black. But you are one of the lucky few who actually look good in black, and what’s more, it makes you look thin. But you realize that if you do wear black you will be lost in the sea of black dresses and tuxedos, something that is not likely to happen if you wear, say, a sequined turquoise mini-dress.

Financing the dress, for me, usually involves two steps. First I call my father and tell him how well I am doing in school and ask him how his week was and remind him that I am his favorite daughter. All very subtly, of course. Then I explain my need for a really nice dress, obtain permission to use his credit card, and quote a price range that would be accurate if I bought a dress that is a lot less expensive than the one I will end up buying.

He never even knows what hit him.

But the dress is the least of your worries. So let’s just presume that you have the all-time perfect dress, the one that will make every man in the place beg for the chance to bring you home and prepare you dinner. The real problem arises, for me at least, in deciding what to do with my hair.

So I go to a hairdresser, a woman whose profession is hair — she perms, weaves, conditions, cuts, and sprays it for a living. A woman with a cause. I sit down in the chair and watch as she looks at my tresses with Undisguised Contempt. She shakes her head, hak-hak, and asks me who cut my bangs. I tell her that I cut my bangs, a week before finals, when I was going through a kind of mid-year crisis. Cutting my bangs has a kind of cathartic effect because whatever was bothering me before seems a little less serious when I have to look at it through crooked inch-long bangs.

The hairdresser is finished with me. I look like a cross between Charo and Little Bo Peep. For some reason, my hair (which is relatively long) inspires these people to tease and spray and fluff until it could double as a bullet-proof helmet. I leave the salon with a slow of admonitions — Don’t comb it. Don’t touch it. Don’t stand too close to an open flame.

I realize that I can’t go to a formal with my hair like this. Nobody would recognize me. So I try to fix it, flatten it down a bit, make it look natural. I end up looking like I just rolled out of bed, with my hair kind of pressed against one side of my face and jutting out at an unnatural angle on the other side.

The most difficult part of getting ready for a formal by far, though, is finding the perfect pair of nylons. For some reason you feel that you can’t buy a cheapo drug-store brand like you usually do, so you prepare to shell out eight or nine bucks in a department store. Once in the store, you start ruffling through stacks of identical flat packages, passing every once in a while to compare yourself to the height and weight charts to find your size. You almost lie to yourself about your weight, but you don’t want to get home to discover that your nylons won’t stretch up past your knees.

Let’s suppose that you want very sheer, jet black, size A, control-top nylons. But on the day of your formal there are only three such pairs in the city. You could fill a boxcar with all of the opaque, French navy, re-inforced-toe size Da that you come across in your quest, but it takes all afternoon to find what you need. When you finally stumble upon them, you gleefully pay thirteen dollars for them and wish you could buy another pair just in case you ruin these while you are putting them on.

All this is really sick. We females have so much to worry about, and guys just have to make sure that they don’t put their cummerbund on upside down.
Taking AIM at the Media

Accuracy in Media's Reed Irvine discusses the sins of the press

By Andrew Goldberg

The walls of Accuracy in Media's office feature a number of letters addressed to Reed Irvine. One, from a reporter for the Wall Street Journal, compares reasoning with Irvine to "putting perfume on a pig." Another letter calls Irvine's comments about the media "cocaïne-induced drivel.

Not everybody in the press likes Reed Irvine. But a lot of people do. Accuracy in Media, which Irvine chairs, is a conservative media watchdog group with a mailing list of about 33,000 people and a 20-member advisory board that includes actor Charlton Heston and physicist Edward Teller. Never one to mince words, Irvine has made a name for himself in the world of media, some people think he is right on target, while some think he is, well, full of shit. Listen for yourself.

34th Street: Most people would say, particularly you, that if the media is ideologically biased one way, it is liberal as opposed to conservative. Why do you think that is?
Irvine: There's a self-perpetuating process here. There are some bright and able conservative journalists, prospective journalists, ones that have come to me and are looking for jobs or want recommendations just as to how they can make a living in journalism, and I always tell them to go apply to the Washington Post, or the New York Times or CBS, and I haven't seen one yet that has, and I guess the reason that they don't is that they're defeatist about it; they're quite sure that if they've got a conservative record they won't be hired.

Sitting in AIM's Washington, D.C. office, overlooking the U.S. Capitol, Irvine seems at ease discussing what he likes to discuss best — the media and his organization.

AIM was founded twenty years ago as a luncheon group by Irvine, when he found that many people shared his belief that the media were being inaccurate.
The group excludes journalists, so we could be impartial in criticizing everyone that we felt was out of line.

34th Street: Most of the campaigns that you have gotten involved with, most recently the campaign to have Dan Rather removed from CBS News following on-air confrontation with George Bush WORDS TO LIVE BY: "I'm not a fan of anybody in the media who is biased."

Irvine: From time to time, we do get complaints about some things from people of liberal persuasions who thought they got a bum deal. Not everything that we do is political. But I've always told my liberal friends who complain about this, 'Give us some complaints, and let us go after the Washington Post for having done something that has really been unfair to a liberal.' But we don't get very many occasions to do it, and I think the reason for that is that our targets are the national media, and there are very few occasions in which they err on the side of doing dirt to somebody that is on their side.

