Student groups debate future of speaker funding

By SEEMA DESAI

University students in some dormitories who said the luxury of wakin g up late yesterday morning didn't necessarily have the luxury of taking a hot shower.

The Reverend John Scott speaks about his recent trip to Israel.

By CHRISTINE LUTTON

Police detective Edward John Logan said yesterday that campus police will hire 30 new officers by September 1 — an almost 70 percent increase — as part of the University's sweeping increase in security measures.

The trend did not necessarily have the luxury of taking a hot shower.

BY PETER SPEEGEL

Representations of the Penn Political Union, Connaissance and five other student organizations will be elected by the SAC body — which would allocate speaking funds to all educational SAC groups. According to the proposal, Connaissance would receive a fixed amount of money for each speaker, and would have to approach Speaker's members a higher profile, and identifying the number of officers. She added that Connaissance Chairperson Emily Nicosia is the center of Jewish life, religion, and history.

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**On Campus**

**Events**

**CONSERVATIVE PARTY MEET**

be served and discussion of the Urn

**IMITATION OF LIFE CA** Cinema

- Stands: Monday through Friday, 10 AM to 10 PM
- "A beautifully observed and engrossing tale of a young girl's sexual awakening," according to the New York Times. 

**STAND AND DELIVER** movie and discussion

-在哪里: Spruce, 42nd and Locust, 44th and Spruce, 7:30 PM. Gates Seminar Room. Van Pern.

**MEETING:** February 1st in Steitler

- Where: Family-naming morning.

**ATTENTION ALL STUDENTS: a new student group is being established, a student association. **

- There's going to be a whole lot more to life at Penn.

**TIMELINE**

- Dates and times of upcoming events will be posted on the bulletin board.

- " phenomenon happens between students and their parents during the college selection process.

**STUDENT ORGANIZATIONS**

- A list of current student organizations will be posted in the Student Activities Office.

- "The voice of the student body." Laser print will be used to announce events. Senators will be elected in each school or college.

- The Student Activities Office is located in University Union East.

- The Pennsylvania Union is also available.

**LIBERTARIAN MEETING.**

- Meeting: 2 PM Saturday Feb 3rd - 2nd at 3:00 PM at S43 Warns.

- "Some of the most interesting discussions in the country."

- "A great forum for political discussion." Free Information meeting Friday, February 2nd at 3:00 PM, in Gill 210.

- "A great way to meet new people and to learn about the issues.

- "The Libertarian Club is a great place to meet people and learn about political issues."

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Admissions applications drop slightly

Foreign minority applications up

BU president to run for governor

UVA to experience day of apartheid

MCAT tips

Palladium 3601 Locust Walk 386-Dine

Ivy Tower: comparing application rates to the four towns at Penn: 1989 & 1990

The Warton School

The College of Arts and Sciences

The School of Engineering and Applied Sciences

The School of Nursing

MCAT course starts week of Feb. 4th

PUC FILM AFFILIATES PRESENT: "Guess Who's Coming to Dinner?"

SPRING ROOM CHANGE February, 1990

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BLACK GRADUATE AND PROFESSIONAL at House Reception Desks and pressures on a Black man and his family. February 8, KILLER OF SHEEP examines Black consciousness, the Christian myth, cultural dislocation, and February 1, GANJA AND Hess Produced by Bill Gunn, this film being a women and Black.

In Brief

Stemmler named to med association—Former Medical School Dean Edward Stemmler has been appointed executive vice president of the Association of American Medical Colleges earlier this week and is expected to begin his term in July. Stemmler, who stepped down as a school's dean last August, will remain an emeritus professor at the Medical School. Dr. Robert Petersdorf praised Stemmler's career in medicine in a prepared statement, saying that Stemmler has "been a strong advocate for medi- cal students and medical education."

The Association of American Medical Colleges is an organization which represents all accredited med- ical schools and teaching hospitals in the U.S. and Canada.

— Jeremy Selwyn

Registrar filing grade option changes—Students wishing to change their class grading op- tions to pass/fail, should see the registrar's office.

Area priest tours holy sites in Israel

ISRAEL, from page 1

not of building and tearing down of structures over the centuries. In- deed, many of the sites of historical importance here churches, temples, or mosques built directly over it, even said, "Walking through the streets, you can see what our city was like with crowded conditions," Scott said, adding that "the automobile pollution in Jerusalem is as bad if it in Rome.

In addition to Jerusalem, the group toured Ce- rere in 47D, and Caesarea, Capernaum and Haifa. The city also listed several "shikholim"—small agriculture communities, where families have occupied few acres of land for over fifty years, said Scott. But in addition to Israel's histor- ical sights, the group also witnessed the strong military presence in the country. Scott said that he and the group saw many armored vehicles, or "armored personnel carriers," as well as "modern Israeli army weapons" and Israeli andIsraeli armies facing each other in the Golan Heights. "Israel is a place of such beauty that has seen so much war," Scott said.

Another member of the tour, the Reverend Robert Eide, rector of St. John the Evangelist Episcopal Church in Haverford, said that he was "amazed" by the "beautiful" country.

For an explanation of the origin of Quaker Oats, please see page 12

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Many students left without hot water

WATER, from page 1

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being one of the United Nations' greatest successes.

Class of 1989 Manager Rhonda Mirarchi said that workers used ceramic plates as long as possible before switching to paper products. She said that some of the part-time workers stayed longer to help out with the dishwashing "back-up.

Philadelphia Thermal's tactics flabbergasted university officials. In December 1988, a steam leak pipe created a hot wa-
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Groups debate future of speaker funding

SPEAKERS, from page 1

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By AMY PEZZILLO

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A Major Addition

Marva Whittington almost makes you feel this is an institution run by academics. Unlike academic administrators who often hide for months behind committee reports, dual-pronged personalities the senior vice president has spearheaded a massive escalation in the University's diversity.

Security is a complex issue that must be dealt with, and as a student government, the administration should be appointed to taking decisive steps.

By adding new personnel and current to Public Safety and expanding the patrol area to 62nd Street, the University is really recognizing that its community extends past academic buildings into the rowhouses, apartments and businesses of University City.

By expanding Press Bus and Escort Service, the administration is encouraging students to know that there is someone important who needs the people who live beyond the boundaries of campus.

There is a certain stigma attached to athletes, which means they won't nor have the right to be associated with the University. As part of a University administrative council that encourages diversity, I cannot commit to the right of every student to feel united by the University experience. We should have as our goal to be the just students.

As students we need to view each other as part of a common, shared group and think of this experience as something that we shared, not as separate events. We need to stop the habit of dividing our community. We need to respect the diversity of each other. We need to be the best students we can be. We need to make sure that everyone has the opportunity to be the best student they can be.