Now, of course you can say, well, look what they did to Gary Hart, but quite frankly, I defend what the media did to Gary Hart. I think he asked for it, he got exactly what he was asking for.

34th Street: You are opposed to how the media handled the Quayle issue. How do you reconcile how you feel about the Quayle issue with the Hart issue?
Irvine: They didn't say anything about Hart, as far as I know, that wasn't true. In fact, they didn't go as far as they might have done. They protected Gary Hart for a long time. Bob Woodward had covered up for Hart in the previous campaign. Hart had been using Woodward's home as his nominal address when he was separated from his wife, when he was with another woman... [Hart] challenged this guy that interviewed him from... New York Times to "follow me around, you'd see I lead a dull life." Well, he followed him around and found his life was not quite as dull as he had estimated.

And in the case of Quayle, they went after Quayle with a ferocity that I think was unprecedented in American politics. I know of no one that was subjected to the kind of intense scrutiny that Quayle was subjected to. I think the outrageous thing about it was not the scrutiny itself but the fact that this was conducted in public. Now normally if you're carrying on a journalistic investigation looking into some wrong doing, you go about it quietly and see if you can ascertain that there is a story there... What was happening in the Quayle case was that they were writing first and investigating after... That is not good journalism in anybody's book.

AIM's walls are chock full of photos of Irvine standing with various national political leaders, many of them conservative. A friend of the Reagans, he speaks highly about the former President and dismisses criticism of Reagan's handling of the media.

34th Street: How come Reagan didn't schedule more press conferences?
Irvine: Obviously Reagan didn't like press conferences that well. They require a lot of work, a lot of preparation, he was likely to screw up by getting something wrong or misstating something... 34th Street: Do you think he did that more than other presidents?
Irvine: Not necessarily, but they were looking for that sort of thing in Reagan... They had a gaffe-watch, to see if they could catch him. It's something that everyone does from time to time. You and I both can be strung up and hung for mis-statements. When you're present, you're doing it on national television, you've got a big crowd of reporters that are looking for something, and you're fair game. So I think Reagan's staff probably wanted to minimize that type of thing, and what they much preferred to do was put him in a situation where he was delivering a speech or a message and not have him answer questions off the top of his head.

I'm not so sure that the public gets a lot of information out of these press conferences; I think they become kind of a trial. [The media] want to see whether this guy can perform, whether he can do battle.

34th Street: How would you describe the state of the media today?
Irvine: The media performs a very valuable function in our society in informing us about a lot of things that we want to be informed about and sometimes things a lot of people don't particularly care to be informed about. The one area in which they fall down on very badly now as they did then is certainly as a watchdog on themselves.

34th Street: To paraphrase a Ronald Reagan campaign theme, do you think the media is any better off now than when you first started AIM?
Irvine: I think so. A lot of the stuff that was going on in those days would not be tolerated today by the networks themselves. There was a lot of manipulation; the networks... would, in effect, conspire with the people who were going to provide them with good pictures and good stories. To get that done, sometimes they would choose to provide the placards to demonstrators. The camera crew got there too late, so they would develop their own rent-a-mob... So there are a few things like that they have become more grown-up about. On the other hand, the underlying bias and distortion is still there in great abundance.

Andrew Goldberg is a college sophomore and a former Daily Pennsylvanian beat reporter.
Every city is known for something.

New York has its angst and the Empire State Building. Los Angeles has its moviestars. Salt Lake City has its Mormons.

But what about Philadelphia?

Would you believe cream cheese, cheesesteaks and pretzels?

Not necessarily at the same meal.

In truth, these culinary staples are probably not the most notable Philadelphia institutions. Cream cheese can't compete with the Italian Market and Independence Mall, although Kraft executives might disagree.

Besides, not all three foods hail from Philadelphia. Kraft's Philadelphia cream cheese spread is spread all the way back to Illinois.

And how's this for irony: the promotional song that Kraft uses for Philadelphia cream cheese is "New York, New York."

But the ultimate irony may be how the cream cheese got its name.

According to Scott Horne, media relations supervisor at Kraft food headquarters in Illinois, "When the product was introduced in 1960, the city of Philadelphia was known for its superb foods. The name was associated with quality — especially in the dairy industry."

That, Horne says, is the only relationship between cream cheese and Philadelphia — except that (apparently) many people in the City of Brotherly Love eat it.

"It's not produced in Philadelphia, but the name certainly still holds," he says. "The word 'Philadelphia' has always had great appeal to people. We've found the name to be quite a plus."

Horne may have something there. Philadelphia Cream Cheese is the number one selling cream cheese in the nation. But is the name Philadelphia still associated with high quality in foods?

Joe, a manager at the WaWa on 15th and Locust Streets (who would not give his last name) is a bit more blunt when asked if Philadelphia is still known for its superb cuisine.

"We blew that reputation," he says.

The reputation, however, may still be intact in the form of two native Philadelphia treats: cheesesteaks and pretzels. To ignore these goodies is to cast aside a part of Philadelphia's history.
So, Sherman, set the wayback machine. (This is where the screen gets all wavy in the T.V. version.)