The key is to keep your head up so that when the problem could be easily solved, you will not throw it at you or your car from a distance. The pressure is great, but the University is not a prison. Athletes can not only survive but thrive. The University is a place that encourages diversity, where everyone is a necessity. Athletes make the University shine, and they are woven into the fiber of the University.

How many times have you walked into a class, seen a group of football players sitting at the back and thought, "That's not for me." The Saturday, the fact that the best, the brightest and the most athletic are "university material" is not a reality.

"Penn will not allow one-dimensional goals, said Cochran, but there is a problem that is often hidden from the public eye. If you consider yourself a "party animal," you are in a group that is often held to lower standards. It is often thought that you are not willing to work or that you are not talented enough to work. However, if you can only succeed in partying, you are not succeeding. It is not necessarily true.

Although the University does not give athletes scholarships, it does have special admissions policies for athletes. According to the offices of the University, 413 members of the 1994 entering class are athletes. In comparison, 297 children of alumni matriculated that year.

Athletes must face the same admissions criteria as other applicants. The University, as part of a joint agreement between the National Collegiate Athletic Association and Penn Athletics, evaluates athletes on the basis of high school grades, class rank, standardized test scores, and other criteria.

Another reason for athletes to vie for a Penn seat is to live up to the expectations set during their recruitment process. Although they may not meet the academic requirements, they may still desire to be there. They have met the academic requirements of their respective sports, yet they are not given the same privileges as other students.

Furthermore, they face additional pressure to perform both the academic and athletic requirements. In many cases, they are not only being criticized for their grades, but also their athletic performance.

The answer is simple. Athletes, the most visible people on campus, are expected to be perfect. If they are not, then they are not successful.

By lumping athletes, students, and the general public in one category, we are not acknowledging the diversity of each group. These words symbolize the current "women's" philosophy that should not be applied to the entire group.

The University's responsibility is to foster the most conducive environment for all students. Since we share the academic rigor of the University, we need to be aware of the cultural differences of each other. It is important that we recognize the diversity of our campus.

Players are recruited from nearly every state and country. They are all different, unique in their own way. They are different in their goals, their lives, their experiences. They are different in their stories.

The addition of athletes to the University community is not a problem. It is an opportunity to develop their oratory skills, to expose them to new perspectives, to challenge them to think about their experiences as someone else might have.

The students we need to consider are the ones who have been disappointed by the University experience. We need to worry about the future, not just the present. We need to be concerned about all students, not just the ones who are here now.

Furthermore, we need to think about the future of the University. We need to think about what kind of University we want to be. We need to think about what kind of future we want for the University.

The key is to keep your head up so that when the problem could be easily solved, you will not throw it at you or your car from a distance.
Campus center report suggests changes in theaters

Let's not forget that students are using Annenberg. They are just all trying to use it at the same time. That's not our problem — there just isn't enough space.

Stephen Goff

Campus center planners should construct two additional facilities: a quality acoustic theater and a musical theater. The report suggests that if such an arrangement is not feasible, then asking the University to subsidize a performance facility for performing arts organizations could preclude a reconfiguration of the Zellerbach Theatre.

Hanauer added that the committee discussed the possibilities of using the University to subsidize technical staff costs or changing Annenberg's policy on requiring attendance of technical staff. "The general idea is for theaters to be more accessible," Hanauer said.

Student Performing Arts Committee member Larry Hanauer, also a member of Annenberg, said yesterday that the committee has "taken (performing arts groups) very seriously.

"There's probably going to be some reaction in the Philadelphia community about the possibility of Annenberg taking away some of the space," Hanauer said. "But Student Performing Arts Committee is in favor of opening it up more."

Hanauer also said that only two of three campus arts groups now use Zellerbach Theatre because of its small size and accessibility ill-suited for musical production. He added that even if the committee's proposals "could provide a reasonable solution of the Zellerbach Theatre. But Student Performing Arts Committee member Katrin neu, who also has not reviewed the report, said yesterday that she thinks the committee's recommendations are realistic and that the committee has "taken (performing arts groups) very seriously.

Hanauer also said that only two or three campus arts groups now use Zellerbach Theatre because of its small size and accessibility ill-suited for musical production.

Future members of the Performing Arts Committee will have to study the theater's usage and make recommendations to the committee with Associate Registrar Gale, said yesterday that the committee has "taken (performing arts groups) very seriously.

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Gorbachev denies a report yesterday that he said in remarks that led the Soviet leader-elect Fernando Collor de Mello to strengthen the powers of the presidency-elect.

Gorbachev said he had never made a comment on the possibility of Collor de Mello's proposals to oust him. He said he had not yet received word from Collor de Mello about his proposal for a new constitution.

The political turmoil comes while the Industrial Workers of the World is torn by national and international issues, everything a discussion, everything a dispute and everything is discussed, and "it demonstrates that we are not making any progress," Gorbachev said.

"The situation today is intolerable," he added. "The former is calling for a new constitution, and the latter for a state of war." The former wants to reform the political system, and the latter wants to maintain the status quo.

In the early days of ethnic violence, but a ranking federal police officer said that the situation is now under control.

Kosovo, where Albanians outnumber Slavs 9-1, was the site of a large protest yesterday. More than 100,000 Slavs, some firing guns into the air, demonstrated in Montenegro for law and order in the poor southern province adjacent to Albania.

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Gorbachev has strengthened the powers of the presidency-elect.

Bush calls for new combat troop cuts

In State of the Union address, proclaims changes needed after 'revolution of '89'

WASHINGTON -- President Bush, building on the "revolution of '89" in Eastern Europe, said yesterday that the United States should cut about 330,000 combat troops by the end of fiscal year 1993 and a balanced budget by the end of fiscal year 1994. He said the move would be a "dramatic" reflection of the need to reduce our military forces.

"That's the time is at hand," Bush said in a television broadcast to the nation. "It's time to act together," he added, "to the world we say, 'the idea called America is alive.'"

Today, democracy is restored, Panama is a free country, the United States is a free country, said, "One year ago, the people of Panama were free."

It's time to act together," Bush said in a television broadcast to the nation. "It's time to act together," he added, "to the world we say, 'the idea called America is alive.'"

Bush also announced plans to withdraw all U.S. and Soviet forces in Central Europe to the status quo line, and "on a conventional arms-control agreement to replace the ABM Treaty." He said the move would be a "dramatic" reflection of the need to reduce our military forces.

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Capt. McGowan makes W. Squash fun

McGOWAN, from page 1b

"I never thought I should be playing number one," Mary McGowan, Penn Women's Squash captain, said.

As captain, her teammates enjoy her leadership and playing ability.

"She has worked hard to get along with everyone," senior Nancy Bell said. "She acts as the intermediary between the players and the coaches."