Setting: A hot summer day in 1932.
Location: Ninth and Passyunk streets, Philadelphia, PA.

Working diligently at his hot dog stand, Pat Olivieri was depressed for several reasons on that historic day.

First, it was the Depression. The height of the Depression, to be specific.

Second, business was not good (business tends to be poor at the height of Depression).

And third, Pat was not in the least bit excited about eating another hot dog for lunch.

"That's all I see and all I eat," Olivieri said. "For once I'm gonna live a little."

Olivieri flipped his brother a coin (coins were still flipped in 1932; we now toss them) and sent him to the nearby butcher shop to "get me a hunk of meat."

Olivieri's brother, Harry, returned with the steak, and Olivieri grilled it; then he placed it between two slices of bread. As he was just about to partake, a cab driver came to the stand.

"Whatcha got there?" he asked.

"I guess you'd call it a steak sandwich," Olivieri responded reluctantly, ready to take a bite.

"Looks good," the cab driver remarked. "Gimme one."

As Pat's son Herbert Olivieri says, "It was the height of the Depression, so if anyone wanted to buy, you sold."

The younger Olivieri believes that the steak sandwich (now the cheesesteak) was invented on that fateful day — although no certified documents are available for confirmation.

(And now, back to the future.)

"It was the first steak sandwich in the history of America," says Herbert Olivieri. "That's how the story is told," remarks Jim's Steaks manager Ellie Rosenblatt. "Who's to dispute it?"

Certainly not Olivieri, now president (and "Prince") of the multi-million dollar steak company.

In 56 years, the company has expanded from its one-store opening in 1934 (across the street from where the hot dog stand once stood) to venues throughout Delaware, New Jersey and Pennsylvania. Recent openings include a Pat's in the Sands Casino in Atlantic City, and another is scheduled to open in New York City on Park Avenue and 23rd Street.

"If Pat's makes it in New York, it'll make it anywhere," Olivieri says, bringing back memories of Sinatra.

A 1956 graduate of Wharton, Olivieri estimates that the company has served over ten million steaks.

"If we're gonna exaggerate, we might as well go all the way," he says.

Part of the wonder of the Philadelphia cheesesteak is the fact that it has, for the most part, remained a Philadelphia phenomenon. Imitations in states such as, oh, say Utah, tend to be poor at best.

One explanation for the failure of the cheesesteak in other states has been the cooking process. Olivieri says that his restaurants grill steaks only in their natural juices and water — no oil or grease.

And the Jim's Steaks' process? "It's a trade secret," says manager Rosenblatt.

"The word 'Philadelphia' has always had great appeal to people."

The Jim's manager lists two reasons why other states have been unable to imitate the Philadelphia steak.

"Number one, you have an Italian roll which is very difficult to get outside of the Italian bakers in Philadelphia. Number two, they don't know what to do."

Olivieri agrees with this assessment.

"It's more difficult to make a good steak sandwich than to make a good hamburger," Olivieri says. "Most stores don't have the technique."

First Assistant Manager Oizzie Feliciano of the Arby's Restaurant at 16th and Chestnut Streets takes issue with Olivieri's claim. His restaurant serves a "Philly Beef with Swiss" sandwich, which Feliciano dub's "somewhat like the Philly cheesesteak-thing."

Clarifying, Feliciano says that the sandwich "does resemble, basically, the cheesesteak."

But according to the Arby's manager, his product has more merit.

"Our roast beef is low in cholesterol — good for your health," Feliciano says. "I would prefer the Philly Beef and Swiss myself. The Philly Beef and Swiss tastes exceptionally well."

There are probably fewer variations of another Philadelphia food phenomenon — the soft pretzel.

Again, Sherman, set the wayback machine (the page should be getting wavy again).

Setting: Somewhere in Europe, 610 A.D.

According to Lori Velasco, production manager for the Federal Pretzel Baking Company, the legend of the pretzel goes something like this.

Circa 610 A.D. a monk thought of a revolutionary way to reward children in the parish. He took some strips of leftover bread dough, formed it into a cross-like twist, and baked it.

It became the pretzel, latin for "little reward."

In later years, the proto-pretzel made its way across the Alps into Austria and Germany, where it was known as the brotzel. Eventually, through some mangling of the language, it became what we now call the pretzel.

According to Velasco, it was not uncommon to "wish upon a pretzel at weddings" in the 1600's, and the pretzel was once used as the symbol of royal families. She did not say whether the royalty preferred ketchup or mustard.

Eventually, Velasco says, the pretzel found its way across the Atlantic ocean with the pilgrims on the Mayflower (makes you wonder what was actually served at the first Thanksgiving).

Now set the wayback ahead.

Setting: Philadelphia, 1922.
Location: 638 Federal Street

Women are still having difficulties in the business world, even as we near 1990. But today's problems are nothing like the barriers women faced in 1922.

Nevertheless, a woman named Maria Naccio decided to try her hand at business.

Previously, Naccio and her husband Giuseppe operated a small neighborhood bakery where they made and sold Italian bread.

Velasco, who is Naccio's great granddaughter, describes that period as a time in which "the children were brought up with the fragrance of baking bread and the warmth of close family associations that characterized Italy."

Eventually, Giuseppe died, leaving Naccio to fend for herself. She did that, and more, building what has since become a pretzel dynasty.

"She wanted to produce a unique product that was not sold in the vicinity of the store," Velasco says.

Recalling the pretzels from her travels in Europe, Naccio gathered the finest ingredients and formulated the soft pretzel recipe that is still used today.

So in 1922, with the assistance of some of her sons and daughters, Naccio gave to Philadelphia "a snack that has proven to be a never-ending Philly love story," Velasco says.

Since then, the Federal Pretzel Baking Company has evolved from a small, hand-operated business into a modern, automated company producing millions of pretzels a year.

"We're the original and the largest," Velasco says. But what of New York pretzels — how do they compare?

"New York followed us," Velasco says. She also says that New York pretzels are of lower quality and often higher price.

One of Velasco's competitors, the Center City Pretzel Company, agrees that no other pretzels compare to Philadelphia's.

"Once you leave the city, what you find is a frozen pretzel," says Co-owner Ralph Dignee. "There is absolutely no comparison [to a Philadelphia pretzel]."

New York pretzels, he says, have more of a "cracker-like taste."

But Dignee asserts that his product is also of higher quality than Velasco's.

"We use a better grade of flour [than Federal does]."
PHILLY FOODS

That increases our shelf life," he says.
Velasco, however, asserts that her company's product is both high in nutrition and low in calories. "[The pretzels] don't have vitamins in them, but they contain no preservatives, no additives, and are made from spring wheat flour," she says.

How much do the pretzels cost the companies to make?
Neither company would answer. Digneo did say that street vendors, who sell the pretzels for an average of twenty-five cents, pay eleven cents per pretzel.

But Digneo says that the price of the pretzel "depends on time of the year and on the cost of flour."

"It's really a company secret," he adds.

Federal Pretzel is less coy.

"I'm not telling you how much they cost to make, and I'm not telling you how much we sell. That's confidential information."

And just think if it got into the wrong hands...

David Bergonicht is a College junior and a cream cheese connoisseur. He likes pupples and hot chocolate but not at the same meal.
To mail or not to mail
Sometimes it takes more than a stamp to send a letter

By Mike Finkel

Whip me.
Beat me.
Shoot me.

But don't make me wait in line at the Houston Post Office.

Everyone who has ever attempted to mail a letter or package at this small post office hidden in the bowels of Houston Hall knows what I mean. The paralyzing slow man at the counter would give Mahatma Gandhi high blood pressure.

Each stamp is handled like it's the Mona Lisa, and every square millimeter is moistened with precisely the correct amount of saliva. The stamps, of course, must form perfect right angles to each other lest the aesthetic beauty of the package be ruined.

But The Man (I never got far enough in line to learn his name) is never behind the counter when you enter the line.

Nooooo.

Instead, he is walking towards you with some sort of sign. Plod, plod, plod. . . . plunk.

"Lunch Time — no one allowed beyond this sign."

People at the front of the line must be a step or two lower on the evolutionary ladder. Anthropic majors should check it out. Cro-Magnon Man is still in line.

Meanwhile, The Post Office Man licks the stamps one by one by one by one by one. . .

What makes it even worse is that the line is a tease. Enter Houston Hall from Spruce Street, and note the line at the MAC Machine (it's the only MAC Machine in West Philly with an English accent).

"Hi, ha, that's not my line," you think, and the area around the corner seems so peaceful, so quiet, so empty . . .

You take time to ponder the meaning of the Ride Board and then stroll around the bend with a light spring in your step, confident that you will be able to mail your package and attend classes on the very same day. But then you see The Line.

Some people bring sleeping bags in preparation. Some bring tents and hibachis. Some are dapped into thinking it's the line for Springsteen tickets. I remember a few years ago when some Dead Heads showed up. They waited on line a week before realizing that no tickets were available. No problem. They simply mailed themselves to the next concert.

But not all about The Line is bad.

Stand in the Houston Hall Post Office line and suddenly the wait for an elevator in the High Risers is negligible. inexplicably, drop/ex is a pleasure. The line in front of Stroffer at noon is a breeze. And Wawa has rolled out the red carpet.

And The Line does wonders for a diet. You stand in the overflowing heat in the armpit of Houston Hall. You write in painful realization that the sum of the world's incompetency is encapsulated in the man behind the counter. And the pounds drop like GPAs in the spring semester.

But eventually you reach the front. And like Moses crossing the Red Sea, you stride triumphantly up to the counter.

And you try to purchase one of the mailing envelopes that are so prominently displayed on the post office wall.

But you have failed to notice the fine print.

"Only Available at Houston Hall Newsstand."

So, as hatred for The Line, The Man, and The Post Office emanates from every pore of your body, you trudge over to the Newsstand and break a $20 for a 13-cent envelope.

And then, of course, you get in line again.