"She is well comprised," said freshman Lauren Kennedy, the Quakers' fourth seed. "She demands a certain respect and she is well organized. She will tell us to go out and have fun just before our games. Anytime there is a match, she is there to give us advice."

"She is good moral support for the team. Before and after her matches she is always rooting for us. She is doing a wonderful job as captain."

Temple wins

TEMPLE, from page 16

The Big Five inducted four men into the Hall of Fame at half-time ceremonies last night. St. Joe's Tony Costner, Villanova's Stewart Granger, and Temple's Terence Stansbury were honored along with longtime Big Five official scorer and 1953 Penn graduate Bob McKee.

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INDEX
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Gross inducted into Big 5 Hall of Fame

By JON BRODSKY

For someone who says that he

"wasn't that good in basket-

ball," said Gross, who played for

the Quakers from 1985 to 1988. "I

wasn't that good at softball," she

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mediately. Gross was named All-Ivy

in special education from West Vir-

ginia University in 1989. She pres-

ently teaching special education

in Collingwood, New Jersey.

ACTUARIAL OPPORTUNITIES

The international management consulting firm, Towers Perrin, invites you to attend a reception on Wednesday, February 7, 4:00 to 6:00 pm in The Harrison Room, 2nd Floor of Houston Hall.

Towers Perrin is the largest employer of actuaries in the world. Students who are majoring or have an interest in actuarial sciences are encouraged to meet with Towers Perrin's Actuaries to discuss full-time and summer intern opportunities.

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Prism to televise Tuesday's Penn-Princeton matchup

Graduate Fellowships for Women in Science and Engineering

The Big Red's Jackson hopes to get his timing down after a stretch

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Big three-year university fellowships for women are offered in science (biology, chemistry, or physics) and engineering. Each of these women selected will receive approximately $23,000 a year beginning in fall 1990.

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COUPON!!

Last Monday night's Penn-Southern Methodist game might have seemed like an old story, but according to the Mustangs' Sports Information Director Ed Waskow it wasn't. "1983 was led by LeRoy Hurlbut and assistant Athletic Director Jeff Wisneski," Waskow said, "but I think the educational emphasis of the Ivy League is something that couldn't be matched. In football we now have also scheduled schools that have an excellent academic tradition like Vanderbilt and Tulane." According to Penn SID Steve Brass, "1983 was the first time they will cover an Ivy League game on NBC."

And hopefully this will be the year when Jackson's timing is in sync.
TOMORROW MIGHT'S GAMES

Aamaa at Pho*nl». 9:30 p.m.
Orlando at Milwaukee. 8 30 pm.
Golden State 135. Portland 130

New Jersey at Golden State. 10 30pm
Atlanta at LA Lakers. 1030p.m.
Dallas at Utah. 9:30 p.m.
San Antonio at Charlotte. 7 30 p.m

LAST NIGHT'S GAMES

Sacramento 12 30 7286 19
LA Clippers 19 24 4427 12'/

Portland 31 12 721 10V4
LA Lakers 21V4 33 195 21 214 465 10V4 1

San Antonio 29 17 13 10V4 452
Cleveland 19 7 7 10V4 29

Utah 820 620 7
Indiana 7* 21 21

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m's basketball team ju-
— Paul McMahon. Penn

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**Sports**

**Why SMU?**

**Why not SMU?**

The Penn men’s basketball has needed just a little more consistency.

As a couple of clones, hardly any stood out at Moody Coliseum like a true star. But in the next game at the school of the

Qbriydbig 5-16 win

Merrill Downie


**Timing critical for Jackson**

Cornell’s top shot-blocker feels it’s time for Big Red title

**By GALINA ESPINOZA**

It is no secret anymore that Bernard Jackson, that word has always been a double-edged sword.

On the one hand, Jackson’s timing on the court has proven impressive. Headlights

have taken to be associated with the Ivy League’s most prudent thing for him to play. If he’s not healthy, it’s not

the time for the Ivy League. According to the website of the Atlantic

Conference, there was always a chance that they would not have the longest arms in the world.

"Playing Penn is always a war, but it looks to be a war against the best in the country," Westal said. "Last weekend against Yale, her opponent may not be as strong as in the teams of the Ivy League." Westal also said that the Ivy League is a war for her because she finds

Penn tradition is being the top school in its Big Five slate.

But as St. Joseph’s (9-4 overall, 1-3 Atlantic America, 1-3 Big

Cornell’s Bernard Jackson (left) fights for a loose ball with two Queens in last year’s 64-31 Penn at the Palestra.

Number one

McGowan makes W. Squash fun

By WENDY SPANDER

After winning the national Intercollegiate title in squash for

Please see McGOWAN, page 9

"I have always had fun playing squash. A lot of people take the game seriously and I try to make it fun.

Mary McGowan

W. squash captain Mary McGowan has compiled a 5-2 record.

Please see McGOWAN, page 9

I didn’t practice on Saturday in my right foot. I gave me the go ahead and I practiced on Sunday..."

Mary McGowan 5:46 into the half ended the Temple's leading rebounder with 7.7 boards per game. The victory also was the Owls' fifth straight, and sophomore forward Mik Kilgore.

"Our fans are hungry and we had to get the results of the test back before he was able to play. It isn't his number two that the team captain and MVP for his senior year, but they do know that Penn is the Penn's tradition. And thus the the..."

Temple used a tremendous 30-2 run to open the game seriously and I try to make it fun."

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Temple used a tremendous 30-2 run to open the game seriously and I try to make it fun."

"I..."
BILL GRAY:
Could the presidency be this Philly congressman's next cup o' tea?
So far this year, my fellow editors and I have produced three issues of a magazine we'd like to call PAP SMEAR. But we can't, so you know it as 34th Street.

We have brought about a number of new programs to get the magazine off the floor of Houston Hall and back into your hands. Who knows if you would be reading this if we hadn't come along and salvaged this rag from utter destruction?

Now, we realize that resistance to change is a natural reaction, and we've taken all the heartless criticism in stride. But it seems that some of you don't read this publication because of the infamous Page Three. This is upsetting and demoralizing, to say the least.

So let me tell you one non-believers a little anecdote I heard from a mysterious stranger while on a lunch-break three years ago. This is a true story, and it completely changed the way I think.

Once upon a time, in a neighborhood that probably didn't look anything like yours, there lived an aged man. This man loved to take strolls through the neighborhood, and many afternoons he was seen shuffling down the suburban sidewalks. But time had taken its toll on the man's frame, and he could no longer disguise the shivering in his steps. Because of this disability, the kids in the neighborhood called him "Rattlebones." Kids can be cruel.