Mike Finkel is a Wharton junior and a sports writer for The Daily Pennsylvanian. He has plotted to storm the mail room but has gotten sidetracked at Discovery Discs.

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34th Street February 2, 1989 / 11
Street Music

New Order frontman Bernard Sumner sheds light on relationships

Same old song

Dance gods still hit that perfect beat

By Timothy Barkow

Our mates couldn’t make it. We’re the only surviving members of crawling chaos.” – Bernard Sumner, 1980.

And so began the transformation of another English band, unsure of its future but confident in its ability to express itself through music. While defining its identity, New Order has expanded its talents to become this decade’s driving force in post-punk “new wave” music.

Their latest release of the 80s, Technique, culminates ten years of recording, criticism and touring that have rocketed the band to the forefront of today’s dance music scene. After recent rumors of the band’s flaming demise amid personality conflicts, it is reassuring to know that friends can settle their differences and get down to the problem head — namely, putting out another eight songs that grow up in that padded office on the fifteenth floor.

For many bands the desire for substance in an album is outweighed by the necessity of the money it brings. Thankfully, one of the first releases of the year is also one of the most enjoyable, arguably the finest dance release of 1989 so far. With the realization of Technique on the particular medium of your choice. New Order should quell all suspicions that they actually really suck.

Technique has virtually fulfilled the band’s quest for perfection and should generally please fans old and new. Bernard Summer and friends have concentrated on the speciality that sticks on your tongue like day-old oatmeal — and they have delivered an album that, in a word, they have for their part.

In the past, New Order’s albums have been strictly distinct from their singles. While concentrating on mainstream dance mixes for singles, the band exposes a more complex, intriguing side to its albums, expanding and experimenting with its styles.

Technique is no exception to the rule. “Fine Time,” the album’s first single, is a remix peppered heavily with synthesizer and drum machines, sounds shallow and overproduced — a hit on the dance floor but not a cohesive album track. Curiously enough, it has been chosen as Technique’s first cut. While commercially viable, “Fine Time” does not fit in well with the rest of the songs and seems tacked on as a marketing move.

After this electronic introduction, the band opens up with a lighter guitar and a more playful mood. In “All the Way” and “Love Loaded” bouncy melodies that accompany straightforward lyrics about interpersonal relationships and getting older. Yes, quite a leap into the world of poetic inanity.

“All the Way” begins with a bass line straight out of The Cure’s “Just Like Heaven” but moves on from there into a melodic tune whose ancestry seems to date from the age of 1985’s Louie Louie album. This take off is rather ironic — The New Order. While Robert Smith is accused of stealing music from New Order.

The next track starts with a cough but otherwise begins in the way a guitar riff you’re a member while you wait in line at the MAC machine. Focusing on relationships once again, Summer pools through a surprisingly non-electric song. Even keyboardist Gillian Gilbert has put down her diet soda to play rhythm guitar.

Round and Round” spews forth a healthy, restrained dose of danceable pop (reminiscent of 1980’s Brotherhood album) that could be the next single, and “Guilty Partner,” a bitter look at love and what it takes falls into the generic “middle of the album” filler file.

Later in the album, “Run” belts out more slowly than the others but is still danceable. Another basically acoustic song, “Run” sports heavily layered guitars and an emotional vocal account of the trials and tribulations of life. It’s dancy as hell, but we’ll call it a ballad anyway.

On “Disko” well, it basically explains itself, doesn’t it? Check out the synthesizer tricks, it bounces all over the place and is a logical conclusion — its end. Producing this track must have been a joy.

Not providing a sensible dance track in the wake of “The Perfect Kiss” or “Hear Me Love Triangle” would be unthinkable, especially from the DJ’s point of view. But to accommodate everyone on their wish list, New Order has provided a not-so-overproduced version of this genre in “Vanishing Point.”

But as the title of Technique is concerned, the stand-out cut of the album would have to be the last. Combining a danceable beat with a set of not-to-sentimental lyrics, “Dream Attack” invites comparisons to 1987’s “True Faith,” but as the name implies, Technique’s high-quality dance music should speak for itself, but New Order’s darkkascent has haunted the band throughout its career. The band has been criticized about its unanswerable tendency to its fans and refusal to do enough. These are the members’ temperamental attitude toward being rock stars, but you have to respect that. They’re just people doing what they do best, not gods for teenyboppers bent on reshaping the world’s youth.

And you can’t call ‘em musical heroes. While enjoying direct exposure to the advent of digital electronics in music. New Order has still been able to blend in its roots as a guitar band. Grant’s key modulation, the electro-pop dominates, but the harder edge achieved with the guitar. He and Steven Morris’ drums give the band a sensibility that most other dance bands simply lack.

For almost ten years, New Order has diligently worked its way through the chaotic passions of punk, the emotional abyss of early 80s pop, and the techno-pop that it now defines. Proving its merit as a band with something more important to say than what color shirt you should wear. It’s good to be, too. While you’re out cutting the rug with your date, you really don’t care whether or not nuclear war is winnable, and a little ditty about a girl and a boy might sound nice while you gaze into her eyes.

Mad as hell!