One day, in the cruel month of April, one of these awful adolescents was returning from the video arcade. As he turned the corner onto his street, he saw old Rattlebones talking to his mother on his frost porch. He proceeded to bolt in the opposite direction, but his mother had seen him and called him back. When the boy was in range, his mother grabbed him by the ear and pulled him inside.

"So you've been calling Mr. Johnson names, haven't you Billy?" said his mom.

Billy offered a reluctant nod.

"Well let me tell you a little story young man. When you were just a little tot, I used to take you out to the park in your stroller. One day I left you by the side of the pond and went to fetch the rattle you had dropped. Somehow, the stroller started to roll and fell into the water. I screamed bloody murder, but no one would help me. Suddenly, out of the blue — like a bird or a plane — came an older man to save the day. He jumped into the pond and saved you from certain death. But because of his valiant efforts, the helpful stranger contracted rheumatic arthritis. Now he can barely walk at all. Mr. Johnson is that man, Billy."

"Yea, I didn't get it either. But what I discovered is that everybody scubs (not scubs, damnit) We've explained the word before — talking shit but making your point. When the pins don't fall exactly into place and you have to stretch the truth to your own ends, that's scubbin'. And if you pay close attention, it's easy to recognize.

Page Three's definitely scubbin'. But nothing gets on that page by chance, everything has a purpose. We debunk the myths. That's kinda our mission. If you find something offensive on the page, it's probably a personal problem.

We really aren't trying to piss you off, we're just playing (we don't get paid enough to actually work). You can laugh close attention, its easy to recognize.

As for Street Society, face it, you don't need a six hundred dollar outfit to get inside the Palladium. It's a campus bar and if it's not the most famous, it's gotta be the nicest. Deal. Scubbin' really isn't supposed to be funny, biting or appealing, we set it up as a reality check After two and a half years here in Philly, Lar and I found this kind of mentality necessary just for getting through the day. It's our own little language, but we've cleaned it up the best we could. Hopefully you'll catch most of it.

And if you don't get it, don't worry — we're just scubbin'.

Timothy Barkow is a College junior and co-editor of 34th Street. He's got a really hot date tonight. You have the right to spy on him and print what you see, fair is fair.
And now, a word from our sponsors

To the Editors:
I was amazed, appalled, disgusted and fumigated by your lesson in linguistics (1/25/90). I am referring to the statement, "Ughh, I hate it. I was referring to the statement, "I think it's like..."

As one who has had numerous sexual encounters with quite a variety of trash bags, I am offended. I especially recommend two-millimeter thick Hetties.

Larry Smith
House Trashman, every 5th Tuesday

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Street Society

It was a slow weekend here at old Elite U, as one poor destitute noted, "I did nothing socially significant." Pity. Heck, even your truly have been getting worn and torn by the demands of frivolity hopping. But every now and again we need to skip the Greek scene and sit around debating if true altruism can really exist.

Which reminds me of an old joke my daddy used to tell me. "Kid," he used to say, "How many first gays does it take to screw in a light bulb?" I was just a foolish knave back then, and didn't know the answer. "Five," said the babbling buzzard, "one to screw it in and four to make a t-shirt." Cherry-O.

FOUND: The Underground Cafe. What looks like the hot new campus hangout opened for business last Thursday. The stunningly dressed team of Pat Liddy (General Manager), double twisted grey suit, Camels) and Yenli Chen (Manager, black skirt, white halter, doesn't smoke) buried themselves with the details while a frizzy crowd mucked around. Even at the fairly late hour of 12:30, some 70 patrons filled the shadowed establishment, sipping $1.23 cappuccinos and complaining about the smoking. While the ceiling spurted its medium: Blah blah blah blah blah blah.

CONTEST: WHAT'S THE CONNECTION?

On top, four MPs. Below, buddhist monks with mohawks. What's the connection? The first three people to bring the correct answer to the offices of 34th Street might win two free passes to The Big Picture, at the Roxy.

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**SURGEON GENERAL’S WARNING: READING THIS PAGE MAY OFFEND THE ANAL AND HUMORLESS. IT WILL NOT COMPLICATE PREGNANCY. PROCEED WITH CAUTION.**
BILL GRAY:
Could the presidency be this Philly congressman's next cup o' tea?
Once upon a time, in a neighborhood that probably didn't look anything like yours, there lived an aged man. He was called Rattlebones. Kids could be cruel. One day in the cruel month of April, one of these awful adolescents was returning from the video arcade. As he turned the corner onto his street, he saw an old Rattlebones talking to his mother on his front porch. He proceeded to bolt in the opposite direction, but his mother had seen him and called him back. When the boy was in range, his mother grabbed him by the ear and pulled him inside.

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Hugo Ball
Zurich 1916

Area Hefty user Larry Smith responds:

As Minister of Trash of my own domicile, I know just what your getting at, Hugo. Your complaint is valid, one that points to what is sending this country to hell in a hand basket. Trash bags are once again the innocent target of denunciatory outbursts. (Hong Kong) Phooey to the reckless. We spit in their general direction.

Larry Smith
House Trashman, every 5th Tuesday

It was a slow weekend here at old Elite U, as one poor destitute noted, "I did nothing socially significant." Pity. Heck, even yours truly have been getting worn and torn by the demands of fraternity hazing. But every now and again we need to skip the Greek scene and sit around debating if true altruism can really exist.

Which reminds me of an old joke my daddy used to tell me. "Kid," he used to say, "How many frat guys does it take to screw in a light bulb? I was just a foolish clown back then, and didn't know the answer. "Five," said the babbling baccardi, "one to screw it in and four to make a t-shirt." Cheery-O.

FOUNDED: The Underground Cafe, what looks like the hot new campus hangout opened for business last Thursday. The stunningly dressed team of Pat Liddy (General Manager, double breasted grey suit, Camels) and Yenili Chen (Manager, black skirt, white halter, doesn't smoke) busied themselves with the details while a feisty crowd mucked around. Even at the fairly late hour of 12:30, some 70 patrons filled the smoke-filled establishment, sipping $1.25 cappuccinos and complaining about the smokers in the non-smoking section.

Two members of The Wishlists (whose album has just been released), played acoustic guitar to the enthusiastic crowd-at-large. The Jetsons met the Flintstones on the video screen, while the cigarette machine sold no Camels (Liddy must have forgotten to dress down). Who'd remember what a skinny, non-modeling luminous, domed typical garb, apparently forgetting to dress down. Who'd remember what a skinny, non-modeling non-weightlifting frosh the boy once was.

ABSURD: At the i-square, tomato prices have risen 50%. Is nothing sacred?

HEARD: Overheard at the Palladium: "Blah blah blah blah blah, blah in the crowd. Was there a smell of smoke or was it my imagination taking over?"

On top, four M.P.'s. Below, buddhist monks with mohawks. What's the connection? The first three people to bring the correct answer to the offices of 34th Street might win two free passes to The Big Picture, at the Roxy.

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Not on the guest list, huh? 34th St. rides to your emotional rescue, as we offer this Street Society "Social Bonus" coupon. Cut along the dotted line and mingle with Penn's social elite. Touché.

Linguistics

Deball (from the random House logo of song)

Definition: if Nietzsche's wife had a meat cleaver. If the rabbi's hand slipped. If Gorby forgot to wear his lead codpiece at Chernobyl. If Mussolini was a eunuch. Atrophy of the genitalia.

How to use the word: I had a great time of deball. You are looking pretty in that red se- quin dress.
Bad Trip
Hopper suffers flashbacks
BY DAN SACHER

In Flashback director Franco Amurri attempts to bring an new wrinkle to a familiar premise: the routine transport of a fugitive who must be brought to justice. Unfortunately, the premise of a '60s radical being shuttled to jail by a conformist FBI agent never lives up to its potential.

During the opening credits, images of today's self-indulgence (from liposuction to lotto) juxtaposed with the self-sacrifice of twenty years ago (from protest to peace march) introduce the movies as a light-hearted look at the motivations and ideas behind both decades.

However, Amurri never explores this theme once he sets his ridiculous plot in motion. En route to prison, radical Huey Walker (Dennis Hopper) first convinces straight-man John Buckner (Kiefer Sutherland) that he has dropped acid in his mineral water. Then, he advises the FBI agent never lives up to its potential. The film's faults are obvious. First, it can't take seriously, like The Last Detail, Flashback alternates between extremes of ridiculous coincidence and hokey sentimentality. The result is an aimless film that doesn't work on either level.

Kiefer Sutherland plays the straight man well. The first comedy of the nineties has trivialized this decade to just that point. '60s are going to make the '60s look like the '50s..."

The '60s meets the '80s: Hopper and Sutherland watt for the drugs to kick in. The '80s conformist, grown up in these same back woods, with beer chasers to lessen the effect. By the time they arrive at the prison, Walker has managed to drive Buckner's parents' psychedelic love bus through. Dragging somewhere in the back of the movie is the actual conflict between '60s ideals and '80s realities. The film's faults are obvious. First, it can't make up its mind whether to be a fun screwball comedy — a la Midnight Run — or a movie to take seriously, like The Last Detail. Flashback alternates between extremes of ridiculous coincidence and hokey sentimentality. The result is an aimless film that doesn't work on either level.

Kiefer Sutherland plays the straight man well. Unfortunately, his character gets lost in the second half of the film when he undergoes afar-fetched though predictable transformation. Dennis Hopper does the best he can with the little humor he is afforded.

But what's even more bothersome is that Hopper, the same man who wrote and directed Easy Rider, would appear in a movie which makes a total mockery of the '60s. Two yuppies mourn the death of '60s ideals, but then drive off in their BMWs. A woman from the commune dreams of owning a microwave.

Flashback is indeed full of such tragic irony. We learn that Walker initially resurfaces so he can profit from his autobiographical novel about his 20 year hiatus from the world. Ultimately, he changes his identity and drives off in a stretch limousine.

Boarding his limousine, Hopper quips, "The '80s are going make the '60s look like the '50s." The first comedy of the nineties has trivialized this decade to just that point.

The first comedy of the nineties has trivialized this decade to just that point. The '60s are going to make the '60s look like the '50s."

The first comedy of the nineties has trivialized this decade to just that point.
Well Done Bacon Burger

'Spinal Tap' vets parody Hollywood

BY MICHAEL GESZEL

In The Big Picture, Christopher Guest’s likable but limited parody of contemporary Hollywood, Nick Chapman (Kevin Bacon) wins a student film contest and is immediately approached by a cadre of entertainment-industry stereotypes. A stoic film executive, Allen Habel, wants to make Nick’s first feature; an emotionally highstrung agent (Martin Short) wants to represent him; Gretchen, a vampish soap-opera queen, wants to hitch a ride on his rising star.

Nick, though, is that rare commodity: a true innocent. He imagines his first feature to be an intimate, black-and-white film about two men and a woman locked away in a small, gingerbread house in the midst of a snow storm. Habel (J.T. Walsh) likes the idea but suggests a few changes. What about two women instead of two men? During the summer, maybe at the beach? A soundtrack of top-forty tunes? In full Delux color!

THE BIG PICTURE
DIRECTED BY CHRISTOPHER GUEST
WRITTEN BY MICHAEL VARHOL, CHRISTOPHER GUEST, AND MICHAEL MCKEAN.
STARRING KEVIN BACON.

Written by Guest, Michael Varhol and Michael McKean, The Big Picture shares its sense of humor with This is Spinal Tap, in which Guest and McKean took part. It’s ingenuously silly, inoffensively stupid and permeated by a demented simple-mindedness. Our protagonist finds Hollywood rather irresistible at first. Eventually, he’s supposed to grow, reassert his individuality and bolster his integrity by making his film on his own terms.

Lighthearted and playful, The Big Picture plays as a series of visual gags and a vehicle for some hilarious performances. Its schematic plot doesn’t take itself too seriously. One great touch is the difference in decor of each studio head’s office: The rooms exist as exaggerated evidence of their owners’ concealed emotions. Styles range from earthy Tex-Mex to an austere Modern Gothic replete with raging, remote-controlled fireplaces.

None of the parody is especially scabrous or very piercing. Guest and crew love their subject too much to rip it to shreds. Or maybe they love the idea that it’s so easy to make fun of the aesthetically venal and greedy Hollywood. It doesn’t occur to them to make a lacerating and realistic film, something akin to the melodramatic but palpable The Bad and the Beautiful. Blake Edwars’ S.O.B. may have lapsed into incoherence now and then, but at least it showed some leg. Its Hollywood was lusty and depraved — just what you’d expect. The Big Picture is a movie about Hollywood in which even scantily clad starlets seem out of sync with the film’s porous, fairy-tale feel.

A light, elastic actor, Kevin Bacon never brings much personality to a part. As the naive, impressionable Nick Chapman, he works perfectly. Actually, the film is divided into two camps of acting. One camp, filled with jejune characters, includes Bacon, his girlfriend, played by Emily Longstreth, and their boring friends. The other contains all the Hollywood caricatures, the best of which is Martin Short’s manic, effeminate agent. He’s Paul Lynn crossed with Katherine Hepburn. J.T. Walsh as the executive Habel gives off a great levelheadedness. Also, Teri Hatcher plays a fetchin’ Gretchen.

In sum, The Big Picture’s silliness is soothing.
Bill Gray is 48 years old.

As majority whip of the House of Representatives, he is number three in the Democratic national leadership, a proven fundraiser and a veteran campaigner.

He is a commanding speaker, and a politician who won’t swear off designs for national office.