Radio drowns in a hideous wave of mediocrity

By Sean Porter

In fed up. The relentless repetition of a certain few songs on the radio has driven me to the point of extreme despair.

It is no longer with anticipation that I turn on my radio but with an overwhelming feeling of bleakness, a masochistic quest to prove that the dark reality on my dial still exists. So now it has come to this: a desperate cry for help in the measureless void of aesthetic death.

Enough self-pity. Time to get pissed off. What the hell could be going through the minds of radio execs when they program the latest moronic hormonal dribble from Debbie Gibson six times a day? Once causes most inevitable and twice listen- contains feelings of dou- ble amputation without any aesthetic while being French kissed by a road-killed beaver.

Malign these grotesque consequences by the number of songs that are repeated this many times daily, and you have the same idea of what listening to modern radio is like. And this truly is repeated on all the stations, not just the Top 40 ones.

The so-called “classic rock” stations are no exception. Since I don’t own a Steppenwolf album, I know only two of their songs. While “Born to Be Wild” and “Magic Carpet Ride” are decent enough, no one should know words to each one. But most twenty-year-olds do.

Not even college radio stations can escape guilt. Enough people, the personal whims of the different I9s insure some diver- sity, these same I9s often repeat the content of their shows over successive broadcasts. There’s absolutely no reason why Joe Blow can’t play “Ol’ Delftshois Local 151” instead of “The One I Love.” But no one does. It’s the hits, man. Just the hits.

But don’t just blame the radio people. The plain truth is that most rock songs are as generic as the radio stations established to play them. Verse, chorus, verse, bridge and chorus. Sound familiar? It’s a never-ending vicious cycle that relays all young people of every sense of truth and beauty. Or something like that. Repeat. Repeat.
Double dose o’ drags
Rush and The Fixx fail to live up to their past triumphs

RUSH
A Show of Hands
Mercury
On LP, CD, Cassette

The name brings back memories of the great power-trios of the late ‘70s and early ‘80s. But despite a string of top 10 albums, not one Rush single found its way to the upper reaches of the charts. Still, the group’s energy and consummate musical skill have earned Rush a niche in rock history.

But the quality of Rush’s music—and consequently, the band’s popularity—has taken a nosedive in recent years. While their last tour sold out on the strength of past triumphs, 1987’s Hold Your Fire album received none of the popularity of critical acclaim that Rush’s earlier works enjoyed.

Predictably, the group’s latest live effort chronicles Rush’s fall from grace. In keeping with the band’s tradition of releasing live double albums after every four studio albums, A Show of Hands contains recordings from the Power Windows and Hold Your Fire tours.

The first two cuts on the album, “The Big Money” and “Subdivisions,” recall Rush’s salad days. Geddy Lee’s voice flows melodically between his always top-notch bass work and the subdued-yet-appropriate chording of Alex Lifeson’s guitar.

But the rest of the tracks here fall to capture this magical formula. On recent compositions like “Time Stand Still,” “Manhattan Project” and “Forge Ten,” Lee’s voice turns squeaky and grating while Lifeson’s guitar descends into a mishmash of reverb and distortion. The songs begin to sound the same—a huge reversal from the distinct flavors of “Tom Sawyer,” “YYZ” and “The Spirit of Radio.”

Two bright spots save the album from complete failure. In a five-minute drum solo called “The Rhythm Method,” Neil Peart uses his talent and hardware fully to create a rhythm break that easily stands on its own. And a spook—and revivification version of the classic “Closer to the Heart” shows the talent and creativity that gave Rush its one-nightly stature.

Overall, however, A Show of Hands gives unlearned agreement to the recent failures of a band that has seen better days.

—Jim Morgan

THE FIXX
Calm Animals
DMC
On LP, CD, Cassette

After a three-year hiatus, Cy Curnin and the lads have returned to conquer the rock world. But before getting all happily with excitement about an imminent Fixx comeback, forewarned—this record could annoy Mister Rogers and put Vivarin addicts to sleep.

So what happened to the band that produced such pop gems as “Stand or Fall” and “One Thing Leads to Another”? Judging from the press release, their ambitions have far exceeded their talents. They set out to record a “new album with a more direct approach” that revolves around “the ordinary individual who exercises his freedom but is still to the consequences.” And to facilitate this grand plan the band hooked up with producer Bill Wittman, a veteran of sessions with The Outfield and Pat Benatar.

Yes, any sane man could see that this entire project was doomed from day one. But hey, that doesn’t stop sleazy record company executives from dumping even more crap into an already crowded market.

From the outset, the band’s “direct approach” hits the listener in the face like salt in an open wound. Although the metallic roar of “I’ll Live” recalls the tortured outbursts of Pulp Image Limited, the song lumbers tediously along and doesn’t sound half as interesting as RI.

To make matters worse, these guys say nothing relevant or even discernible. “I’ll Live” again. It features the inane and grammatically hideous lyric “I’m sad because the air/I come down in rain/drain/pain passing I think I know we’ll meet again.”

Not to be outdone for stupidity, “Driven Out” finds Curnin whining “I used to be able to sleep at night/I’m cooking with microwave/to warm up the food not seen the soil.” He sure seems pissed off about something, but God only knows what.