Gray is a powerful man, a leader for the new generation, and his youth should be an advantage. On the rise and apparently not on the make, he is a refreshing change in the era of Abscam, Wedtech and increasingly original sex scandals, a fact which bodes well for this preacher-turned-politician.

All you should need to know is that Bill Gray is there. He is there waiting, perhaps just as the humble representative from Philadelphia he claims to be and perhaps as a man waiting to be president.

But that is not all there is because Bill Gray is black, and that is why his age is everything.

The Capitol is an eminently impressive office building filled with marble blocks, dour statues and lots of jumpy police officers with guns. Bill Gray had a young woman with a big gun standing guard outside his ground-floor office when I came to do the interview.

An officer in Gray’s lobby may not officially signal that he has arrived, but it seemed to imply that he is going somewhere. The average members of Congress have to rely for their safety on the metal detectors at the door, and the guard’s presence announced that after 12 years Gray had become a super-important person in a building of very important people.

Or at least that was what I planned to write in the profile.

I had come to Washington to profile the man who represents Pennsylvania’s 2nd district, abutting the University’s district on the west and north. I wanted to get a feel for Gray, to combine some quotes from "Capitol Hill insiders" with a few nuggets from the man himself, and to predict whether he might be the first black American elected to the presidency.

According to Washington protocol, that represents a Texas, was the only one who would be quoted in the compliments. He recounted how Gray took a committee in the early 1980s and reestablished party cooperation which made him a favorite in the caucus room.

"Bill is one of the most liberal members by his standards," Stenholm said. "One of the most conservative," Stenholm said. "One of the people you have to find a middle issue, and I have found with. He is honest. You know exactly where he is on his bond."

Even in a town which thrives on the exchange of praise is impressive because while Gray disagreed with it, he has travelled to campaign in Stenholm’s home state. It is a relationship cultivated over time, and even Stenholm paints a positive picture of a man taking with his eyes well.

"I don’t think there are necessarily any limitations," Stenholm said. "He has always impressed me as believing the best way to move ahead is to do the things you are currently doing. Far too many quote the next rung of the ladder, [but] Bill has his eyes on the top."

The Texas, was the only one who would be quoted in the profile.

I was sitting in a Chinese restaurant discussing the issue when I realized that had missed the story. If Bill Gray is going to run for president, it will not matter what color he paints his office.
representative, Charles Stenholm of Texas, might have a political future. He has a solid base in his party, enjoys a good television voice and demeanor, and he has made at least one journalist feel great about answering his questions.

He sounds more like George Bush every time I edit this. Take this one through a flag factory and keep him away from Dukakis's tank, and Bill Gray could be president.

Or could he?

I could have written the stock political profile anyway. Fluff isn't that difficult to put together, and I had enough catchy quotes to fill this space.

But I kept coming back to the question I had at the bottom of list: Do you think America is ready for an African-American president?

Two days after Virginia had elected the first black governor and New York City had selected its first black mayor, Gray was upbeat, saying that the country is "moving rapidly towards the day where race will become less of a factor.

"When will that day come?" he asked rhetorically. "I don't know, but the fact is that the good news is that we are moving more and more towards that time when more and more white Americans are willing to vote for women and African-Americans."

But two months later as I tried to frame a profile, I was returning to the problem because Gray's answer wasn't good enough.

I was sitting in a Chinese restaurant discussing the issue when I realized that I had missed the story. If Bill Gray is going to run for president, it will not matter what color he painted his office or what he thinks makes him a good legislator or any other of the things I planned to put in the profile.

Talking over grandfather chicken I realized that I don't know what Bill Gray really thinks of the chances are, but my efforts had confirmed that America has not yet moved to a time when race is a moot subject.

Far from being an unimportant issue, race in American politics has become one that no one wants to think about. It had become an issue that I had not thought about, and when I tried to conduct my erudite interviews, I ignored the reality. My ballotmate told me last year that he thought black people were naturally slow and inclined to manual labor. Black men still get attacked at bus stops because of their race in the city Gray represents.

That is the reality of America 1990, and that is what I tried so hard to ignore when I accepted Gray's song-and-dance about the "good news" for minorities and women in politics. It hadn't seemed polite to push him and ask: "but sir, have we changed enough to elect you president?"

And knowing full well that Stenholm's white-bread, conservative Democrat constituents are the linchpin of presidential victory, I didn't ask him about race at all. Living in a age when Americans pipebomb judges and the NAACP, it hadn't seemed polite to grill him either: "but sir, would you stand on a motel balcony in Memphis with him, beneath that 'Gray for President' banner and raise his hand?"

I didn't feel so inhibited with my friends, but their answers were just as disheartening as my fear of the question. Almost unanimously, they responded a black will sit in the Oval Office "maybe in 20 years."

Twenty years, they told me, without any reason for singling out the 2012 election. As if it's just a good round number and an answer to a question they don't want to think about.

Bill Gray seems just as qualified and powerful as Bill Bradley or Al Gore, but my friends did not note the discrimination. It was an issue they didn't want to think about and I realized that I could not ignore.

These young, educated, white liberals will be the young idealists carrying the banners in 1992. They have cried out against injustice in Prague, Gaza and College Hall, but they saw no need to rail against a system which they readily acknowledge excludes so many non-white people.

They don't seem to oppose the idea of a black president and sure they'd vote for a good candidate themselves, but I realized that none of them was ready to fight for Bill Gray's right to be elected president. I could have written about voting records, speaking styles and his mother's favorite attamee, but I was going to sit in a Chinese restaurant and write on the issue.

Bill Gray is 48 years old. And if it is true, as my 20-year-old friend said, that the first black president "might take office in our lifetime," then the gentleman from Philadelphia is probably not going to make it.

Brent Mitchell is a College junior and executive editor of the Daily Pennsylvanian. He just may be the first president from Fairfax County.
True Faith

*FNM* is a rock lobster

BY JEFF BUCHOLTZ

During Faith No More’s manic encore of “War Pigs” last Monday night at the Tropicana, one unfortunate stage-diver forgot the old proverb about looking before you leap and dived where there was nobody to catch him. Splat! — a perfect bellyflop on the very solid floor of the club. Intense pain.

But the show was so amazing that I bet even that poor crazed fan ended up loving it.

The triple bill of Faith no More, Soundgarden and Voivoid was aptly promoted as “The Future of Metal.” If that off-disparaged genre has a future, let’s hope it’s embodied in Soundgarden and Faith No More.

Formed in San Francisco in 1982, FNM has since added new vocalist Mike Patton, replacing the destructively unstable Chuck Mosley. Unquestionably a change for the better — the band nails it right on the head when they admirably describe Patton as a “real singer,” truly a find in an era when the guy with the cutest hair usually gets sent upfront.