And sure enough, those two songs are the LP’s highlights. How the band expects to get radio play with Calm Animals remains to be seen. Only “Precious Stone,” “Calm Animals” and “The Vision” are light enough got considered for the Top 40. But even these songs amount to nothing and bold little appeal.

The Fixx’s 1982 classic, “Red Skies” explored the depths of national and personal conflict with musical skill and grace. But now the band does little more than grate on your nerves.

—Stephen Sevans

STREET TALK:
More Than Just The Facts

34th Street February 2, 1989 / 13
Debbi Tillman belts her heart out as the young Bessie Smith

**Singin' the blues**

TCP pays lively tribute to a late great singer

**By Laurie Katz**

Don't let the unembellished facade of the Theater Center Philadelphia fool you—what happens inside is much more impressive.

The intimate atmosphere of the small unrenovated theater lends itself to an effective rendition of Bessie Smith: Empress of the Blues, a Black History Month tribute to the famous 1920s jazz singer.

The first act of the production focuses on Smith's childhood memories and her inspiration by blues singer Ma Rainey. Combining drama, powerful music, and elements of comedy, the production, written and directed by Ed Shockley, inspires empathy with Smith and her struggles.

The play opens backstage at Horan's Night Club (South Philly, 1922), where a drunken Smith (Charmaine Carolina), unwilling to face her waiting audience, holds a whiskey bottle in her hand. Disguised as a coat rack in her dressing room, her brother Clarence (Raymond Thomas) bids her "welcome to your memory.

Lights flicker and furniture seems to move by itself. Although a bit contrived, this transition to Smith's childhood in Chattanooga, Tennessee, works.

Smith remains onstage to witness the events of her life, interacting occasionally with her nine-year-old counterpart, Lil Bess (Debbi Tillman). While she brings verve and a booming voice to the role, the adult Tillman's rendition of the young Smith becomes annoyingly cutery at times.

Still, the combination of the two Smiths together on stage is a particularly powerful one, as the jaded Bessie watches over her naïve ambitious younger self. In an especially touching scene, the young Smith asserts, "I'm jis' too young to have a man. All I have is the blues."

Energetically regaining her former enthusiasm, the mature Bessie interrupts Lil Bess, "O.K., little girl, I'll take it from here."

While potentially trite, this flashback concept succeeds. The two Bessies effectively play off each other and lend a surprising authenticity to the already powerful script.

The impressive Juanita Amonitti assumes the role of Ma Rainey for the second time in her career (formerly in TCP's Ma Rainey's Black Bottom). In a part well-suited to her talents, the robust Amonitti commands attention as the domineering blues singer. Her voice rings out loud and clear as she belts out a powerful rendition of "I'm One Hot Woman - I Don't Want No No-Good Man."

Clad in a white grocer's apron and a pink pig mask, Kevin Mack plays the white grocer from whom Lil Bess steals potatoes. His threatening countenance concretely represents whites' infamous treatment of blacks: the "pig man" frequently harasses Lil Bess and haunts the memory of the older Bessie. But this sensationalistic technique proves to be unnecessary in light of the production's overall dramatic impact.

While the piano and saxophone players suit the musical needs of the unpretentious show, the performance of this two-member band constitutes one of the show's few weaknesses. Surprisingly, the musicians lack a definite sense of rhythm, especially in their version of "Alexander's Ragtime Band."

But for the most part, the show shines with the luster of sophistication and talent. At one performance, the robust Carolina, angrily addressing Mack (who doubles as Easel), the producer of the night club act, inadvertently broke the simple black platform that serves as the theater's stage. Reaching with well-intentioned sympathy, Carolina smoothly announced her disapproval of Easel's "cheap stage."

Like Carolina's gracefulness (and adaptable) performance, then, TCP's production of Bessie Smith: Empress of the Blues is impressively genuine and powerfully dramatic.

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**THEATER GUIDE**

**BESSIE SMITH: EMPRESS OF THE BLUES**

Theater Center Philadelphia presents this live-taping tribute to the late great lady of jazz. SEE REVIEW THIS PAGE.

(Theater Center Philadelphia, 622 S. Fourth Street, 2:25-2:55. Tickets $15.822 weekdays, tickets $15.00)

**LES MISERABLES**

Victor Hugo’s tear-jerker remains in Philadelphia till March 11.

(Forrest Theatrical, 11 Walnut St., 2:53-151. Tickets $25, $30, $45)

**THE MYSTERY OF RIMA YEP**

A spoof of the cheap novel of the Victorian era weaves the tale of an English lady haunted by the ghost of her husband's first wife.

(Wilton Theater, 2:00 S. Sansom St., 903-0345. Tickets $16-21)

**NUNSENSE**

Forget the flying nun. It's time for the singing nun.

(Society Hill Playhouse, 507 S. 8th St., 923-0210)

**PENN AND TELLER**

It was so hot they extended the run, so now the big, loud guy and the smaller, more refined man are back in Philadelphia until February 19. The renowned team promises to present a dazzling, semi-improvised spectacle of magic, comedy and needle-swallowing.