Faith No More’s hot new album *The Real Thing* is just that. Strutting brashly through rap, hardcore, funk, thrash metal and even smooth cabaret jazz, FNM simply obliterate genre boundaries. And besides being ambitious and innovative, their unique musical mix is just plain fun.

Their frenetic performance at the Troc might have topped even their mind-blowing record. Throughout their hour-long set, FNM dazzled the packed house with their powerful music and frenzied stage presence.

Patton foiled the bouncers by diving into the furiously slamming crowd (after looking first, of course) and singing the intro to the spine-tingling, career-enhancing instrumental “Woodpecker from Mars” while being held up, on his back, by the adoring fans in front of the stage. When guitarist Jim Martin kicked off the main event, Patton donned the outstretched hands of the crowd back onto the stage.

Then the slamming began again.

The band played most of their new album, along with some older tunes like their 1987 breakthrough hit, the cinchy rap-metal statement “We Care a Lot.” Deadlocked drummer Mike Bordin pounded his skins with a Bonham-like intensity, demonstrating tremendous skill, particularly on the tender ballad-drum-thrash anthem “Zombie Eaters.”

FNM finished with a blistering rendition of the Black Sabbath chestnut “War Pigs,” with the fearless Patton once more mingling with the moody audience. By that time, drummer Bordin and most of the crowd were totally, happily exhausted and exhilarated.

But there was no rest for them, another moshi metal mania.

Seattle’s Soundgarden soon came out and proceeded to rip through a show as intense as Faith No More’s.

Soundgarden’s psychodelic power blues attack has been extending the frontiers of hard rock since 1984, and the recent release of their major-label debut *Louder Than Love* has helped the band achieve some well-deserved mainstream recognition.

Always unpredictable, Soundgarden worked part of the Guess Who’s “classic” tune “American Woman” into their opener, the great new single “Hands All Over.” Explosive frontman Chris Cornell dominated the show with his dynamic presence and vocals. At one point, Cornell challenged the crowd to get past the bouncers who gleefully repelling would-be stage-divers. When that only increased the bouncers’ tenacity, he dived in himself.

Then, a frightening thing happened. Every girl in the club tried to rush toward Cornell, and in the stampede one guy near me got knocked over and lost his glasses. When he bent down to get them, he and his glasses were mercilessly trampled. He got up to fight another day, but his glasses weren’t so lucky.

It was truly an intense show.

But like the reckless bellyflop stage-diver, this unlucky guy still went home happy. The music was that good.

Unshaven guitarist Kim Thayil blitzed the crowd with feedback-laden psychodelic metal riffs, and new bassist Jason Everman fit right in, anchoring the pulsating, slashing sonic assault.

The unmistakable hallmark of Soundgarden’s set was “Big Dumb Sex,” from their new record. This instant classic has hilariously lyrics that most bands can only dream of having the balls to write. Joining onstage by Jim Martin on backup vocals, Soundgarden tore through a semi-improved and extra-level version of this song. Tipper Gore would have been appalled, but everyone in the club sang along and loved it.

The dual themes of size and sex recurred later in the show, as Soundgarden offered their interpretation of the Spinal Tap smash

**The Iceberg**

We interrupt this program with a special bulletin — America is now under martial law. All constitutional rights have now been suspended. The number one enemy of progress is questions. At last, everything is done for you.

Faith No More’s new record, *The Iceberg* opens with this jello Biafra monologue, backed by an ominous, foreshadowing beat. The narrative depicts an America with no freedom of expression, achieving a socio-economic group, the underclass. Ice-T refers to this as the “Iceberg’s hard, chill and dangerous to step on. He’s the godfather of West Coast rappers, but his alliance with the New York scene is legitimate. Ice is partly responsible for efforts to reduce the East-West Coast rivalry, and to start working together towards a hip-hop revolution. In this One’s for Me,” Ice blasts other rappers for frontin’ on Public Enemy when the media lashed out about anti-Semitic remarks made by Professor Griff.

The Iceberg is a telling tale of L.A. ghetto life and a successful piece of social commentary ("My homie got a year for an ounce of weed/-/While Bush sells arms to the enemy"), all spoken as the "Ice Rhymer" can. People are just beginning to realize that the country can’t go anywhere until it answers to its fastest growing socio-economic group, the underclass. Ice-T represents his constituency well and, as he says in *The Iceberg*, "The longer you suppress us/the stronger we get."
The Song's Still the Same

'Teppelin' clone doesn't keep the faith

BY STEVE GILLETTE

Physical Graffiti — the Led Zeppelin Show. That was how the band I saw last Thursday at the Chestnut Cabaret billed themselves.

As a rule, you shouldn't judge cover bands by the same standards or the original group set. Obviously, if you go see a tribute band expecting all the power and glory of the real thing, you're setting yourself up for a bitter disappointment.

Nearly all the legendary classic rock bands have spawned facsimiles, from the Beatles (Beatlemania) to the grateful Dead (too many to mention). These bands make noble efforts and usually deserve the support they get. I mean, it's still great to hear music that we've grown to love performed live, even if the stars themselves don't play it.

There's an interesting difference, though, between Physical Graffiti and other cover bands. Most of them play songs by the band they're paying tribute to while also being bands in their own right, playing a smattering of their own original tunes.

Graffiti, on the other hand, are exactly what they claim to be — The Led Zeppelin Show. Not only do they avoid original numbers altogether, but they look like Zeppelin, dress like Zeppelin, use the same instruments as Zeppelin and even imitate Zeppelin's stage gestures.

I went to the Physical Graffiti show with an open mind, determined to judge them in their own right and avoid comparisons with Zeppelin. But when they present themselves, for all intents and purposes, as Led Zeppelin, it's difficult if not impossible to remain completely objective. In essence, by blatantly imitating Zeppelin's every move, Physical Graffiti creates the expectation that their music, too, will parallel Zeppelin's with equal verisimilitude. Regardless for all you Zeppelin worshippers hoping against hope for a reincarnation of the great ones, this just didn't happen.

The rhythm section, with bassist/keyboards/keyboardist Gary Fox and drummer John Mac, authentically portrayed the musical and physical personas of John Bonham and John Paul Jones. Unfortunately, the same cannot be said for the featured band members.

In "Rock and Roll," the opening song, singer Doug Putnam impressed the crowd with an uncanny impersonation of Robert Plant. As the show progressed, however, he just couldn't hit the notes that were so gloriously carried off by Plant's powerful falsetto. Indeed, his voice seemed to strain constantly for the depth and power of Plant's, but never quite achieved it.

Matthew Heatherman's Jimmy Page was, well, adequate. He jammed out an especially impressive rendition of Page's violin bow solo in "Dazed and Confused." While his solos reasonably approximated Page's, they lacked the soulful feel that distinguishes Page as a master guitarist. His frequent mistakes on rhythm guitar were a distraction from the beauty of the tunes.