(Shubert Theater, 250 S. Broad St., 730-5446. Tickets $24.50-$34.50)

**WHEN WE ARE MARRIED**

This tale of marital strife in Victorian England doesn't make the grade as a drawing room comedy.

(Walnut Street Theatre, 9th & Walnut Streets, 574-3550. Tickets $12-$26.50 on day of performance, subject to availability)
Worth 1000 words
Philly art museum exhibits capture past and present

By Nathalie Burg

A s you enter, you have an overwhelming urge to keep your voice hushed and walk on tiptoe from room to room. From every angle, Biblical scenes bathe your eyes in glowing shades of gold, blue, and red that conjure up a lit stained glass, the smell of candle wax, or calming organ music.

But you are not in some medieval gothic church deep in the heart of Europe—you are a short walk away from campus at the Philadelphia Museum of Art.

Local philanthropist John Johnson's collection of early Renaissance Italian and Flemish paintings is just one of the many exquisite exhibits currently displayed at the PMA. Unlike most modern art, which is intended to be observed from a distance, the delicate detail and subtle color of 15th- and 16th-century art demands close attention. These works are what local art critic Tom Weidemann calls "tapestries: every robe, every rug, and every lock of hair is painted with diligent care."

Too often, museum visitors will sprint by paintings not taking the time to get lost in the world of rolling green landscapes, castles and airborne angels. But elaborate backgrounds make those Flemish paintings so wondrous, taking the time to peruse each work carefully will make them all the more true.

In an art world increasingly dominated by assembly-line production, computers and corporate sponsorship, the intricately beautiful paintings from a time past are all the more appreciable. And museums goers wary of Biblical art need not fear; serenity transcends religious belief and even time itself. The standard axiom, "They just don't make it like they used to" couldn't ring more true.

One particularly memorable work in Johnson's collection is "The Last Judgment," painted by a remote follower of Hieronymous Bosch. While the surrounding pieces demand careful attention for their subtlety and tranquility of style, the unknown artist's work merits close study for different reasons. An almost surreal nightmare, the work features a potpourri of randomly scattered limbs and people simmering in cauldrons.

Paintings that capture the serenity of the period include Maso's of the Amsterdam's "Death of a Virgin," Master of the Tintoretto's "Scenes from the Life of the Virgin," and Robert Campin's "Head of Christ and the Virgin," one of the oldest and most tranquil works of this collection. While not particularly lifelike or vibrant, these paintings boast melancholic attention to detail.

On the Italian side, some of the finest works are less well-known, like Cassone's "Reconciliation of the Romains and Sabines," which showcases unusual use of color for this period. And Giovanni Lateri's "Portrait of a Gentleman" perplexes the viewer with its unusual symbolism. The collection also holds works by better-known artists such as Titian, Lotto, and El Greco.

If tranquility is not what you seek at the PMA, walk only a few steps out of the Johnson collection and into the modern art exhibit. The contrast is at once refreshing and shocking. After the soothing holiness of Johnson's Renaissance collections, brightly red polished toenails on a leopard skin background (Tom Wesselmann's "Bedroom painting No. 1") are enough to make your pupils dilate and your blood pressure rise.

No longer does it seem necessary to keep your voice down—the art sparks discussion and even debate. While Flemish and Italian religious art embraces singularity of theme and attention to detail, these modern works often glorify individualistic thought through larger-than-life images.

Thankfully, there is a happy medium. Sandwiched in between the two extremes is a small room entitled "John Johnson: Collector of Contemporary Art," which showcases the collector's most modern acquisitions. Among this eclectic gathering of art from 11 countries are works by such famous artists as Mies, Pissarro and Diego.

But some of the most striking works are done by artists that may be unfamiliar to the average museum visitor. Deserving particular attention are the Russian Alzavov's shimmering "Rocks and Seashore," Spanish anti-impressionist Ruso's cool, almost damp "Interior of a Cafe," and Kroyer's melancholy "Tavern Scene."

This section of the collection will be on special exhibit until March 26th. All of these treasures reside in just one small corner of the museum. In a matter of just a few hours, you can take in a myriad of varied works, from the holy to the blasphemous, from the serene to the downright shocking. It's definitely worth the trip.

NORMAN ACKROYD LANDSCAPES—OIL ON CANVAS
Throughout February, the David David Gallery at 265 S. 18th will be featuring works of impressionists such as Mary Cassatt, Martha Walter, and Alice Kent-Stockard, as well as works by artists from the Hudson River school.

JEFFREY CARR
This exhibit focuses on the recent figurative and still-life of the artist.

QUILT AND BASKET EXHIBITION
This exhibit is the first in Philadelphia to feature the nation's top quilt designers. And Jane Bauer travels from St. Louis to display her magnificent basket weaving. A reception will be held on Sunday (from 12 to 5).

JAMES ROSS, RECENT WATERCOLORS
THE AMERICAN LANDSCAPE AND ITS NATIVE ARCHITECTURE
This native Philadelphian, recently commissioned by the White House to do a series of paintings for a limited edition book, captures America's vanishing landscapes. February 7th through February 28th.

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