Although I disagree with Physical Graffiti's presentation of themselves as carbon-copies of Zeppelin, others obviously don't. Since they consistently receive bookings in respectable club venues up and down the Eastern seaboard, their approach seems to endure them to many Zeppelin enthusiasts. Physical Graffiti would probably fare better as themselves, simply playing the music of the band they love, instead of trying to mimic Zepp's every move. But by inviting direct comparisons with a legendary group that can never be equaled, they set themselves up for a big dis'.
A Gallery Too

Houston Hall transmogrifies itself

BY JOYCE TSAI

Beyond the basement subculture of video arcades, Little Caesar's and Skolnik's, emerges yet another opportunity for the Penn student to cultivate a sense of inner awakening: the Penn Student Art Gallery.

Located on the first floor of Houston Hall in the Bowlroom, the Penn Student Gallery offers a place to find a bit of peace amidst the commercial hustle and bustle of the student union. Housed in a small, cozy room, the gallery boasts leather upholstered arm chairs and round wooden tables at which students can enjoy both lunch and intellectual discourse. A small piano stands in a corner for anyone with the musical impulse to tickle the ivories. Another corner holds a large screen television surrounded by a semi-circle of sofas.

The "One Life To Live" and lunch hour activity easily overwhelms the oil paintings of Philadelphia artist Bonni Farber. Yet the pastel tranquility of her work attracts the more attentive luncher despite myriad distractions.

In 1989, after a period of neglect and apathy about the student gallery, junior Sukemasa Kabayama and friends renewed interest in the project, which had been abandoned three years earlier. Yet even with this newly generated enthusiasm and vision, obstacles existed: most importantly, a lack of free space for new projects on campus. Kabayama contacted Richard Kwait, Chairman of the PUC's Arts Committee, who expressed enthusiasm about reopening the gallery.

"He had the room space and funding, and we had a lot of artists that were interested," said Kabayama, "so, we just talked and said, 'Hey, let's merge.'"

Kwait organized the Bonni Farber exhibit presently on display. Farber is a graduate of the Pennsylvania Academy of Fine Arts. However, upcoming exhibitions will center on works by graduate and undergraduate Penn students and faculty. A photography show in February and a painting show in March will each stay in the gallery for a two-week period. Admission will be free.

"Our primary function is to show student work, and I'd like to keep it that way," said Kabayama. "I'd like students to know they always have a space for them where they can come and see we're interested."

Emily Steinberg, a second-year Fine Arts graduate student, believes that the University could definitely use more exhibition space. "I applaud (Kabayama's) initiative," said Steinberg, "but I think that art should be taken a little more seriously. It does not belong in the same room with a T.V."

Kabayama also indicated that the "space crunch" could only be alleviated by roping off the gallery. "However, the new Revlon Student Center has already designated a space for a new and improved Penn Student Gallery," he added. Roger E. Beraimon, a graduate Fine Arts student, felt that the project was admirable. "The graduate artist often feels isolated from the mainstream Penn student community, and it's a nice gesture to try and include us."
Art & Soul

PMA celebrates black artists

BY ALEX DUNNE

Jogging up the steps to the Philadelphia Museum of Art, I glanced over at the recently replaced Rocky statue and said, “Don’t you wish you could come inside and see the African-American Art exhibition like me?” He didn’t say anything.

The exhibit, taken from the Museum’s permanent collection, contains paintings, photographs and sculptures by 25 Philadelphia-based black artists. The works span the past 100 years, but distinct differences in subject emerge between works done before and after the Harlem Renaissance of the 1930s.

AFRICAN-AMERICAN ART

BY VARIOUS ARTISTS

AT THE PMA

The Renaissance brought an explosion of black culture into the mainstream, freeing black artists to express their racial pride. While the works before this period focus on white figures in leisurely situations, the rest of the exhibit portrays far more emotional identity and impact.

Before the Harlem Renaissance, oppression forced many American black artists to seek artistic freedom outside the country. After 1930 the same exodus occurred for a different reason: artists sought their creative roots in Haiti or Africa. These foreign influences can be noted throughout the exhibit.

Romare Bearden’s 1976 “The Return of Ulysses” displays a strong Haitian influence. Bright colors and distinctly Haitian tunics dominate the painting; a sailing port boasts beautifully dressed inhabitants wearing orange, green, red, and yellow.

Twentieth century works by Horace Pippin draw on his war experiences in Europe. Pippin creates almost an apocalyptic image with “End of the War.” Soldiers fight among barbed wire, tank traps and bloody corpses with a forbidding black forest in the background. Carvings of hand grenades, tanks, guns, and gas masks surround the piece.

After 1940, all the works declare a stronger feeling of racial and emotional identity. Pippin’s 1943 piece “Mr. Prejudice” represents this change in attitude. He denounces segregation with his specter of immigrant labor driving apart black and white soldiers, while a hooded member of the Ku Klux Klan and a black Statue of Liberty look on.

The PMA’s latest exhibit of African-American art showcases an impressive collection of artists, styles, techniques, and influences. As I passed the statue on my way home, I knew Philadelphia had produced something with even more artistic impact than Rocky.
THEATER

SHERLOCK HOLMES AND THE SPECKLED BAND

VISITORS TO SHACKLETON'S "THE UNIVERSAL EXPOSITION"

TANGO AND CASH

MUSIC

COUNTDOWN TO EMBARRASS: 16 Days

THE VIRTUOSO JAZZ TRIO

HEART CONDITION

HENRY V

INTERESTING ART WORLD OF FRANKLIN

THERE'S NO PLACE LIKE HOME

FILM

THE 24 WARNING SIGNS OF STRESS

Guide listings on effective Fri

ROBIN ON THE FOURTH OF JULY

DRIVING MISS DAISY

PHANTOMS

EVERYBODY WINS

ASHACK

MUSIC

TOM PETTY AND THE HEARTBREAKERS W/ BUMBLE DUNCE

THE LITTLE MERMAID

INtrERESTING ART WORLD OF FRANKLIN

in honor of our founder's birthday.

through May 20.

(Arthur Ross Gallery at the Furness

Building, 34th and Locust, 994-4001.)

ART

AHNAULF RAINER: "DRAWING ON DEATH"

Contemporary Viennese artist deals

with death through overprinted photos

and works on paper. Through Feb. 28.

(Levy Gallery at the Moore College

of Art, 40th and Walnut, 311-0929.)

"TWO OR SEVEN PLACES IN ONE PLACE"

Right compositions by Philadelphia

sculptor Bill Walton. Through Feb. 25.

(Pennsylvania Academy of Fine Arts,

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